

THE ROLE OF THE ORCHESTRA LEADER IN THE PREPARATION FOR THE CONCERT

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Annotation

This article describes the stages of preparation of the orchestra leader for the concert process. In this preparation, it is shown that the leader gives great motivation to the team.

Keywords: Conductor, team, concert, orchestra class, communication, musician, talent, student musician.

Introduction

Music literacy is a process that combines all activities and enhances the creativity and performance of students. Therefore, this process cannot be viewed as a separate activity.

In his article, scholar B. Kadyrov, who conducted a separate study on talent, describes the following in his article: "Talent is a multifaceted, complex, hereditary, biological and socially significant phenomenon." [1.65]

In the first grades, the process of teaching literacy begins with all teachers teaching different subjects. Some begin with the movement of sounds, others with the volume, length and so on. Some teachers begin the music literacy process by teaching music registers.

Regardless of the subject matter, the teacher should link music education with other activities. It explains the movement, volume, bending of the sounds in the melody, provides information on the rhythm, the meter, the dynamics, the measurements, etc. when listening. Hand-to-hand explanations of the movement of sounds to children are also effective. You can teach them the positioning of the notes by comparing five fingers to the notation lines. The first grade students' music textbooks contain all the information and exhibitions to master the topics they need, which they can easily master with the help of children's teachers.

In his book "The Art of singing", music scholar S.Begmatov describes this issue as follows: "The performing arts are rich in different aspects of voice and music interpretation. Folk-based folk performances are based on free interpretation, where every musician approaches his interpretation of the work creatively and presents his unique miracle." [2.19]

By completing all the above steps correctly, the orchestra will prepare for the concert. Experience has shown that in the process of preparation, it is impossible to work without a well-thought-out plan. Of course, there is no clear plan for the preparation process. But before confronting the orchestra, the conductor must know such aspects as the number of preparations,

the qualifications of the orchestra, the level of complexity of the works included in the program. The conductor is required to check the “voices” of the parts recorded for each group, as the performance of a work with unchecked parts will be challenged by the performers. This slows down the work and thus has a negative effect on the preparation of the orchestra. The conductor prepares the team for the concert, taking everything into account.

The leader is the direct organizer of the orchestra class activity. The organization of the team, the systematization of educational and creative processes, their interdependence depends on the professionalism and level of knowledge of the leader. He should always keep in mind that community lessons include not only learning but also educational goals and objectives. A true teacher-leader knows the spirit of every musician in the orchestra and can always communicate with him. The main task of the teacher is to establish labor discipline in the team, to subdue the orchestra to its will, to explain its requirements to students openly and simply and calmly, and to form the orchestra as a creative team in general. In addition to organizational and teaching skills, the orchestra class leader should have good hearing, ability to feel the method and form of the work, musical-theoretical knowledge, manual technique and artistic culture, and knowledge of general pedagogy and psychology.

The ability of a leader to work with a team is one of the most important factors. In some cases, the opposite is true, which means that the team is superior to the leader. This situation shows that the conductor does not have the determination and initiative, and he is forced to follow the orchestra. Here we observe cases of discrimination in conducting. Therefore, from a professional point of view, it is important for the leader to be constantly prepared to work with the team, to understand the tasks set, such as unity of ensemble and bar, purity of intonation, phraseology, harmony of dynamics. To achieve these goals, the orchestra leader must have mastered the manual technique. This requirement is important not only for the practice of conducting conductors, but also for the practice of student conductors.

In addition to artistic tasks, one of the most important tasks during the conductor's interaction with the ensemble is to prepare the musicians for the psyche of the work to be performed. It takes a long time to work on the dynamics of the psyche of musicians, the structure of the inner content. By preparing the team in the right way and direction, the leader guides the students to achieve certain artistic results, helping them to establish new creative results. This is the role of the leader, in general, to reveal the creative abilities of musicians, to help them find their place in the musical process.

The professional maturity of the conductor-leader is reflected in the deeper and more effective process of working in the orchestra, as well as in achieving full mutual understanding with the student-musicians. The more practical the leader is in working with professional teams, the higher the quality of his pedagogical work with educational orchestras will be. The ideas mentioned will contribute to professional courage, mutual understanding between the teacher and the student, mutual respect and the growth of the overall culture of the team.

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