

**ENCOURAGE STUDENTS TO FOCUS ON CONDUCTOR MOVEMENTS****Botirova Khilola Tursunbaevna**

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**Annotation**

The article provides information about the movement of the conductor and the performer as a whole in the professional performance of the work, the requirements for the conductor to observe and follow the flow patterns.

**Keywords:** conductor, attention, skill, scheme, dynamics, auftakt, movement, imagination.

We all know that radical reforms carried out by the President Sh.Mirziyoev can be seen in all spheres as well as in the art. At present, the focus of education and the ongoing decision in the Action Plan for 2017-2021 are indicative of the progress in projects. In addition, the first of 5 initiatives belongs to music and painting and it is success of artists. Dear reader, the purpose of this article is to illustrate the difficulties of teaching a teacher. As our President Sh.Mirziyoev noted: Our young people have the ability to think independently, have high intellectual and spiritual potential and we mobilize all the efforts of our state and society for our youth as happy people in every area of the world.

The teacher should be guided by the selection of any artifact, mainly because of the poor performance of the student. Each classroom's repertoire contains special plays that require the development of various technical skills, such as the development of briskness features. All these works, apart from their specific tasks, have one common purpose - the musical and artistic development of the student.

Working on artistic images begins with the first step towards music and musical instrument. The teacher must explain to the reader that the notion that a child is more likely to enjoy a well-written passage for the first time, and that a passage sounds different from a pedal, is not true.

First of all, great skill is required from the conductor in drawing students' attention to the conductor's movements. The conductor must be competent and knowledgeable. Every word of the conductor, his gaze, gestures, gestures should not leave room for the orchestra to question. The conductor is required to pay attention to even the smallest elements of the work. It should be noted that the conductor should not be challenged by the performer or reprimanded for making a mistake, for which the conductor should work on himself regularly. Because life itself is about learning from research, we can achieve our goals by drawing the

necessary conclusions from each day and filling in our mistakes and shortcomings. One of the means of expressing a dynamic sign in the above-mentioned conducting movements is the magnitude of the movement, ie its amplitude. It is well known that when the music sounds louder, it has a wider and larger movement, and when it plays lower, it has a smaller movement. However, it is important to keep in mind that dynamics are not the main means of showing changes in flow patterns. The speed of the hand movement depends on the skill of the conductor.

Auftakt is derived from the German word, which means to raise the first hand. Every action that warns of a particular aspect of the performance is an expression of the characteristics of the situation, so the auftakt must be clear and understandable to the conductor, and it must be seen in the performance that it is sufficiently understood by the performers. It is clear that before the action that causes the sound to sound, there must be a preparatory action for it, and its nature must be in accordance with that sound. The conductor's instructions always precede the real sound. Auftacts vary in importance and character. According to AP Ivanov Radkevich, "Auftakt is a bridge that serves as a continuous link between the conductor and the performer. It's a ladder from the sound of the conductor's imagination to the real sound of the conductor." The ability of the learner to master the new skill depends on how much the master has mastered the previous skill, as the new learning is interdependent with the former. indicates a sweet. For example, the new passage is similar to the previous one, so it is not a problem for the musician. In the learning process, it is important for the learner to identify and analyze sections of the skill (or music material) that are similar to or different from the previous ones.

These traits that help the learner improve their classroom performance and result in less time and greater performance.

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