

The Importance of Conducting Science in the Preparation of Music Educators

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Abstract:

This paper makes analyses of the importance of Conducting Science in the Preparation of Music Educators. Therefore, research has been conducted in the various points of the music education in higher educational.

Keywords: *Conducting, science, music, educators, music instruments*

I. INTRODUCTION

The future begins today - says our wise nation. The future life of a young generation is closely linked to the purpose and consequence of the spiritual, spiritual and educational process that makes it human. At present, the main role of the young generation in the development of the future of the country, especially the future of pedagogical cadres, is the main factor for the development of universal, ideological, political, spiritual and intellectual potential, their comprehensive personality and educational work. It is not accidental that a lot of attention is paid to the training of professionals who are ready to feel and are ready for it. "No matter what problem we are facing - no matter what the problem is, the point is that it will always go back to the staff and the staff. We can say without any exaggeration, our future depends on who will come to our place or, in other words, how to train our staff." In fact, upbringing a person with a well-educated, spiritually mature, aesthetic culture depends primarily on proper socio-economic, cultural, educational and educational work. This, in turn, plays a key and decisive role in the creation of national ideology. In the formation of human consciousness, worldview

and cultural maturity, music, among all forms of literature and art, plays a powerful role. In all periods of human history, great scholars, thinkers, poets, and mentors, who have worked for the development of individuals and societies, have emphasized and advocated for the vitality, educational and affective nature of music. He was also directly involved in music, its scientific, practical and theoretical issues. That is why today music education is all over the world. Decree of the President of the Republic of Uzbekistan dated January 7, 2008 "Measures for the preparation of the State program for strengthening material and technical base and further improvement of children's music and art schools for 2009-2014" To create the necessary conditions for increasing the spiritual and cultural level of the younger generation in our country, to provide the youth with the best examples of national and world music culture, and to further develop the music education, children's music and art. "Providing qualified schools with qualified pedagogical staff, creating an effective system of teacher training, retraining and advanced training for the sector." This requires that teachers who specialize in music education, as well as for general secondary schools, take their

music work very seriously and responsibly in front of the "music education" courses. Nowadays music educators are well educated and gifted young people who are interested in lyric art and teaching profession in the areas of 'music education' in pedagogical universities. Knowledge requires teachers and educators working in these schools to constantly improve the content of education. That is why teachers in this area need to be serious and creative in their tasks, in the course of their music education, which is very complex and demanding. As you know, training a music teacher is a complex and multi-step process. State Education Standard for theoretical and practical knowledge, skills and professional skills of future professionals in the field of "music education" in pedagogical institutions specializing in the preparation of music teachers for secondary schools. Formation at the set requirements requires that students enrolled here get some basic education in elementary music education. In order to qualify in this field, you need to have the necessary knowledge and skills in several theoretical and practical fields of music. The major disciplines are such as music theory, history, harmony, music analysis, choral and choral foundations, vocal performance, basic instrument, and ensemble. Knowledge and skills are key to music education. Among these disciplines, "conductor" has a special place in it, and it serves as an important part of the music teacher's role in educating and organizing music. This is because school music classes are based on a number of activities because of their organizational structure, with group singing (chorus singing) leading and most of the class. Occupy. The quality and effectiveness of the band's performance is crucial to the professional training, knowledge and skills of a music teacher (currently a choir conductor). Through management, the whole classroom is united into a single organism, ensuring the integrity of the performance, the artistic integrity, and the emotional impact. This requires every teacher to have the necessary knowledge and skills in conducting art. Conducting leadership as a more

complex art takes precedence over any team performance management task. Since its inception, it is more versatile and sophisticated. This is why art is taught as a separate and independent subject in music education. As we have already noted, it has a distinctive role in performance management, as opposed to other types of art. Who is the conductor? What are the functions? What are the goals and objectives of preparing for a conductor? We will try to answer these questions with great power. Conductor is a laborious, demanding, responsible profession that develops the music of the work, lives in its spirit and embodies the musical image. At first glance, easy-to-understand conduct is not always easy to understand. Preparation for the conductor and his most important principles are to control not only the acting of the actor or the choir, but also his own secrets, gestures, gestures, gestures, and gestures. The right sense of the ideological and artistic content is a combination of movement, emotion, and artistic interpretation that seeks to create it in its own pronunciation and achieve it in practice. Preparing music teachers for the conduct of a conduct is, of course, different from the requirements of professional independence. As mentioned above, the importance of the teaching profession and music lessons is relevant. That is, a music teacher is not a professional conductor - he is represented as a conductor with the ability to lead the chorus in music lessons. In this case, the teacher-conductor should first and foremost learn the theoretical and practical, methodological bases of children's vocal groups with their structure, composition, sex, appearance, and age features. Because in mainstream schools each class is a separate chorus group. The chorus leaders and conductor of these teams are the music teacher. In the interplay of the choir leader (conductor) with the choir (in the process of studying choral works, singing, vocal-choral exercises), his or her conduct is the main instrument, providing an ideological and artistic interpretation of the choral performance, The clear instructions and figurative

character of the conductor are the main factors in the painting. Experienced conductor - direct observation of pedagogical and executive work of teachers and professional choral conductors, as well as study of educational and methodical literature on conductor art, creative attitude to conduct science in the course of training. The ability to monitor and analyze oneself is of great benefit to future professionals.

The curriculum in music education at Pedagogical Universities provides for four years of teaching this subject. The sample curriculum for the conductor science sets out the goals and objectives of teaching this subject: The main purpose of the conductor course is to teach future music teachers - to teach students the secrets of conducting, to lead them in team management, to teach them spiritual, ideological, ideological, artistic and aesthetic education, and their artistic skills (choral, vocal performance) to develop the basic and necessary conductive training and skills, the best choral compositions by Uzbek, fraternal, foreign composers, as well as adapted to the choral performance to develop the skills of professional analysis and conduct of works for different genres, characters, themes and choruses. Conducting the course involves systematic learning activities in the course of science education:

- to give students the respect, love and interest in our national music for the purpose of forming national consciousness, national ideas, national ideology, training them as highly qualified specialists who meet the requirements of the State Education Standard;
- To teach students to develop their artistic taste as a future music teacher, choir leader and conductor, to manage and evaluate the artistic value of choral works and their performance;
- basic skills of conduct, gestures, types of actions, the ability to explain the secrets of conducting techniques, ability to conduct works independently;

- Teaching to the didactic principles of music pedagogy, such as systematic, consistent, scientific, continuity, transition from simple to complex, individual approach, team and team communication;
- To be able to hear the perfect version of art and to plan on achieving it;
- Requirements for students' knowledge and skills in the classroom management system include:
 - First of all, it is essential to have a thorough knowledge and skills in conducting schemes, actions, and performance controls;
 - Adjusting the conductive apparatus and making it clear and understandable;
 - Well-developed singing skills and skills, breathing of the song, a good sense of the sound support, the basic elements of the conductor such as "auf takt", "start playing", "resume playing", "ending the performance". to achieve reconciliation;
 - Expressive and responsive conduct of the conduct of the conduct, achieving gentle, flexible and plastic movement of the fingers and fingers;
 - Ability to clearly identify various dynamic signs and labels, sound movement (lichato, non lichato, staccato, farleato) and other punching changes;
- Teach choral and percussion works (acapella) into choral parties and analyze their performance and achieve artistic performance;
- Choir types, school choral groups - junior, junior, senior, chorus, mixed choral chorus and their knowledge of the possibilities, particularly children's chorus, range of children's voice, their psychological and physiological features. be able to choose a repertoire for the choir;
- Must have the ability to breathe songs, expressive means of artistic performance - diction, intonation, registry, tessiture, ability

to translate works according to choral abilities;

Conducting subjects such as music theory and practice, such as vocal performance (choral singing is based on vocal singing), instrumental music (piano), theoretical basis of music, music analysis, music history, music teaching methods, choral and choral studies. Because of their close connection with the subject, the conductor relies on the knowledge, understanding, skills and abilities of the student in the conduct of the exercises in conjunction with the knowledge of these subjects. In turn, it is necessary to make sure that the student's knowledge of the mentioned subjects is strengthened and improved in practical activities.

According to KA Olkhov, one of the most popular choirs of the chorus culture, directing is a unique means of translating music into gestures and gestures. In short, the conduct of the conductive classroom training for future music teachers in conducting the classroom is to master all the musical and theoretical knowledge required for future music teachers' professional activities. Practical implementation will allow the implementation of the objectives. The organization and management of the learning process as a teacher conductor: artistic ability, ability, music listening, memory and imagination, temperament, tone sensitivity, feeling of musical form and ensemble, natural flexibility of the hand and expressive expressions of the face. should have a number of qualities. In order to express the idea of music, to create a musical image, the artist has to call for the creative potential of the artist - imagination, fantasy, vision - to help academician B.M. As Tepel wrote, "only a fully mature and influential person can be a full-fledged musician. Music is a means of communication between people. To be able to speak with music, you must not only be able to speak the language of music, but also to be able to express your thoughts and feelings. " As we have already mentioned, the conductor feels the chorus or the orchestra team as

a single solo singer or instrumentalist and directs the performance of the music by the team. Therefore, he or she should be aware of the tone, range and range of each instrument and singer, as well as his or her ability. The conductor's responsibility is to act as an intermediary between the composer and the listener as well as the organizer of their implementation. Therefore, the director is not only responsible for the teaching of a particular work, but also for the purpose of teaching students the literary and artistic content, the form, the genre, the features of the chorus, how they are written, the educational value. It is important to keep in mind that the difficulty, the degree of complexity, and the student's special interest in it. The conductivity of music teachers requires that they develop their specific professional skills in managing choral performance. It will be used in his school teaching practice. The teacher's vocal choral work requires him to be able to use gestures, pantomime, and artistic expression. These are all key qualities in the professionalism of the future teacher-masters-conductor and chorus leader. The main goals and objectives of this course are to form these qualities in the classroom. Conducting is an essential form of music education and performance, and its content and meaning reflects a broad process. Conducting art as a profession and profession among other music specialties is one of the most complex and versatile. Any musician can express his or her responsibility solely through a well-known instrument or sound. In group performance, they know the responsibilities of the ensemble, chorus, orchestra. The conductor has some special requirements, that is, his or her instrument directs the whole team. A true musician's dream and leading tool is his instrument. And the conductor's instrument is the chorus or the orchestra. That's why we think of the performing team as a lively, holistic, emotionally charged, creative musician - a creative, colorful, multi-instrumental instrument. Whether the conductor is in front of the chorus or the audience, he is responsible not only for himself

but also for the performance of his team, - said the famous conductor-educator AP Ivanov-Radkevich. The art of making a musical is a creative interpretation of how it can convey its artistic goals to the community through action, expressive facial expressions, and then perform. The responsibility of the conductor is that when he sees a piece of art as a performance, he senses its meaning and transcends it. Currently, there is a well-established system for the conductor and choral training of music teachers. This period is a period of special disciplines (conducting, teaching methods, choral studies, choral class, choral arrangement, and vocal performance). In accordance with the general ideological and educational and musical objectives, this course provides students with the opportunity to become music teachers and choral conductors. Chorus Conducting exercises enhance students' musical abilities (listening to music, perception, rhythm, memory, musical thinking, artistic activity) to develop vocational knowledge and skills in performing vocal and choral activities at school. The main types of study are mastering the melody of the piece, using choral sounds and chords, playing the guitars on the piano, and conducting the chorus by the concertmaster. The experience of music teachers with choral teams shows that the main task of educators in classrooms is to educate choral conductors with all the knowledge and skills that freely direct the chorus. The teaching objectives of the conductor class at Pedagogical Universities are not only the musician-chorus conductor, but also those who can work with children, entertain them with music, singing and singing. to prepare continents. Not only does a student become a conductor during the course, but his or her teaching skills are formed. As a teacher, he or she can give a good impression on the chorus, as well as teach the students how to properly evaluate the content of the music around them and how to play it. Conducting classes have a great opportunity to cultivate such qualities as teachers' attentiveness, observation, thinking, and independence. The primary role of a schoolteacher

in performing arts, performance management, and organization for students is to take a specific and creative approach to teaching material. This means that the content of the conductive course stems from his future career as a music teacher.

Another way in which music teachers prepare for their conduct is to teach them how to understand the art and the ability to independently discover the artistic and artistic content of this work. The vocal mastering of the notes should always be in the focus of the chorus - the conductor in the chorus, such as volume, rhythm, timbre and breathing. Another pedagogical task in the teaching of the conductor is the ability of the future teacher to master the technique of conducting conductors, conductive equipment and manual. Conducting skills are varied, in some cases movements are light, free, and without much stress, and in some cases the movements are difficult and overwhelming.

Understanding the idea of music and its conduct is a part of the conduct of the conduct, and on the one hand, the conductor's inner hearing is in harmony with the conduct of the conductor; The music teacher - the conductor, or the head of the children's chorus team - has a hard time working with guys who are not ready to sing. Managing such a team requires first of all to train the performers to the chorus. To do this, "it is necessary to know the nature of the human voice, its opportunities and pros and cons, and not only to teach, but also to use the sounds, the ensemble, the rhythm and the intonation." Students who have no practical experience but who are theoretically well trained may find it difficult to work with and interact with the community upon arrival at school. They do not have good results in teaching techniques, methods and training with students. Therefore, the subject of "conductivity" also includes preparation practices and methods, practical experience. Independent assignments, independent assignments, and independent work of students play an important role in developing

students' professional skills. The interdependence of disciplines plays an important role in the acquisition of compulsory knowledge and skills in conduction courses. For example, theoretical and practical knowledge acquired in the basics of choral and choral studies, choral science, pedagogical practice, and vocal singing is used in choral practice. The conductor also requires a special mix of instruments and arrangements. Preparing for a conductor requires a multifaceted and systematic process, which will summarize the following:

1. Knowledge of musical instruments. It incorporates elements of musical discourse, such as melody, theme, song, styles, melodies, musical development principles, and study plans. Tones of sharing, comparison, modulation, fit, meter, weighing rhythm, texture (methods of merging), genre regularities are also included.
2. Knowledge of peculiarities and regularities of performing arts. These include:
 - a) Means of choral performance (vocalization-timbre, characteristic of the chorus's adaptation, timbre differences, vocal-sounding functions, and the textual-artistic content)
 - b) The technical capabilities of the choral band (chorus type, composition, nature of singing, bass, vocals), ensemble, instrumental, choral structure patterns (melody, diction, orthoepy rules), the conductor's own mastering of the chorus.
3. Knowledge of the means of expressing the skills of the conductor: - The function of tempo (maneuvering) and figurativeness, ogogies, vibrancy and vocabulary (vocal speech, peculiarities), barcodes), methods of producing and producing sound - high point (culmination), detection (general, partial).
4. Knowledge of specific ways of working with students of different age groups in the school choir. This includes choosing a repertoire for

each classroom performance, children's vocal features, setting the chorus to a toned tone, and choosing the right vocal-chorus exercises (the feasibility and sequence of options, the age and sound of the performers). ability to identify the cause of intonation flaws, work to overcome the problems of vocal production and vocalization, and choral maestro performance on ensemble, vocal and diction.

5. The necessary knowledge for the development of manual techniques: - The task of conveying information about the business process - the signs of the location.
6. The basic principles of installation of a conductor (plan, position) - the metrorhythmic structure of the music, the laws of the structure of the metrorhythmic movements, the grouping of metrorhythmic actions and their expediency.

In the conduct of the classroom conduct, the content of preparing students for the conduct of the conduct of a class is a set of requirements. These are:

- Acquisition of the artistic and artistic skills of literary and artistic interpretation of the work;
- be able to interpret the author's (poet's and composer's) thoughts in a musical way;
- Acquisition of the intuition of the work with the intuition of vocal and emotional learning during the study of guitar;
- Piano and instrumental playing on the piano;
- Properly utilize vocal and vocal training in the proper planning of the repetition process;
- Acquire the knowledge and skills required to organize and comprehend contemporary choral compositions, to understand their differences, to enrich their repertoire of choral compositions, to arrange choral arrangements.
- Acquisition of conducting techniques as a means of presenting the artistic image of the work and mastering of choral control skills;

- Learn how to master and control the process of mastering and performing a piece of music, adjusting the sounds and training properly;
- Involve the choir team in organizing the performances of the chorus, creating the necessary motivation and mood for the students, keeping the stage sound, and learning to use the sounds correctly during the performance.

The teacher and student should be in constant communication with the school. This is in the form of solo exercises. One-on-one conductor exercises provide the student with an opportunity to improve his musical knowledge, observe and comprehend his own abilities, strengthen his will, and develop his musical thinking. Preparation of future music teachers for school work in pedagogical universities should reflect the content of all music disciplines. During the practice of conducting and conducting choral and choral disciplines, it is advisable to provide the foundation for educational, vocal and choral work with the school choir. Because the choral performance and the conductivity are based on solidarity. What kind of knowledge, issues and insights a prospective teacher should have? We will pause briefly. Teaching students to sing in public schools is one of the important responsibilities of a music teacher and at the same time as a chorus director and conductor. As you know, singing requires vocal and choral skills and includes the following:

1. Proper sitting or standing during the burn;
2. Properly breathing, saving energy;
3. Achieving a sense of harmony;
4. Creating a vocal voice, achieving pure intonation, singing vocally;
5. Listen to music with comrades and teachers.
6. As a team (choir), there are a number of tasks related to music theoretical knowledge before and after singing.

In particular:

- Early emotional impressions about a song;
- Music-theoretical analysis of songs;

- Listening to a full song;
- Explore the song into small pieces;
- Work on the lyrics;
- Work on the dynamic features of the song and its artistic appeal.

Given these tasks, the song is broken into small pieces. Then it is added to the whole phrase or phrase. When the whole song is sung, the students rely on the teacher's performance. The process of forming vocal and choral skills in students is not the same. This process is done according to certain laws. Early Teaching Singing (In the Primary School) There are three main stages in developing your singing skills:

1. Acquisition of the basic elemental singing skills;
2. Strengthening and developing normal exercises;
3. Efficient use of the skills acquired.

From this stage, students will be able to follow the teacher's voice, conductor gestures, follow the signs, and be able to slowly, slowly and slowly, with the skills and abilities of the teacher. trips should be under constant supervision by the teacher. It is important for a music teacher to ensure that these skills are interconnected when performing the first stage tasks. It is methodologically correct for the teacher to replace the singing activity so that the students do not burst into the veil and tire. In the second phase, most students will have positive changes in all aspects of their singing skills. There is freedom in the respiratory tract, the timing of the sound is enhanced, and the memory of the music develops.

At the last stage, the level of development of singing skills is high. Pure and expressive tone gives rise to improvements in sound timing, a considerable range of range, breathing and saving energy. In particular, it is important to teach the conductors to follow the instructions, such as "attention", "aptax", "start playing", "finish the execution", and breathe rhythmically. Predicting breathing space for exercises and songs is also a

good result, given the capacity of the child to breathe. In teaching chorus singing, the teacher selects specific exercises to help students develop their singing skills according to their conductive conduct, and they play them in several tempo variants, repeating it before each lesson, as well as various dynamic signs - P (piano-soft, soft), mp- (moderate, soft), f- (forte-hard, sharp), ff- (fortissimo - very hard), pp- (pionissimo - very slow, soft, etc.)). Approximately, students understand hand movements such as bread ligato (interconnected), legato (intermittent), staccato, and ----- (krishchendo - boosting the performance from the loudest to the loudest), ----- (demuniendo - slower than slow), so that they can achieve and follow it. Andy should be in constant focus, which is important in ensuring the performance is artistic and emotional. Apparently, a music teacher at the school needs a versatility. In preparing students for school activities in the higher education system, especially in the process of preparing music teachers, they focus on their vocational training as music teacher, chorus leader, choir conductor, and the formation of their knowledge, skills and abilities. attendance, enriches the content of education and ensures high quality and efficiency.

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