

SOME ISSUES IN PREPARING MUSIC TEACHERS FOR SCHOOL ACTIVITIES IN THE SYSTEM OF HIGHER PEDAGOGICAL EDUCATION IN THE SPECIALTY OF "CHORAL CONDUCTING"

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Abstract: *This article examines some issues in preparing music teachers for school activities in the system of higher pedagogical education in the specialty of "Choral Conducting" and important aspects of their solutions.*

Keywords: *higher pedagogical education, school, musical culture, lesson, choral conducting, choral ensemble, conducting apparatus, diagrams, measurements.*

The complex and multifaceted process of preparing music teachers for school education in the system of higher pedagogical education includes a conducting course, which is inextricably linked with the subject of "Choral and Choral Art." A school music teacher is an essential component of the teacher's multifaceted work, and in music lessons, one class is considered an independent choir. In organizing the choir, teaching performance, and directing the performance, the teacher acts as a conductor. Therefore, the knowledge and professional training of a choir director (student) in interacting with the singing choir are of great importance. The choir director's conducting skills play a vital role in fully conveying the ideological and artistic content of the song performed by the choir, its aesthetic impact, and emotionality, ensuring the active participation of the singers in this process, and achieving the correct expression of the composer's inner experiences.

In addition to teaching music lessons, a school music teacher is directly responsible for organizing extracurricular activities (choirs, ensembles), as well as organizing festive events and public concerts within the school. A music teacher must not only be a qualified choral conducting specialist but also possess sufficient knowledge of conducting teaching methods (conducting diagrams, time signatures, staging, etc.) so that students can understand and sing conductor's gestures.

The conducting knowledge acquired in public schools cannot develop all the necessary qualities of conductors in students. During this period, aspiring conductors acquire the minimum necessary knowledge, skills, and qualifications.

Studying specialized teaching materials, observing conducting practice, as well as a creative approach to choral conducting, self-analysis, and self-control are all beneficial for students.

In conducting lessons, students are taught to conduct specific works, as well as work with a choir, teach the choir singing, and conduct. In preparation for school

music practice, works are studied and analyzed, the most important components of conducting are defined and formulated, the rhythmic and harmonic directions of the supporting parts are clearly expressed, and an impressive choir performance is ensured. A conductor must be vibrant, comprehensive, sensitive to the content of the work and its performance, and able to skillfully control the ensemble's timbres and vocal performance. This is why renowned choral figures refer to conducting as a kind of translation of music into the language of movement and gestures.

Currently, the system of training music teachers to work as choirmasters has become fairly stable. The reason for this is, firstly, that in general secondary schools, serious training in conducting in music culture classes is not given due attention (or music teachers do not have sufficient professional training), and in higher pedagogical universities, few hours are allocated to conducting in the curriculum, and the teaching of educational materials in courses is limited, and, finally, the most serious reason is the extremely small number of specialists among the faculty working in the field of music pedagogy.

In accordance with general ideological, educational, and musical-educational objectives, the priority goal of teaching this subject should be the training of music teachers and amateur choir conductors.

Here:

- the student's musical abilities in the subjects taught—that is, the ability to hear music, feel music, develop rhythm, memory, musical thinking, creativity, and artistry in them;

- a thorough study of voices and parts in choral works, piano performance, and conducting a choral work accompanied by an accompanist.

According to teachers with experience working with choirs, the primary task of a conductor, that is, a children's choir conductor, is to acquire all the knowledge and skills necessary to freely direct the choir's performance. The goal of choral conducting courses at higher pedagogical educational institutions is not only to train competent musicians and choirmasters, but also to prepare teachers skilled in working with children, knowledgeable in vocal and choral methods, and well-versed in their psychological and physiological capabilities.

In school music practice, a special place is occupied by teaching students to accurately evaluate the musical content of the surrounding environment, as well as imparting a unique emotional atmosphere to the choir. Collective performance offers great potential for developing teachers' inherent qualities of intellect, observation, and independence. One of the important tasks of a school teacher as a music educator for students is to develop a creative approach to the material.

Music teachers and choir conductors are faced with the task of working with a large number of untrained performers. Managing such a group primarily focuses

on solving problems related to teaching performance and singing. This requires the ability to solve important problems such as listening to music, sensing rhythm and tempo, paying attention, beginning and ending a performance, observing pauses, understanding the conductor's hand movements, and sensing, feeling, and working on breathing, voice, and ensemble.

It is also important that future teachers, in addition to working in the classroom, acquire the skills and qualifications necessary to work independently. When mastering the essential knowledge and skills of conducting, it is important to utilize the interrelationships between disciplines. For example, when studying choral conducting, knowledge gained in classes on vocal performance, music theory, solfeggio, harmony, music teaching methods, and pedagogical practice directly contributes to the development of teaching skills.

The knowledge gained in conducting classes will enable students to:

- reveal the ideological and artistic content of a work through the analysis of musical and semantic means;
- fully understand and empathize with the creator's (composer's) idea and interpret it in their own musical performance;
- acquire the skills of internalizing a work while mastering the vocal and intonational parts of the score;
- perform the score on the piano;
- understand choral music of various styles and tempos, enrich their own choral repertoire, edit, arrange, and transpose works;
- illuminate the artistic image of a work and control choral singing using conducting techniques;
- learn to manage the process of mastering a musical work collectively, using a tuning fork when tuning voices;
- teach performing skills at concerts, stage manners, and voice correction during performance.

In school music practice, teachers are required to regularly interact during the performance of a choral work. To achieve this, the teacher must master all the knowledge, skills, qualifications and fundamentals of conducting art during the process of pedagogical training.

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