



An Innovative Approach to Teaching Music Choral Conducting

Altinay Kuandikovna Bekpolatova

Teacher of the "Folk Art" department of the Nukus branch of the State Institute of Art and Culture of Uzbekistan

Annotation: The article is devoted to the problem of improving the methods of teaching conducting, which is especially relevant for regional educational institutions of secondary specialized and higher education. The necessity of applying in solving this problem an integrated approach, which implies individually directed differentiation of the educational process, is substantiated; polyphonization of the didactic impact on students, manifested in a combination of traditional methods and modern technologies for teaching conducting.

Keywords: conducting teaching methodology, integrated approach, modern educational technologies.

The relevance of the problem under study. At the present stage of development of higher and secondary musical education, the problem of improving the professional training of a conductor-choirmaster is very relevant. In pedagogy, an active search is carried out for means, forms and methods that guarantee the achievement by graduates of the level of competence necessary for the successful implementation of the complex work of the head of a singing group.

In recent years, many scientists and teachers of higher education have been studying such problems as the content and methods of teaching in the conditions of educational institutions of higher and secondary vocational education, the specifics of the formation of a set of competencies necessary for a conductor-choirmaster and the head of a musical and performing group. Meanwhile, some issues of conducting teaching methodology remain insufficiently studied, in particular, the problem of increasing the effectiveness of the educational process in conditions of students with different levels of profile training. In traditional approaches to teaching conducting, as a rule, the diversity of the initial musical and educational level of students is not fully taken into account. As a result, serious problems arise in the development of professional knowledge, skills and abilities by students who have certain gaps in basic pre-university musical training.

In this we see a contradiction between the objective need to improve the methodology of teaching conducting in the conditions of heterogeneous pre-university musical education of students and the insufficient development of this problem in pedagogical theory and practice. The foregoing is confirmed by the data obtained by us both in the process of experimental research and as a result of many years of pedagogical observations.

Material and methods of research. The methodological basis of the study was the fundamental provisions on the universal connection, mutual conditioning and integrity of phenomena; theory of learning and content of education in higher education. The material of the study was many years of pedagogical work as a leader of a choir class and a teacher of conducting. The following methods were used: a theoretical analysis of the literature on the stated problem, pedagogical observations and a comparative analysis of educational and methodological materials on teaching conducting in musical educational institutions, a pedagogical experiment.



Research results and discussion. The high dynamism and multidimensionality of the process of education and upbringing in the university, which trains specialists in the field of musical art, require constant transformation, improvement and modeling by the teacher of means and methods of pedagogical influence. The theoretical basis for solving this problem can be the ideas of famous scientists and music teachers E. B. Abdullin, L. A. Barenboim, S. L. Rubinshtein, I. M. Sechenov and others.

The author's analysis of the literature on this issue, as well as pedagogical observations and pedagogical experience, allow us to say that its solution is possible only on the basis of an integrated approach, which, along with consistency and integrity, is one of the most important methodological foundations in the field of both general and vocational education. . Under the influence of the context, it can act as a principle, a method, a pedagogical condition or a means of optimizing the learning process.

The desire for complexity in the teaching of sciences is typical for outstanding representatives of the era of classical pedagogy. Laconically and succinctly, this is expressed in one of the postulates of the "Great Didactics" by Ya. A. Comenius: "Everything that is in mutual connection should be taught in the same connection."

The idea of complexity in pedagogy was intensively developed in the 19th century, when, in parallel with the development of differential processes in science, the desire to integrate knowledge from various scientific fields became more and more clearly manifested. N. A. Korf in his work "Darwin's Theory and Questions of Pedagogy" wrote: "... the time has passed when each science stood apart. Nowadays, all sciences are so closely interconnected that a thought that has found confirmation in the facts presented by one of the branches of human knowledge is reflected in all the others.

In the future, the development of the idea of an integrated approach to learning comes down to finding ways to harmoniously combine the content essence of various academic disciplines and identifying the possibilities of their contact - interdisciplinary connections.

The current stage of development of problems of complexity in the educational process through the use of interdisciplinary connections, which began in the 80s of the XX century, is distinguished by the differentiation of directions and aspects in a number of scientific and pedagogical research carried out in various fields of education - from preschool, primary levels to postgraduate .

Of all the interpretations of the concept of interdisciplinary connections, the main one is the understanding of these connections as: 1) one of the manifestations of the principle of consistency, which is the methodological basis; 2) an independent didactic principle that ensures the alignment and design of a system of interdisciplinary interaction; 3) one of the didactic conditions for increasing the effectiveness of the process of education and upbringing; 4) means of an integrated approach to educational activities, allowing the most complete and effective influence on students in order to form and develop a complex of professionally significant knowledge, skills and abilities in them.

In the theory and practice of music pedagogy, complexity, which implies the obligatory reliance on the objective relationship between various musical educational disciplines, as well as on the various connections of music with certain areas of knowledge, has historically formed as the main didactic strategy: "Mathematics and related sciences, as well as philosophy, poetry and rhetoric - that's why music is much more comprehensive than it is commonly thought. In addition, the complexity in teaching music is determined by the very complex nature of all types of musical performance



activity, in which the intellectual, emotional-psychological, creative-volitional and physical (technological) components are distinguished.

From the very beginning, an integrated approach to teaching music was manifested in a monodidactic form of teaching (regardless of individual or collective forms of study), when all objectively interconnected musical disciplines were studied under the guidance of the same teacher, and this required the highest level of professionalism from the teacher-mentor. Therefore, the advice of the well-known in the 18th century is not accidental. teacher-musician I. I. Kvanets: "... from the very first steps, take the best master you can find as a teacher."

The multicomponent structure of a conducting lesson is a meaningful complex, including such types of educational work as:

- mastering the musical text of choral works (playing scores on the piano, singing choral parts);
- analysis of the means of musical expressiveness (melodic material, meter-rhythmic, harmonic, textural features of the work under study, determination of its musical form, artistic and stylistic affiliation), as well as emotional and figurative analysis of the literary basis;
- choirmaster's analysis of the score, which aims to identify problematic moments that may arise in the process of rehearsal work with the choir, and determine its strategy);
- musical performance analysis, which involves the identification of artistic and technical tasks that make it possible to fully embody the figurative content of the work through the conductor's and performing means and ensure an integral choral ensemble;
- mastering the methods of conducting manual technique (conducting itself).

Obviously, the successful implementation of these types of educational activities when mastering the discipline "Conducting" becomes problematic without the use of interdisciplinary connections.

The basis of the methodological system developed by the author of this article and proposed for teaching conducting is an integrated approach that takes place in the implementation of all components of the educational process: conceptual, content, organizational and methodological. The main manifestations of an integrated approach in this case should be considered, firstly, the multi-channel pedagogical impact on students (education, training, development), and secondly, the active use in the classroom in the conducting class of organic deep connections between various disciplines (both musical and general humanitarian) and, thirdly, the integration of traditional methods of teaching and the achievements of modern educational technologies in the methodology of teaching conductor and choral disciplines. The implementation of the described system is aimed at ensuring the intensification of the educational process at its initial stage, where the main tasks are to compensate as much as possible for the shortcomings of the pre-university musical training of students, to activate the development of their musical and intellectual abilities, to form a special thesaurus and a complex of conductor-choirmaster and musical-analytical skills in students and skills, stimulate the development of their interest in their future profession.

The planning of the learning process in the conditions of heterogeneous pre-university education of students was carried out by us, taking into account the structural ties that are mandatory for it, which are the basis for its implementation. Among them, the most significant should be recognized as management links that are manifested in all components of pedagogical activity: planning (long-term and short-term), organization of didactic influence, methodological support and control of students' educational work.

As structural and content components, the proposed methodological system includes: a) conducting a comprehensive input diagnostics of first-year students to determine the level of development of



their musical abilities, the degree of formation of special skills and abilities, the volume and quality of profile knowledge, identifying personal characteristics; b) creating an atmosphere of psychological comfort in the classroom between the teacher and the student, which is especially important when teaching any kind of musical performance; c) development of students' logical and associative-figurative thinking; d) organization of the conductor's apparatus and the formation of manual conducting and performing techniques, as well as choirmaster methods of managing a musical performing ensemble at the initial stage of rehearsal work with the choir; e) mastering the special terminology and musical-analytical skills necessary for independent work on the studied choral work.

The structure of the conducting lesson is a kind of didactic module, which is characterized by significant variability in terms of the volume and content of its components. As a result, it is possible to plan various types of classes, emphasizing or, conversely, weakening attention to its various elements, as well as varying the time of their development depending on the individual capabilities of the trainees.

The methods and techniques of teaching conducting we use are selected taking into account the laws and principles of professional training, the goals and objectives of training a choirmaster teacher, its content as a special type of musical performance and discipline, as well as the educational potential of students.

Among these methods, the most effective are:

- oral and/or written questioning of first-year students, which allows to identify their interests and the level of formation of artistic taste, the volume of general and musical horizons, the presence of an associative base, the degree of speech proficiency;
- emotional-plastic etudes borrowed from theatrical pedagogy, when students are offered to express various emotional states with the help of appropriate gestures, facial expressions, which makes it possible to determine the degree of their empathy and motor plasticity;
- formation of the artistic and historical context of the studied works, contributing to the harmonization of the emotional-figurative and logical thinking of students, as well as the actualization of their associative base;
- introductory mini-lectures (within 8-10 minutes) on the most difficult issues of choral art, conducting performance and musicology;
- a set of special exercises for the formation of attributive qualities of a conductor's gesture, methods of conducting and performing techniques;
- methodological instructions in the form of algorithms for the phased development of professionally significant knowledge, skills and abilities;
- adaptation of various types of analysis of choral works based on the use of associative links and previous experience of students.

The implementation of this experimental methodical system of conducting and choir education makes it possible to awaken and develop students' interest in conducting and choirmaster activities; compensate for the shortcomings of their pre-university musical education at the initial stage of education and form a musical educational platform for mastering the complex of competencies provided for by the educational standard; to form the skills of independent work on mastering the works of the educational repertoire.



Summary. Having studied the problem considered in this article, we can state that teaching conducting using the methodological system proposed by us contributes to the improvement of the professional training of conductors-choirmasters in the conditions of heterogeneous pre-university education of students. First of all, this is manifested in the reduction of the period of adaptation in teaching students who have gaps in pre-university musical education, and the timing of the elimination of these gaps.

In the course of many years of experimental work, carried out using the integration of traditional methods and modern educational technologies, author's methods and techniques for teaching students to conduct in specialized educational institutions of higher and secondary vocational education were developed and tested.

The conducted research made it possible to reveal the reserves for increasing the efficiency of professional training of future specialists in the field of conducting and choir. The results obtained can serve as a starting point for studying other aspects of the problem, in particular, such as coordinating the content of the curricula of music educational institutions of various levels (elementary, secondary specialized, higher), improving the forms and methods of career guidance work of universities with applicants, interaction between departments of art and education in matters of professional development of specialists in the conductor-choir profile.

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