



Musical and Theoretical Basis of Training The Leader of An Amateur Orchestra Team in Universities of Uzbekistan

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Abstract: *At the turn, musical educational institutions of Uzbekistan achieved significant success in education and science. However, today Uzbekistan is in great need of professional musicians-performers and leading personnel, and musical art, in turn, needs educational and methodological developments, effective authoring systems and teaching methods for professionals of various specializations and music lovers.*

Key words: *orchestra conductor, head of instrumental and vocal ensembles, conductor-head, educational institutions, piece of music*

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Orchestra conductor is one of the most difficult professions in music. He must have all the knowledge and skills in the art of music, be a master of his craft, as the conductor is often called. This is a serious, thoughtful leader of the creative team. From the high culture of the performance of a musical work by the orchestra to the smallest organizational issue - all these are the concerns of the conductor. As a rule, the musician-artist, the performer of the first console, becomes a real conductor. In a symphony orchestra, this is a violinist, and in a wind orchestra, a cornetist, who are called bandmasters (German: Kapelle - chorus, orchestra, Meister - master, leader)[1]. These musicians are engaged in tuning the orchestra, practice fragments of a musical work that are complex in rhythmic artistic and technical terms, give instructions to overcome the difficulties that arise, and, of course, monitor the discipline in the orchestra. Without this, no highly artistic creative work in the orchestra is inconceivable.

Kapellmeister is the second person in the orchestra who is directly involved in the creative education of the orchestra's musicians. From the moment when the conductor took the stand, all preliminary, so-called musical and technical work in general and in groups ceases, and deep creative work begins on the piece of music being learned. A conductor, conducting a rehearsal, widely using the technique of managing the orchestra and all the necessary arsenal of conducting art, while at the same time must be a true artist - a master of his craft.

Orchestral, as well as choral works, as a rule, are polyphonic, and therefore, in the preparation of an orchestra conductor, harmonious (polyphonic)[2] solfeggio acquires great importance, where intonational and auditory skills of performing polyphonic works are purposefully developed, the musical abilities of future leaders of amateur orchestral groups, their harmonic hearing, providing the hearing of the polyphonic texture inherent in the orchestral scores.

In order to create and develop an effective system and methodology for training the leader-conductor of the orchestra, we analyzed the scientific, educational, methodological and musical literature on this problem and tried to identify the objective relationship between the brass and

symphony orchestras, the contact of the principles, techniques and methods of training a specialist conductor of the wind and symphony orchestral groups, find unity and difference in their preparation. In addition, we examined the curricula and programs of higher educational institutions for the training of an orchestra conductor, various aspects of teaching orchestral disciplines, as well as disciplines of the musical-theoretical cycle and solfeggio, which was the main task of our research.

On the basis of the studied works of Russian scientists on the problem under consideration and our preliminary experimental creative work, we formulated a research hypothesis, according to which the training of a specialist-leader of brass and symphony amateur orchestral groups at a university is more successful if the student:

- 1) has a broad outlook, general and special training;
- 2) has sufficient command of the main musical instrument - the piano, as well as one or more instruments that are part of the brass or symphony orchestra;
- 3) possesses deep knowledge in the field of musical theoretical disciplines and solfeggio;
- 4) activates artistic and creative thinking, the development of which is determined by an integrated approach to the study of special orchestral and musical-theoretical disciplines, solfeggio and practical discipline - piano with their wide interdisciplinary connection and problem-seeking creative situations.

This is the foundation without which, in our deep conviction and practical experience, there can be no successful highly professional training of a conductor of orchestral specialization at a university.

The profession of "conductor" is special among all musical specializations. It requires high-quality technical training, broad erudition in all areas, a high level of musical education, a deep understanding of their functions, possession of a high level of communication culture with members of the orchestral collective, sensitivity to performers. A conductor must be inventive and artistic at concerts, be able to evoke a sense of artistic satisfaction in performers and listeners, because the art of music is called upon to do just that - to raise the culture of a person.

The reliability and validity of the research results are confirmed by the use of a set of methods aimed at training a professional in orchestral specialization, and experimental work, where the most important component of professional skill is musical performance and methodological training. Here, the skills and abilities acquired by the students of orchestral specialization and their compliance with the requirements for a specialist graduate of the university were carefully considered.

Based on a critical analysis, the study reveals the pedagogical foundations of musical training for leaders of wind and symphony amateur orchestral groups in educational institutions of Uzbekistan. The content and methods of complex teaching of students have been developed and in the process of the experimental methodology, a new approach to the training of a musician has been proposed, including a set of methods and techniques for teaching musical-theoretical disciplines and solfeggio, taking into account broad interdisciplinary connections and phased systematic assimilation of knowledge.

A pedagogical model of training a conductor of an amateur orchestral collective at a university has been created, based on the integration of musical theoretical disciplines, solfeggio and orchestral specialization subjects, the formation of a professional and pedagogical orientation[3]. The specificity of teaching orchestral disciplines is revealed and a new approach to modern pedagogical technologies is proposed, which stimulates the activity of students in the process of experimental work, ensuring the effectiveness of conductor-orchestral training.

A promising scientific and practical direction for further research in the field of pedagogy and its branch that is directly related to the teaching of the disciplines of the art cycle is outlined. Practical (methodological) recommendations are given related to overcoming a number of contradictions in the course of music lessons (contradictions in the "teacher - student" system; contradictions between new musical technologies with their rich educational and educational potential and traditional methods of conducting music lessons, firmly rooted in pedagogical use). The research materials are used in the lecture courses "Methods of teaching musical performance" and "Psychology of musical activity", as well as in seminars and practical classes with students of music and pedagogical educational institutions. A significant part of the theoretical and methodological provisions formulated in the dissertation can be extrapolated from the field of music to related areas of artistic culture and pedagogy (visual arts, theater, etc.)[4]; this refers to resolving contradictory situations at the level of organizing a holistic educational process, determining the content of training, using modern technical teaching aids, etc.

"Music educational institution at the present stage: goals, objectives, functions, types of activities" examines some of the organizational aspects of musical and educational work at the present stage. It points out here that it would be wrong to idealize the Soviet system of musical education that has become a thing of the past: along with the indisputable achievements, there were obvious mistakes and flaws in it. However, one cannot fail to see the serious problems that have arisen in the field of music education during the period of structural transformations and reforms in the last one and a half to two decades. The musical culture of a society is the unity of music as a form of art and its real functioning in society, says A. Sokhor. In principle, the statement of the question is undoubtedly correct[5]. That is why the functioning of serious, classical music in modern Russian society, its "modus vivendi", its impact on the spiritual world of people cannot be considered satisfactory. In the confrontation with "pop-art", musical classics, according to a number of sociologists, noticeably give up their positions.

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