



METHODS AND TOOLS OF TEACHING CHORAL WORKS IN MUSIC EDUCATION FIELDS

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Abstract: This article discusses the scientific-theoretical basis of using various methods and tools in teaching choral works in choir and choral studies classes in music education.

Key words: Music education, choir and choral studies, method, education, student, conductor, aesthetic education.

The future begins today - says our wise people. The future life of the young generation is closely related to the purpose of the mental and spiritual and educational process that makes it human and the tasks arising from it. Today, in our Republic, it is important to educate the young generation, who are the creators of our future, especially to raise the general cultural, ideological-political, spiritual and intellectual potential of future pedagogues, to make them mature individuals in all aspects and for education and training work. It is not for nothing that great attention is paid to training specialists who feel the main responsibility and are ready for it.

Nowadays, educating students, who are the creators of our future, to be spiritually mature, intellectually mature, physically healthy, with a conscious attitude to national and cultural values, as well as comprehensively educated people who deeply master the secrets of science, is one of the tasks aimed at the development of our society. is gaining priority. As in all branches of education and branches of science, the student is a general education in educating young people morally, aesthetically, spiritually mature and in the spirit of loyalty to our national ideals, and in developing their artistic thinking. the level of professional training of the teachers of "*music culture*" in their schools occupies an important place.

Preparation of music teachers for choral work is certainly different from the requirements of a professional independent profession. As we said above, it is appropriate to look at the teaching profession and music lessons from the point of view of content and essence. That is, the music teacher appears not as a professional conductor but as a choir master who has the ability to lead the performance of the choir in music lessons. In this case, the teacher-conductor should first of all have a good knowledge of the theoretical and practical methodical bases of children's choirs, as well as the structure of children's choirs. Because in secondary schools, each class has a separate choir. The choir leaders and conductor of these teams are the music teacher himself.

Choir performance is one of the original folk art types that is widespread today. Team performance not only arouses deep aesthetic pleasure in people, but also unites them, brings them together as a team, and helps to develop their spiritual level and artistic taste. It has the ability to arouse the best feelings of a person, excite and interest. For this reason, the role of listeners as well as choir participants is very important in artistic and ideological education.

The main goal of the choir course is to teach future music teachers the secrets of the choir, while preparing them to manage collective performance, to give them spiritual and ideological

education, ideological, artistic-aesthetic training, and their artistic performance skills. *(in terms of choral, vocal performance)* cultivation, formation of the basic and most necessary conducting training and skills, the best choral works created by Uzbek brothers and foreign composers, as well as reworked folk adapted for choral performance. It is to get acquainted with the songs, to develop the skills of conducting and analyzing works designed for different genres, characters, themes and different types of choirs at a professional level. The choral course as a subject implies the implementation of systematic educational work on the implementation of the following tasks in the course of training sessions.

- ❖ *Instilling respect, love and interest in our national music in students, thus forming national consciousness, national idea, national ideology in them, raising them to become highly qualified specialists who can meet the requirements of the State Education Standard;*
- ❖ *To teach students to develop their artistic taste as future music teachers, choir leaders and conductors, to manage and evaluate the artistic value of choral works and their performance;*
- ❖ *Teaching to follow didactic principles of music pedagogy such as systematicity, consistency, scientificity, continuity, transition from simple to complex, individual approach, ability to communicate with group and team;*
- ❖ *To teach to be able to anticipate the perfect version of the artistic performance and to carry out planned work to achieve it;*
- ❖ *The requirements for the knowledge and skills of students in the conducting class include the following.*
- ❖ *Having a well-developed singing ability and learning, singing breath, good feeling of voice support, thoroughly learning the main elements of conducting such as "auf takt", "starting performance", "continuing performance", "ending performance" 'achieve mastery;*
- ❖ *Be able to clearly indicate the accompanying dynamic signs and signs found in the score of the work, voice mobility (ligato, non ligato, staccato, fermato) and other tempo changes;*
- ❖ *Teaching unaccompanied (acapella) works and accompanied works by choral parts and analyzing their performance to achieve artistic perfection;*

He knew the types of choirs (*school choirs - children's choirs of junior, middle and senior ages, mixed four-voice choir*) and their capabilities, in particular, the ways of organizing a children's choir, children's voice ranges, their psychological and physiological characteristics. and should be able to choose a repertoire for the choir accordingly. It is necessary to have the ability to know the breath of singing, expressive means of artistic performance - diction, intonation, register, tessitura, and be able to transpose works according to the capabilities of the choir. Choral science is a subject related to the theory and practice of music, such as solfeggio, vocal performance (*choir singing is based on vocal singing*), instrumental performance (*piano*), theoretical foundations of music, analysis of musical works, music history, music teaching methodology, choir and due to its inextricable connection with subjects such as fundamentals of choral studies, the knowledge, understanding, skills and competences of students in these subjects are relied upon in conducting training in harmony with the knowledge related to these subjects. In turn, it is important that the student's knowledge of the mentioned subjects is strengthened and improved in practical activities.

A teacher who works in general education schools should not forget that singing, that is, singing in a group (*choir*), is considered a leading activity in school "*musical culture*" lessons. It is self-evident that collective performance cannot exist without conducting. In this activity,

the teacher has to perform the duties of a choir leader, a conductor, a singer, and a concertmaster (*instrumentalist and accompanist*). Therefore, knowledge about the most important methods and forms of preparation for conducting in higher education is not superfluous for them, on the contrary, they have to constantly improve their knowledge and skills. At the current stage of the higher pedagogical system of musical education, one of the main tasks of teaching music is the formation of a creative personality. This task is of great importance in preparing music teachers for professional activity, because any independent activity is creativity. At this point, we consider it permissible to dwell more broadly on the question of what will be of positive importance or the main reason for the development of initiative and creative research of students. For example, it is possible to show the elements of compositional creativity in the educational process according to the method recommended by the well-known conductor - pedagogue *G.G. Golik*. These can be students' independent research based on poetic texts of choral works, choral arrangements. This helps to create his own creative "*views*", "*fantasy*" for the work he is conducting, to increase his initiative, creative imagination, and confidence in his own strength.

The inclusion of problematic technologies of teaching in the pedagogical process of the choral conducting training course is also of significant benefit. In this form of teaching, the student is asked a problematic question about the form, structure, measure, tone, and character of the work, and the students in the class are asked to give their answers and give a practical demonstration. Analyzing choral works also helps students to fully understand the work when conducting works, to understand the most important aspects, to know and take into account in the process of conducting, as well as to easily master the work in the direction of conducting. Because it is logically wrong to think about a practical approach to the work without changing it theoretically, that is, to achieve the intended goal by conducting. When planning to conduct choral works, analyzing the work as a whole, forming the skills of analyzing works in students requires unique pedagogical approaches. In this case, the use of problem-based research tasks recommended by the conductor pedagogue *V.L. Zhivov* is one of the effective methods. For example, such a question can be problematic in the theoretical performance analysis of a choral score. "*What kind of conducting methods do you embody your performance ideas? Or do you express it?*" in this place, the student's musical thinking, level of knowledge and skills, creative fantasy, the character of the work, how well he understands, feels and artistically expresses its artistic content play a big role. Based on the correct reading of the text of the score, the student, with the direct help of the teacher, adjusts the unique "*texture*" of conducting the piece with the elements of interpretation, as developed in his imagination.

The student's independent conducting methods are unique and excellent according to the content and essence of the work, according to the rules of conducting, and the reflection of the artistic features of music in the schemes and gestures of the conductor is so successful, bright, and the performance is so high. will be in the soul. "*Elegant text*" style can be used in the process of approximate work on scores. The meaning of using this method can be as follows. For example, a work is chosen by the teacher. It can be accompanied or unaccompanied. Let's say it was adapted by *Sh. Yormatov* for unaccompanied choir. The teacher prepares the song "*Boychechak*" (children's folk song) in advance, but the author of the work, the name of the work, and the poetic text are not written. The scale, tempo, tone, various nuances of the work (*including dynamic signs*) are not shown. The student will have to understand the phrasing of

the score, the character of the voice and the style of performance of the work, the tone structure (*melody*), speed, nuances, content, placement of the breath, come up with a musical sound, and compose a text as much as possible. His task is to feel the music with inner hearing and perceive the musical meaning. At the last stage, after listening to the music, he is required to correctly find the conductor's "*net*". Such tasks are often performed by students with interest. Such techniques activate students' musical thinking, increase their observation and teach them to work independently.

They work on conducting works based on the musical image and system of knowledge, ideas about the methods of performing conducting actions. We will dwell on another method that we have tested during our research work and that we consider to be effective. This method of work envisages the formation of working skills in students, relying on practical skills from others. For this, it is necessary to work with a choral group (*conducting a choir*) based on the knowledge acquired in the "*conducting class*" or to create conditions (*atmosphere*) close to working with a choir in the classroom. One student will be the conductor, and the rest will participate as choir members. In the initial training, students take turns teaching and conducting the choral work selected based on the sequence of tasks (*plan*) performed with the direct support of the teacher. This includes adjusting the sound, announcing the piece, distributing the voice parts in the notation to the choir members, working with the voice parts under the accompaniment of the concertmaster, then adding 1-2 voices, working the piece in small parts, auf takt, breath, start of performance, hold in stretches, concertmaster and then show to the choir - all this is done under the supervision of the teacher. This process is the most effective method when it is carried out in a continuous manner, and gradually - slowly, the student will be able to work with the choir, lead and control the performance of the choir, hear the choir and the music, make his actions understandable to the choir members, his signature - it greatly helps them to control their movement, to notice achievements and shortcomings and to work independently on their elimination until the next training. When working in this style, creative imagination and comparison skills are well developed in students.

It is very important for a music teacher to read the notation (text) of a work from paper (*a pencil and a sheet*). It is necessary to constantly practice reading the selected works by looking at the paper. In this case, the students roughly follow the text of the sheet music in the solfeggio style, where they determine the speed, ladotonal plan, size, melodic features of the work (*melody structure*), rhythmic independent or substituting accompanying voice forms that differ or repeat phrases. Today's organization of the subject of "*conducting*" in the specialty of "musical education" in higher educational institutions of pedagogy, the study of the theoretical and pedagogical ideas and practical recommendations put forward by us will give results in direct practice, for the purpose of comparison, generalization, analysis, we tried to carry out experiments and tests as one of the main places of our research.

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