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**DEVELOPMENT OF TRAINING LESSONS FOR ORCHESTRAL
SPECIALIZATION DISCIPLINES**

***Annotation:** The training of conductors of amateur orchestras and choirs, directors of instrumental and vocal ensembles is carried out by higher specialized educational institutions, which must have a highly professional teaching staff with extensive experience in training creative workers. The presence of an acute need for modern scientific and methodological developments on the problems of music education, on the one hand, and the insufficient development of this problem, on the other, in our case, the training of the leader of orchestral groups, convincingly confirms its relevance.*

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

The importance of musical art in human life is extremely great. Music knows no state borders and is available to people of any nationality. There is no language barrier here. All humanity of the planet can "speak" the language of music.

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.

Musical art, its development is always directly dependent on the performing process, people who implement the achievements of folk musical creativity in the life of society, and professional composers who compose music.

Each piece of music during its performance must be interpreted creatively. The role of a performer here can be either an individual soloist-singer, or a performer on a musical instrument, or a whole creative team - an orchestra or a choir, where one more performer is required - a conductor, director. In our case, we are examining the art of the conductor-leader of amateur brass and symphony orchestras.

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). These musicians are engaged in tuning the orchestra, practice fragments of a musical work that are complex in rhythmic artistic and technical respect, 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 applying 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.

As we know, great experience in conducting conductor training has been accumulated in educational institutions of Russia. There is a whole galaxy of

famous conductors here, from M.I. Glinka, P.I. Tchaikovsky, A.G. and N.G. Rubinsteinov, S.V. Rachmaninov and to the celebrities of the 20th century and today. As a result, a whole school of conductors has developed in Russia, capable of training a modern, wide-profile conductor-leader of a creative team. All this led us to a broad study of this problem in Russia, in order to further apply the accumulated Russian experience in the training of specialists - conductors and directors of amateur orchestras and instrumental ensembles of the Republic of Korea.

Orchestral, as well as choral works, as a rule, are polyphonic, and therefore, in the preparation of an orchestra conductor, harmonious (polyphonic) solfeggio acquires great importance, where the 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 embedded in the orchestral scores.

Research methods:

- study of literature on philosophy, psychology, musicology, general and musical pedagogy, ethnography and cultural studies, orchestral conducting, musical theoretical disciplines, solfeggio, the art of learning to play the piano;

- supervision over the teaching of special disciplines in classes: orchestral and orchestral disciplines, piano, musical-theoretical cycle and solfeggio, study and generalization of work experience;

- analysis of curricula, programs, textbooks and teaching aids;

- conducting ascertaining and teaching experiments and experimental work aimed at the formation of skills in the field of harmonization of musical constructions and processing the results of the experiment;

- summarizing the experience and results of practical work with students in the class of orchestral specialization and conducting a questionnaire on the problem under study.

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.

Scientific novelty:

- in the study, on the basis of a critical analysis, the pedagogical foundations of the musical training of leaders of wind and symphony amateur orchestral groups in educational institutions of the Republic of Korea were revealed;

- the content and methodology 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 has been created for the training of an amateur orchestral collective conductor at a university, based on the integration of musical-theoretical disciplines, solfeggio and orchestral specialization subjects, the formation of a professional and pedagogical orientation;

- the specificity of teaching orchestral disciplines has been revealed and a new approach to modern pedagogical technologies has been proposed, which stimulates the activity of students in the process of experimental work, ensuring the effectiveness of conducting and orchestral training.

The practical significance of the study is:

- in the proposed integrated technology for training leaders of orchestral specialization;

- in the development of a highly effective methodology that contributes to the intensification of the training of the conductor of brass and symphony amateur orchestras, which can be widely used in universities of the Republic of Korea, actively influence the aesthetic education of students, the formation of their musical culture;

- in the creation of an accessible, full-fledged educational manual for the training of conductors of amateur orchestras in Korean educational institutions, based on the Russian conducting school.

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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 issue and tried to identify the objective relationship between the brass and symphony orchestras, the content of the principles, techniques and methods of training a specialist conductor of the wind and symphony orchestral groups, find the 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.

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