

Madaminov Nasimjon Xoljoraevich**Kokand State Pedagogical Institute, Teacher of Music Education****CREATIVE COMMUNICATION IS THE BASIS OF MUSICAL
PERFORMANCE**

Annotation: In modern conditions of improving educational and educational practice and the revival of choral singing traditions in Russia, the need for a teacher-musician, teacher-educator as a creative person, capable of productive communication with the younger generation, is actualized.

Key words: conductor training, culture of creative communication, effectiveness of conductor's professional training, students' professional training.

Among the urgent and widely discussed problems at the present stage, a special place is occupied by the problem of improving education, improving its quality, achieving a high level of competitiveness in the modern labor market. This means that the education system is moving from a traditional focus solely on acquiring knowledge, skills and abilities more and more actively towards ensuring the broad competence of its graduates, from a knowledge paradigm to the creation of various options for educational and competence models that provide future specialists with the opportunity to freely navigate in a rapidly developing space. modern culture. Historical analysis of the category of communication shows that it is present in all types of activity, being the most important part of human existence. In the teaching profession, communication becomes especially necessary, since it is inherent in the nature of this process. In musical pedagogy, communication acts as a generating tool through which continuity is carried out. In this regard, there is an increasing need to revise conceptual approaches to the professional and pedagogical interpretation of the future musician teacher as a creative person.

In the course of the growth of numerous school and student choir festivals, both at the amateur and professional level, in schools and universities, there is a tendency to revive interest in choral culture among the younger generation. With the awareness of the need for radical changes in the upbringing of children and youth, the attitude towards choral art is gradually changing. Steps are being taken to improve the conducting and choral disciplines, serious attempts are being made to unite schoolchildren and students with the help of choral art (festivals, competitions). Prominent representatives in this educational field are V.L. Zhivov is the chairman of the student choir festival "Festos" and GA Struve is the initiator and leader of the school choir movement in the Moscow region.

The role of these competitions and festivals is quite responsible and complex. They reflect the endlessly complicated realities of modern musical and pedagogical choral education, since it is obvious that the level of modern musical culture of society largely depends on who teaches it and how.

A music teacher is shaped by a lot, and therefore the profession of a music teacher is viewed as complex and multi-component. It is no coincidence that at the opening of the First International Student Competition "Music Teacher of the XXI Century", which took place on November 21st, 2000 in Moscow on the basis of the Moscow Pedagogical State University, the Mayor of Moscow Yu.M. Luzhkov said this about the role of a music teacher: "A music teacher is a wonderful and important profession, designed to give children lessons in aesthetic joy from communicating with wonderful art, to foster a sense of spiritual unity during choral singing, to immerse listeners in the world of the mystery of sounds, to develop their imagination and imagination, form a high taste "(158).

Recently, in the system of the Tashkent State Open Pedagogical University named after M.A. Sholokhov in music and pedagogical education, there is a reorientation of the specialization of training students into a teacher-choirmaster,

that is, the use of professional knowledge, skills and abilities not only within the framework of the profession of a music teacher, but also a leader a choir group of choral and music studios, a choirmaster at children's music schools and a choir director at secondary schools. At the same time, we are faced with various psychological characteristics of the personality of students when teaching this profession. One of the main problems is caused by the very specificity of the conductor's choral activity - communication with the collective. All those skills and abilities learned during the period of professional development, the student, as a future teacher, must constantly improve in the forms and methods of his practical work. Having joined within the walls of the university to search professional work, creative thinking and independent actions, a student in his future pedagogical activity will grow into a significant person.

The innovative processes of penetration of the theory and practice of musical and pedagogical choral education, taking place today at all levels of our pedagogical system (from secondary schools to universities), present unlimited opportunities for the creative initiative of a musician teacher. "From a diligent performer, he must turn into a specialist-creator, into a person with the necessary creative freedom, flexibility and independence" (2.76). This initiative should be manifested at all stages of the pedagogical process and affect not only its form, but also the content itself.

The introduction of various forms and methods of active interaction between the choir collective and the student choirmaster into the practical activities of the choir classes of the music and pedagogical faculties has outlined an approach to defining many positions of productive learning in this area. The active role of the team and the guiding position of the teacher arouses the student's need for knowledge, for the development of skills necessary for independent educational and practical activities.

In his practical work with the choir, the student must learn to manage the rehearsal process, hear the versatility of the choral sound, and evoke the

emotional response of the collective with his work. These tasks are quite complex and require, in addition to professional skills and abilities, enormous volitional efforts and the development of organizational qualities.

Thus, the student's task for the choral collective is multifunctional and depends on how developed and developed his ability for self-improvement in the creative process.

Communication in musical pedagogy, especially in the form of choral teaching, is associated with a certain specificity of the educational process. The communicative part of this process (interpersonal interaction) implies the presence of the necessary pedagogical qualities and abilities, which are decisive in the development of the creative nature of learning. The readiness for creative communication is an important indicator of the full-fledged preparation of the future teacher, which is formed in the choral classes of the music and pedagogical faculty. Therefore, the formation of creative communication in a choir class is the actual goal of our research. The forms of dialogical communication in this case become decisive, due to the creative nature of teaching.

The relevance of the research topic is due to: insufficient development of the problem of communication in the process of vocal and choral forms of education; the importance of mastering professional and pedagogical communication by students as a guarantor of their skill in professional activity; the importance of enhancing the development of students' organizational, strong-willed qualities necessary for working with a choir, especially in a shortened training period (3.5 years).

The purpose of the study was the scientific and pedagogical substantiation, development and experimental verification of the methods and techniques developed by the author for the formation of creative communication in the process of practical conductor-choral activities of students during their studies at the university.

The object of the research is the formation of professional creative communication among students of the Faculty of Music and Pedagogy.

The subject of the research is the process of forming creative communication among students in the context of practical training in a choir class.

As a hypothesis of the study, the following provisions were put forward:

The formation of creative communication among students is based on: a) the accumulation of a complex of special and general pedagogical knowledge; b) the development of musical and auditory performances and performing skills, the improvement of which forms professional creative communication and the development of certain communicative abilities necessary for the conducting and choral activities of students.

The activation and development of these qualities can be possible when taking into account a number of pedagogical conditions and means that contribute to the solution of this problem. The author refers to them:

- the use of an integrated professional and creative approach in the development of psychological qualities and the internal organization of the personality of students;

- the formation of students' individual creative style of communication as the main condition in educational and choral practice;

- development of students' skill of conscious technology of the rehearsal process in order to develop independence of creative thinking.

To achieve the set goal of the research and guided by the hypothesis, the following tasks of the dissertation work were determined:

1. To characterize the psychological and pedagogical concept of "communication" from the point of view of the choral process and to investigate this phenomenon in conducting and choral activities in the practical lessons of the choral class;

2. Based on the specifics of practical choral lessons, identify the level of communication skills and the dynamics of the development of readiness to work with a choir collective and determine the manifestation of creative independence among students with a shortened training period (3.5 years);

3. Determine the professional and pedagogical conditions for the formation of creative communication;

4. Conduct experimental work, during which to clarify and test the degree of effectiveness of the proposed pedagogical forms, methods and techniques for the formation of creative dialogical communication in the choir.

List of literatures

1. Gauck, A.B. Through the pages of the conductor's memoirs // Into the collection of Memoirs. Selected articles. Memoirs of contemporaries A.B. Gauck. - M.: Soviet composer, 1975 - S. 253-260.

2. Walter, B. About music and making music // Performing art of foreign countries. Issue 1. / B. Walter. - M.: Gos.muz.izd., 1962.-- 119 p.

3. Vinokur, A.Ya. Improving the effectiveness of conducting training of students in the universities of culture and arts. Dis ..can. pedagogical sciences A. Ya. Vinokur. -MGIK, 1979.-230s.

4. Afanasiev, V. Conducting Technique / V. Afanasiev, A. Kryuchkov, Y. Lagutin, A. Chernykh. - M.: MGUK, 1998.-- 176 p.

5. Kanershtein, M.M. Conducting issues / M.M. Kanerstein. - M.: Music, 1965.-221s.