

PART-7

Washington University in St. Louis
Danforth Campus



Central Eurasian Studies Society

INTERNATIONAL SCIENTIFIC-ONLINE

CONFERENCE
ON INNOVATION IN THE
MODERN EDUCATION SYSTEM

WASHINGTON

2021



Central Eurasian Studies Society



**INNOVATION IN THE MODERN
EDUCATION SYSTEM**

Part 7

JUNE 2021

COLLECTIONS OF SCIENTIFIC WORKS

Washington, USA
25th JUNE 2021

INNOVATION IN THE MODERN EDUCATION SYSTEM

MUQOBIL VA QAYTA TIKLANADIGAN ENERGIYA TURLARIDAN FOYDALANISH ISTIQBOLLARI	
Хайитбаев Диёрбек Жанибекович Таганов Равшанбек Атабаевич Шеров Дилшод Рейимбергенович СПОСОБЫ РАЗВИТИЯ ДИЗАЙНЕРСКИХ НАВЫКОВ У СТУДЕНТОВ ВЫСШИХ УЧЕБНЫХ ЗАВЕДЕНИЙ	130
SECTION: MEDICAL	
Айходжаева М.А. Каюмова Д.Т., Мусаханова Ч.Б АНЕМИЧЕСКИЙ СИНДРОМ ПРИ САХАРНОМ ДИАБЕТЕ	136
Toshmatatov Bakhiyor Norbekovich Murodullaev Humoyun Izzatillo ugli Ikromov Navruzjon Gayratovich SEX GLANDS	139
Axunova Nilufar EFFECTS OF REGULAR EXERCISE ON HUMAN HEALTH	142
Orazbaev Janibek Keunimjay ogli Usenbaeva Shaxnoza Maxset qizi YIRIK SHOXLI QORAMOLLARDA TEILERIOZ KASALLIGI VA UNING BELGILARI, DIAGNOZ VA DAVOLASH USULLARI	147
Хамроева Фарангис Максудовна МИКРООРГАНИЗМЫ В ПОЧВЕ	150
М.А.Сиддиқов, А.Ж.Жўраев, А.С.Сиддиқов, М.М. Муродов,Ш.У. Халилов ПОЛИСАХАРИДЛАРДАН ЮҚОРИ АЛМАШИНИШ ВА ПОЛИМЕРЛАНИШ ДАРАЖАСИГА ЭГА КАРБОКСИМЕТИЛЛИ КОМПОЗИЦИЯЛАРНИ СИНТЕЗИ	154
SECTION: PEDAGOGICAL AND PSYCHOLOGICAL SCIENCES	
Tajibaeva Akmaral BOSHLANG'ICH SINFLADA MAKTAB VA OILANING O'RNI.	160
Abdualimova Sevvara Abdualimovna MOTIVATING STUDENTS WITH EFFECTIVE PRESENTATIONS	163
Ikromov Adham Akbar o'g'li Qudratov Firdavs Qudratovich 13- 14 Yoshli o'smirlarning jismoniy tayyorgarligini nazarat qilishning pedagogik asoslari.	168
Azamat Rajabov THE STUDY PROCESS IN THE CONDUCTING CLASS MAIN STAGES	173
Nurullayeva Munira Kamoliddin qizi YOSHLAR PSIXIKASIGA TASIR ETUVCHI OMILLAR VA ULARNING PSIXOLOGIK YECHIMLARI	179
Komilova Dilnozaxon Abdulxayevna MAKTABGACHA YOSHDAGI BOLALARNI HIKOYA QILISHGA O'RGATISH METODIKASI	185
Sobirova Nozima Odiljonovna Sobirova Oydin Zafarovna MAKTABGACHA YOSHDAGI BOLALARNI MILLIY RUHDA TARBIVIALASH	189
Mirzaxonova Eleonora Topvoldievna ACTUALITY OF PSYCHOLOGICAL SUPPORT IN WORK WITH CHILDREN FROM THE RISK GROUP	192
Джавлиева Гулнара Раушановна., Савенко Оксана Викторовна ПРИМЕНЕНИЕ ИНТЕРАКТИВНЫХ МЕТОДОВ В НАЧАЛЬНЫХ КЛАССАХ.	199
Элвин Тоффлер Сидней Харрис Элиот Халс САМООБРАЗОВАНИЕ. МОТИВАЦИЯ.	203
Ibragimova Shaxlo Bahromovna METHODS OF INFORMATION AND PSYCHOLOGICAL INFLUENCE IN MODERN WARS	210
Мамарасулов Умиджон Қулбек ўғли ҲАР ТОМОНЛАМА ЕТУК ВА БАРКАМОЛ ЁШЛАРНИ ТАРБИЯЛАШ ДАВР ТАЛАБИДИР.	214
SECTION: ART AND PHYSICAL CULTURE	
Каромат Бўронова ЗАМОНАВИЙ ОММАВИЙ БАЙРАМ ВА ТОМОШАЛАР ДРАМАТУРГИЯСИ БЎЙИЧА КАДРЛАШ ТАЙОРЛАШНИНГ ДОЛЗАРБ МАСАЛАЛАРИ	218
Rakhmanova Sokhiba Janzakovna THE JIZZAKH REGIONAL CHAMPION DAUGHTER MISS AZIZA ZOKIROVA	223
Иноятова Насиба ЎЗБЕКИСТОН КОМПОЗИТОРАРИ ИЖОДИДА МАҚОМЛАРНИНГ ҚўЛЛАНИЛИШИ (МИРСОДИҚ ТОЖИЕВ СИМФОНИЯЛАРИ МИСОЛИДА)	226
Тоиров Азамат ЎЗБЕКИСТОН КОМПОЗИТОРЛИК ИЖОДИЁТИДА ХАЛҚ МУСИҚАСИ НАМУНАЛАРИНИНГ ИШЛАТИЛИШИ	231
Чаршемов Жамил А. КОЗЛОВСКИЙНИНГ «ТАНОВАР» БАЛЕТИ	235

THE STUDY PROCESS IN THE CONDUCTING CLASS MAIN STAGES

Azamat Rajabov

*"Music education" chair head teacher, Bukhara State University,
Bukhara, Uzbekistan*

Annotation: *This article describes the main stages of the learning process in the conducting class. The training of a future music teacher to conduct will be carried out in connection with the development of his or her specific professional skills. The main aspects of the professional skills of a music teacher - choir leader - conductor are covered in detail.*

Keywords: *Conductor, choir, work, performance, diction, orchestra, score, note, melody, ensemble.*

Each individual lesson in conducting classes differs in the task to be performed in the lesson, the work or parts of the work to be studied (work notes, score), the work with the student, the level of preparation of the student, shortcomings and unfinished work and there will be general aspects. These can be divided into the following stages, depending on the educational nature of the work:

1. Independent study of a musical work (choral work) on the piano and the student's way of singing the work, if it has two, three, four voices, memorizing all the sounds and, if possible, learning the score (o with the help of an anteaater and during extracurricular activities);
2. To achieve the solferino style of the choral part of the musical work, followed by vocal singing, to test their knowledge on the text of the note by playing the vocal parts on the piano;
3. Theoretical and practical analysis of the musical (choral) work (elements of the conductor's part) and its consideration in the training process;
4. Improving the technique of conducting, which means that the conductor should be expressive, clear, understandable and attractive.
5. Conducting under the direction of a concertmaster, if the tasks in conducting are clearly defined in advance.
6. In each lesson to work with individual works related to the school repertoire, that is, to prepare for school activities, to feel like a leader of the school choir, to acquire the necessary skills and abilities.]

7. Reading the music of the work (chorus sound parts) according to the record (from paper - chitka s lista) and working on the skills of conducting without the text of the note, as if conducting a choir.

As the well-known pedagogue-conductor LMAndriyeva writes, "Every lesson in the conducting class is a lively creative process, it cannot be a rigid or standardized process. Its expediency, function, structure and content should be monitored by the teacher.

During the lesson, the teacher must follow the following aspects in the organization and conduct of lessons, individual work with students:

- To unite all parts of the content of the educational process in a common goal, ie to prepare the future teacher for pedagogical activities in choral conducting (not a professional conductor or orchestra conductor);

- Achieve completion of data tasks. This should take into account the amount of work with each element, the level of complexity, the talent and ability of the student.

- The duration, structure, adherence to the principles of simple to complex acquisition of the necessary knowledge and skills by the student in the lessons, the presence of a logical connection between the tasks of the past and the next stage or the acquired knowledge and skills;

- Interdisciplinary connection during the lesson, the implementation of communication and its appropriate and effective use, teaching it to the student (music performance in the study and conducting of children - piano, music theory, vocal performance, soferino, analysis of musical works, etc.).

- Rational and appropriate use of the artistic and ideological content of the studied work;

The pedagogical goals and objectives should be clear in the course of the lesson, with the following aspects in mind:

- To determine the genre, character, ideological and artistic content, type, appearance of the choral work and assign tasks accordingly;

- Defining the style, form and means of working on each element;

- Work on the artistic embodiment of musical content, image (real, vitality).

Here are some things to look for when planning your lesson. It is possible to rely on theoretical and practical methods of general pedagogy:

- Homework check;

- Student work on the piano on choir voices and scores;

- Singing vocal parts, chords;

INNOVATION IN THE MODERN EDUCATION SYSTEM

- Analysis of the work in the form of interviews, questions and answers;
- Setting the tone of the work (singing the three basic sounds of the minaret) and conducting (singing);
- Work on the artistic embodiment of the musical image, image, content;
- Summarize the lesson, give a brief overview of the work done, explain the shortcomings and more carefully.

1. Tips and tricks for homework and homework in the classroom to fully and thoroughly study the work and to study the works of the school repertoire on the piano, to write notes, scores, to record sound pieces and to identify important elements in conducting is selected. In the process of analyzing the work, the main idea of the work (the melody of the poetic text is created and the correspondence of the melody to the ideological and artistic content of the poem determines its value and level as a work of art) and the artistic image, image, it is intended to achieve a description of the appearance and to identify the specific features of the work as a question and answer. At this point, it is important to clarify the following questions and have the student ready:

1. What is the musical form of the century? (one-part, two-part, three-part, directly evolving);
2. What is the general melody and lat tone of the work? (C-stop, stop, a-moll, e-moll, etc.);
3. What is the style of narration? (lyrical, solemn, marshona, dance);
4. Features of the ensemble (tempo, harmonic, melodic, dynamic, etc.)
5. What are the rhythmic features?
6. What are the melodies, tempo, subtleties and differences?
7. What is the range of the work?
8. For what choir was the work written?
9. How many voices and for which parties is the work intended?
10. What is the center of the work?
11. How is it analyzed in terms of breath, lyrics, ensemble, vocal chorus?
12. How are performance challenges identified?

In the process of studying and conducting a particular work in the choir-conducting class, it is always necessary to ensure the accuracy and clarity of the "aufakt", the correct choice of rhythmic picture and its relevance to the content of the work, breaking sentences, clearly lengthening pauses, the mobility of the concertmaster and choir performer, the mobility of the hand movements according to the amplitude of the

movement, the manual expression of the widths of various small and large vocal folds, including the plasticity of the shoulders, elbows, wrists, fingers (cysts) it would be appropriate for men to focus on cases in which they can deliver to the vocal parties their ascents from PP (pionissimo) to f (forte), ff (fortissimo).

Another important aspect of working with a choir is to "stop" the performance so that the movement is understandable. It should be noted that the formation of sound is mainly "soff" (PP, P), "soff", sharp attacks of sounds are strongly manifested.

In the conducting class, the necessary skills and abilities to lead the school choir are acquired, and the personality of the musician-teacher-conductor-choir leader is formed. In conducting classes, students learn to read a choral work, to reveal a musical image through piano performance, to communicate with a group, to manage a choir, and to control the quality of sound, ensuring clarity of intonation. They also learn how to adjust and use the sound to the tone of the work with the help of a tuning fork, how to create a performance plan, to understand the style of the composer. The conductor should be constantly engaged in the development of his musical outlook and skills, as well as attending choir concerts, rehearsals of choral ensembles and choosing recorded choral performances.

Preparation of future music teachers for conducting in the field of "music education" in pedagogical universities will be accompanied by a concertmaster. It is in this context that the future conductor should try to acquire the skills of understanding the basic dimensions, schemes, conduction amplitude, staging, technique of the conductor with an intuition. They apply the knowledge and skills acquired in the course and become conductors.

Future teachers-conductors in the first year of higher education, ie in the first academic year, the concept of the conductor's apparatus (capabilities) and capabilities, the two functions of conducting: performance management and expression of the content of the work, the basic position of the conductor acquire skills such as recognizing and knowing the role of gestures and facial expressions in it. During this time, preparations are made to combine conducting techniques with conducting chords. They study the tone of the melody, the elements of the conductor's movement - the expression of the contribution - the jerk, the aspiration, the point, the return. Features of conducting movements - speed, width of

vibration, amplitude of movement, consistency, strength, weight, direction, shape, character, rhythm, excitement, attention - breathing - breathing, showing the end of the sound, explaining it through movement, meter - the main bars of the dimensional display are ligato, non ligato, simple 2/4, 3/4, complex 4/4 dimensional rhythmic view, the initial limit of hand movements, fixed contributions The ability to demonstrate, the accuracy and correctness of the performance of short-range moving and delicate tones, and the study of the stages of work on the school repertoire define the main educational tasks.

The second phase of the academic year will focus on deepening the knowledge and skills and skills of conducting and mastering such dimensions as 6/8, 4/4 and 3/8 in conducting. Distinguish between simple and complex measurement methods in the conductor structure (six 6/4, 6/8, eight 8/4, 8/2, nine 9/8, 9/4 and twelve 12/4, 12 / 8), tone weight, speed, etc. are strengthened.

Basic barcodes in conducting - markato, stakkano, quick and easy control and accentuation in accents, careful execution of their characteristic agile and energetic movements, access from PP (pianissimo) to ff (fortissimo), each hand the rhythmic appearance of the movement, a thorough mastery of the work on contrasting works.

The content of the second year includes the adaptation of songs according to the school repertoire, the management of both vocal part and piano performance with one hand, performing more complex tasks such as playing the piano with one hand. . Artistic and musical images, musical language, complex works of art are studied.

In the third year of study, students learn to sing and conduct, to perform works of complex, different styles. For example, works on cantata, syllables, as well as works for children's choirs. Conducting performance skills will be improved. In this place the embodiment of musical content, mastery of very complex techniques, light and heavy light sound, pause fermatos and continuous kreshendo (kreshchendo), dimuniendo, as well as 5,7,9, (5/4, 7 / 4, 9/8) contributive measurements, variable mixed measurements are minimized, and the simultaneous sounding of the score and song and their appropriate expression are worked out.

In the third year of the school year, great importance is attached to the repertoire of high school students. Practical work in the school, the development of students' skills of independent work with the choir should be given ample space. Before preparing for practical work in school or out-of-

school institutions, it is necessary to learn how to sing, how to conduct it and how to work with a choir. To do this, the student must have at least 10-15 reserve works (that is, those who have mastered them well, can easily teach those works).

In the fourth year of study, it is advisable to study some choirs from works of complex genres, cantatas, operas. The program will include polyphonic works with many voices. Demonstration of conducting techniques, the embodiment of the musical artistic image allows the student to work independently (without the help of a teacher). Expressiveness, figurativeness, and expressiveness should be the main basis for studying and conducting a choral work. As much time as possible will be spent analyzing the test pieces and working with the choir.

LIST OF REFERENCES:

1. Conducting. Fan software. T. ; OvaO'MTV, 2008.
2. Conducting. Educational-methodical complex. SamSU, 2011.
3. Roziyev Sh. Chorus. T.; Teacher. 1987.
4. N.Sharafiyeva. Chorus. T.; Teacher. 1988.
5. Kushayev A. Fundamentals of aesthetic education. T. ; Teacher.1987.
6. G.Sharipova. Methods of teaching music. TDPU. 2000.
7. D.Soipova. Improving the process of acquiring musical and musical-theoretical knowledge. T. ; 2005.
8. A.Sh. Rajabov Monograph "The role of music science and music in the development of pedagogical thought in Central Asia" Bukhara.2021.
9. Ражабов А.Ш. Дирижирование, хор и управление им//Вестник науки и образования. – 2020. - № 21-2 (99)
10. Rajabov A. The development of music and instrumental performance in Central Asia//International Journal of Applied Research. – 2020. – Т.6. - №.5
11. Ражабов А. Содержание подготовки студентов к проведению деятельности в учебном процессе// International Journal of Applied Research. 2021.
12. A.Sh.Rajabov The role and importance of knowledge of Central Asian musicology and music in the formation of musical culture of students // Scientific progress journal. 2021