



## **PROBLEMS OF STUDENT PREPARATION FOR WORK WITH CHILDREN'S CHOIR COLLECTIVE**

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<b>Received:</b> August 30 <sup>th</sup> 2021 <b>Accepted:</b> September 28 <sup>th</sup> 2021 <b>Published:</b> November 8 <sup>th</sup> 2021	Aesthetic education in general can be seen as "the development of a person's creative impulses to beauty." Each student has a "creative core", but due to external and internal reasons, it develops to varying degrees and in different areas; consequently, the creative potential of the child's personality requires constant development, "polishing", purposefulness, since upbringing in its sequence is an irreversible process and upbringing mistakes are practically not corrected.

**Keywords:** Children's choir, cultures of technology, training of leaders of children's choirs, radio and television, musical and pedagogical aspect.

The existing practice of professional training of future choir conductors in secondary and higher musical educational institutions is marked by a number of serious shortcomings. The age aspects of working with various choral groups are not taken into account in the course of this training; the psychological-pedagogical and anatomical-physiological factors that distinguish the forms and methods of work with adult choristers are ignored - from the forms and methods of work with younger schoolchildren and adolescents. This creates serious difficulties for graduates of special musical institutions in their future professional activities. Classes with children's choir groups have a number of specific properties - organizational, structural, meaningful, etc. Since the main thing in these classes is to awaken the activity of children and adolescents, to initiate their emotional reactions, to arouse interest in singing activity, to captivate it, we included in the structure of the classes with students the elements of the game, organically combining (fusing) them with the process of teaching choral singing. In the context of play activity (even in its simplest varieties), the necessary knowledge, skills and abilities are acquired more firmly. At the same time, the focus on the high quality of music performance, on the development of the qualities of self-control in the actions of young choristers should be maintained.

The problem of vocational guidance and adaptation of a conductor-choirmaster in the process of working with a children's choir is one of the most urgent and important today. This is primarily due to the need to activate children's choral performance, which is due to the natural need of society to preserve and further develop the traditions of Russian choral culture. At the same time, there is a certain contradiction between the existing educational practice of training choir conductors in secondary and higher

musical educational institutions and the real requirements and conditions of work with children's choirs. There are a number of serious shortcomings in the training of choir conductors, since in the course of this training: a) age aspects of working with various choral groups are not taken into account; b) the psychological, pedagogical and anatomical and physiological factors that distinguish the forms and methods of work with adult choristers from the forms and methods of work with children and adolescents are not sufficiently revealed.

Based on this, the strategic goal of the educational and educational process in a music educational institution of middle and higher level is to optimize the process of practical training of leaders of children's choirs, where special attention should be paid to the most effective components that optimize this type of activity. The process of teaching vocal and choral skills should be organically combined in the minds of students with elements of the game (including teaching and developing ones)[1]. At the same time, this process should be based on knowledge of the characteristics of the psychophysical and emotional development of children, the specifics of their musical thinking. In accordance with this, it is necessary: a) skillful selection of the repertoire; b) the figurative and emotional impact of the conductor; c) the use of "working gesture" techniques, capable of visually and vividly "transmitting" the creative intentions of the conductor to the children's choir; d) the dynamism and variety of types and forms of choral lessons.

Experimental research has confirmed that the vocational guidance methodology allows students to arouse and educate students in the field of children's choral performance and, within the framework of a targeted pedagogical process, contributes to the



formation of certain professional and creative priorities and creative self-determination of the student choir master.

The most effective way of practical training of choir conductors is the method of modeling problem situations. This technique makes it possible to equip future choirmasters with a complex of practical techniques, including psychological, pedagogical, organizational, cultural and educational aspects of working with children's choral groups. At the same time, equipping students with methods of psychological and pedagogical influence creates favorable conditions (or prerequisites) for disclosing the personal qualities of future leaders of children's choirs and initiates the development of creative choirmaster thinking with the strengthening of the creative and constructive component in the actions of students.

However, the final formation of the personality of the conductor-leader of the children's choir depends on many "private" factors, since working with a children's choir requires a lot of work, patience, and a certain temperament and temperament. These are various aspects of professional activity, including the importance of the professional priorities of the choirmaster, the level of creative imagination, the ability to self-devote in work, strong-willed potential, knowledge and "talent" in the field of psychology, musical talent. The combination of these factors determines the creative potential of the individual, and the ability to accumulate and implement the acquired knowledge in specific activities is the personality dominant of the future conductor, predetermining the further level of his creative growth, prospects, etc. The task of the educational process lies in the formation of professional qualities, knowledge, skills that give the "key" to the heights of professional excellence.

Between the requirements of life, reality, the requirements of praxis in all the variety of its types and forms, and the level of preparedness for professional activity, which is usually demonstrated by graduates of music educational institutions of higher and secondary vocational education. Special sociological studies show that the current labor market in Uzbekistan is mobile, labile, dynamic; it constantly undergoes certain changes, unexpected and kaleidoscopically diverse situations arise. Approaches and requirements for traditional specializations and types of professional activity are changing, there is a demand for professionals of a new type. So, in the world of music, the professions of a manager, a manager, an advertising specialist, etc., which were

previously considered far from this world, have become relevant in recent years.

Life often requires retraining of young specialists. This is often not easy for graduates of music schools. "Modulations" and changes in reference points in professional activity are accompanied by serious mental crises, acute psychological collisions. There are states of frustration, the psychological basis of which is the feeling of a person's inability to overcome difficulties that have arisen in his "production" activities. Hence the claims against music teachers who taught "not what is needed" and "not the way it should".

The contradiction in question can be resolved only if institutions of higher and secondary professional music education prepare broad-profile specialists with flexible, plastic thinking, equipped with widely ramified and, which is fundamentally important, "open" knowledge, which if necessary, they can be transferred (extrapolated)[2] to related types of professional activities.

At the end of the paragraph, attention is drawn to two essential points. First, all the contradictions that were discussed are in a systemic, mobile and dynamic relationship; they, in a sense, mutually determine each other. Secondly, each of these contradictions generates, initiates other contradictions - derivatives, branching off from the main and main ones, which are genetically second-order contradictions. As examples of these, the study points to: a / inadequacy, inconsistency of the informational and broadcasting paradigm of education, firmly rooted in mass musical and pedagogical practice, existential peculiarities of perception and artistic-figurative thinking of students, suggesting and making it necessary in learning an organic synthesis of rational and emotional, abstract and concrete, general and singular, existent and "appearing" to the student in the form of a concrete educational text (that is, the phenomenon of a certain sign system)[3]; inconsistency of teaching practice based on subject-disciplinary fragmentation, disunity of knowledge blocks to the character and stylistics of the future activities of specialists in the field of musical culture; activity, which is always and in all cases, regardless of the type and "genre", syncretic and holistic at its core.

The above means that the goals and objectives of education; tasks and content; content and forms; forms and methods, all these structural components alternate and move freely in the real pedagogical space. Here the laws of heterogony operate, according to which elements in causal processes may well change places and roles, "castle" in different



directions. And the fact that the goals of education should be "in theory" primary, and methods and "technologies" are secondary, is by no means a universal rule, not an absolute. In various life and educational situations, in a dialectically contradictory interweaving of multidirectional vectors, examples of reverse movement may well take place. Methods, in other words, are given not only to determine the success of the implementation of certain educational and educational goals, but also, in turn, to influence, influence these goals, transforming and modifying them in a certain way.

Therefore, arguing that today the goals and content of musical educational processes are changing, and that this should entail adequate changes in teaching methods, one should not forget that the so-called "secondary" changes-consequences can sometimes ricochet their primary causes and determinants. ... In other words, relationships and connections within the triad: "why teach", "what to teach" and "HOW to teach" are not frozen and fixed for all time; they are dialectically changeable and labile, allowing any situational changes and internal inversions.

In each of these types and subspecies of teaching, the teacher's involvement in the process of musical lessons can be different: from the use of the traditional information and broadcasting paradigm, that is, direct communication of certain knowledge to students, banal pedagogical instruction, to the application of a very peculiar and specific artistic - creative activity of the method of problem situations. The study states the lack of development in domestic musical pedagogy of an integral concept of teaching methods, which would allow music teachers of various specializations (instrumentalists, vocalists, choir conductors)[4], relying on certain methodological approaches, on the appropriate techniques and methods of teaching, neutralize, remove - at least in part - those contradictions that were discussed above.

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