

## PROSPECTS FOR IMPROVING CHOIR EDUCATION IN THE NEW UZBEKISTAN

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### ABSTRACT

The article analyzes the scientific, theoretical and methodological shortcomings of choral education in New Uzbekistan, which affect the quality of training future choral specialists, and suggests ways to eliminate them.

**Keywords:** aesthetics and poetics of choral singing, interdisciplinarity, relationship between independent and classroom teaching, intensification, performance practice, art promotion, synthetic thinking.

### INTRODUCTION

Today, the choral culture of Uzbekistan is undergoing a new transformational process. In its development, there are huge opposite trends. On the one hand, new choral literature appeared, the language of modern Uzbek choral music was updated, conductor-choral education gradually acquired independent and complete contours, new forms of chamber choral music were created, a new synthetic choir music was created and choral genres are emerging.

On the other hand, it should be noted that the significant decrease in the activities of amateur choirs, the social injustice in paying choir singers, accelerated the departure of highly qualified personnel to other areas of activity. Serious deficiencies in choral education are noted, serious deficiencies in the study and promotion of choral art, choral communities do not have their own publishing body to publish and discuss problems, the number of choral programs on television is disproportionate to show programs, and choral education we come to the opinion that attention to lime is still not perfect.

In our musicology, the concept of the history of Uzbek choral culture has not yet been developed at the required philosophical and aesthetic level. The methodological-theoretical level in works on choral music is insufficient. The history of choral work, performance and education in Uzbekistan is little studied. The problems of aesthetics and poetics of singing are not developed at all in the choir.

### METHODOLOGY

A major "pain point" in choral culture today is the low level of school choral singing, which has steadily declined over the past decade and is now as low as ever. I think there are two reasons for this. The first is partly due to the decline in the prestige of the profession and the indifference of professionals to work as school teachers. The second reason is social.<sup>1</sup>

Today, professional chamber choirs, vocal ensembles, and microchoirs have appeared in various societies and educational institutions. Any attempt to maintain mixed academic large

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<sup>1</sup> Ушинский К. Д. О народности школьного общественного воспитания // Собр. Соч. Т. 2. – М.; Л., 1948.

choirs in the new, market socio-economic conditions proved hopeless. Choral culture and the formula of combining the market with state support, patronage and charity are well known. One of the directions of choral culture is choral pedagogy, which is currently aimed at raising professional requirements for students, the basis of the modern system of choral education is to preserve the best traditions of the Uzbek choral school (practical training of choral singers, training of choral conductors in the choir) .

## DISCUSSION AND RESULTS

A characteristic feature of our time in the training of choirmasters is that it is faster and easier to master the craft than to educate musicians with high performance culture. Specialists are emerging who cannot actually teach students simple singing. Teachers are separated from the lives of our youth, and graduates of the choir department train specialists in the old fashioned way, not knowing the needs and interests of schoolchildren, whom our choir graduates are sometimes afraid to approach. Modern choral pedagogy has preserved the continuity of language and style; certain performance techniques and methods of working with the choir have been traditionally preserved. However, as noted by Professor V.Minin: "The forms and methods of teaching developed in the thirties-sixties have not been fundamentally rebuilt, although during this period the teaching staff, student contingent, the role and tasks of the choir, art in the life of the country at, the musical language of his works has changed".<sup>2</sup>

It is time to review the long-standing laws established in choral education in order to overcome the stereotyped methods of forming the professional competence of a modern choral expert, to identify his "bottlenecks" and to propose ways to eliminate them.

- The scientific-theoretical foundations of choir training have not been developed in music faculties of higher educational institutions:

- the amount of knowledge, skills and qualifications necessary for a graduate to perform the functions of a director of an amateur or professional choir team has not been determined;

- Methods of transferring and mastering this knowledge and their step-by-step systematicity have not been developed;

- the nature of interdisciplinary relations is not defined; the proportion of the student's independent and classroom work is not determined;

- the required depth of students' mastery of various studied materials is not indicated; methods of activating the educational process are not defined;

- methods of preparation of choral specialist for choral exercises are not mentioned in the conducting class;

- The qualification of a choirmaster is not formed in the choir class.

This is a serious research process, and success in the training of choirmasters cannot be imagined without overcoming these shortcomings. Forms and methods of teaching are directly related to this.

The main methodological shortcoming of modern choral pedagogy is the preference for the direction of the conductor or choirmaster in educational practice. An organic combination of these two aspects of training is required to improve the quality of choral conductors. Note that

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<sup>2</sup> Вопросы хорового образования. Вып. 77 / Сб. тр. ГМПИИМ. Гнесиных. – М., 1985.

before the independence of Uzbekistan, choral schools focused on training choir conductors as choir masters.

The nature of the training of choir singers has led to a certain lowering of its quality standards. Learning to conduct has become an end in itself for many teachers, eliminating concerns about the education of a practicing musician. Since the conducting exam is performed on the piano, the learning objectives have changed. They began to train people who mastered the technique of conducting, but did not know how to practice with a choir, how to do organizational and educational work in a group. Thus, there is an increase in training and performance and a deterioration in choirmaster education. The solution to the problems should be sought in the ways of turning the artistic intentions of the students into the real (and not the imaginary) voice of the choir.

Separating training from live performance practice does not help the choral conductor to develop the qualities of a creator and promoter of choral art. Only after that, when the graduate has the opportunity to work with the choir during the entire period of study, one can talk about a full-fledged specialist with practical conducting skills.

Today, students' practical training is limited to choir, ensemble and passive training. This is a reflection of the real situation in the choral culture of the country, which is described in the literature as its decline or crisis. All this affects the education and training of choir singers.

Today, not all graduates have the opportunity to enter the choir, but the quality of the training of a choral conductor will continue to improve if you strive to create choral groups. Future choral professionals should enter the vocational training center.

Modern choral education is not moderate. Unity and integrity require great specialist efforts. Until recently, the training and professional activity of choir singers took place in a relatively stable cultural space, where theory and practice, pedagogy and performance were closely related. Now the situation has changed significantly. Theoretical, historical, and special subjects were separated from each other, and the functions of upbringing and education, which were once united, gained a certain independence. Achieving the synthetic thinking of the choral student becomes an important problem in academic subjects.

In today's "information explosion" and the autonomy of courses, the gap between academic subjects and practical needs is growing catastrophically. The autonomy of theoretical and historical courses, their saturation with problems that cannot be solved in everyday practice, becomes an unnecessary resource. The only way out of this situation is to create comprehensive courses based on contact with the musicology group. From the point of view of the entire system of subjects, programs should eliminate: "composer-centrism", duplication of program requirements for music and choral literature, analysis of instrumental and choral works, polyphony courses, piano and choral cycles.

## CONCLUSION

The method of admission to the conducting and choral department requires additional research. Entrants entering the choral specialty were significantly younger, so the choice of the entrants' profession is not always conscious, they still do not have the right to work with a team in practice, and vocal loads in the choir are negatively perceived. It is necessary to

accept applicants with secondary specialized education, because after graduation, this specialist will remain faithful to his profession as a choir performer until the end of his life.

To improve the modern choral conducting education system, the following is necessary:

- creating a model of a graduate who is a choral specialist, his training meets modern requirements;
- introduction of more specific, targeted training of choir singers in music schools;
- a new look at the relationship between general education, general music and special subjects; bring all musical theoretical sciences closer to the performance practice of the choirmaster;
- training a choir performer not only on the basis of an educational choir, but also in an existing professional or amateur team;
- increasing the student's hours of practical work in the choir class;
- to include the works of modern composers in the student's individual plan.

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