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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**THE MAIN DIRECTIONS OF PROFESSIONAL TRAINING  
OF CONDUCTORS IN HIGHER EDUCATION  
INSTITUTIONS**

Specialty: 5801.01 - Theory and Methodology of Teaching  
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## GENERAL DESCRIPTION OF RESEARCH

### **Relevance and scientific elaboration of the research topic.**

Intensive development of all types of musical performance, including conductor's performance, is an outstanding achievement of the national musical culture of Azerbaijan. Currently, in the period of democratic renewal of the social environment, the active revival of national cultural traditions, reforming the structure of higher music education and the development of humanistic potentials and criteria in the field of teaching and upbringing of the younger generation, the role of the conductor, as a musician-educator, as an active promoter of high artistic culture, especially increases.

The relevance of addressing the problem of professional training of students of the conducting department is directly related to the ideas of democratization and humanization of modern education, with the orientation of the consciousness of students of the conducting department to humanistic values that determine their spiritual development. The activation of humanistic principles in modern society determines their importance in improving the training system for student conductors, in updating the methods of teaching conductor art and in performing practice. The activities of graduate conductors, despite the humanistic orientation of modern education, are still thought of today as authoritarian management and leadership of a musical group, which is based on the principles of submission, obedience and obedience. Empirical observations, work experience and analysis of the problems existing in the training and education of students of the conducting faculty allow us to conclude that the activity of a modern conductor presupposes highly professional knowledge of a wide range of polystylistics of management, it cannot be considered only as an authoritarian leadership and presupposes the need for dialogical communication with the team. For the successful work of a modern conductor *"it is extremely important to allow oneself to understand another*

*person...* "<sup>1</sup>, to consider humanistic dialogue as one of the most important principles of his professional activity and to master polystylistics of management based on deep knowledge of modern pedagogy, psychology, ethics and acting.

The authoritarian style and principles of the conducting profession form the artistic and creative passivity of musicians-performers, in whose professional consciousness there is a simple "imprinting" of the thoughts, feelings and actions of the conductor, ultimately, the productive interaction of the subject (conductor) and the object (team of musicians) of the performing process is disrupted. This provision makes it necessary to research and develop effective methods that can resist the authoritarian direction in teaching students of the conducting department.

The specifics of the performance process of a musical group (orchestra, choir) are associated with the interaction of the conductor, who controls the performance process and the group of musicians. The efficiency and quality of this process of interaction (subject and objects) is of great importance for the entire activity of the team and determines its success and effectiveness. The need to study the specifics, content and dynamics of this interaction process and its didactic development (structure design) is due to its decisive role in the professional formation and development of the entire musical group. The efficiency and effectiveness of all joint activities of the conductor and the musical group depends on how the technology of this process is designed, that is, in what forms, methods and what techniques, methods and means it is carried out. The conductor's ability to direct and control this process in accordance with general goals and objectives, as well as spontaneously arising situations, is based on rationally organized, interpersonal and dialogical interaction.

The contemporary relevance of the professional polystylistics of the conducting profession, based on the knowledge of psychology, management and humanistic dialogue, embodying the ideas of tolerance, cooperation, consent, openness, should determine the

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<sup>1</sup> Rogers C.R. A look at psychotherapy. The Formation of a Man /C.R.Rogers. - Moscow: Progress, - 1994, - p.11

nature and content of the conductor's work. The fact that the process of managing and leading the orchestra is carried out mainly through interpersonal communication is an important evidence of the spiritual superiority of dialogue in comparison with other types of communication. After all, complete mutual understanding between the conductor and the collective is one of the important conditions for the effectiveness of the entire performing process.

Thus, the relevance of this research is determined by the needs of modern conducting art, in which an important place is occupied by the problem of professional training of students of the conducting faculty (in the interrelation of theoretical, practical and psychological and ethical) and the need to develop a modern technology for its implementation, based on the existing methodological experience of conducting art.

In the process of studying the problem we are considering, we relied, first of all, on the scientific, theoretical and practical experience, generalized in the works of foreign and domestic conducting art.

Among the numerous scientific and methodological studies in the field of conducting, a significant contribution was made by foreign scientists and conductors. Among them, the following works should be noted: G.Berlioz "Orchestra conductor" (1894); F.Weingartner "On Conducting" (1927); V.Bogdanov-Berezovsky "Soviet Conductor" (1956); G.Wood "On Conducting" (1958); E.Napravnik "Autobiographical, creative materials, documents, letters." (1959); H.M.Corredor "Conversations with Pablo Casals" (1960); S.Munsch "I am a conductor" (1960); B.Valter "On Music and Musicians" (1962); A.Pazovsky "Notes of a Conductor" (1968); I.Musin "Conducting Technique" (1967); "On the education of the conductor" (1987); "The language of the conductor's gesture" (2006); T.Grüm-Grigimailo "On the Art of the Conductor" (1973); A.Anisimov "Conductor-choirmaster" (1976); K.Kondrashin "The Conductor's World" (1976); E.Kahn "Elements of Conducting" (1980); L.Ginzburg "Pablo Casals" (1958) and "Favorites. Conductors and Orchestras. Theory and Practice of Conducting" (1981); L.Bezborodova "Conducting" (1985) and many others.

At present, a significant contribution to the development of the theory and methodology of conducting has been made by Azerbaijani scientists and teachers, who, relying on the world conducting practice, research and generalize the experience of the national conducting art. Among them are the monographs of E.Novruzov "Conducting and Aesthetics" (1989) and L.Mamedova "Choral Culture of Azerbaijan" (2010); textbooks by Y.Gabibov "Choir Studies" (1998), N.Mirzayeva "Choir Studies" (2007); methodological recommendations of L.Atakishiyeva "Singing the choir on the material of Azerbaijani music" (1993), "On the development of orthoepy based on the works of Azerbaijani composers" (1999); Z. Ismayilova "Choirs and cappella of Azerbaijani composers and work on them" (1987) and "Questions of choral performance in the aspect of new trends in the choral work of Azerbaijani composers (1970-1985) (1988) ".

Valuable scientific material is also contained in the monographs of Azerbaijani researchers on the work of talented conductors: S.F.Kerimov "Artist of Amazing Talent" (1972); "Maestro Niyazi's Memories. Articles. Letters" (1987); A.S. Taghizade "Niyazi. Creative biography and features of the performing style" (2002); R.D.Rzayeva "This is an impulse" (2003) and many others.

At the same time, it should be noted that this area of musicology necessitates a comprehensive study, the creation of scientific copyright and collective monographs, scientific, methodological and educational literature. The conducting activity of many Azerbaijani musicians, who directed chamber, jazz, folk orchestras and choral groups, still remains unexplored. The problem of professional training of orchestral conductors is especially relevant, since graduates of the conducting department of the Baku Music Academy carry out their further professional training and internship abroad, mainly in Russia and Germany.

In general, the field of conducting art in Azerbaijan in the aspect of scientific-theoretical, practical and methodological experience, determines the need for its active research, analysis and generalization.

In the light of the above, the problem of further development of the performing art of conducting, education of a new generation of highly professional conductors-masters is of particular importance.

At present, despite the intensive process of improving the problem of professional training of students of the conducting faculty, in practice, there is still a discrepancy between the acquired conducting knowledge, skills, skills and the level of performing culture, personal indicators. This unevenness negatively affects the level of their general professional performing activity.

The research problem is to overcome the contradiction between the level of professional knowledge, skills and abilities of students of the conducting department and their personal qualities.

**Object and subject of research.** The object of the research is the comprehensive professional training of students of the conducting faculty. The subject of the research is the process of interaction of theoretical, practical and psychological-ethical training of a student-conductor.

**The purpose and objectives of the research.** The purpose of the research is to develop the main directions of the methodology that ensures the interaction of theoretical, practical and psychological-ethical training in the process of teaching and educating students of the conducting department.

In accordance with the purpose of the study, the following tasks were put forward:

1. Analysis of historical, scientific-theoretical, methodological and practical experience in the field of conducting.
2. Determination of the theoretical and practical orientation of teaching students of the conducting faculty.
3. Determination of the psychological and ethical orientation of the professional training of students of the conducting faculty.
4. Implementation of three main methodological directions in the course of experimental work, in the process of teaching and educating students of the conducting faculty.
5. Analysis and generalization of the results of experimental work, summing up the results of the study, defining general theoretical and practical conclusions.

During the research, the following **research methods** were applied:

1. Study and analysis of literature on the history, theory and practice of conducting art.
2. Study of the methodological and practical experience of outstanding conductors.
3. Observing the process of training and education of students of conducting faculties.
4. Comparison of the levels of theoretical, practical and psychological-ethical training of student conductors, interviews, disputes, open lessons, questionnaires and testing.
5. Analysis of students' performances at seminars and conferences.
6. Experimental and experimental work, consisting of ascertaining and formative experiments.
7. Study and search for effective ways for the harmonious interaction of theoretical, practical and psychological-ethical training of students in the process of higher education.

**The following provisions are submitted to the defense:**

1. The modern process of teaching student conductors determines the improvement of their training system and actualizes the introduction of innovative methods, along with traditional ones.
2. The professional training of students of the conducting faculty contains enormous potentials and prospects, which often remain unrealized.
3. One of the negative tendencies in the teaching of student conductors in the process of higher education is the discrepancy between theoretical, practical and psychological and ethical training.
4. This factor, in turn, necessitates the development of a special training system that purposefully implements the interaction of theoretical, practical and psychological-ethical training of student conductors.
5. The practical implementation of the developed training system fully confirmed the theoretical significance of the study.

**The scientific novelty of the research** lies in the fact that for the first time in it:

- in the theory and practice of higher education pedagogy, the urgency of the problem of interaction and harmonious correspondence of theoretical, practical and psychological-ethical knowledge, skills and abilities in the professional training of student conductors is substantiated.

- revealed a discrepancy between the theoretical knowledge acquired by students, practical skills and psychological and ethical training in the process of professional training of conductors.

- on the basis of the historical, theoretical and practical analysis of the art of conducting, the significance of the psychological and ethical component in the conducting activity was revealed.

- the need to educate the psychological and ethical component in the professional training of students of the conducting department has been scientifically substantiated.

- scientifically developed and experimentally confirmed a system that effectively promotes the interaction of theoretical, practical and psychological-ethical training of students.

#### **Theoretical and practical significance of the research.**

- the importance and necessity of the implementation of the harmonious interaction of theoretical, practical and psychological-ethical knowledge, abilities and skills of student conductors in the process of university education is determined.

- developed a special training system that allows you to effectively and successfully carry out conducting activities.

- the possibility of wide practical implementation of this training system for student conductors has been revealed.

**Approbation and introduction of results of research** were carried out through scientific publications of the author in periodicals, in speeches and reports of the author at the following republican and international conferences:

1. XIX International scientific-practical conference "Problems and prospects of modern science", - Moscow, 2017.

2. "Problems of studying the musical culture of Turkic peoples" XVII International scientific-practical conference, - Baku, 2018

3. XXII Scientific Conference of Doctoral Students and Young Researchers, - Baku, 2018.

4. "Directions and important results of scientific and scientific-research activity on problems of science, education and creativity in the modern humanitarian sphere" VI Republican scientific-practical conference, - Baku, 2019.

Based on the results of research conducted by the researcher, 11 scientific works were published, 2 of them abroad. 4 scientific works are materials of republican and international conferences.

**The name of the institution where the dissertation research was performed.** The study was carried out at the Department of "Methods and Special pedagogical training" of the Baku Music Academy named after U. Hajibeyli.

**The volume of the structural sections of the dissertation and the total volume of work.** The research consists of an introduction, three chapters, a conclusion, a list of the literature used, and an appendix to the dissertation. Volume in characters: introduction - 13590, first chapter - 69627, second chapter - 59506, third chapter - 48501, conclusion - 9423, list of used literature - 23342, appendix - 12744. The total amount of work is 200647 characters.

## CONTENT

In the introduction of the dissertation research, the authors substantiate and formulate: the relevance and scientific development of the research, the main problem, the purpose and a number of tasks for its implementation, the main basis and stages of the research, the scientific novelty, the theoretical and practical significance of the research, the provisions submitted for defense, as well as the approbation and implementation of the research results.

**Chapter I** is called "General historical and scientific-theoretical foundations of the art of conducting." The chapter consists of two sections. **The first paragraph** - "Historical background and theoretical foundations of the development of foreign conducting art" is devoted to the history of the development of foreign conducting art.

The author notes that the first works devoted to the art of conducting, created by composers F.List, R.Wagner, G.Berlioz and other musicians, became not only a fundamental basis for the further development of scientific and theoretical thought in this area of musical performance, but also determined its special significance: first of all, independence, complexity in comparison with other types and polyfunctional structure.

Approved by all the further development of musical art, conducting is gradually becoming an independent type of musical performance.

The intensive development of composer's creativity and all types of musical performing arts, active processes of their mutual influence, conditioned, on the one hand, the renewal of the status of conducting activity, its gradual promotion as an independent type of musical performing activity, and on the other hand, the need for more trained conductors, genuine creators, interpreters of works of musical art.

Simultaneously with the development of conducting, the scientific thought about conducting, about its features, technique, elements, rehearsals, the process of interpretation, and others began to develop. World-renowned conductors began to create their own monographs in a variety of forms and styles. All of them bore the imprint of a unique authorship, but together they contributed to the formation of a scientific theory of the art of conducting. A characteristic feature of these works was, first of all, the harmonious interaction of artistic-aesthetic and scientific-methodological approaches in their content. The authors of these publications did not actually share these directions in their works; on the contrary, they considered them to be equal parts of the conducting process.

The analysis of scientific and methodological literature by the author of the dissertation work shows that every famous conductor, embodying personal experience in his statements, brings it to the level of methodological generalizations in accordance with his artistic, aesthetic and ethical principles and views.

Paying attention to solving the same problems (conducting technique, various elements of expressiveness, specifics of rehearsal

work, peculiarities of interpretation, etc.), each of them expresses its own, deeply individual attitude.

The acquired knowledge, performing experience and, finally, skill, are refracted in accordance with personal: psychological, physical, aesthetic and ethical criteria. Apparently, this is why their style, manner of conducting, uniqueness of performing interpretations are so clearly distinguished, which allows us to assert about the art of conducting - as deeply individual and personal.

It is difficult to overestimate the importance of the literary heritage of the above-mentioned conductors, who undoubtedly had a huge impact on the further improvement of the art of conducting and on the formation of conductors of new generations.

A review of scientific and methodological literature on conducting shows that "*... the ability to consistently present your subjective experience in the form of certain scientific and methodological generalizations is valuable ...*"<sup>2</sup> Each of the numerous authors of these methodological works and teaching aids, without pretending to scientific, creative and methodological discoveries in the field of conducting, aims to contribute to the development of the art of conducting and the science of conducting, relying on his unusually diverse and unique practical performing experience.

Therefore, a novice conductor, relying on historically established experience, generalized and concentrated in a huge volume of scientific and methodological literature, will be able to find his own individual path, his methods and techniques, his own creative solution to various issues, both choral and opera and orchestral conducting.

Covering the whole process of development of scientific and methodological thought about the art of conducting, the author of the dissertation research comes to the conclusion that at the initial stage of the historical development of this type of performing activity, the need for purely theoretical and practical knowledge, skills and abilities was emphasized. At the same time, it should be noted that

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<sup>2</sup> Anisimov A.I. Conductor-choirmaster / A.I.Anisimov. - Leningrad: Music, - 1976, - p. 14

one of the necessary criteria was the experience of any preliminary musical performance activity. In other words, experienced musicians, either composers or performers, began conducting.

With the development of the art of conducting, the improvement of the methodology of its training and the growth of professional conducting activity, attention to the mental qualities and psychological preparation of the conducting profession increases. Contemporary masters of conducting art consider this criterion as important and significant as theoretical and practical one.

**The second paragraph** of the first chapter is devoted to the history of the development of Azerbaijani conducting art.

The author of the thesis emphasizes that the history of conducting art in Azerbaijan is closely related to the general process of development of the Azerbaijani professional musical art, which at the turn of the 19th and 20th centuries embarked on the path of broad and active professional development, causing the further flourishing of not only all its areas, but also the general musical culture of the people.

The modern musical science of Azerbaijan presents to our attention the richest sources illuminating the historical prerequisites for the development of the professional musical culture of Azerbaijan. These are numerous scientific works in the field of the history of Azerbaijani music, in which all areas of musical science are explored: composing, various types of performing arts, folklore, music education, journalism and others. All these works emphasize that the historical prerequisites for the development of the professional musical culture of Azerbaijan are closely related to the widespread and influence of Western European and Russian musical art, characteristic of the Azerbaijani musical culture in the second half of the 19th and early 20th centuries. Due to the socio-economic and political development, this was a fundamentally new stage in the development of the national musical culture.

Summarizing the history of the development of the Azerbaijani conductor, the author notes that in the process of its formation and subsequent progress, the following factors were of great importance:

- the process of active integration of Azerbaijani musical culture with Western European, which began at the end of the 19th century.

- the formation at the beginning of the twentieth century of a three-stage (primary, secondary and higher) professional music education and the creation of a composer school in Azerbaijan.

- pedagogical activity of invited foreign conductors who brought up the first generation of professional Azerbaijani conductors.

- the role of the first Azerbaijani composers, combining their composer and conducting activities, generalization of the transfer of their wide practical conducting experience to a new generation of professional conductors.

- contribution to the development of the conducting art of the first generation of professional Azerbaijani choral and opera and orchestral conductors.

- integration of the modern Azerbaijani school of conducting with the world achievements of Western European and Russian.

- international recognition and achievements of the modern Azerbaijani conducting school.

In general, the study of the historical prerequisites for the development of modern conducting art in Azerbaijan showed that it developed on the richest traditions of Western European and Russian musical culture. The musical and historical traditions laid down by U. Hajibeyli, which determined the achievements of the modern conducting culture and school of Azerbaijan, really confirm that the path to active integration with the world conducting art is fruitful and significant for its further progress.

**In Chapter II** - "The main directions of professional training of students of the conducting faculty", the analysis of the theoretical and practical orientation of the conducting activity allows the applicant to draw the following conclusions:

- her characteristic individual psychological, professional, artistic-aesthetic and personal indicators determine her author's content and style, and subsequently her author's schools of education.

- the activity of the conductor, as a deeply creative process, makes it necessary to master and apply a wide polystylistics of management.

- it is distinguished by a special technology that implies innovation, multivariance, dynamism, flexibility of management, i.e.,

a set of certain methods and techniques that constantly vary, are improvised, presenting each time a new version of the control process technology.

- conducting activity is not consistent without knowledge of the individuality of the musician-performer, his mental, professional and personal data.

- conductor activity is characterized by a special creative form of interaction with the orchestra, which presupposes individual understanding and interpersonal mutual influence,

- the conductor's profession presupposes the need for comprehensive education, broad knowledge in the field of other types of arts, science, religion, philosophy, and therefore is defined as a kind of universal.

Knowledge of the methodology of conducting activity is its necessary theoretical foundation, and the study of its specifics as a professional and personal complex of knowledge, skills and abilities contributes to its skillful practical application. Based on the performing traditions inherent in the team, the conductor, at the same time, develops and improves them. Thanks to psychological communication and tolerance, he creates a harmonious interaction with the orchestra, based first on mutual understanding, and then on interpersonal interaction. The conductor skillfully combines his purely professional performing tasks (the quality of the orchestra's performance, its intonation structure, timbre and dynamic palette, rhythmic ensemble) with practical ones: he develops and improves the performing level of musicians, their creative interest and artistic taste, studies the individuality of musicians, establishes the process communication and understanding, contributes to the creation of a healthy psychological climate in the team, etc.

For a successful joint activity of the conductor and the collective, all musicians, to one degree or another, should be characterized by psychological sociability, which will facilitate interaction and co-creation. Cohesion of the team, which allows you to develop unity in opinions, views and decisions - this is one of the prerequisites for its success and achievements. It creates special sensitive conditions for effective professional and personal growth of

musicians and conductors. In general, the author of the study comes to the conclusion that a modern conductor needs not only theoretical and practical knowledge, skills and abilities, but psychological and ethical culture, which is currently an integral part of his general professional training at a music university.

**Chapter III** is called "Conducting experimental work on the professional training of students of the conducting faculty." It is entirely devoted to experimental work. On the basis of the historical, theoretical and practical material of the research, the author came to the conclusion about the need for didactic reliance on three main directions (theoretical, practical and psychological and ethical) in the professional training of students of the conducting department. The experimental work covered three main stages. I - ascertaining, II - formative and III - controlling. At the first stage, a stating experiment was carried out, which covered two academic years (from 2012 to 2014) and was of an empirical nature, since in its process mainly observation methods were used, the development of criteria for evaluating conducting activities, the study of the reasons for the discrepancy between theoretical, practical and psychological and ethical preparation, as well as the identification of the real lagging of psychological and ethical indicators among students of the conducting department.

It was conducted on the basis of the Department of Choral and Opera-Symphony Conducting of the Baku Music Academy. In parallel, research was carried out at the department of conducting folk instruments of the Azerbaijan National Conservatory, on the basis of the department of choral conducting of the Baku Music College and on the basis of the faculty of arts of the Nakhichevan State University (department of orchestral instruments and conducting). At the first stage, the theoretical knowledge and practical skills of students were assessed. Psychological and ethical knowledge of the students was determined on the basis of a specially compiled questionnaire consisting of 20 items. In addition to this questionnaire, the author conducted special conversations, discussions with students, during which, with the help of special questions, their attitude to team management, the ability to

dialogically communicate with musicians, find a way out of difficult situations was revealed, the criterion of introspection and critical attitude to their activities was tested. The ascertaining experiment also tested a system for evaluating conducting (conducting qualimetry). The results of the ascertaining experiment fully confirmed the need for further experimental work on the implementation of a special system for training students-conductors.

Considering this conclusion, the author proceeded to the second stage of the experimental work, namely, to conduct a formative experiment with the students of the conducting department of the Baku Music Academy.

The second stage covered four academic years, from 2014 to 2018. Lectures, seminars, practical control lessons were conducted by the author himself, and control cuts-surveys, exams, questionnaires in the presence of teachers of the Department of Choral Conducting of the Baku Academy of Music. The dynamics and content of the formative experiment were concentrated in the course of lectures on teaching methods of conducting disciplines for students (bachelor's degree) and also in conducting individual lessons in the specialty.

In addition to conducting a course of lectures, the author simultaneously conducted individual classes in the specialty, based on the practical application of the theoretical knowledge obtained during the lectures. The purpose and content of these lessons was the practical testing (implementation) of the knowledge acquired by students, checking their effectiveness and efficiency in the course of the student's practical activities. The dynamics of the formative experiment was carried out in the course of students' studies. First of all, in the process of subjects studied by students, the author focused their attention on the importance and necessity of psychological and ethical training in future professional orientation, and on the importance of acquiring this experience in the process of university education.

Almost at every lecture and seminar, the main topic of the lesson was “modulated into a kindred tonality” - the psychological and ethical component of the art of conducting. As examples, the author cited the conducting activities of famous musicians, together

with the students, the style of their team management was analyzed, negative and positive qualities were discussed.

Students were asked special seminar assignments and questions on various topics, which they had to independently study and speak, explaining their position on the issue or topic under consideration.

In the course of the formative experiment, in the process of classes for student conductors, specific foundations, important indicators that characterize conducting activities were revealed, such as conducting abilities, skill, conducting tact, professional conducting competence, conducting functions. All of them are directly related to understanding the essence of the conducting profession and, therefore, require a certain theoretical analysis, which was carried out by the students of the Baku Academy of Music.

At the end of the academic year, over the course of four years, the author carried out four control checks, on which the data of the control and experimental groups obtained during the formative experiment were recorded and compared.

All control checks to identify the level of theoretical, practical training were carried out by the author during the summer sessions of the 2015, 2016, 2017 and 2018 academic years on the basis of the certification points received by the student conductors, and the psychological and ethical training was checked on the basis of a prepared special questionnaire. The results are summarized and reflected in table 3.2.1.

**Table 3.2.1**

Academic years	Quantity	Level of preparation		
		Theoretic	Practical	Psychologic and ethic
2015	10	moderate	moderate	moderate
2016	11	moderate	moderate	high
2017	6	high	moderate	high
2018	11	high	high	high

The second final control check was carried out by the author during the summer session of the 2018 academic year, in which the

results of all three training levels of student conductors were compared. (table 3.2.2).

**Table 3.2.2**

Educational enterprise	Quantity	Level of preparation		
		Theoretic	Practical	Psychologic and ethic
BMA	11	high	high	high
NSU	3	high	moderate	moderate
ANK	6	high	moderate	moderate
BMK	5	moderate	moderate	low-moderate

At the end of the formative experiment, the results of all the experimental work were summed up. Studying and comparing the data of the ascertaining and formative examination, the author of the dissertation research revealed a real increase in the level of psychological and ethical training in the experimental group, that is, among the students of the Baku Music Academy.

**Results.**

The dynamics of the study of the proposed problem of professional training of student conductors covered three main stages: historical review, theoretical development and experimental implementation.

In the process of historical analysis, it was revealed that the contribution of the founders of the art of conducting, F.List, R. Wagner, G.Berlioz, G.Byulov and other musicians became a creative impetus for the further development of scientific and theoretical thought in the field of conducting and determined its special significance, complexity and future independence.

The history of the development of the art of conducting is closely related to the art of composing and musical performance in general, since it is the intensity of these processes that necessitated the need for highly professional conductors, true masters of their art. With the improvement of conducting, the science of conducting art began to develop, which was reflected in the author's monographs of

outstanding conductors, which laid the foundation for the scientific theory and practice of conducting. The content of the works of these great maestros was distinguished by a harmonious combination of artistic and aesthetic and scientific and methodological.

At the beginning of the twentieth century, the works of R. Kahn-Speyer, A. Pazovsky, B. Walter and G. Scherchen became the first fundamental studies in the field of conducting, and their authors - the founders of the theory of conducting performing art. They, in accordance with their artistic, aesthetic and ethical principles, generalize in their works a wide practical experience and express a deeply individual attitude to solving the most important problems of conducting. Their theoretical legacy was of great importance for all further progress in the art of conducting in the relationship between science and practice.

An analysis of their conducting experience shows that, putting forward the most important criteria in the training of professional conductors, they paid special attention to three main areas:

- comprehensive theoretical knowledge.
- practical skills and abilities.
- psychological training.

It should be noted that with the development of the art of conducting and the growth of professional conducting activity, special attention to the mental qualities of the conductor and his psychological professional training increases, and in this aspect, the works of famous Russian conductors played a significant role: L. Ginzburg, I. Musin, G. Rozhdestvensky, G. Erzhemsky and others. Contemporary masters of conducting art and scientists define it as one of the most important factors.

In the process of a historical review of the Azerbaijani conducting art, it was revealed that, first of all, the process of interaction between Azerbaijani and Western European musical art and performance in the second half of the 19th and early 20th centuries was of great importance in its development; the activities of foreign conductors performing on the Baku stage; the intensive development of the professional composer school of Azerbaijan; the activities of the first professional Azerbaijani composers who stood

at the conductor's stand; pedagogical activity of invited foreign conductors who brought up the first generation of professional Azerbaijani conductors; active processes of integration of the modern Azerbaijani school of conducting with the world achievements of Western European and Russian.

In general, it is important to note that the musical and historical traditions laid down by U. Hajibeyli and determined the achievements of the modern conducting culture and school of Azerbaijan are more relevant than ever, since today, the path to active integration with the world musical art is the most progressive.

The conclusions made in the course of the historical review of the research problem allowed to scientifically substantiate the need to develop such a training system for students of the conducting department, which would be based on three main foundations: theoretical, practical and psychological and ethical.

Let's highlight the main features that characterize the theoretical, practical and psychological-ethical orientation of the general professional training of conductors.

Conducting art is characterized as authorial, since the content and style of work of each maestro is based on individual psychological, professional, artistic, aesthetic and personal indicators. It is distinguished by multivariance, dynamism, flexibility of management and is a deeply creative process, as it is associated with the process of interpreting a piece of music. Conducting activity involves the knowledge of the individuality of the musician-performer, his mental, professional and personal data, and it is characterized by a special creative form of interaction with the orchestra, based on mutual knowledge, interpersonal interaction and co-creation. The conducting profession implies the need for universal knowledge in various fields of art, science, religion, philosophy, comprehensive education and a broad musical outlook.

The methodology of teaching conducting, as a complex of theoretical, practical and psychological-ethical knowledge, skills and abilities, is a necessary foundation of conducting activity and contributes to its skillful practical application. Based on the fundamental methodological foundations of the art of conducting,

studying the individuality of each performer, the conductor varies the control technology, modifies, improvises depending on the goal, situation and other factors. Thanks to psychological sociability and tolerance, based on the principles of creative dialogue, interpersonal cooperation, he creates a harmonious interaction with the orchestra, which allows you to develop unity in opinions, views and decisions, which is, ultimately, an indispensable condition for the success and achievements of the team.

The development of the psychological and ethical culture of students of the conducting faculty is an important element of their general professional training. It allows you to establish emotional contact with performers, provides communicative flexibility, inspiration, motivation for creativity, for cooperation, contributes to the creation of a positive psychological climate and, in general, determines the effectiveness of conducting.

Thus, the system of theoretical, practical and psychological-ethical training of conductors creates special sensitive conditions for their effective professional and personal growth.

The development of the main directions of the system of professional training of students of the conducting faculty was tested in the process of experimental work carried out on the basis of several educational institutions of the republic: Baku Music Academy named after U. Hajibeyli, Nakhchevan State University, Azerbaijan National Conservatory and Baku Music College.

The practical implementation of the developed system of professional training of students of the conducting faculty, based on the interaction of theoretical, practical and psychological-ethical training in the course of ascertaining, formative and controlling experiments, has shown high efficiency and effectiveness.

Thus, the final indicators of the experimental work on the psychological and ethical training of student-conductors of the Baku Music Academy state: a real increase in the general level of awareness of the chosen profession, understanding of its multifunctional complexity, general theoretical, practical and psychological-ethical significance and training, interest in scientific literature on the psychology of management, to the problems of ethical education and

training, to scientific and theoretical works on conducting, to the analysis of the practical activities of prominent representatives of the art of conducting.

All these provisions confirm, in general, the practical and theoretical significance of the dissertation research.

**The main results of the dissertation work are published in the following scientific articles:**

1. Гафулов, А.М. Диалог как принцип дирижёрской деятельности // – Горно-Алтайск: «Мир, Науки, Культуры и Образования», – 2017. №5(66), – с. 79-81.

2. Гафулов, А.М. Полистилистика дирижёрского управления // – Баку: «Консерватория», – 2017. №3(37), – с. 50-53.

3. Гафулов, А.М. Дирижёрская деятельность как профессионально-личностный комплекс знаний, умений и навыков // XIX Международная научно-практическая конференция «Проблемы и перспективы современной науки», – Москва: – 28 сентября, – 2017, – с. 33-35.

4. Гафулов, А.М. К вопросу о дирижёрской квалиметрии // – Баку: «Учёные записки», – 2017. №24, – с. 158-162.

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10. Гафулов, А.М. Технология дирижёрского управления. // «Направления и важные результаты научной и научно-исследовательской деятельности по проблемам науки, образования и творчества современной гуманитарной сферы». VI Республиканская научно-практическая конференция, – Баку: 28 февраля, – 2019, – с.186-189.

11. Гафулов, А.М. О профессиональной подготовке дирижёров в высшем учебном заведении // – Баку: «Мир музыки», – 2019. № 2/79, – с.52-57.





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