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SPECIFICITY OF TEACHING CONDUCTORS AND CHORAL DISCIPLINES IN THE TRAINING OF FUTURE TEACHERS OF MUSIC ART

The purpose of the article is to determine the specifics of teaching conducting and choral discipline in the process of the professional training of future music art teachers; to identify the main directions of vocal and choral work at school choral singing as a type of collective musical activity on music lessons and ruling school choirs and vocal ensembles in extracurricular time). The study characterizes the peculiarities of teaching such basic disciplines of the conductor-choir cycle as Choral Conducting, Choral Arrangement, Choral Studies, Choral Class, Workshop on «Workshop of working with a choir». The main tasks of the disciplines are outlined as follows: mastery of conducting and choral knowledge, development of professional musical abilities, formation of teacher-choirmaster skills. The study of the problem proved the need to focus the content of conducting and choral disciplines on the peculiarities of the music art teacher activities. These should include learning song repertoire for children's choirs; mastering arranging skills for children's singing groups of different age categories; acquiring the knowledge of the development and protection of children's voice, as well as methods of vocal and choral work with children in secondary education.

Key words: conducting and choral disciplines, music art teacher, choral conducting, choral class, workshop with choir, choral studies, choral arrangement.

Problem statement and its connection with important scientific or practical tasks.

The preparation of a higher qualification musician is considered to be a rather complicated, multifaceted and multi-stage process. This is especially true for a music art teacher profession characterized by versatility, complexity and creativeness. As experience shows, graduates of music and pedagogical faculties do not only teach the subjects «Musical art», «Arts» but work as leaders of children's school choirs and ensembles. Besides, the new specialization «Teacher of choral conducting disciplines» provides students, who learn to be music art teachers, with a broader range of professional abilities. And this will allow delivering subjects of choral conducting cycle in higher and secondary special educational institutions.

Analysis of basic research and publications.

The generalization of scientific works on the chosen topic of the article allows identifying the main directions of development of the problem of teaching

conducting and choral disciplines in the training of future Music Art teachers. The theoretical and methodological foundations of professional training in the field of music pedagogy were developed by A. Kozyr (2008), O. Oleksyuk (2013), G. Padalka (2008), O. Rudnytska (2005), O. Shcholokova (2016).

Historical aspects of conducting and choral pedagogy were covered by O. Vasilieva (2015). A. Sokolova (2012), T. Smirnova (2004), L. Yaroshevska (2017). The principles of vocal and choral training of students of music and pedagogical faculties and methods of teaching in the choir class were studied by A. Bolganrsky (2008), L. Baida (1997), E. Karpenko (2001). Works by O. Vasyliieva (2019), J. Volodchenko (2000), V. Doronyuk (2004), and P. Zabolotny (2007) were devoted to the development of methods for teaching choral conducting. Methodical issues of vocal and choral work with children's choir were considered by V. Doronyuk (2008), S. Svitailo (2016), E. Plyushchyk (2010), I. Topchieva (2013), I. Gavran

(2021), L. Yatlo (2008).

The article goals and objectives formulation.

The purpose of the article is to identify the specifics of teaching conducting and choral disciplines in the training of future Music Art teachers.

Presenting the main material. One of the main directions of a future Musical Art teacher's work is the organization of vocal and choral performance of student's youth in establishments of comprehensive secondary school.

The analysis of the works of A.Bulgarsky, I.Zelenetska, A.Kozyr, L.Khlebnika proves that the vocal-choral activity of a Music Art teacher has its specific features caused by the purpose of general art education. As L. Masol claims in the «Concept of General Art Education», its main purpose is to educate students to value the reality and art, the development of consciousness, emotional and sensuous sphere of personality and its spiritual formation while perceiving and interpreting works of art and participating in practical art activities» (Masol, 2004, c. 3).

Students' choral performance in secondary schools is carried out in several directions. At music lessons, choral singing is one of the types of group musical activity. In extracurricular activities, it exists as the work of school singing groups (choirs, vocal ensembles, song studios).

These features determine the specifics of conducting and choral training of Music Art teachers and encourages the generalization of methods of its teaching. Achieving the required level of competence in this area is possible through mastering each of the subjects of the conductor-choir cycle and understanding their relationship.

Choral conducting is one of the most sophisticated kinds of performance art directed to training and educating multiskilled professionals prepared for careers in pedagogy and performance both theoretically and practically.

The purpose of the course «Choral conducting» is to provide future Music Art teachers and leaders of children's choirs with fundamental conducting training, raise a viable personality able to organize, lead creatively, conduct a choir artistically convincing, and self-develop constantly.

The course objectives are in the active comprehension of the academic process as an important means of enhancing personal being, self-realization and self-organization of a personality; acquiring choral conducting knowledge (choral pieces texts, methods and techniques of a choral piece conducting, ways of self-learning choral scores etc.); development of a teacher-conductor's professional abilities and skills (verbal and nonverbal communication with choral class, musical talents,

performance reliability, artistry); nurturing flexibility and speed of mental and emotional reactions; art activity; ability of self-development, self-control and self-organization; mastering methodological fundamentals of choral work; accumulating repertoire for further choral work.

Pedagogical principles: systemacity, self-organization, socialization, cultural correspondence and humanization, personal orientation, individualization, dialogue interaction, intellectual and creative development. Subject principles: the principle of freedom, graphic clarity and movements efficiency, warning, sound choral articulation, melos, artistic expediency.

The close connection of «Choral Conducting» with social, psycho-pedagogical, musical-theoretical, performance disciplines and subjects of the choral conducting cycle. Integration of «Choral Conducting» content promotes to shape the productive thinking of students learning to be conductors and teachers; stimulates to develop the depth, completeness and integrity of their competencies.

Modern teaching of choral conducting is not possible without extensive implementation of various teaching methods: problem methods (problem-search tasks; determination of features of conducting technique, performance), method of mental intonation, method of comparison, method of creative project, etc. The main task in the study of the discipline «Choral Conducting» is to prepare future Music Art teachers for practical vocal and choral work in the classroom with schoolchildren. To ensure this form of work, songs from the school repertoire must be included into the very first classes on choral conducting. Such work should involve obtaining skills of educational and song material presentation (creation of introductory conversations, computer presentations), analysis of intonation, rhythmic, a school song diction difficulties, choice of means to overcome the latter, mastering conduction techniques of choral singing.

In the career of the music teacher and the head of the children's choir, the ability to play choral scores has a significant role. It contributes to the success of their work and problem solutions encountered in choral practice. The importance of reading choral scores skills was revealed by prominent choral art personality and teacher M. M. Danilin. He emphasized: «As a conductor plays the score, so will the choir sing under his direction».

However, in the practice of training Music Art teachers, reading choral scores as a separate discipline is not provided by the curriculum. Therefore, such work should be done more carefully within the framework of the discipline «Choral Conducting» and focus on the skills of reading scores from a sheet and

transposition. In our opinion, mastering these skills allows the future Music Art teacher to conduct vocal and choral work with children of different school ages effectively and flexibly. Teaching conducting and choral disciplines in higher pedagogical educational institutions is undoubtedly influenced by art faculties' students' educational background. Since the specialty of Secondary Education (Music Art) is gained by students with different levels of musical training (graduates of secondary schools, music and pedagogical schools), creating an individual educational trajectory of each of them should be based on individual semester work plans according to curriculum, syllabus and students' characteristics. Besides it should be gradual, systematic, and student-focused to ensure the multifaceted creative personality development.

The purpose of the course «Choral arrangement» is to provide music and pedagogical department students of pedagogical institutes and universities with essential knowledge and skills to make transpositions of choral, solo, instrumental musical pieces for different choir pieces. It is implemented through solutions of such tasks as forming a system of compositional knowledge; finding the best arrangement in accordance with artistic and figurative tasks; working out your own individual style in arranging pieces for any choir staff; getting acquainted with arrangements made by prominent masters of choral art.

While studying the course «Choral Arrangement» future Music Art teachers should learn about possible problems when changing author's original. Possible transformation of an original composer's text by the author of the arrangement which is a transposition of the main theme material into another compared to the original coral score register; changes in voice of supporting parties; a transposition of main theme material from one choral party to another (cases of transposition for a choir without accompaniment of instrumental compositions with a melody of a wide range); changing the original tone of the composition for a more comfortable range, tessitura and dynamics; changing the main party accompaniment in the transposition of vocal compositions with accompaniment for a choir or a cappella.

The teacher of choral arrangement should introduce students to the characteristic of the choral arrangement main varieties as a result of the choral transposition compared to the original source: transposition from one choir to another (for example, from a homogeneous choir to a mixed one and vice versa), transposition of compositions written for a voice with accompaniment (romance, song) for various choirs' staff, transposition of instrumental compositions for choral performance.

Considering the field of a Music Art teacher's activity, the content of the course «Choral Arrangement» should focus on mastering the skills of creating scores for children's choirs of different age groups. It should include transpositions for children's starting choirs; choral pieces transposition for more experienced choirs; transposition for senior students' choirs (homogeneous, incomplete, mixed); choral pieces transposition for complete mixed choirs; Instrumental pieces transposition for choirs; free arrangements of folk songs.

One of the central disciplines of conducting and choral training of a Music Art teacher is «Choral class» and «Workshop of working with a choir». The choral class is a creative laboratory where students are given opportunities to learn conditions and features of a choir organization and work. Acting both as a choral singer and a conductor and observing the choral leader's methods of work facilitate their mastering certain choral techniques.

The role of the choral class course as one of the most important subjects in the professional training of a future choral conducting teacher is in blending theory and practice in the choral class; on the basis of their knowledge of musical theory and vocal and choral disciplines students master professional skills, necessary for their future career activities.

Analysis of choral class syllabi allows setting such course objectives as moral and artistic education of students via the direct introduction to choral compositions of various epochs, styles, genres; gaining vocal and choral skills; obtaining skills of working with a choir, accumulating choral repertoire. Solving the outlined tasks allows a student not only to acquire the ability to sing in a choir, but also helps to consolidate their knowledge of a conductor's practical work.

The knowledge, skills and abilities acquired in the choir class should become the basis for the formation of the necessary skills in future Music Art teachers to work with the educational choir in the course «Workshop on working with the choir». The value of the course is that in the process of studying this subject the student applies practically their knowledge and skills in the work and choir conducting, obtained in conducting, choral studies, and choir class. It is in the process of studying this subject that the student acquires professional skills in working with the choir and the ability to choose techniques and methods of learning choral pieces.

The head of the course educational choir should select the choral repertoire for the students' practical work, taking into account the specifics of Music Art teachers' activity. It is recommended to choose bright, diverse choral works that students will be able to use in their further choral practice. When organizing

the educational process, planning rehearsals it is necessary to take into account the technical skills of the choir, the complexity of choral works and individual abilities of students who will work with the choir.

While preparing students for practical work with the choir, the work of a teacher of conducting is of great importance. They should examine the knowledge of the parts and scores of a choral piece, outline its main performance difficulties, guide a student to create their own interpretation of the piece and make a plan for learning it.

While preparing a student to work with the students' choir, it is necessary to attract students' attention to the features of the main stages of work on the choral piece. An important step in working with a school choir on a choral song is its presentation. It should include a talk about the piece, a song performance (singing to your own accompaniment or listening to a recording). It is advisable for a modern music teacher to use computer technology while presenting a choral piece. PowerPoint presentations with animation and different performances of the piece for comparison could be created.

While planning the technical stage of work on the piece, a student learns to divide it into phrases, sentences, periods. This allows them to comprehend clearly its musical form and make an effective plan to work on it. It is necessary to determine the sequence of work with choral parts and groups, their alternation and combination in partial and general choral sound. At the technical stage the main elements of choral technique such as the development of singing breath, sound, intonation, rhythm, diction and the nature of sound are mastered.

Mastering the choral piece continues at the artistic stage. To achieve maximum sound quality a variety of sound colors are searched; agogic changes, delays, acceleration, rubato, fermatas are worked out; a musical form of a choral piece is created through the implementation of the climactic plan and phrasing. It is at this time that the maximum mutual understanding and interaction between the choir and the conductor are achieved.

The main task of the course is to teach students the basic methods of working on a choral piece. At the presentation stage verbal (a talk, comments) and visual (audio, video recording of the presentation) teaching methods are used. During the technical mastering of a choral piece, it is expedient to use solfeggio, singing in syllables, transposition, singing at different tempos and out of tempo, melody recitation. A future choir conductor working on the piece is expected to learn using a working conductor's gesture, timing, showing their own voice, playing the piano, oral explanation of

the most difficult episodes.

«Choral studies» is one of the main subjects in choral conducting cycle focusing on blending theory and practice of choral performance. Considering the specifics of future Music Art teachers training while teaching choral studies, in our opinion, it is necessary to emphasize the historical and theoretical foundations of children's choral performance and creativity.

Revealing the importance of choral singing as an effective method of educating the younger generation, it should be highlighted that the involvement of students in choral art contributes to the cultural development of a personality and their socialization (Косинська, 2018).

The range of choral studies topics should cover the historical aspects of national and international theory and practice of vocal and choral work with children, as well as identify the main trends of children's choral performance and creativity.

Determining the specifics of children's choirs will help future Music Art teachers to organize school choirs of different ages (preparatory, junior, middle, senior, youth) and understand their differences in ranges, registers, timbres.

For further vocal and choral work with children, a teacher-leader of a school choir needs knowledge about the structure of the child's vocal apparatus, its physiological differences at a certain age, as well as the psychological characteristics of students of different ages. The course «Choral studies» for students majoring in Secondary Education (Music) should include the problems of vocal and choral technique in children's choir. An important aspect of studying the discipline «Choral studies» is the methodological basis of work in a children's choir.

Future Music Art teachers are considered to master the methods of vocal and choral work with children of different ages, learn to choose the appropriate choral repertoire for a particular age group. In practical classes on «Choral studies» modeling a choral piece rehearsal is vital in order to master the methods of working with singing groups effectively.

Conclusions. Thus, based on the analysis of modern national theory and practice of future Music Art teachers professional training, it can be claimed that the method of teaching conducting and choral disciplines has specific features and is shaped by the content of practical activities of Music Art teachers in secondary schools.

Prospects for further research. Prospects for further research are to identify promising approaches and effective methods of conducting and choral training of future Music Art teachers.

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СПЕЦИФІКА ВИКЛАДАННЯ ДИРИГЕНТСЬКО-ХОРОВИХ ДИСЦИПЛІН У ПІДГОТОВЦІ МАЙБУТНІХ УЧИТЕЛІВ МУЗИЧНОГО МИСТЕЦТВА

Мета статті полягає у виявленні специфіки викладання диригентсько-хорових дисциплін в процесі фахової підготовки майбутніх вчителів музичного мистецтва з огляду на основні напрями вокально-хорової роботи вчителя музичного мистецтва: хоровий спів як вид колективної музичної діяльності на уроках музики та керування шкільними хорами, вокальними ансамблями у позаурочний час.

Методологія. Методологічну основу дослідження становлять системно-діяльнісний, культурологічний, праксеологічний, аксіологічний підходи та філософський, термінологічний, когнітивний принципи. Використано загальнонаукові (аналіз, синтез, систематизація, узагальнення, порівняння, класифікація), емпіричні, прогностичні методи дослідження.

Наукова новизна. У дослідженні схарактеризовано особливості викладання таких основних дисциплін диригентсько-хорового циклу, як: «Хорове диригування», «Хорове аранжування», «Хорознавство», «Хоровий клас» та «Практикум роботи з хором». Розкрито мету предмету «Хорове диригування», яка полягає у наданні майбутньому вчителю музичного мистецтва як керівнику дитячого шкільного хору базової диригентської підготовки. Окреслено основні завдання дисципліни: оволодіння диригентсько-хоровими знаннями, розвиток професійних здібностей, формування умінь вчителя-хормейстера.

У результаті дослідження розкрито специфіку змісту курсу «Хорове аранжування», який слід зосередити на оволодінні навичками створення партитур для дитячих хорів різних вікових категорій: починаючих дитячих хорових колективів, розвинутих хорових дитячих колективів, хорів старшокласників (однорідних, неповних мішаних). Оцінено роль курсу «Хоровий клас», в процесі якого студенти на основі отриманих знань з музично-теоретичних і вокально-хорових дисциплін удосконалюють професійні навички, необхідні для майбутньої практичної вчителя музичного мистецтва. Доведена необхідність введення у структуру підготовки вчителя музичного мистецтва курсу «Практикум роботи з хором», де здобувачі на практиці засвоюють вміння роботи із шкільним хором. Встановлено роль керівника хорового класу та викладача з хорового диригування у підготовці до ефективної роботи з хором. Розглянуто коло тем з «Хорознавства», які мають охоплювати історичні аспекти вітчизняної та зарубіжної теорії і практики вокально-хорової роботи з дітьми, висвітлювати основні напрями дитячого хорового виконавства і творчості, знайомити з особливостями розвитку голосового апарату дітей різного віку, надавати знання з охорони дитячого голосу, виявляти специфіку вокально-хорової роботи з дитячими хоровими колективами.

Висновки. У ході дослідження встановлено, що методика викладання диригентсько-хорових дисциплін має специфічні особливості і обумовлена змістом практичної діяльності педагога-музиканта у загальноосвітніх закладах середньої освіти.

Ключові слова: диригентсько-хорові дисципліни, вчитель музичного мистецтва, хорове диригування, хоровий клас, практикум роботи з хором, хорознавство, хорове аранжування.