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COMMUNICATIVE CLUSTERS OF CONDUCTOR AND CHORAL TRAINING OF PROSPECTIVE MUSICAL ART TEACHER

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Abstract. *The aim of the article is to highlight the communicative clusters of conductor and choral training of prospective musical art teacher. Using the methods of theoretical modelling and categorial analysis the mechanisms of interaction of educational process subjects are described; communicative clusters of the educational process in higher art education are justified; the forms of realizing communicative cluster of the educational process in higher art education are highlit.*

It is proved that versatility of conductor and choirmaster activity of prospective music teacher emphasizes the need for laying the foundations of communicative culture. Being a complex phenomenon, communicative culture is associated with different areas of professional and creative practice where communicative activity occupies a special places. Justified and presented in the article communicative clusters: 1) the subject of study; 2) teacher; 3) student; 4) group of learners; 5) learning situation; 6) learning environment) reflect the content and structure of conductor and choral training of prospective music teachers, make it possible to optimally build up and implement the communicative functions of learning choir group.

Keywords: *communicative clusters, pedagogical process, higher art education, dialogic interaction, subjective experience.*

Introduction. The transition of global community from technogenic to anthropogenic civilization, modern socio-cultural realities, domination of the humanistic paradigm in pedagogical theory and practice determine the need for working out innovative approaches to designing modern educational systems. At the beginning of the XXI century professional training of prospective musical art teacher no longer meets the requirements of the time, an important component of professional education becomes communicative culture of a

specialist. Higher art education thus is not only professional, it becomes an element of the general culture of a person.

Modelling a holistic image of high school graduate – that of an intellectual, scientists unanimously determined that he is – a man of culture, a free spiritual personality, focused on the values of global and national culture, capable of self-actualization, moral self-regulation and adaptation to socio-cultural environment. All this encourages researchers to design the most efficient educational systems, which should fully meet the requirements of the new type of culture. In this context, formation of the basics of communicative culture of prospective music teacher in the process of conductor and choral teaching is of paramount importance.

Short review of related publications. Scientific interest in learning the basics of communicative culture of prospective music teachers is conditioned by insufficient level of elaborating various aspects related to the phenomenon under analysis. According to the results of the carried out scientific research, lately has appeared more and more publications devoted to this issue (L. Vasylevska-Skupa, Yu. Volkova, S. Hrozan, A. Popkova, Ye. Provorova, I. Sypchenko, S. Shyshkina et al.). First of all, these studies concern a single aspect and are considered within the communicative competence. Only a small number of the studies reveals the communicative culture of prospective musical art teacher from the standpoint of theory and methods of teaching music.

Aim of the article: to shed the light on communicative clusters of conductor and choral training of prospective musical art teacher

Materials and methods. Using a method of theoretical modelling and categorial analysis we will describe the essence of the main categories of study. The concept of “communication culture” is the most important category of modern pedagogy of professional education. It is communication culture that is a complex systematically-organized quality of specialists’ personality. Communication culture – is an important component of holistic professional competence of a specialist, which contains as its basis the sum of his knowledge, skills and personal qualities necessary to meet professionally-oriented communication tasks at the creative level.

Professional communication is the core of communication culture of the prospective specialist, it always involves similarity, mutual desire to understand and accept the other, not only rationally respond to events in the professional field, but also emotionally co-experience them. From a psychological standpoint the phenomenon under study is a complex of emotional and volitional, intellectual, communicative and other spheres of specialist’s personality and activity, allowing him to successfully interact with the subjects of the educational process, with various phenomena of professional and socio-cultural reality

Communication culture of conductor and choirmaster is the main trait of his personality and professional activity. Its essence is marked with intonational, artistic and communicative, dialogical orientation, which is caused by the specific nature of musical art and the ways of communicating with it.

Holistic view of perspectives, current state of philosophical and aesthetic, art-study, ethnographic, psychological and pedagogical science and practice provides an opportunity to develop one's own methodological orientations, own strategy of spiritual development of prospective specialist that helps to relate personal experience to what was created by the mankind on his way of dramatic improvement. This caused the need to provide such didactic conditions of material learning that would cause the students need for the active cooperation and permanent coordination of the two types of experience: didactically processed socio-cultural experience that exists in the form of program material (educational standard) and subjective experience that is piled up on the basis of subject-subject communication and caused by it situations that occur in the form of experience, sense-creation and self-development.

Introduction of students into humanistic personality-oriented paradigm takes part due to academic dialogue, which, according to scientists, is not only a means but an end of learning in itself, not only the process but also the content, the source of personal experience, the factor of realization of sense-creating, reflective, critical and other functions of personality. In dialogue organization we take into consideration: students' inclination towards the perception of different standpoints, search for basic motives, i.e. those problem-based situations due to which an own style of the material under study is formed, working out of problems-collisions, related to the highest spiritual values, with ideological and sense sphere, designing various options of interactions of the dialogue participants, development of plot lines, possible roles and conditions and their perception by students; identifying the areas of improvisation.

The dialogue in this world is not a manifestation of contradictions as points of a more general process of development, but the coexistence and interaction of consciousness that will never be reduced to a single unit. The most important element of dialogic interaction between a teacher and a student is their double feedback, which alone can lead to values and sense equality, sharing spiritual values in the course of cooperation and co-creation, which, as it is known, characterizes democratic style of communication. Due to this, interdependence, interaction between collectivity and individuality, which is the single spiritual complex of relationships, a single and only healthy public psychosphere, is possible [5].

Communicative clusters enable equally construct both characteristic emotional and aesthetic dialogues – trilogues in the process of individual learning (student – musical work – artistic and musical text – teacher), and dialogues-polylogues in group and collective forms of musical and creative

activity of students. These include: 1) the subject of study; 2) teacher; 3) student; 4) group of learners; 5) learning situation; 6) learning environment.

Cluster I. Subject of training. Profession of conductor and choirmaster integrates all aspects and functions of spiritual human activity. Modern philosophers define musical art as reverse model of human activity, which integrates all major structural components: cognitive, transformational, value-orientation, communicative and artistic [3, p.154). In its turn, the functional side of the art also corresponds with the functional structure of activity, playing both the role of the means of communication, way of values orientation, a tool of cognition. Understanding art as an important intrinsic property of music, it is important to note that this phenomenon is not limited to the benefits of music content, and at the same time includes cognitive, values-based, communicative, ontological characteristics of music. Based on the principle of considering the specifics of prospective music teacher's professional activity, all forms and types of music and kinds of music and performance communication should take part in the process under analysis. It should be noted that the art of communication of conductor and choirmaster with music, with choir members, not only has the general psychological basis, but also is endowed with specific traits. First, it means that the basis of communicative conductor and choirmaster activity is the relationship between the piece of music and the listener. And also, polilogical space: the author of the work – the performer (choir) and the listener. There is not just communication, but artistic communication. Thus, conductor and choirmaster, performers and listeners in creative dialogue are not only the consumers of musical values, but also members of their creation.

Taking into account the specifics of professional conductor and choirmaster activity points to the need to expand in the prospective specialists the ideas about the nature of art, personalities of artistic and aesthetic creativity. This function in the process of prospective teachers of musical art professional training should be performed by humanitarian disciplines (philosophy, ethics, aesthetics, history, culture-study etc.).

Cluster II. Teacher. In professional activity of conductor and choirmaster all tasks focus on the most important thing – on creating a holistic performance concept, revealing emotional and expressive content of the work, its artistic sense. It is clear that the implementation of this task involves a number of other actions of a conductor and choirmaster, such as selection of artistic and performance methods and tools; establishing by means of communicative techniques a contact with choir members and students; early finding out and removal of difficulties, errors in the artistic and performance interaction and so on. Each of these problems in conditions of the professional activity of the choir head gets artistic and communicative character, which implies the interaction of all subjects of this process, namely: a conductor, a choirmaster, a member of the training team and, above all, the music itself.

In the arsenal of means of influence upon the participants of the choir conductor has facial expressions, gestures, verbal instructions during rehearsals. This can be defined as artisticism of conductor and choirmaster. Among the functions of conductor and choirmaster (actor, director, conductor, partner in communication, etc.) it is important to productively use the experience of the art pedagogy. It can be noted that at present there is a lack of theoretical and methodological literature on the use of the ideas of K. Stanislavskyi in the education of future conductors and choirmasters. L. Barenboim warned musicians against mechanical transfer of the theory of K. Stanislavskyi to the realm of music. In particular, he wrote: "The material of acting is an actor, facial expressions, gestures, language; the material of music and performance art – sound and rhythm ... Compared with the actor, musician-artist has more complex kind of stage communication with the audience "[1, p. 64].

Cluster III. Student. The activity of students as that of prospective conductors and choirmasters in the performance of choral music, is a limiting case of dialogicality in the system of musical communication. Key features of a joint performance of students in the choir reveal their compliance with the criteria of dialogical interaction, which was repeatedly noted by musicians and researchers. The most important of them include: the uniqueness of each partner and their fundamental equality; originality and difference of opinions; everyone's focus on understanding and active interpretation from the point of view of partners; mutual complementarity of participants' positions, whose correspondence is the aim of music and performance art. Communicative situation of music perception includes not only the dialogue of the composer, performer and listener, but also an active dialogical interaction of listeners, related to the evaluation activity. Ye. Nazaikinskyi [4, p. 122], analyzing the specific language of communication in the audience, notes that it has its focus, content, form and rhythm. In the process of music perception, which establishes the feedback of composer, performer and other listeners, started by a composer process of musical communication ends up. Prospective conductors and choirmasters should be aware of conditionality of the musical work structure simultaneously by two functions – semantic and communicative. They should know that the focus of music on the system of artistic communication, its central element – perception of music – is generalized by the concept of communicative function.

Students should know that communicative methods are not meant to reflect the reality, but to manage the processes of musical communication, and through it – to communicate with each other. These methods potentially contain their effect on the listener and performer in conditions of musical communication. In the process of communication of choir students there should be "playing up" with the mode of perception that is stimulated by communicative techniques. Understanding of communicative techniques by

their values enables to combine a number of specific techniques, including: means of emphasizing; means of expectation; means-milestones; “delaying” (in terms of A. Popkov).

Cluster IV. The group of learners. The organization of conductor and choral activity of students is supposed to unite several parts: 1) work with methodical literature aimed at studying the theory of conducting technology, conductor and choral, vocal terminology; 2) practical acquiring of metric schemes and various conducting exercises that contribute to correct formulation of the conductor apparatus, help correcting some drawbacks of manual technique; 3) analysis of the tools of musical and conductor expressiveness; 4) score play, singing, conducting; 5) collective discussion of the results of the work. In group sessions various heuristic techniques to create situations for success are used. Students learn to analyze, compare, assess, ask each other problem questions.

Dialogical and polillogical forms of communication stimulate group “emotional resonance” (the so called emotional and energetic “contagion”) in the process of team performance and listening activities. The creative process of perception and evaluation of musical works covers primary emotional impressions of what was heard, and contributes to logical understanding of musical form and its correlation with artistic image, composer’s world of values, and is also manifested in personal attitudes of a student to the value of choral art.

Cluster V. Learning situation. In forming the basics of communicative culture of prospective music teachers an important role is played by the forms and methods accumulated within the practice of professional music education. A significant role here is played by the method of “communicative control” (R. Pankevych). This method involves active functioning of the channels of internal and external feedback. In these circumstances, the use of additional informational tools will provide formation of ideas about the brightest and most expressive conductor techniques, the essence of which manifests itself in comparison with the performance of the student. It is the continuous evaluation and students self-control of their learning activity which should facilitate it, information about this activity students can get using video records. The essence of the reflective video-training represents the ability to turn a student from the subject to the object of conductor impact. When playing a recording students are encouraged to imagine as if he were a singer of a choir, directed by the conductor from the TV screen. This method was suggested by A. Popkov in the context of students professionally oriented communicative activity. According to A. Popkov, in students aesthetic communicative activity it is necessary to include the effect of “emotional explosion” that is achieved by means of emotional orientation of performers [6, pp.15-17].

Cluster VI. Learning environment. This cluster involves, above all, the presence of such factors as: 1) isolated, specially constructed premise; 2) the spatial arrangement of the teacher and students, providing the possibility of dialogical communication; 3) providing psycho-physiological comfort, alternation of tranquility and dynamics; 4) positive emotional background: elimination of negative emotions, encouraging of friendly relations, emphasizing the feelings of joy, satisfaction, enthusiasm, empathy, emotions of mutual interest, surprise, guess, humor and so on. The above mentioned factors are the active elements of influence on the educational process of higher art education. Realization of the principle of dialogical interaction of educational process subjects means that every ideal plan of educational activity (from its element to planning final results) should be considered only as a simplified idealized model of future real activity.

Conclusions. It is proved that versatility of conductor and choirmaster activity of prospective music teacher emphasizes the need for laying the foundations of communicative culture. Being a complex phenomenon, communicative culture is associated with different areas of professional and creative practice where communicative activity occupies a special places. Justified and presented in the article communicative clusters: 1) the subject of study; 2) teacher; 3) student; 4) group of learners; 5) learning situation; 6) learning environment) reflect the content and structure of conductor and choral training of prospective music teachers, make it possible to optimally build up and implement the communicative functions of learning choir group.

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