

Thus, on the basis of the above, one can conclude that it is the possession of political competence that comes to the fore in relation to the requirements of senior executives. In addition, speaking about competence and professionalism in management, it is impossible not to touch upon the human rights activist of a political figure, that is, the need to perform his official duties within the existing “legal field”, to competently evaluate the responsibility of his own actions of the Constitution and laws of Ukraine, to conduct a preliminary examination of the legality of those decisions, which arrive to perform “from above”, and those whose projects are “from below”; effectively use special mechanisms and procedures for professional legal expertise in administrative decisions and their appeal, if necessary, in the relevant law enforcement agencies; to effectively use its administrative powers to prevent violations and to ensure the unconditional performance of the laws and other normative acts.

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## **CHOIR PERFORMANCE AS AN ARTISTIC PROCESS**

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**Abstract.** *The given article expands on peculiarities of choir performance as a type of artistic activity. It also reports on the specific character of choir performance as a complex system of combining social, artistic and creative, vocal and choral as well as organizational elements. Choir performance is considered to be an artistic process with communicativeness and artistic sense as its main components.*

*The communicative element of choir performance presents itself in such binominal pairs as: composer – musical text; musical text – conductor; conductor – choir; choir – audience; conductor – audience. These pairs give rise to recoding one “language” into another one.*

*Choir performance as a sort of artistic process reveals itself in the essence of the personality’s music and performing culture.*

*Performing culture of a member of the student choir staff can be defined as a group of personal significant qualities such as: experience of performing activity, performing competence and a complex of the performer’s music and artistic skills.*

*Choir performance is a complex system with social, artistic and creative, organizational, vocal and choral components. Choir performance is based on the*

*conductor's artistic view and his/her interpretation within the scope of music and performance.*

*Underlying the development of artistic conscience, choir performance is a micro-social phenomenon, forming personal significant qualities, performing culture and humane relationships among members of choir staff.*

**Key words:** *choir performance, choral composition, audience, choir staff.*

The specificity of modern cultural processes, the peculiarities of the musical culture development and performance predetermine the need of scientific comprehension of the choral performance phenomenon as an artistic process from the points of different angles.

The choral performance is a necessary component in musical art, which enables the functioning of music as a socio-cultural artistic phenomenon. Choral performance does not exist outside the communication process. Considering the term "performance" separately as an aesthetic category, we propose such formulation: "performance is an artistic works play reproduction that ensures the perception of it by other people." Choral performance is a necessary musical art component, with the help of which music materializes in the sound reality, becomes the emotional experience object and artistically meaningful perception.

Choral performance is considered in different ways, depending on the approaches and directions of the research: as a social phenomenon, a kind of artistic creation, a concert performance, an inculturation process, difficult artistic and communicative process.

The **purpose of the article** is to reveal the essence of choral as an artistic and communicative process in artistic higher educational institutions.

As a socially artistic phenomenon, choral performance was studied by such scientists as: M. Bagrinovsky, A. Ivanov-Radkevich, S.Kazachkov, M.Kanershtein, P.Kovalik, I.Komarnitsky, T. Lezhneva, S. Lisetsky, N.Malko, K.Pigrov, K. Ptitsya, L. Sverlyuk, A. Sivizyanov, A.Smyshlyakom, S.Fedyura and others. S.Fedyura studying choral performance in three aspects: composer - performer - listener, synthesizing them into three groups of problems [12, p. 72]. According to T. Lezhneva, choral performance makes functions that organize a person in value-social aspect, as well as organize its cultural and artistic environment as a specific kind of human thinking and activity. The incultation potential is explained to the choral art peculiarities: musical sound acoustic and intonational properties, vocal nature of choral activity, the combination of music with poetic art on the basis of collective performance of choral art compositions. [6]

O.Olexiuk points out in her researches that the content of contemporary music education is directed at educating a pedagogically justified system of musical knowledge, skills and abilities, which stands in unity with the experience of musical and creative activity [8, p. 86]. One of the most important and must

have conditions of any educational process in the content of the educational material of the choir group is realized - the relationship between theory and practice.

Such scholars as G. Yerzhemsky, T. Korobka, A. Lashchenko, G. Makarenko,

O. Poliakov are considering choral performance as a complex communicative process focused on the creation of a common artistic and aesthetic product and consists of interactions of structural and procedural components. T. Korobka [5, p. 78] distinguishes communications of subjects in choral singing, which are broadcasted into such binomial pairs: *composer – musical text; musical text – conductor; conductor – choir; choir – audience; conductor – audience*, in the middle of which there is a transcoding from one "language" into another. Despite the non-reversible vector movement of information transmission, the action in each of these pairs has not one-sided character. Each unit in the middle of the binomial has its "influence" and "resistance".

The composer's need for music writing, the reincarnation of abstract creative ideas and his own worldview in material notation prevails in the communication mix "composer - musical text". Composer transcodes his own creative potential and puts the idea into musical symbols. This issue was dealt by such researches as B.Asafiev, A.Beregova, L.Mazel, G.Makarenko, A.Mukha, K.Olkhov, V.Sukhantseva. The communication process in the binomial "note text - the conductor" consists in the conductor creation in himself something that is not available to either the musicologist or the music creator, namely, the motive plastic music image, some "plastic equivalent" of his imaginary sound [6, p.8].

In our opinion, there is an interesting actualization of the issue of time and quality influence of the conductor on the musical composition's "life". Conductor's action and creativity has some limitations in time. The action on the musical composition is in co-authorship only for a small period, and in the future the musical composition lives by its own life, with many other interpretations or not performed at all. It happens that the successful performance, the perfect conducting interpretation becomes the "face" of author's music, and the music future life is almost not separated from the "ideal" presentation. From this moment the musical composition constantly carries the essence, laid by two authors: composer and conductor.

As for the singers actions and functions, their influence on the communicative binomial "conductor - choir" also has its own peculiarities. Singers have a lot of tasks: reading the musical text, accentuation of attention on the general sound of the choir, ensemble merging, monitoring the movements of the conductor, the correctness of the posture. [5, p. 44].

Communication binomial "choir - audience" is the link where "the secret becomes apparent". The choirs task is in maximally accurately and actively

reproducing the conductor's musical interpretation. Concert performance brings with it various difficulties for performers. This includes the "emotional excitement" phenomenon and the direct or indirect influence of the public, which may be manifested by its partiality, general mood, and the culture level of audience.

In binomial "conductor - audience" there is a kind of driving force of this stage. The connections inside this communication pair are very interesting due to the fact of the conductor's and the listener's interaction during the concert performance. From the one side, all preparatory work was carried out with purpose to communicate the deep and aesthetic essence of the musical composition to the listener. From the other side, the listener should become a passive link during the concert performance in the performers understanding, because obey any manifestations of the public means to lose the inner content and artistic integrity of the musical composition [6, p. 26].

According to L. Barenboim, the performer must have a number of qualities: creative passion, concentration, flexible imagination, creative feelings, high intellectual level, general and special culture, connected with the specifics of this art. All of this in the closest way connected with each other. Lack of development or the absence of one of these components will inevitably affect on the performing arts and the individual musical culture. According to R.A.Telcharov, the essence of the individual musical culture is not the same amount of acquired musical information, but arises in the person itself and can be defined as a set of musical activity qualities and person consciousness, revealing the extent of its society musical culture development [11, p.158].

In our opinion, these definitions can be fully entitled to the performing choral culture, the formation of which is due to the formation of personality-significant qualities of the participants in the educational choir team. Considering the student's educational choral group as a microsocial phenomenon, it is necessary to analyze the structure of the human relations formation, which includes such interacting components: 1) cognitive (knowledge of the humane relationships essence, creative and performing interdependence and mutual responsibility); 2) emotional-empathy (humane feelings); 3) normative-value (estimation, self-evaluation, ideals, opinions); 4) operational (skills, habits, deeds, actions).

Compatibility of the singers is necessary to consider a choral performance integral feature. After all, the most favorable combination of the choir's characteristics ensures the success of joint performance and personal satisfaction of the conductor and each singer from choral singing [11, p. 156]. It is particularly interesting to analyze the psychological compatibility for our research given that scientists classify the physiological, psychophysiological and psychological compatibility [9, p. 176].

V. Semenchenko considers unity as the most important choir collective characteristic in the context of the concept of "consensus" and "attractiveness" [10, p. 130]. Ukrainian psychologists determine that there is not enough emotional unity to form cohesion. The orderliness and consistency of intra-group interpersonal relationships are necessary for its acquisition and ensure the stability and continuity in the group's life. Scientists distinguish the following factors of unity:

- a) interpersonal emotional relationships of members in the collective;
- b) the structure of interaction between them;
- c) the value orientations nature, the setting standards that appear between team members.

Such representatives of Ukrainian psychology as A.Petrovsky, A.Dontsov, A.Kovaleva considered the value-orientation collective cohesion as the most important indicator of unity [9, p. 95]. Great importance in choral performance belongs to the musical character of the performers. There are such types of musical performance character that could be called "subjective emotional program of musician-performer"(According to V.Razhnikov). We can identify such a component of the performing music culture as an emotional execution culture. S. Butayeva had modeled such performing culture structural components of the choir collective participants as: experience of performing activity, executive competence and a complex of musically creative abilities of the performer [2, p.26].

Summarizing all the information, we came to the following conclusion. Choral performance is a complex system of combining social, artistic-creative, organizational and vocal-choral elements. The choral performance basis is the conductor artistic and interpretive vision in the musical performing spectrum. Choral performance as an artistic and communicative process consists of a communicative component oriented on the creation of a joint artistic and aesthetic product; the artistic and semantic component which is based on a choral composition with a complex intonational and dramaturgical organization. Choral performance is a development base of *artistic consciousness*, *microsocial phenomenon*, which form personality traits, performing culture and human relationships between participants of the choir collective.

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## **STANDARDIZATION METHODS AND PRINCIPLES IN THE HIGHER EDUCATION INSTITUTIONS' EDUCATIONAL PROCESS**

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**Abstract.** *The article defines the methods and principles of standardization in higher education system with the assessment of their use current state in higher education. The effectiveness of education standardization issues solving methods is revealed through the use of total quality management (TQM) ideology and ISO DSTU 9001 standard; exposed are the results of comparative analysis as to the global trends in education system development based onto TQM principles.*

**Keywords:** *standardization of education, total quality management, methods and principles of education system standardization, higher education.*

**Introduction.** This study urgency is determined by the fact that the modern higher education standard serves as a social guarantee of competitiveness in the domestic and world labor markets thus should meet the society members' personal needs. Therefore, it should be the only one for all regions and subjects, suitable for students both in terms of content and volume, rely on real resources in society (never going beyond really possible at the current stage of society development), and be compatible with foreign educational standards. Undoubtedly, one of the important functions of the state standard in higher professional education is to create the conditions for free functioning of the continuing education system in the state. In this regard, the educational standards at all parts of the continuing education system of should be as below exposed, providing a reliable interaction in related fields.

**A brief overview of publications on the topic.** The intensification of globalization changes in the Ukrainian education system as well as its current reforms require a deeper study of foreign experience as to the higher education formation and development, in particular its standardization. Researchers (N. Abashkina, G. Alekseyvych, S. Goncharenko, A. Oleksiuk, G. Yegorov, O. Kovyazina, L. Latun, B. Melnychenko, E. Moskalenko, O. Ovcharuk, O. Rybak, G.