

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ДЗ «ПІВДЕННОУКРАЇНСЬКИЙ НАЦІОНАЛЬНИЙ ПЕДАГОГІЧНИЙ
УНІВЕРСИТЕТ
імені К. Д. УШИНСЬКОГО»

**МУЗИЧНА ТА ХОРЕОГРАФІЧНА ОСВІТА
В КОНТЕКСТІ КУЛЬТУРНОГО
РОЗВИТКУ СУСПІЛЬСТВА**

**Матеріали і тези ІХ Міжнародної конференції
молодих учених та студентів
(20-21 жовтня 2023 р.)**

2 том

ОДЕСА 2023

УДК: 37+78+792.8+008-021.1

Музична та хореографічна освіта в контексті культурного розвитку суспільства. Матеріали і тези ІХ Міжнародної конференції молодих учених та студентів (Одеса 20-21 жовтня 2023 р.). — Т.2. — Одеса: ПНПУ імені К. Д. Ушинського, 2023. — 162 с.

Рекомендовано до друку вченою радою Державного закладу «Південноукраїнський національний педагогічний університет імені К. Д. Ушинського». Протокол № 4 від 30.11. 2023 р.

Редакційна колегія:

Мартинюк Тетяна Володимирівна, доктор мистецтвознавства, професор, завідувач кафедри-професор кафедри мистецьких дисциплін і методик навчання Університету Григорія Сковороди в Переяславі;

Демидова Віола Григорівна, кандидат педагогічних наук, професор, професор кафедри сольного співу Одеської національної музичної академії імені Антоніни Нежданової.

Матеріали і тези друкуються в авторській редакції

Технічний редактор Г.О. Реброва

©Південноукраїнський національний педагогічний університет імені К. Д. Ушинського, 2023

A teacher who possesses artistic and performing emotionality can provide high-quality educational material, interest students in music and involve them in creative activities. An emotionally sensitive teacher can establish a deep connection with students, which contributes to effective learning.

Therefore, the formation of artistic and performing emotiveness is an important task of art education and a significant aspect of the professional training of future piano teachers.

References

1. Hnezdilova, Y. (2007). *Emotsiynist' ta emotyvnist' suchasnoho anhlovnoho dyskursu: strukturnyy, semantychnyy i prahmatychnyy aspekty*. [Emotionality and emotionality of modern English-language discourse: structural, semantic and pragmatic aspects]. Kyiv. [in Ukrainian].

2. Wood S. E., Wood E. G. *The Essential Word of Psychology*. L.: Allyn and Bacon, 2000. [in English].

Wang Tianyu,
Master's student,
Faculty of Music and Choreographic Education,
State institution «South Ukrainian National
Pedagogical University named after K. D. Ushynsky», Ukraine,
Svitlana Irygina,
Candidate of Pedagogical Sciences, Associate Professor,
of the Department of Conducting and Choral Training,
State institution «South Ukrainian National
Pedagogical University named after K. D. Ushynsky», Ukraine

PROBLEMS OF COMMUNICATION IN THE CHORAL TEAM

Communication is an important factor in the professional development of a future specialist in the field of musical art. In order to understand the essence of communication, it is necessary to consider it from different scientific points of view: philosophical, psychological, pedagogical and art.

Philosophy considers communication as a process of information exchange, its understanding and interpretation. Psychology studies communication as a process of human interaction, which includes the transfer of information, influence on the emotions and behavior of other people. Pedagogy considers communication as a process of learning and education. Art studies studies communication in the context of musical art. Each of these sciences has its own approach to the study of communication. Philosophers consider communication as a universal category. Psychologists study communication skills and human abilities. Educators consider communication as a means of learning and education. Art historians study communication in the context of a piece of music and its performance.

As part of the study of communication in the field of music, such terms are used as: "communicability", "communicative potential", "communication", "pedagogical communication" and "communicative skills of the choirmaster".

A choral conductor must be able to effectively interact with the choir in order to reveal the unique musical image of the work. This process can be called communication, which includes encoding and decoding of information. The conductor receives information from the score, where it is encoded in the form of musical signs. He must understand and interpret this information in order to convey it to the choir. The choir, in turn, receives information from the conductor and performs the piece. Thanks to this process, there is a feedback between the conductor, the choir and the listeners. This allows the conductor to understand how his interpretation is perceived by other people and to make the necessary adjustments. Thus, the choral conductor explores the space in which he operates and helps other people to get to know him.

American researcher B. Green believes that the conductor's communication with the team has magical power. It allows people to perform music as a whole. For this conductor, it is important to be a leader who unites the performers with gestures, energy and spirit.

The conductor, as a master of communication, is responsible for understanding the composer's intention and for conveying it to the listeners. He must be persuasive, intuitive, inspirational and a leader. The conductor brings everyone together so that the musicians and listeners perceive the same message. "The important role of the conductor in uniting everyone together, when each musician and listener perceives the same message - joy, sorrow, beauty, empathy" [Grin, 2003. p. 36]. The author emphasizes that the principles of communication of outstanding conductors are diverse, but they all have one common feature - a non-verbal combination with the spirit of music, its pulse and development.

When working with a choir, communication is one of the most important skills a professional should have. This skill includes such components as the organization of speech, orientation in the communication situation and the implementation of speech influence.

In order to communicate about music - to create with words the characteristics of the figurative content of the work, means of musical expressiveness, to set vocal and choral tasks for the performers and to practice the quality of choral sound - it is necessary to possess skills that contribute to the organization of speech. These skills include clarity, comprehensibility, availability of expressing thoughts and feelings, as well as the ability to communicate on a professional topic in the form of a monologue, dialogue, etc.

In addition, the choirmaster must navigate the communication situation. This means that he must have professional terminology and be able to choose verbal means according to the specifics of the communication situation.

Effective interaction with the choir also depends on speech influence. This means that the choirmaster must be able to persuade, motivate, encourage, deny and argue his own opinions and demands (Vasilevska-Skupa, 2014).

In addition to verbal communication skills, the non-verbal communication skills of a music teacher are important in vocal and choral activities. This is due to the fact that the musical message is conveyed to the performers of the choir or ensemble by means of non-verbal means of communication, such as the conductor's gesture language, movements, facial expressions, pantomimes, instrumental performance of the score and the actual performance of the vocal work or choral parts.

Non-verbal communication skills of a music teacher include such components as:

- The ability to use the language of conducting gestures to convey musical text, dynamics, timbre, tempo, rhythm and other sound parameters.
- The ability to use movements, facial expressions and pantomime to create an emotional image of a musical piece.
- The ability to perform the score instrumentally for a better understanding of the musical text by the performers.
- The ability to perform a vocal piece or choral parts in order to demonstrate to the performers the virtuosity of the performance and the emotional impact of the music.

It is important that the choirmaster has both verbal and non-verbal communication skills. This will allow him to effectively interact with the performers, achieve high performance quality and convey the composer's idea to the listeners. Therefore, it can be concluded that the communication between the choir master and the choir team takes place thanks to verbal and non-verbal means of communication that ensure the transfer and reception of artistic information between the performers and the choir master and a work of art

References

1. Grin B. (2003). *The mastery of music Ten Pathways to the True Artistry with a foreword by Mark Striker*. Broadway Books, New York [in English]
2. Vasylevska-Skupa L. (2014). *Formuvannya komunikatyvnoyi kompetentnosti maybutnikh uchyteliv muzychnoho mystetstva* [Formation of communicative competence of future music teachers]. Vinnytsia: «Planer». [in Ukraine].

Julia Midlyar,

master's student in the specialty 025 Musical Art
State institution «South Ukrainian National Pedagogical University
named after K. D. Ushynsky», Ukraine

Lyudmila Stepanova,

Candidate of Pedagogical Sciences, Associate Professor
State institution «South Ukrainian National Pedagogical University
named after K. D. Ushynsky», Ukraine

Чалая М. Кьон Н.	ПЕДАГОГІЧНІ УМОВИ ФОРМУВАННЯ ВОКАЛЬНОЇ ТЕХНІКИ МАЙБУТНІХ ЕСТРАДНИХ СПІВАКІВ У ПРОЦЕСІ ПІДГОТОВКИ ДО ВИКОНАВСЬКОЇ ДІЯЛЬНОСТІ	85
Лю Дінцин	ПРИНЦИПИ НАВЧАННЯ КЛАСИЧНОГО ТАНЦЮ В ХОРЕОГРАФІЧНІЙ СТУДІЇ	88
Лі Чжо	ОСОБЛИВОСТІ СУЧАСНОЇ ХОРЕОГРАФІЇ	90
Лю Ці	ОСОБЛИВОСТІ ФОРМУВАННЯ БАЗОВИХ УМІНЬ КЛАСИЧНОГО ТАНЦЮ В ХОРЕОГРАФІЧНІЙ СТУДІЇ НА ПОЧАТКОВОМУ ЕТАПІ НАВЧАННЯ	92
Лі Еньхуй	МЕТОДИЧНІ ЗАСАДИ ФОРМУВАННЯ МУЗИЧНО-СЛУХОВИХ УЯВЛЕНЬ МОЛОДШИХ ШКОЛЯРІВ У ПРОЦЕСІ ФОРТЕПАННОГО НАВЧАННЯ	96
Yu Qiutong	TO THE PROBLEM OF POLYCOMMUNICATIVE COMPETENCE OF THE TEACHER-CHOIRMASTER	98
Yang Ninchenzi, Bilova, N.	CONTENT OF ARTISTIC AND PERFORMING COMPETENCE OF FUTURE PIANO TEACHERS	100
Zheng Lanyue	THE ROLE OF EMOTIVENESS IN FUTURE ACTIVITIES PIANO TEACHERS	102
Wang Tianyu, Irygina, S.	PROBLEMS OF COMMUNICATION IN THE CHORAL TEAM	103
Midlyar, J. Stepanova, L.	EDUCATIONAL AND METHODOLOGICAL POTENTIAL OF CHAMBER VOCAL LYRICS BY A. KOS-ANATOLSKY IN THE ASPECT OF MODERN TRENDS IN VOCAL PERFORMANCE	106
Бойко, О.	РОЗВИТОК ВІДЧУТТЯ МЕТРО-РИТМУ НА УРОКАХ ФОРТЕПІАНО. «РИТМІЧНІ ІГРИ»	110
Буркацька, І.	ПОЛІКУЛЬТУРНИЙ ПІДХІД В СУЧАСНІЙ МИСТЕЦЬКІЙ ОСВІТІ	113
Deng Xiyue	PROFESSIONAL AND SUBJECTIVE POSITION OF PERSONALITY AS A MULTIDISCIPLINARY PHENOMENON	114
He Jinshi, Novska, O.	THE ESSENCE AND ROLE OF ARTISTIC AND INTERPRETATIVE SKILLS IN THE ACTIVITY OF A PIANO TEACHER	115
Khodot, A.	VOCALIST'S IMAGE AS A SCIENTIFIC PHENOMENON	117
Рало, Г.	ФОРМУВАННЯ ВИКОНАВСЬКОГО ПРИЙОМУ ТРЕМОЛО НА ЗВУКОВИСОТНИХ КЛАВІШНИХ УДАРНИХ ІНСТРУМЕНТАХ: ТЕОРЕТИКО-МЕТОДИЧНИЙ АСПЕКТ	120
Li Yu Qi	THE ESSENCE AND CONTENT OF THE CONCEPT OF «MUSICAL TASTE»	122
Го Іно	ДО ПРОБЛЕМИ ФОРМУВАННЯ УМІНЬ СТИЛЬОВОЇ ІНТЕРПРЕТАЦІЇ МАЙБУТНІХ УЧИТЕЛІВ МУЗИЧНОГО МИСТЕЦТВА В ПРОЦЕСІ ФОРТЕПАННОЇ ПІДГОТОВКИ	124