Anzhelika Bondarenko

Ukraina, Krzywy Róg

**The performance aspect of choral pieces analysis at individual classes for choral conducting**

The transformation of the content and form of modern education in Ukraine raises its establishment as a national, humanistic, holistic, synthesizing the domestic and international experience, targeting the preparation of competitive professionals in the modern labor market. The formation of a developed personality of a teacher of music - an actual problem of modern psycho-pedagogical science and practice. It should be noted that the introduction of new educational technologies is aimed at improving of choral  conducting training for future teachers of music in modern conditions of higher education teaching institution.

**The analysis of recent research.** The basic principles of a texture concept are discussed in the works of such researchers as Z. Wiesel, L. Mazel, E. Nazaykinskyi, S. Skrebkov, M. Skrebkova-Filatova, Yu. Tyulin, V. Kholopova, B. Tsuckerman and others. Thus, M. Skrebkova-Filatova understands a musical texture system like the one that "organizes art space in music, and at the same time like a part of musical entity having two aspects: fonic (senses and sounds) and functional (hierarchy of types, formulations, drawings -configurations); it reveals the polyphonic nature of the musical texture in two forms real and secret "[3, p. 102]. The problems of the theory of choral texture are studied by O.Kolovskyi, P. Levando, L. Parkhomenko, A. Ushkaryov and others. P. Levando states that consideration of a choral texture should be realized taking into account the specific features of choral conducting teaching, which appears in a choir and performing possibilities of choral parties; in vocal and choral techniques related to specific elements of choral sonority (ensemble, order, articulation) with the common ways of performing (dynamics ahohika, articulation); methods and styles of choral presentation [1, p. 5]. The study of a texture in the performing aspect was made by B.Astafyev , Ye. Hurenko, N. Koryhalova, E. Lieberman, V. Moskalenko, H. Neuhaus, Ya. Milstein, V. Prikhodko, G. Tsypin and others. So, during the analytical work of a piece of music H. Neuhaus told the students: "Take from the outside everything that can be taken. Everything will be added and considered in the course of creative work "[2, p. 52].

However, the pedagogical aspect of musical texture analysis in the scientific literature isn’t studied enough though a competent teacher of music must be able to perform an impressive texture analysis of choral piece of music. Therefore, the problem for  a future teacher of music of an ability to make the impressive choral texture analysis at individual classes of choral conducting is considered to be an urgent one and requires a special study.

**The purpose of this article** is to determine the performing aspect of texture analysis for choral piece of music at individual classes of choral conducting.

**Results of work**. At the faculties of culture and arts which train the students in music and teaching specialties there performed a choral conducting training, which includes such subjects as "choral conducting", "choral classes", "practical work with a choir", "choral arrangement", " choral literature ". During these classes the students are taught such skills as reading chorus score, mastering the basics of a conductor’s techniques, illustrating a piece of music through a playing and singing, choral singing diagnosing, adjusting choral sonority, singing technique, making rehearsals, getting the ability to reveal the artistic content of a piece of music. The letter envisages making the analysis of a texture for a choral piece of music which is realized through the individual work of a teacher with a future teacher of music at the classes of "choral conducting" during which a student masters a great number of music pieces of different epochs, styles and genres. During these choral classes the teachers mainly use the verbal methods, the students masters the skills of using different verbal types of interpretation and learn to present several alternatives of performing a piece of music, surely observing the artistic norms. A texture choral analysis is performed by two directions: published music sheet and performance. The realizing by a student of a choral texture starts with the consideration of a published music sheet and its listening that makes possible for a student to realize the choral texture of a given piece of music, which is presented by the tasks and tendencies of a specific epoch of its creation. The consideration of the components of the choral texture and their specific characteristic features and functions is directed at expressing the timbre and vocal and technical reserves of the choral parties in the system of musical and artistic methods, as well as the search for the unused reserves in the idea and intonation structure of a piece of music. Such visual examination of a choral music score includes the performance aspect. The musicological and pedagogical science accumulated the sufficient material of conducting activity. As L.Archazhnykova says, the music performing and teaching activities is a subject of the laws of the general theory of activity.

In this process the teacher explains to a future teacher of music that during conducting a piece of music, a conductor gives the leading role to a choral sound, and only if necessary directs the instrumental accompaniment with conducting gestures. However, there are such pieces of music in which a composer enhances the overall sonority in order to overcome the static chorus score. This happens due to the enrichment of the texture instrumental accompaniment with more complex harmony, expansion of registers, the introduction of additional voices. This choral accompaniment much decorates the sounding of rhythmic figuration, the depth of presentation of musical thought. This requires a careful analysis of instrumental accompaniment for conducting the further climaxes of choral fragments of music pieces. Thus, when conducting choral sounding, set in homophonic-harmonic texture, the student has to pay attention to carrying out melodic lines which are currently saturated by the instrumental accompaniment. These melodic lines can perform figurative role and can act as separate ones. So, creative works of Y.Bakh reflected the choral polyphony of the Renaissance, which laid the basis for harmonious sounding of extraordinary emotional power.

Studying by students of choral scores, which sets out the polyphonic texture, involves not only analyzing the texture of a piece of music, but also the ability to perform it well with a musical instrument. This is preceded by the implementation of a student a musical and theoretical analysis of a choral piece of music,that requires the determination of a musical form, tone plan, texture features etc. Furthermore, we must analyze separately the score and choral accompaniment. In the case where a composers used the undersound polyphony, it will be helpful, singing of each voice of a given polyphony; performance of a score together with singing one of the voices (alternately), practizing such a technique of conducting as "prelude" and "end of sounding."

The work at the musical piece that sets out for such type of texture as contrasting polyphony requires the determination of the themes that can be carried out repeatedly in various choral sections. As these themes can also be used by a composer in the form of instrumental accompaniment, so it will be useful for a student to perform a published music sheet of the instrumental accompaniment for a choral music piece. In this process, the student must identify the fragments in which the main theme sounds, and in the process of conducting the piece take this into account. This foresees the introduction of the choral preludes as for the conducting of the main theme in the instrument accompanying. Surely, the leading place in this texture is played by a choral sounding. As the main theme may start with different music sounds and even in different tones, a student is to determine the fret and tonality of a definite piece of music for the conscious conducting of the main themes during choral compositions conducting.

It should be noted that the presentation of choral sounding of chorus score may be in the form of a canon. The educational work for a student at such choral piece of music should begin with the definition of musical sections in the main theme of the piece of music and singing this theme. This will assist to the implementation of the right conducting performed in other sections during choral performance of music pieces. The realization of this will assist to presenting well-sounding choral ensemble. The above stated methods of work will also be helpful in the teaching process for the piece of music which is set by such texture types as imitation polyphony. The work at the technical difficulties of conducting must be preceded by musical and theoretical analysis of a specific choral piece of music. It shoul be also taken into account the possibility of conducting the main theme in the instrumental accompaniment of a choral piece of music that requires the attention of a student in the process of conducting the piece of music.

**Summary.** In this regard, we note that for the qualitative analysis of a texture of a choral piece of music there should be necessary such organization of learning activities for students that would actualize their motivated orientation for studying the choral piece of music. The aspects of analytical work on the texture of choral piece of music can’t be studied at the classes of choral conducting separately because a way of thinking is accompanied by feelings which in the creative activity of a future music teacher of choral conducting along with mastering the conducting techniques, create a new psychological state of a student, in which he can freely express the interpretation of choral piece of music.

The research does not cover all aspects of the subject, so to study the influence of the generic identity on the academic activity out come of students-musicians is in future prospects.

**Streszczenie.** Аrtystyczna oświata w Ukrainie realizowa się przy uniwersytetach a instytutach na wydziałach kultury i sztuki, gdzie odbuwa się przygotowanie studentów za muzyczno-pedagogicznymi specjalnośćiami. Na zajęcach z dyrygentury choralnej, za warunkami indywidualnej formy nauczania studenci uczą się wiele utworów choralnych różnych za epokami, stuliami, rodzajami a także ogląda się różni typy faktury choralniej. Zatem realizuje się rozpatrzenie składników faktury choralniej a ich specyficznych charakterystyk i tematycznych funkcij, jaki skierowany do wykrycia tembrowych i wokalno-technicznych zasobów partij choralnych w systemi sposobów muzyczno-artystycznych, także do poszukiwania zapasów w idejniej a intonacijnej budowie utworów choralnych.

**Summary.** A choral conducting training is performed at the faculties of culture and arts which train the students in music and teaching specialties. Different types of choral texture are studied in the process of the individual work of a teacher with a future teacher of music at the classes of "choral conducting", where students are taught great amount of pieces of music of different epochs, styles and genres. It includes the consideration of choral texture components and their specific characteristics and theme functions aimed at presenting the timbre and vocal-technical reserves for the choral sections in the system of musical and artistic techniques, as well as at the search of the unused reserves in the idea and intonation structure of a choral music piece.

**Słowa kluczowe**: artystyczna oświata w Ukrainie, przysły nauczycieli muzyki, faktura choralna.

**Key words:** arts education in Ukraine, future music teacher, choral texture.

**Bibliografia**

1. Levando P., 1984, Choral texture, Leningrad.
2. Neuhaus H., 1987, On the art of piano playing, Moskow.
3. Skrebkova-Filatova S., 1985, Texture in music: The artistic possibilities. Structure. Functions, Moskow.