

EDUCATIONAL CHOIR ACTIVITIES IN DISTANCE LEARNING CONDITIONS

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INTRODUCTION

The program for studying the elective academic discipline Choral Class is compiled in accordance with the educational and professional programs for the specialties B5 Musical Art, A4 Secondary Education: Musical Art. Higher education students who study pop or academic vocals, choral conducting, as well as those who are preparing to become teachers of musical art in a comprehensive school often attend the same educational choir and face common problems in the event of transition to the distance learning form.

The **subject** of study in the **choral class** is the methods and techniques for students to acquire singing and conducting skills and abilities.

Interdisciplinary connections: choral conducting, choral studies, choral arranging, reading choral scores, school repertoire workshop, solfeggio, voice production, ensemble performance.

The curriculum of the academic discipline consists of the following sections:

1. The purpose and objectives of the academic discipline.

1.1. The purpose of the choral class course is for students to acquire stable skills in choral singing, master the methods and techniques of choir management, and realize the importance of choral singing for the national culture of Ukraine.

1.2. The main objectives of studying the discipline Choral Class are:

- 1) Understanding of the conductor's gestures by the singers.
- 2) Acquisition of singing breathing and sound production skills.
- 3) Stable singing skills in legato and other strokes.
- 4) Singing in different dynamics.
- 5) Identification of the main ensemble shortcomings of choral sonority and acquisition of skills of eliminating the ensemble shortcomings.
- 6) Identification and elimination of intonation deficiencies.
- 7) Practical application of general choral breathing and chain breathing techniques.
- 8) Acquisition of practical skills and abilities in choir management.
- 9) Concert and contest practice of students.

1.3. According to the requirements of the educational and professional program, students must:

know: the language of conductor gestures, rules of seating in the choir, features of singing breathing, norms of orthoepy, features of choral scores musical notation, bass and treble clefs, basic methods of working with the choir, types of sound attack.

be able to: intonate clearly, read parts from a sheet in treble and bass clefs, find parts in a choral score, correctly shape the sound, apply sound support and chain breathing. As part of the choir, achieve an organized introduction and removal by the conductor's hand.

Problem statement

The distance learning form leaves its mark on the entire cycle of disciplines that are provided for by the curricula of the Institute of Culture and Arts. However, the change in the form of learning is most reflected in practical classes in art subjects. In turn, group forms of music making suffer serious losses, because as such, educational group artistic activity is temporarily suspended. It is difficult to argue that the purpose of the educational discipline Choral Class can be fully achieved. However, teachers and scientists are making more and more efforts to minimize losses and use the advantages of distance learning as effectively as possible. In a number of regions of Ukraine, the distance learning form has been prevailing for several years and the problem of improving the methods for studying art disciplines in the absence of classroom-based classes is very acute.

The relevance of the study

The introduction of distance learning of artistic disciplines gives rise to a number of problems that require urgent solutions. It is impossible to fulfill some of the requirements of the work program in this way. This concerns the acquisition of group singing skills and practical work with the choir of graduate students. At the same time, distance classes in the choral class should not be spent in vain. The efforts of pedagogues and scientists, the development of new effective pedagogical approaches lead to a positive result. Participants in the educational choir strengthen the theoretical base, study choral parts, and try to record choral polyphony using technical means.

Of course, the primary issue is to maintain the motivation to learn. As experience shows, a strong argument in favor of the appropriateness of applying efforts to master academic disciplines in distance learning is the realization that this period is somehow limited in time. The end of the forced period of distance learning of art subjects will mean a return to traditional classroom-based work. Naturally, the full-fledged activity of choral groups will soon resume. As experience shows, a positive outlook strengthens the motivation to learn. And this, in turn, allows educational performing groups to achieve bright creative results.

Strengthening the motivation to study is very relevant today. This is a key to successfully mastering the educational material, developing singing skills, and strengthening the theoretical training necessary for both choir singers and future conductors.

The purpose of the study is to find effective approaches that allow using online choral classes with maximum educational benefit. These approaches are formed on the basis of experiments that were conducted during distance learning classes in the choral class with the participation of students at the Educational and Scientific Institute of Culture and Arts of Sumy State Pedagogical University named after A. S. Makarenko during 2019–2024. Attempts to improve the teaching methods of the academic discipline Choral Class are aimed at improving the level of education of both future members of singing groups and future conductors, because usually the training choirs of such institutes of pedagogical educational institutions are staffed with students of various specialties (future school art teachers, choir conductors, vocalists).

1. Distance form of choral classes as a temporary replacement for classroom-based rehearsals

Despite the fact that the mass distance learning form has been introduced in Ukraine for several years, online study of art disciplines raises many questions. The degree of study of the problem of distance art education today does not yet satisfy scientists and pedagogues. For example, A. I. Bondarenko quite categorically states: “thus, the question of the prospects and actual feasibility of distance education of musicians-performers in terms of directly acquiring the skills of playing a musical instrument or singing is unexplored.”

¹ L. Antonova is quite skeptical about distance education of vocalists, but E. O. Kokareva is more positive about online education of musicians. Basovska S. Yu., Ignatovska O. I., Ostapchuk L. O., Plakydyuk O. Yu. see a lot of positive in the distance form. However, they note the feasibility of combining online and offline forms of teaching. For example, V. V. Zamorotska expresses the opinion that “students’ work in the distance learning course ‘Basic Musical Instrument (Piano)’ must be combined with classroom-based classes, piano practice, and consultation with the teacher in direct communication.”²

¹ Бондаренко А. І. Дистанційна освіта музикантів-виконавців: проблеми та перспективи. *Імідж сучасного педагога*. 2020. № 3 (192). с. 69 DOI: [https://doi.org/10.33272/2522-9729-2020-3\(192\)-69-72](https://doi.org/10.33272/2522-9729-2020-3(192)-69-72) (дата звернення 01.04.2025)

² Замоцька В. В. Дистанційне навчання у формуванні інструментально-виконавської компетентності майбутніх учителів музики. *Науковий вісник ужгородського університету. Серія: «Педагогіка. Соціальна робота»*. 2019. Випуск 2 (45), с. 70-74. DOI: 10.24144/2524-0609.2019.45.70-74 (дата звернення 01.04.2025)

It should be noted that despite the fact that the opinions of pedagogues and scientists regarding distance learning differ, the prevailing narrative is that in modern conditions, online education is often the only opportunity to safely continue studying for a significant number of higher education applicants. Researchers note that despite the lack of personal classroom-based communication between a student and a teacher, it is possible to increase the professional level of future specialists during distance learning.

Organization of online learning process in choral class

It is clear that one cannot simply “wait out” the period of distance learning for the choral class and renounce the formation of a concert or examination program, studying, practicing choral parts. But distance learning has its own specifics that must be accepted. It is necessary to take into account the technical capabilities of available digital platforms, which are most often used in educational practice (“Zoom” or “Meet”). Unfortunately, group singing during online classes does not lead to acceptable results. Various signal delays in the network do not allow achieving a rhythmic ensemble. Sometimes the connection is temporarily interrupted altogether, which also destroys the performance process.

It should be noted that all efforts aimed at preserving the choir as an educational and performing unit are aimed at the future, at a time when it will be possible to return to classroom-based classes and concert performances in front of an audience.

In addition to the fact that classroom-based classes are being replaced by online conferences, group artistic work is being transformed into personal meetings with a teacher, whom the student will see on the screen of a monitor or smartphone. As practice shows, the most negative impact on the readiness of choristers to work in the future is the transition from group music making to individual classes. Without feeling the «shoulder of a comrade», realizing the remoteness of the teacher, the student is not always able to mobilize himself sufficiently for fruitful creative work.

As for group online meetings, they should not be neglected. It is useful to organize video conferences of choir members where, in addition to general formal educational conversation, it would be possible to allocate some time for the exchange of personal information between choristers. Such communication reminds singers that they are members of the same performing group, that creative family, which after a certain time will again delight listeners with wonderful performances of choral compositions. During collective conferences, it is quite permissible to conduct rehearsals of choral parts, but this usually has to be done individually. It is unlikely to achieve synchronous sounding of two or more singers due to different signal delays.

During distance learning, the main form of communication between a student and a pedagogue is an individual online lesson, or communication with a small group of students. As practice has shown, it is inappropriate to gather the entire choir for each lesson. Classes can be held both synchronously and asynchronously.

During a synchronous class, the teacher and the student (or group of students) log into Zoom or Meet at the same time. The student demonstrates the completed tasks, the teacher evaluates them on the spot and provides advice on further improving the level of performance skills.

Asynchronous classes involve the student recording a choral part and sending the audio file to the teacher. After a certain amount of time, the teacher sends the student a review with comments and assignments.

Thus, the main content of online choral classes is the study and practice of choral parts. Of course, this does not exclude work on expanding the student's horizon of knowledge, his imagination about choral singing. Homework should include watching recordings of the best domestic and foreign choral groups (choirs) with subsequent discussion. It is useful to conduct discussions during general conferences, when the entire student choir meets in video format. As it has been already noted, attempts at group performance in this mode are inappropriate due to signal delays and disruptions of stable Internet connection.

An individual approach to working on choral parts

As practice shows, the basis for successfully overcoming the difficulties of the online learning period is an individual approach, which will not only strengthen the motivation to learn, but also improve the quality of the obtained educational and creative results.

In everyday practice, an individual approach is usually understood as taking into account the individual characteristics of a student not only in terms of his/her abilities, training, but also specific character traits. Experience shows that despite the fact that students may be more patient, attentive, or, conversely, restless and even prone to conflicts. At the same time, their basic training ranges from a music college to complete absence of basic training. There are such cases among students studying academic or pop vocals. At the same time, regardless of the level of training, these students are members of a choral group (student choir) and, accordingly, must learn all the parts that are provided for in the choir's work plan. The head of the group (choir) faces the problem of developing methodical approaches to all categories of students in order to ensure the resumption of active educational and concert activities of the choir after returning to offline classes. Of course, distance learning requires a stable Internet connection. At the same time, it is important to note “the lack of appropriate technical equipment and access to the Internet among

some potential students living in rural areas.”³ The teacher should take this aspect into account. Perhaps, with a student who does not have a stable Internet connection, there is an opportunity to communicate by telephone, or even by mail. One way or another, interaction with all students should be established.

Methodical approaches can be illustrated by the example of studying the Ukrainian folk song «Oh, Gray-Haired Zozulenka» in the arrangement by Mykola Leontovych.

1. The student has training on the basis of a music or music-pedagogical college. This category of students is able to quickly process the material and promptly send a high-quality recording of choral parts. After the resumption of classroom-based classes, such students quickly adapt to group singing and can be a kind of support for less qualified singers. Of course, from this category of students, it is worth positively highlighting choirmasters and vocalists who have experience in studying choral parts.

The teacher must carefully check the knowledge of the choral parts, paying special attention to intonation purity, quality of sound formation, clarity and correct pronunciation of words. Expressiveness of performance is also necessary. The choir director must convey to the students his own vision of the specifics of choral sonority and interpretation of the studied compositions.

2. The student graduated from a children's music school. Such a student often needs advice from a teacher. In addition to intonation errors, rhythmic inaccuracies may sometimes occur. It is not necessary to provide such students with high-quality recordings of parts for learning by ear. It is more useful to require recordings of solfeggio with conducting, which will allow the student to quickly realize mistakes.

This category of students needs advice on the methodical procedure for studying a choral part. It is advisable to divide this process into several stages.

The first stage is solfeggio of a fragment of the part. For example, when learning the alto part, the student solfeggios and then sings with the text the first 7 bars (from the moment the alto part enters).

³ Самолюк Н. Актуальність і проблемність дистанційного навчання. *Нова педагогічна думка*. 2013. № 1.1. С. 193. URL: http://nbuv.gov.ua/UJRN/Npd_2013_1_50 (дата звернення 05.10.2024)

Example 1.

OH, GRAY-HAIRED ZOZULENKA ⁴

Ukrainian folk song arranged by M. Leontovych

Moderato

C.I. *p* Ой си-ва-я зо-зу-лень-ка, всень-кі са-ди об-лі-та-ла,

C.II *p* всень-кі са-ди об-лі-та-ла, в жол-но-му не ку-ва-ла. При-ле-

A. *p*

When the student has figured out this fragment, it is worth trying to enter after the soprano. This is the second stage. Working on this can go in two ways. In the event that the student can play a musical instrument and has access to the instrument, it is useful to play the soprano part before the altos enter, and at the right time start singing the alto part. Of course, singing one part while simultaneously performing the others on a musical instrument is very useful, but, as experience shows, not every student can cope with such a task. In the event that the student does not have access to a musical instrument, the student needs to sing the soprano part first and at the right moment switch to performing the alto part. A smartphone can provide significant assistance to the student if the student installs a tuning fork or the Perfect piano program.

3. The student has poor musical literacy and learns parts by ear. This category is quite numerous among vocalists. The teacher usually asks the accompanist to record the phonograms of the choral parts on the piano. For convenience, these phonograms should be divided into fragments – this will make it easier for the student to remember the material. To some extent, the method used during classroom-based classes is imitated: there, the choral parts are studied in fragments. For example, recording the alto part should be done as follows: ⁵

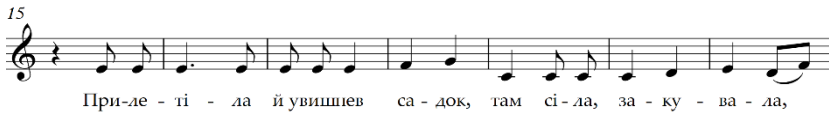
⁴ Ой сивая зозуленька (українська народна пісня в обробці М. Леонтовича). URL: <https://www.dropbox.com/scl/fi/yq9rdlm1sizpv3xr1lrkz/.pdf?rlkey=w4kcn15s80aox9woy1vhirq8h&e=1&dl=0> (дата звернення 27.03.2025)

⁵ Ой сивая зозуленька (українська народна пісня в обробці М. Леонтовича). URL: <https://www.dropbox.com/scl/fi/yq9rdlm1sizpv3xr1lrkz/.pdf?rlkey=w4kcn15s80aox9woy1vhirq8h&e=1&dl=0> (дата звернення 27.03.2025)

Example 2.
First fragment.



Example 3.
Second fragment



Example 4.
Third fragment



Example 5.
Fourth fragment



In this way the entire piece should be recorded by the accompanist. In addition, a complete recording of the entire part is usually also required. It is worth noting that at the final stage of learning the parts by ear, one should sing to the recording of the entire score. It is possible to allow a certain emphasizing (with volume) of the part that is needed by the representative of one or another part.

Regarding the introduction of the altos after the sopranos, it is worth noting that it is necessary to require practicing this introduction separately. To do this, the accompanist records the beginning of the composition, including the introduction of the altos. The first steps in studying the part require the alto part to be played separately. At the final stage, the student must perform his

part against the background of the entire score, which is also recorded by the accompanist in audio format.

4. The student is able to learn the material only by ear. This is a rather limited category of students, but it should be given specific attention. Basically, these are first-year students who have no experience in choral performance and no musical education.

As for creating sample parts, in some cases this is done by the pedagogue. Most often, the best audio recordings made by students studying in their senior years are used as samples.

It is important to either suggest that the student (who is recording the training sample) breaks the part into fragments. The teacher can also do this work by dividing the audio file into fragments. It is necessary to emphasize: each fragment should be sung from five to ten times. Only after that proceed to the next fragment. Having mastered two fragments, you need to sing them together also at least five times. If the student learns the part by ear – he needs to memorize it completely.

It should also be remembered that even those students who have little musical training should look at the notes and follow the melody as they learn the part by ear.

Mastering parts of choral compositions with accompaniment

The maximum program for studying parts of choral compositions with accompaniment is to perform the mastered material without the help of a musical instrument. Usually, this is difficult for most junior students. Therefore, such parts should be sung to the accompaniment of a phonogram.

In the process of learning parts, it is also useful to sing one voice and play the piano with others, or at least one. The teacher cannot forget about the individual approach to the educational process. It is worth recalling once again that some of the junior solo singers, despite studying solfeggio, are able to learn parts exclusively by ear, and not infrequently – from voice (vocals).

When studying the parts of choral works with accompaniment, it is necessary to qualitatively practice the beginning of the singing after the instrumental introduction. Here it is important to understand at what function the introduction ends. For example, in the “Requiem” by W. A. Mozart, in the first part, the composer provides the tonic sound in the accompaniment, from which the basses enter:

Example 6.
W. A. Mozart. «Requiem»⁶
 No. 1. Requiem aeternam

B.A. Mouaprt

Adagio

Piano

Org. Tasio solo

Archi

Corni di Bassetto^{*)}

Soprano

Alto

Tenore

Basso

Tutti

Re - qui - em aet -

Viol.

f

Org. Fag.

Timp.

In the song «My Kyiv», I. Shamo also ends the introduction on a tonic harmony. This allows one to feel the tonality well, but does not provide a direct tuning to the first sound, because the melody begins with the sound «Do». The introduction on the sound «Do» in F minor usually requires some attention and practice.

⁶ Моцарт В. А. Реквием (Requiem). URL: <https://musopen.org/uk/music/43683-requiem-in-d-minor-k-626/> (дата звернення 11.10.2024)

Example 7.

How Not to Love You, My Kiev ⁷

Words by D. Lutsenko, music by I. Shamo

Не поспішаючи. Лірично
Не спеша. Лирически

The musical score is written for piano and voice. It begins with a piano introduction in 8/8 time, marked *mp* and *mf*. The key signature has two flats (B-flat major). The tempo and mood are indicated as 'Не поспішаючи. Лірично' (Not rushing. Lyrically) and 'Не спеша. Лирически' (Not rushing. Lyrically). The score includes a vocal melody and piano accompaniment. The lyrics are in Ukrainian and Russian.

Ніжно
Нежно
mp

Гра_ є мо_ре зе_ ле_ не, ти_ хий день до_ го_ ра.
В ро_ шах си_ ни_ е да_ ли, день у_ гас до_ ут_ ра.

p

Quite often, the introduction can end on the dominant:

⁷ Луценко Д. (вірші), Шамо І. (музика). Києве мій. URL: https://composer.ucoz.ua/load/noti/populjarni_pisenki/i_shamo_kieve_mij_re_minor/18-1-0-537?korBXRf (дата звернення 27.03.2025)

Example 8.
Summer Again⁸

Words by A. Markov, music by E. Karpenko

Moderato con moto

1. Зно - ву, зно - ву зо - ло - та - ве сон - це ди - вить - ся на

a tempo

зем - лю з ви - со - ти. За гля - да - с у ві - кон - це,

⁸ Марков А. (вірші), Карпенко Є. (музика). Знову літо. *Навчайте мене музиці*. Суми, ВВП «Мрія» ТОВ, 1992, С. 14.

Of course, ending the instrumental introduction on the dominant at the time when the chorus should enter on the tonic chord requires effort and time to practice.

In the song “Summer Again,” it is important to note that the altos enter on the sound of F-sharp while the tonic harmony sounds in the accompaniment. A tonic seventh chord is formed. The sound of F-sharp must be felt as an introductory sound that gravitates towards the tonic. And at this time, the tonic must be firmly remembered.

It should be noted that sometimes accompanied compositions (most often – a part of a large form) happen to begin without an instrumental introduction. During the performance of the entire composition (for example, the «Requiem» by W. A. Mozart), the last bars of the previous part play the role of tuning. During a concert performance, for example, the second part of the «Requiem», tuning to the key is necessary. A student studying a part can tune himself using a telephone, a musical instrument or a tuning fork.

Example 9.
W. A. Mozart. «Requiem»⁹
2. Dies irae

The musical score for W. A. Mozart's «Requiem», 2. Dies irae, is presented in a standard musical notation format. It includes staves for Soprano, Alto, Tenor, Bass, and Piano. The tempo is marked «Allegro assai». The vocal parts enter with the lyrics «Di - es i - rae, di - es». The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score continues with a second system of vocal and piano parts, including the lyrics «il - la solvet saeculum in fa - vil - la te - ste Da - vid cum Sy -».

⁹ Моцарт В. А. Реквієм (Requiem). URL: <https://musopen.org/uk/music/43683-requiem-in-d-minor-k-626/> (дата звернення 11.10.2024)

Not the last role in the study of choral parts belongs to vocal education. Sometimes it is difficult to convince solo singers to take into account the peculiarities of group choral performance. Achieving a common vocal manner for the entire choir in the conditions of distance learning is certainly complicated. During classroom-based classes, students experience the results of efforts to achieve a common choral timbre ensemble, and this convinces them. The teacher must definitely explain to solo singers that without achieving a common manner of sound formation, the very concept of choral singing disappears. It is important to familiarize students with the best examples of domestic and foreign choral performance.

The final stage of studying the part will be singing with piano accompaniment with the sound of the entire score or accompanied by the simultaneous sound of all parts performed by the singers.

As practice shows, every higher education student who studies choral parts in the process of distance learning will be concerned about the issue of tuning to the desired key. It should be admitted that the broadcast of the tuning performed by the teacher during the video session is not always of high quality. Therefore, students are better off relying on tuning using a musical instrument, a tuning fork or a smartphone. A smartphone can come to the rescue here. It is worth installing a tuning fork or the Perfect Piano application. In this way, you will not only be able to tune in, but even play a particular fragment of the part. Those students who study the parts by ear will have a recording of the part performed in the required key, made by the accompanist. The part can also be sung by one of the choir members. Here, the teacher must ensure that the recording is made in the key provided for in the score.

The correct tonality is important for the formation and strengthening of associative connections: I see a note – I sing a sound of a certain pitch. This applies, first of all, to students who have a poor knowledge of musical notation. When studying parts by ear, they must definitely look at the notes of the choral part being studied and follow the development of the melodic line.

Equipment and conditions required for distance learning of choral parts

Studying choral parts during distance learning is a rather complicated process and requires both certain equipment and appropriate conditions. The most desirable is the presence of a musical instrument. This greatly facilitates the study of the material, makes it easy to find and correct errors that sometimes arise in the process of analyzing and memorizing a choral part. Of course, a musical instrument (piano, guitar or accordion) can help those students who have the skills to play a musical instrument and read notes at sight.

All categories of students will need a computer, tablet or smartphone and internet access. In addition to the fact that these devices provide connection with the teacher, they allow students to record the studied part in a high-quality

way in order to later send it to the teacher for review and then receive comments and advice on improving the performance of the part.

It is worth noting that the student will need a room in which he could master his homework. In a common room where several people live, studying choral parts is difficult. It is especially difficult to organize memorization by ear. In the event that the student cannot find a separate room due to circumstances, he should be advised to use headphones. Headphones will allow him to listen to the part and, thus, learn the material by ear. However, the recording of the part, which the student must make, requires silence and concentration. The student of higher education should choose a suitable time for recording, when there is no noise in the room.

It should not be forgotten that students who are in rural areas sometimes experience Internet outages. This unfortunate circumstance cannot be the reason for not completing homework. The student should study the parts, record them on a phone or computer, and send them to the teacher when the connection is restored. Theoretically, it is possible to record the parts on a CD and send them to the university by mail.

The teacher should require from students not only clean intonation, good diction, correct sound formation, but also a high-quality recording of the choral part. Preference is given to video recordings. Of course, you should not hope for a studio version, but the voice in the recording should sound clear, without extraneous noise.

Pop singers who have some experience of working with microphones understand the requirements for high-quality sound recording better. The part should be recorded as high-quality as the equipment available allows.

The importance of vocal work

The training choir of the Institute of Culture and Arts usually includes students who are mastering various areas of musical activity. These can be choir conductors, academic and pop singers. Choir conductors who studied at music colleges before entering university have certain skills in group singing, they have already worked in the direction of voice production and singing breathing. An important quality of singers who have completed a choral singing school is a sense of the ensemble in all its forms. This is very important. Usually, choir conductors can become the basis of a training choir.

Academic singers, of course, have also gone through the stage of acquiring and improving singing, if we are talking about those students who study at a university on the basis of a second-level educational institution. However, it should be noted that sometimes academic singers have a music school as their basic musical education. In rare cases, academic singers do not have a musical education, but they have a good voice. Academic singers are more successful in solo performance than in choir singing. Their skills of adapting to joint performance and feeling for the ensemble are not sufficiently developed. Some students believe that choral singing negatively affects their voice. However, this is not so. Singing skills in an ensemble, the ability to adjust the

strength of their voice in order to achieve balance in the choral part may be useful to singers in the process of professional activity after graduating from a higher educational institution. Academic singers should always remember that in the choir you should not “put on display” your voice. The quality of choral sound lies precisely in the unity of manner and strength of singing in each part and in the choir as a whole.

Vocal work in the choir is aimed not only at finding the correct vocal position, singing breathing. Each singer should feel like a member of the part, of the entire choir. In the conditions of distance learning, this feeling is practically not formed. However, the efforts of the teacher and the student, aimed at flexibility, expressiveness of the part performance, the absence of forcing the sound, and intonation purity, should contribute to achieving success at a time when classroom-based classes resume.

Among pop singers, the greatest variety of singing styles is observed. “The specificity of pop vocal art requires from a modern performer to use a rich arsenal of professional tools. First of all, this is mastering general professional basic vocal skills – academic and folk vocal-technical techniques.”¹⁰ The main thing is to explain to the student, without hurting the student’s pride, that in the choir it is necessary to achieve a common singing style. Adjusting the performance style during choir classes (both distance or classroom-based) does not spoil the voice, but only enriches the arsenal of vocal skills of a pop singer. For pop singers, listening to high-quality recordings of parts performed by teachers or the best students is very useful.

It is necessary to remind singers that «The singing process should be natural, free, and timbre-colored. In this regard, one of the main points in organizing the singing process is the development of vocal zonal hearing, which could subtly react to deviations from the desired tone. »¹¹

Of course, in the conditions of distance learning, which students from front-line regions face, it is difficult to work out a common singing style for choir members. However, certain steps in this direction should be taken. Sound recording can come to the rescue here. As practice shows, the most useful thing for developing an understanding of the need for a common vocal style is recording parts in unison. First, the part is recorded by the most experienced singer, whose style generally suits the conductor (teacher). He sends the recording to a colleague in the choir part, who superimposes his singing on the performance of his predecessor and creates a new recording. At this time, it is necessary to take care of the quality of the unison not only in terms of pitch, but also in terms of timbre. The third student should

¹⁰ Рось З. П. Особливості роботи з розвитку вокально-виконавської техніки естрадно-джазових співаків: *навчальний посібник з методичними рекомендаціями*. Івано-Франківськ: “СІМІК”, 2019. С. 4

¹¹ Плющик С. В., Омельчук В. В., Федорченко В. К. Лекції з курсу «Хорознавство». 1-е вид. Житомир: Вид-во ЖДУ ім. І. Франка, 2010. С. 6.

organically merge into the existing unison, without disturbing it. It should be noted that it is useful to create recordings not only of the entire choir part, but also of one or two choir members. This way, the teacher can better hear the shortcomings of sound production in the case of poor-quality unison. Choir members must remember that high-quality vocals are the key to pure intonation.

2. The role of student independent work.

Development of introspection skills

In the conditions of distance learning, the role of the student's independent work increases significantly. Online meetings with the teacher and some choir members do not leave such a bright emotional trace as a rehearsal in a choir classroom. Therefore, more effort is required from the student to bring the performance of the parts to a certain perfection.

Only a conscious attitude to the process of distance learning in the choir class can turn them into preparation for a concert performance, which will certainly take place as soon as permission is received.

A student, regardless of the level of his or her musical training, should receive basic information from the teacher about the peculiarities of the formation of choral sonority. A pop singer should understand why he needs to “break” a precious singing style in the choir, which may be truly original. Singers of the academic direction often do not understand why they sing piano where they can show all the power and brightness of their voice. Therefore, the concept of a choral ensemble should be mastered by all students, although the implementation of ensemble skills and abilities in distance education is based only on trust in the teacher and is reinforced by listening to the best domestic and foreign choral groups.

It is worth noting that listening to recordings of professional choirs requires further discussion and analysis. Analyzing the characteristics of professional choirs' performances will help develop self-analysis skills.

The student must learn to analyze his or her own performance from the following aspects:

- Correct reproduction of the rhythmic pattern of the choral part.
- Intonation purity.
- Quality of the voice sounding.

Students who are well versed in musical notation are able to sing the conducting part slowly, comparing the performance version with the musical text.

Those students who learn parts by ear return to listening to fragments of parts and comparing them with their own performance. This way, both rhythmic shortcomings and intonation flaws can be identified.

The general academic production is taken as a model for the sound of the voice in an academic training choir. Therefore, all choir members, regardless of their own style of performance, must not only learn to master the skills of academic singing, but also analyze their own singing from the point of view

of its approach to the required quality. The academic style requires good mastery of singing breathing, develops singing skills in different registers, so singing in the choir will not harm the soloists.

Preliminary analysis of the choir part

Usually, those students who have a solid musical background try to read a choral part at sight. Already in the process of mastering the material, they become aware of the difficulties that lie in awkward trills, alterations, key shifts, or capricious rhythm.

Those students who have low musical training level and learn parts by ear often master the material mechanically, without delving into the problems of intonation of the scale or reproduction of rhythm.

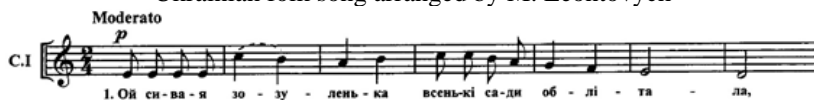
A preliminary analysis of the part can help to focus on difficult places. This way, one can speed up the study of the material. First, one needs to look at the part. It is clear that a student who sings in the alto part in a choir receives appropriate material for study. He is not offered to study any other voice. However, when previewing, it is worth paying attention to the high and low sounds contained in the proposed melody. In addition, even a visual acquaintance with the notes allows one to detect the presence of:

1. Ascending and descending jumps.
2. Long descending moves.
3. Alterations.
4. Changes in key.
5. Complex rhythm, syncopation.
6. Long pauses.

For example, a preliminary analysis of the soprano part in the song «Oh, Gray-Haired Zozulenka» (a Ukrainian folk song arranged by Mykola Leontovych) allows us to immediately identify an ascending jump to a minor sixth with the following descending movement:

Example 10. Oh, Gray-Haired Zozulenka¹²

Ukrainian folk song arranged by M. Leontovych



In order to successfully perform a “jump”, it is necessary to prepare for it in advance. Already the sounds «Mi» of the first octave, which precede the jump, must be performed in the vocal position that is necessary for easy and confident singing of the sound «Do» of the second octave. In bars 4–6, there

¹² Ой сивая зозуленька (українська народна пісня в обробці М. Леонтовича). URL: <https://www.dropbox.com/scl/fi/yq9rdlm1sizpv3xr1lrkz/.pdf?rlkey=w4kcnis80aox9woy1vhirq8h&c=1&dl=0> (дата звернення 27.03.2025)

is a rather long downward movement of the melody. In such a place, a lowering of intonation, lethargy of sounding may occur. It involuntarily seems that lower sounds are easier to sing. As a result, singers remove the sound from their breath, lose activity and self-control.

By paying attention to the mentioned problems, the student prepares himself for systematic work in advance and overcomes difficulties more quickly.

In modern pop songs, even a cursory glance can reveal a significant number of syncopations:

Example 11.
Summer Again¹³

Words by A. Markov, music by E. Karpenko

Musical score for Example 11, 'Summer Again'. The score is for Soprano and Alto voices. The Soprano part begins with a dotted eighth note followed by a sixteenth note, then continues with eighth and sixteenth notes. The Alto part follows a similar pattern. The lyrics are: 1. Зно - ву, зно - ву зо - ло - та - ве сон - це ди - вить - ся на.

Sometimes students get confused and cannot correctly calculate rhythmic formulas. Students also do not learn such a rhythm by ear quite accurately. As a methodical procedure tip, we can suggest first mastering the rhythm «without syncop». It would be best to solfeggio the melody of your part, ignoring the leagues:

Example 12.
Summer Again¹⁴

Words by A. Markov, music by E. Karpenko
(performance without syncopation)

Musical score for Example 12, 'Summer Again'. The score is for Soprano and Alto voices. The Soprano part begins with a dotted eighth note followed by a sixteenth note, then continues with eighth and sixteenth notes. The Alto part follows a similar pattern. The lyrics are: 1. Зно - ву, зно - ву зо - ло - та - ве сон - це ди - вить - ся на.

This way it is easier to learn to play the dotted rhythm (dotted eighth note and sixteenth note) and to feel the beginning of the next part. Also, conducting while learning the parts could be very useful.

¹³ Марков А. (вірші), Карпенко С. (музика). Знову літо. *Навчайте мене музиці*. Суми, ВВП «Мрія» ТОВ, 1992, С. 14.

¹⁴ Марков А. (вірші), Карпенко С. (музика). Знову літо. *Навчайте мене музиці*. Суми, ВВП «Мрія» ТОВ, 1992, С. 14.

Introduction after a long pause can be difficult. To feel confident, the student should play a few bars of the score or accompaniment preceding the introduction of the part he wants to learn. If the higher education student does not play a musical instrument, or does not have access to one, it is necessary to find a recording on the Internet and practice similar fragments to the recording.

Example 13.
W. A. Mozart. «Requiem» ¹⁵
 No. 1. Requiem aeternam

[illegible]

The presence of a large number of chromaticisms is also immediately noticeable. It is advisable to work on such fragments separately. At the same time, it should be noted that a certain limitation is necessary in working on complex fragments. In this case, if fatigue sets in, it is better to take a break and return to work after some time.

¹⁵ Моцарт В. А. Реквієм (Requiem). URL: <https://musopen.org/uk/music/43683-requiem-in-d-minor-k-626/> (дата звернення 11.10.2024)

Example 14.
W. A. Mozart. «Requiem» ¹⁶
No. 7. Lacrimosa

The musical score for Mozart's Requiem, No. 7, Lacrimosa, is presented in a standard musical notation format. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "ju-di-can-dus ho-mo-re-us. La-cry-mo-sa". The piano part includes a tritone (Tromb. colla parte) Tr. and a tritone (Tromb. sotto voce colla parte). The score is marked with "cresc." and "sotto voce".

Of course, intonation of altered intervals requires knowledge of the laws of sound interaction in a modus. Augmented intervals should sound with a tendency to expand, diminished intervals should sound with a tendency to narrow. Large intervals will also sound wide, although not as wide as augmented intervals. Small intervals sound quite narrow.

For example, the sounds «B-natural» and «B-flat» do not form a semitone, but an augmented prime. Such an interval should sound wider than a semitone of the equal temperament.

It should be noted separately that the applicant should not neglect the advice on the position of the body while singing. You need to sit or stand straight, monitor your breathing and the quality of the sound. Lower-rib breathing is optimal. The shoulders do not rise during inhalation. It is also imperative to monitor the quality of sound production, sing with moderate volume, but with a full-bodied sound in terms of timbre. As you study the part, it is important to monitor not only the accuracy of intonation and rhythm reproduction, but also the expressiveness, reproduction of dynamic shades.

Purity of intonation as the cornerstone of choral performance

“Purity of pitch intonation is the cornerstone on which the structure of choral art is based.” ¹⁷

It should be recognized that a student, playing along while studying a part on the piano, ignores the sound interaction in a modus and gets used to singing in the equal temperament. In the conditions of distance learning, it is quite difficult for a student to correctly take into account all sound interaction in a

¹⁶ Моцарт В. А. Реквием (Requiem). URL: <https://musopen.org/uk/music/43683-requiem-in-d-minor-k-626/> (дата звернення 11.10.2024)

¹⁷ Заболотний І. П. Основи хорознавства: навчальний посібник для студентів вищих навчальних закладів. Суми : ВВІП «Мрія-1» ТОВ, 2006. С.43.

modus. However, it is worth reminding higher education students about the peculiarities of sound interaction in a modus and their embodiment in the singing process.

Even when studying fairly simple works, students encounter the problem of purity of pitch intonation. It should be noted that a conscious attitude to intonation problems is absolutely necessary. Such an approach, as practice shows, allows you to significantly improve the intonation of the choral group, and in complex compositions it is simply impossible to achieve a coherent, high-quality sound without a conscious approach to the reproduction of altered degrees.

Each musical mode is a certain system of tensions that arise in the process of interaction of sounds. These tensions are largely leveled in the equal temperament, which is characteristic of such musical instruments as the piano, accordion, guitar, etc. Sound interaction in a modus in choral performance is clearly manifested in the process of singing a cappella. It is worth mentioning the sharpened intonation of introductory tones, raised or lowered altered degrees. Sound interaction in a modus of the unstable sounds approaching the stable ones is manifested in the raised or slightly lowered intonation of one or another sound.

Therefore, the conductor should not be too happy if the choir singers intonate «like on a piano»: choral performance requires the detection of modal tensions.

“The peculiarities of modal ear-for-music training are revealed taking into account a comprehensive consideration of the mode as a set of its three components: melodic tendencies in the scale of the mode, characteristic chords of the mode, and the functional connection of chords and sounds in the mode”.¹⁸

In addition, there are certain rules for intonation of intervals. These norms have been discovered and standardized through many years of practice.

The so-called pure intervals are intoned steadily in ascending and descending motion. These are pure fourth, pure fifth, octave.

Small intervals are intoned according to the principle of one-sided narrowing.

In the ascending movement, the lower sound is intoned steadily, the upper sound with a tendency to flattening. In the descending movement, the upper sound should be performed steadily, the lower sound with a rise.

¹⁸ Віла-Боцман, О. П. Формування ладового чуття як основи розвитку музичного слуху майбутніх учителів музики у традиціях Одеської хорової школи. *Наукові часописи Українського державного університету імені Михайла Драгоманова*, Серія 14. *Теорія і методика мистецької освіти*, Випуск 16(21) Частина 1, 2014, с. С.60.

Diminished intervals are intoned according to the principle of bilateral narrowing.

The lower sound of the interval should be played with a rise, the upper sound with a flatting. An example would be the diminished fifth F – B or D – A-flat.

Augmented intervals are intoned according to the principle of bilateral expansion. The lower sound is intoned with a flatting, the upper one with a rise. For example, an augmented fourth F – B or D – G sharp.

The intonation of chromatic semitones requires special attention. A chromatic semitone is not a minor second, but an augmented prime.

In the ascending movement, it is necessary to perform the lower sound steadily, the upper sound with a rise (for example, F – F sharp).

In a descending movement, the upper sound is intoned steadily, the lower sound is drawn downward (for example, A – A-flat).

In addition, there are certain rules for intonation of the degrees of the scale, which can be found in textbooks on choral studies. It is worth noting that the norms for intonation of some degrees of the scale have changed over time. This suggests that intonation is not a purely mechanical process, but is closely related to the aesthetic ideas that prevail in a particular period of historical time. For example, from the beginning of the twentieth century to its middle, certain changes occurred in the requirements for intonation of the first and fifth degrees:¹⁹

Example 15.

Summary table of intonation of minor scale degrees

	I	II	III	IV	V	VI	VII	I/I	VII	VI	V	IV	III	II	I
П.Чесноков	↑	↑	↓	↑	↑	↑	↑	↓	↓	↓	↑	↓	↓	↑	↑
К.Пігров	↑	↑	↓	↑	↑	↑	↑	↓	↓	↓	↑	↓	↓	↑	↑

Summary table of intonation of major scale degrees

	I	II	III	IV	V	VI	VII	I/I	VII	VI	V	IV	III	II	I
П.Чесноков	→	↑	↑	↓	↑	↑	↑	↓	↑	↓	↓	↓	↑	↓	→
К.Пігров	→	↑	↑	↓	→	↑	↑	↓	↑	↓	→	↓	↑	↓	↓

¹⁹ Міхалева О. Хоровий мелодичний стрій. URL: <https://www.slideshare.net/slideshow/ss-251693816/251693816> (дата звернення 28.03.2025)

At the beginning of the 21st century, these changes have already affected the fourth degree:

Example 16.

Intonation of the major scale



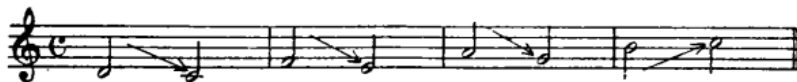
Intonation of the minor scale



It should be recognized that it is impossible to achieve absolutely identical intonation for all choir singers. However, these intonation differences should be minimal. «That is, each sound may not be absolutely accurate, within certain limits (deviations up to 1/8 tone) may be perceived as pure. These deviations are called the zone (*Greek zone – belt*) of sound vibrations.»²⁰

To practice the solutions of unstable sounds into the steady state, it is useful to sing the following exercise:

Example 17.



Before performing the exercise, it is worth tuning into the key, singing the triads of the main degrees of the scale (I, IV, V) and the corresponding scale up and down.

Singing warm-ups

At first glance, since students submit parts individually, recording them on a gadget, the issue of singing warm-ups can be left out. However, in this way, the tendency towards professional growth of singers, which should be dominant in the process of distance learning, can be lost. Therefore, among the homework assignments, it is necessary to have singing warm-up complexes, performing which, the student improves certain vocal and choral skills.

²⁰ Заболотний І. П. Основи хорознавства: навчальний посібник для студентів вищих навчальних закладів. Суми : ВВП «Мрія-1» ТОВ, 2006. С. 43.

At the beginning of such a training complex there should be exercises to warm up the vocal apparatus. They have a small range, medium tessitura. First they are performed with the mouth closed, then – on vowel sounds, gradually adding a consonant to them. ²¹

Example 18.

1 Andante
M...
A...

2

3
A...

4
Ма...
Да...
Віа...

5
Ля...
Ма...
На...

6 Andante
Ля...
Ма...
На...

When preparing a recording of vocal exercises, attention should be paid to the uniformity of the voice. This is facilitated by singing with alternating vowels, as well as, later, the use of syllables and fragments of text. ²²

²¹ Бриліант В. Ю., Палкін В. С. Вокальні вправи для самодіяльного хору. *Навчальний посібник*. Київ : Музична Україна, 1978. С. 5.

²² Бриліант В. Ю., Палкін В. С. Вокальні вправи для самодіяльного хору. *Навчальний посібник*. Київ : Музична Україна, 1978. С. 8.

Example 19.

8
A... o... i... o... y

9 *mf*
A...
Та...

10 *mp* *mf* *p*
A... o... y... e... i

11
1. Ку- ма, ку- ма, ку- ма- ма.
2. Зі- ма, зі- ма, зі- ма- ма.

12 В.-А. Моцарт «Колискова пісн»
1. Спи, мо- я ра... дість, за... сні.
2. Да- ла- а...
3. Ля- дя- а...

13 *Andante* *mf*
Мі- ме, мі- ме, мі- ме.

Certain exercises help to strengthen the singing breathing. As practice shows, they are appropriate to be used during distance learning as well. The singer must learn to inhale briefly, simultaneously through the mouth and nose. During singing, it is necessary to maintain the “Inhalation Position”. This feeling is associated with a controlled and economical exhalation.²³

²³ Бриліант В. Ю., Палкін В. С. Вокальні вправи для самодіяльного хору. *Навчальний посібник*. Київ : Музична Україна, 1978. С. 10.

Example 20.



Observations show that in distance learning conditions, certain successes can be achieved in acquiring the skill of chain breathing. When singing on a long note, it is necessary to take a short breath if necessary and gently restore the sound. Certain experiments on chain breathing also give positive results during online classes with several students. Singing on one note allows to ignore the time delay of the signal, so this exercise is useful for understanding the technology of chain breathing. The main thing that higher education students should understand is that to perform chain breathing, you cannot take air at the boundaries of the structures, you must breathe in advance or after passing the boundary at which you usually want to inhale.

Example 21.



Exercises for developing voice mobility are used both offline and during distance learning classes.

Example 22.



Working on expressiveness of performance

Achieving an acceptable level of expressiveness in the performance of choral parts requires, on the one hand, an understanding of the regularities of the artistic embodiment of a song melody, and on the other hand, an awareness of the role of a particular part in the musical fabric of a choral score. As practice shows, students sometimes get confused and do not find semantic accents in melodies that do not have a clearly pronounced contrasting relief or contain repeating elements:

Example 23.

Hug Me

Words and music by Svyatoslav Vakarchuk ²⁴



In such a case, it is quite common to observe a monotonous performance, although monotony and music are incompatible things.

In the chorus of S. Vakarchuk's song «Hug Me» it is necessary to understand that the repetition of the word «hug», the repeated use of similar intonations leads to an increase in tension. Therefore, in this case it is worth using a crescendo.

To find semantic accents in a melody with a more contrasting relief, the method of analyzing a poetic text often comes in hand. A good example is the Ukrainian folk song based on the poem by Taras Shevchenko, «The Wide Dnieper Roars and Groans.»

In the poem, semantic stresses fall on nouns:

*The mighty **Dnieper** roars and bellows,*

*The **wind** in anger howls and raves,*

²⁴ Океан Ельзи. Обійми. URL: https://musescore.com/artist/ocean_elzi-152072 (дата звернення 04.10.2024)

*Down to the ground it bends the willows,
And mountain-high lifts up the waves.*
(Translated by John Weir: *THE MIGHTY DNIEPER*)
However, epithets come to the fore in the song:

Example 24.
The Wide Dnieper Roars and Groans²⁵
Words by T. Shevchenko, music by D. Kryzhanivsky

Andante (♩ = 76)

Ре - ве - та сто - гне Дніпр ши - ро - кий,
сер - ди - тий ві - тер за - ви - ва, до - до - лу вер - би
гне ви - со - кі го - ра - ми хви - лю пі - дій - ма. До - до - лу

Emphasizing epithets enhances the emotional coloring of the text. This does not mean ignoring the semantic load of nouns, but the qualitative characteristic comes to the fore, especially in the first two lines.

²⁵ Ре - ве - та сто - гне Дніпр широкий. Т. Шевченко (слова), Д. Крижанівський (музика).
URL: <https://musescore.com/user/39493867/scores/7090888> (дата звернення 09.10.2024)

Audio recording of choir parts

Most often, the audio recording of choral parts is made on a smartphone, and then the material is sent to the teacher for control and analysis. Video recording allows to control not only the correspondence of the recording with the original, but also the correctness of the student's posture and articulation.

In addition to a smartphone, recording can be done using a computer. Here, numerous programs will come to the aid of the student.

For example, using the Ocenaudio program, you can record audio at home on any computer. The program is free and does not require a high level of computer skills. Even minimal knowledge and skills will allow you to record high-quality sound.

Audacity program is also free, it allows to work with multiple audio tracks. The program has a simple and intuitive interface. It can be used to clean the sound from noise and excessive reverberation.

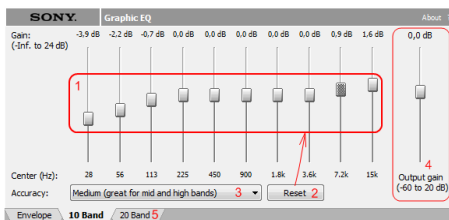
Adobe Audition program is a professional audio editor with the ability to mix and master audio tracks, it supports all audio formats known today. However, this program requires considerable attention from the user. It is possible to change the tonality of an audio file. It is worth noting that Adobe Audition is one of the most popular programs for recording sound.

Ableton is a program aimed at studio work, the main consumers are musicians, both professionals and beginners. The program's functionality allows for fine sound processing, and there is a fairly powerful built-in effects editor.

We should also mention the fairly popular Sound Forge program, which has considerable capabilities for both sound recording and audio recordings processing.

It should be noted that most often novice users use the ability to adjust the volume of sound. This operation does not require much experience. However, working with the equalizer already requires some idea of what timbre characteristics the user is striving for.

Example 25.



Equalizers may look different, have different numbers of adjustable bands, but the principle of operation is the same in all of them: the user, after listening to the recording, comes to a conclusion about the appropriateness of

influencing the sound and can, for example, add up low frequencies or reduce the sound of high frequencies. Thus, the final file may differ significantly from the original. It should be noted that using an equalizer should be quite careful, gradually gaining experience.

Organization of practical work for students of graduation courses on studying parts by choir members

It is especially worth mentioning the problem of practical training of final year students studying choral conducting. We are talking about students studying both in the direction of education 014 (Secondary education. Musical art) and in the direction of 025 (Musical art). For the latter, choral conducting is a specialty and it is inappropriate to limit their work in the choral class to studying parts under the guidance of a teacher. As practice shows, it is useful to instruct graduate students to study parts with junior year students remotely, on the platforms «Zoom», «Meet», «Viber», etc. Of course, sometimes there are problems with the Internet connection and with the transmission of the entire palette of sounds. For example, it often happens that a vocalist sings, and the accompaniment is almost inaudible. The «Zoom» program allows to record classes, and such a recording is a form of teacher reporting. Some teachers prefer the Viber program, but it should be remembered that this program does not allow recording classes.

Final-year students should not only check the homework of the choir members, but also conduct mini-rehearsals, studying the parts online and achieving improved performance and a stronger knowledge of the text. In addition, future potential choir directors master the style of communication with singers at rehearsals. Practice shows that free professional communication with choir members helps to establish a businesslike, creative atmosphere, and allows for more efficient use of rehearsal time.

Some final-year students, before starting to learn a particular part, give detailed explanations about working on the piece, hoping that the singers will remember everything. The introductory speech should take 3–5 minutes maximum. Moreover, this is true even when the student plans to work with the choir not for ten minutes, but, for instance, for one academic hour.

The introductory explanation should be short: bring interesting information about the composer and poet to the singers, briefly characterize the composition. It is good if the proposed composition can be presented (either in a recording or in a performance on the piano). In the process of learning, comments should be short and to the point. A request to repeat the performance must be motivated – why exactly it is necessary to sing the part or its fragment again. At the same time, during online classes, a final-year student cannot ignore technical problems. For example, if a singer “hangs up”,

then after restoring the connection, he must be told about the problem and asked to try to perform again.

Experience shows that such mini-rehearsals allow graduates to take an important step towards mastering the complex technology of working with a choir. Of course, online classes will not replace practical classroom work, but they allow to use your study time usefully.

CONCLUSIONS

As practice shows, the transition of artistic disciplines to a distance learning form of classes is a serious test for the level of students' motivation to study. At the same time, the perception of the distance learning form of music courses and choir in particular, as temporary and forced, allows to increase the level of motivation. Students must understand that simply waiting out quarantine or martial law is a waste of precious time. Choir classes, as such, are not held during the distance learning period. However, online classes, which can be held in both synchronous and asynchronous modes, allow to study choral parts quite effectively. Thus, by the time classroom-based classes resume, the choristers will know the educational material well and the educational choral group will quickly gain its best form.

The diversity of the level of musical training of students exacerbates the problem of an individual approach to each higher education applicant. Taking into account the capabilities of the singer, the method of learning is chosen: using musical notation or by ear. Practice shows that alternating individual and group classes the pedagogue (conductor) can increase the level of skill of the choir members, which creates the basis for the resumption of successful creative activity of the choir group after the end of the period of distance learning.

The introduction of online rehearsals, in which higher education students can demonstrate their communication skills while learning the part with other choir members, has shown the effectiveness of such educational activities. Thanks to the experience of online rehearsals, the future conductor adapts more quickly to conducting work with the choir in those periods when it becomes possible to resume classroom-based classes.

SUMMARY

The distance learning form leaves an imprint on the entire cycle of disciplines that are provided for by the curricula of the Institute of Culture and Arts. Group forms of music making suffer serious losses, because as such, group artistic activity is temporarily suspended. It is impossible to fulfill part of the requirements of the work program in this way. However, the participants of the educational choir are strengthening their theoretical base,

studying choral parts, and trying to record choral polyphony using technical means. Online rehearsals conducted by senior students have shown their effectiveness. The introduction of new pedagogical approaches can minimize the losses of educational choir groups during the period of distance learning.

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