

## PREREQUISITES FOR CREATING AN INNOVATIVE REHEARSAL PROCESS IN A MIXED CHOIR IN THE CONDITIONS OF THE XXI CENTURY

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Abstract: This article focuses on certain prerequisites, enhance the effectiveness of the mixed choir rehearsal process, and to identify the degree of impact on the choir rehearsal of new methods of training to help reduce the time of preparation for the concert performance of choral works of various levels of complexity.

Keywords: Mixed choir, Conducting, Choir rehearsal, Performance.

### 1 Introduction

The changes that are taking place in the sociocultural life of society such as globalization, mixing different traditions, creating interstate educational programs, reviving the national culture, searching for innovative technologies in the educational process, all of this requires rethinking the forms and content of professional training of choirmaster. Because not only the special training of the choir leader, but also his ability to work with the collective at the level of cooperation, partnership, and co-creation are important components of the choirmaster's activities. In addition to the above, in order to achieve the best results in the modern sociocultural space, it is necessary to search for new forms and types of work with the choir.

This problem is relevant both at the national and global level. This is indicated by appeals to its study in the framework of thesis researches, articles, discussions. Although the problem of innovative methods in the rehearsal process was not specifically studied in Russian art criticism, sections of a number of dissertations are devoted to its individual aspects. For example, Y. Saprykina (1) diversifies the methods of working with the timbre of the choir. A feature of her approach is interdisciplinary. It attracts methodological material based both on ancient choral traditions and on the modern interdisciplinary approach. Communicative aspects in the work with the choir are designated in the work of N. Yurchenko (2), where she defines the methodological basis for the formation of a culture of creative communication between the conductor and the choir. M. Dynnik (3) considers the sociocultural issues, the influence of choral performance on the formation of personality, on patriotic education. The specifics of working with the chorus in Asian national cultures at the present stage are investigated, for example, on the material of Singapore. The role of the choral class in the educational process in the Singapore High School is determined by researchers Ai-Girl Tan and Flora Yee Woei-Chee as significant for the socialization of young people. (4) The following methodology considers the provisions of these works, but mainly builds on the practical activities of the author.

As the leader of the mixed choir of the KNC named after Kurmangazy since September 2006, as well as an artist (since 2002) and choirmaster (since 2013) of the B. Baikadamov Kazakh State Choir, the author gives a number of objective reasons for modernizing the rehearsal process in the mixed choir KNC behalf Kurmangazy. Based on his own observations, analysis, systematization of certain aspects of the development of the art of choral singing both in Kazakhstan and abroad, the author determined the following set of historical trends and objective factors:

1. Changes in some conditions of study in the field of choral conducting in Kazakhstan in the conditions of the 21st century;
2. The growth of the amount of information related to the field of vocational education and simplifying access to it, due to the development of relevant areas of scientific and technological progress;
3. Increased competition in the field of musical performance;
4. Reducing the timing of preparation for a concert performance.

In this paper, we will try to consider in more detail each of the above paragraphs.

### 2 Changes in Some Conditions of Study in the Field of Choral Conducting in Kazakhstan in the Conditions of the 21st Century

Observation and analysis of the general level of professional training of applicants of the Department of Conducting of the KNC named after Kurmangazy since 2006, as well as systematic participation in the work of the selection committee, allowed to draw the following conclusions:

- there is a stable, annual growth in the number of applicants, as well as an increase in the number of state grants for applicants. If in 2007, 20 people arrived to arrive and 16 were taken, then in 2014 this ratio looked like 27 to 22, respectively;
- applicants come to come from almost all regions of the Republic of Kazakhstan, demonstrating a different level of professional training;
- the greatest degree of proficiency in professional skills, such as conducting, hearing analysis, playing the piano, is demonstrated by graduates of the Musical College of Almaty named after P. Tchaikovsky and K. Baiseitova Republican Secondary Specialized Boarding Music School for gifted children. At the same time, it is worth noting the overall level of professional training of graduates of secondary schools that has deteriorated (as compared with the end of the 20th - beginning of the 21st century). The basis of this phenomenon is such factors as:
  - a) the lack of initial musical training of those who are entering secondary schools;
  - b) the lack of innovative methods of the development of skills of hearing analysis, sense of rhythm, aimed at students who do not have initial musical training.

The above factors at the time of the applicant's entering to the conservatory lead to a very mediocre level of reading choral scores from a sheet music (both when singing and playing the piano), which is a fundamental skill in the choirmaster's profession.

Under conditions of specialized educational institutions, standards and strategies developed as early as the twentieth century and designed to ensure that an applicant has a primary musical training are taken as the basis for learning solfeggio. Unfortunately, at this juncture, the leadership of the choral conducting departments of music colleges may decide enrollment of applicants with minimum levels of proficiency, which are reduced to having the ability to repeat a given rhythmic configuration uracil (so-called "sense of rhythm"), the ability to play a predetermined pitch with own voice (so-called "timekeeping"), and the basics of singing skills. Undoubtedly, the process of teaching such a student requires a special approach against the background of his more developed classmates in terms of mastering the professional skills. Few of these students have time to "catch up" in the development of reading skills from a list of their classmates at the time of graduation from the music college, and even at the end of the conservatory. In order to move into the category of "advanced"

at any stage of the study, a student must do a considerable amount of work in the field of highly specialized self-development, or direct participation of a teacher who guides and supervises the development of skills of such a student is necessary, often in extra time. Based on the given circumstance, taking the skill of reading from a sheet as a priority for the profession of choirmaster, you can talk about a different level of preparedness among students of the same course, and this trend, unfortunately, continues up to the graduation course. (5, 6) The criterion for the readiness of choral pieces to a concert performance is, among other things, the general degree of memorization by the collective of the work material based on reading skills from a sheet, and the degree of readiness is largely monitored through the most poorly trained and memorized members of the collective.

### 3 The Growth of the Amount of Information Related to the Field of Vocational Education and Simplifying Access to It Due to the Development of Relevant Areas of Scientific and Technological Progress

The last decade was marked by rapid growth in the field of IT-technologies, mobile devices, and access to Internet resources. For a successful development, a performer or a team of performers become unprofitable and extremely unreasonable from the point of view of advancing in the music field a lack, or even complete lack of information about themselves on the Internet, especially for young or developing performers, or teams. In this regard, musicians everywhere create profile pages on social networks or even entire sites, with the placement of photo, audio, video files about their activities. Moreover, different degrees of mastering the skills of using and moving media resources in the field of digital technologies are demonstrated by musicians of various categories without an upper or lower age threshold. Moreover, the existence of at least one electronic mailbox ceases to be exotic even among academic teaching staff of pre-retirement and even retirement age categories, since there is an understanding of the possibilities of accelerating the search, transmission, and perception of various information in the field of professional activity. (7, 8) By means of the possibilities of the Internet, stages of various competitions are held, mainly selection rounds, for example, on the basis of video recordings of concert performances. The Internet plays a special role in expanding the audience at the expense of the possibility of direct (with a minimum time delay, the so-called "online") broadcast of competitive performances.

### 4 Increased Competition in the Field of Musical Performance

In connection with the main idea of the previous paragraph, we can talk about moving part of the audience from the real to the virtual aspect, when the acquaintance with the work of any performer or music group occurs (due to the inability to attend a concert for some reason through personal presence) on the Internet.

The concept of "competition" here is applicable in the following respect: representatives of the audience have a choice:

- the visit to a concert performance either through personal attendance, or virtually (in case of the availability of online broadcasting of this concert performance);
- the visit to any concert performance through personal attendance with a predetermined repertoire of compositions performed by a certain composition of participants, or watching and listening to these works by searching among Internet resources, performed by various on composition, geographical affiliation and skill level of musicians. (9)

Certainly, a personal attendance of a concert performance allows one to experience a closer contact with the beautiful, contributes to a deeper perception of the ideological content and artistic image of the works. However, if you look from the point of view of financial opportunity, not every music lover is able to personally attend a large number of concert performances, unlike the almost limitless possibility of watching and listening to a

huge amount of musical (as well as artistic, theatrical) pieces through Internet resources. The average performance of monthly fee for using the Internet for individuals is about 4,000 tenge without limiting the amount of downloaded information. Up to date, there is the possibility of a large choice among tariff plans for providing Internet access among mobile operators in the Republic of Kazakhstan. One of them offers the possibility of receiving up to 5 gigabytes for just 990 tenge. For example, one visit to the play "La Traviata" on May 30, 2015, at the Abai National Academical Theater of Opera and Ballet will cost from 600 tenge (for a seat on the balcony), up to 2500 tenge (for a place in the stalls). If we take into account the possibility of choosing the performing staff of a work, for example, La Scala or Metropolitan Opera, based on freely available video in good quality, then we can say that visiting a large number of concert performances through personal attendance becomes the prerogative of true music lovers a certain level of financial well-being. In this regard, the value of free access to samples of musical art by students and people of retirement age, who are the most vulnerable to the pricing policy of some concert institutions, is very great. It should be added that the cost of attending a concert performance with performers invited from abroad, as a rule, increases significantly. It is necessary to note the considerable practical significance of free access to specialized Internet resources from the standpoint of the development of professional skills on the basis of comparison and analysis. Some ten years ago, the direction of development of this level of digital technology was determined by the world, when by a few clicks on the screen of a smartphone or tablet, the user gets the opportunity to get acquainted with different versions of the same piece. Everywhere appear digital libraries and multimedia libraries with the ability to use resources from anywhere in the world.

In many ways, the above information relates to a mega-resource YouTube. According to the Play Market virtual hypermarket, the mobile application was downloaded and installed on more than 1,000,000,000 mobile devices based on the Android operating system. YouTube is the undisputed leader in the ability to view video files and contains the most well-known samples of music pieces from the most frequently performed (popular), replenishing hourly. From a study of the given materials of this resource, automatically generated information appears in the user's field of view, similar to the selected, for example, the same piece performed by a different composition of membership, and/or other pieces performed by the same lineup.

Thus, the possibilities of the Internet in this area suggest the widest choice:

- products;
- performing membership;
- quality of audio-video parameters.

It should be noted that the musicians are interested in expanding the quantitative value of this kind of audience, since the views of the information posted as a video file lead to new views, with the prospect of receiving positive feedback and further work advance of the performer or group, because the Internet, and accordingly the file with a sample of creative work, has no geographical boundaries. Frequently, the number of people who have watched a concert performance on the Internet can be way beyond the number of people who attended a concert performance. Moreover, some performers arrange a significant proportion of their concert activities and promote them through the possibilities offered by the Internet. No matter how cynical it may sound, but music from the point of view of management is a product that requires promotion and marketing in a competitive environment. (10)

It should be noted that the above-said is the subjective opinion of the author of the article, and, therefore, can be a controversial point of view.

## 5 Reducing the Timing of Preparation for a Concert Performance

When a performing musician or a music group reach a certain level of mastery, their level of fame and popularity increases. It is difficult to imagine an artist who does not aspire to be in demand in his profession. A popular music group or performing musician, as a rule, has a fairly rich concert schedule, even if the music group is educational. There is a need to expand the repertoire with new pieces, while the stock of pieces that are already accumulated and repeatedly performed in concert performances must be systematically repeated with new members of the music group (for example, the mixed choir of the KNC named after Kurmangazy is updated annually by 25% by means of 4-year students who graduated and first-year students who entered). Successful performance or participation in any concert life of such an educational group as the mixed choir of the KNC named after Kurmangazy, and in this case, it is necessary to adjust the program which may lead soon (for example, on the occasion of a significant date) to a new, unplanned performance. Such cases are not rare in the concert schedule of graduates working on the works of the state exam program in the specialty "Conducting". Such circumstances of changes in the timing of preparation may also affect the scope of activity of professional choirs, for example, the B. Baikadamov Kazakh State Choir. The need to participate in a concert with a new piece (s) is sometimes confirmed in a very short time regarding the date of the performance. On the other hand, even in the event that a concert performance is scheduled a few months ago, the dates for the start of preparation for it can significantly shift towards the date of the performance due to the following, as a rule, force majeure circumstances:

- the impossibility of the participation of key performing musicians and the subsequent replacement of the performed pieces with others;
- late preparation for the work of musical material;
- the inability to allocate a sufficient amount of rehearsal time to prepare for the performance due to concert overload. (11)

## 6 Results and Discussion

In the cycle of special conducting disciplines of the curriculum choral class occupies a special place. The choral class has an important psychological significance, helping students from the first steps to cultivate the volitional and artistic qualities necessary for the conductor. This is the central discipline of the cycle, the basis of the formulation of the educational process of the specialty "musical education", therefore it is difficult to overestimate the importance and relevance of the development of the questions of the method of organizing and organization of activities of the educational choir. (12)

The main reason is the lack of clear methodological guidelines and unified principles for organizing the work of educational choirs. In fact, in each educational institution, the activity of choral classes is organized and proceeds differently.

It would seem that the manifestation of the initiative in the search for the best form of organization of the work of the academic choir is a positive fact. Practically, in the absence of uniform methodological guidelines, this often leads to serious pedagogical errors and, ultimately, to a decrease in the level of professional training of graduates. Without setting a task to at least briefly characterize the various methods of teaching the choir that exist in practice, it must be emphasized that with all the variety of forms in the organization of this work, the activity of the choral class of most educational institutions easily reveals one common shortcoming. (13) It is expressed in that it is necessary to provide students with as much practice of working with the choir as possible. Throughout the school year, graduate students work with the training chorus (preparation of graduate programs) and junior students work with the chorus. The role of the teacher-leader of the choral class is, in fact, reduced to nothing. He only plans for the students' rehearsal work, attends classes and monitors the observance of the discipline. As a

result, the choral class is a professional base for training future music teachers, as well as a discipline for practicing the student chorus and, as an academic discipline, ceases to correspond to its purpose. (14)

No one will deny the importance for the future choirmaster of practical work skills with the choir. This problem still needs to get back to in the future. But the choral class is an academic discipline and no less important than, say, conducting or piano. Therefore, the choral class, like any other academic discipline, must be taught. And teaching in an educational institution can be entrusted only to the teacher, but not to the students, even if they are senior students. The recognition of these undisputed truths should lead us to the following important conclusion: the teacher, the head of the choral class, must work with the choral class himself. This is the main form of teaching the choral class, as the central discipline of a special cycle of conducting and choral disciplines, and only under this condition can the choral class successfully cope with the tasks facing it. (15)

In the educational process, the professional formation of the choral culture of a future music teacher in the context of higher education should be decided on a professional basis and by the choral class as an academic discipline.

First of all, generalization and practical consolidation of theoretical knowledge and practical skills acquired by students in the process of studying a number of special disciplines such as choral studies, choral literature, conducting, voice-training, reading choral scores, choral arrangement, harmony, solfège, analysis of musical works, etc. (16) Similar generalizing function is performed by other academic disciplines, and, first of all, by conducting. Classroom learning of conducting, perhaps, is impossible to build constantly, without relying on the full range of professional knowledge that the student has at this stage of education. At the same time, the process of consolidating knowledge is quite effective. Nevertheless, even classroom classes in conducting cannot replace the generalizing and practical meaning of work in a choral class, which is completely built on the real (and not imaginary) sound of the choir. No wonder one of the founders of professional choral education A. D. Kastalsky, emphasizing the role of the choral class in the upbringing of future choirmasters, said that choral conductors "were educated by the choral sound itself, like many symphonic and opera conductors were educated by the orchestra, where they had previously played." (17)

Another problem facing the head of the educational music group is the vocal education of its members. The ability to control one's voice, practical mastering of the techniques of singing are necessary for the future music teacher - choirmaster, no less than any other special theoretical knowledge and practical skills. After a while, he will have to stand at the head of the choir collective himself and, as a conductor, lead his vocal education as a conductor.

"The conductor should, first of all, learn the simple truth: you can't teach others something if you don't know it yourself," said P. G. Chesnokov. (18) Consequently, the future leader of the choir should acquire sufficient knowledge in the field of the theory of vocal singing, learn to master singing breathing perfectly, have a clear idea of the technology and practically master the techniques of correct sound formation, know how to use resonators, cultivate a complex of vocal and technical skills, necessary for the performance of works of various styles and any vocal complexity. The amount of vocal knowledge and skills to ensure a high level of vocal and choral culture of the future music teacher, which, in turn, will be the key to the vocal and choral culture of the choral group led by him.

Methodically correct, persistent and purposeful vocal and choral work with an educational choir, as a rule, allows, in the end, to achieve highly artistic results. The sounding of the student choir (usually completed with voices of a very average quality) becomes bright and expressive, the performance abilities of the collective greatly expand, its timbre palette is enriched.

The vocal hearing is a form of a sense of pitch, characterized by a special sensitivity to the sound of a human voice in all its finest timbre, dynamic, intonation, and other shades. Without vocal hearing, it is impossible to distinguish the noble "closed" sound from the deaf, "overlapped"; beautiful, "round", clear from unnatural, non-artistic, etc. Only having a vocal hearing, the conductor can judge the degree of artistic design of the sound, therefore, the expressiveness of the vocal qualities of the voice. (19)

The work on the vocal side of the piece is closely associated with the education of students' ability to accurately intonate the choral voices of the score while maintaining good sound quality. During the lessons of the educational choir, such specific skills of choral performance as skills of the choral tuning system, choral ensemble, etc. are acquired and improved, the technology of the rehearsal process is thoroughly studied, and the skills of interpretation performance are brought up. (20)

Future specialists acquire all these professional qualities in the process of singing in the educational choir group, for "the education of the choral conductor should be carried out in constant connection with the practice of singing in the choir." (21)

The work of the choral class provides a concert program of graduate students. The defense of the state exam in the specialty "conducting" and "working with the choir" is the result of the students' work, during which the knowledge and skills accumulated by the student during his participation in the choir as a singer are enshrined and improved; skills of practical work with the choir are acquired when students perform in open concerts of the choral class as conductors, and a number of other organizational and creative tasks are being solved. (22, 23)

The combination of the successful solution of all these problems on the basis of the correct organization of the educational choir, ultimately, ensures the correct formation of the choral culture of the future music teacher. And here again, the problem of quality, the level of choral culture of the educational choral group, is put forward. "Just as a pianist cannot be taught to play an instrument of poor quality, so a conductor cannot be trained on the sound of a bad choir. The educational choir... should be brought to the level of a highly qualified artistic group." (19)

It is obvious that even the most talented student-trainee cannot bring up and form such a group. This task is only possible for an experienced, highly qualified teacher. Singing choral voices is the most important moment in the development of choral work. The study of voices is achieved in two ways: playing choral parts on the piano and repeating them in voice. This is the so-called mechanical method of memorizing melodic lines of choral parts. Such an assimilation of material is positive because it takes a relatively small amount of time. Another way of mastering choral parts is ear training. This method requires more time and attention, but is more effective in terms of the student's musical development: it develops a musical ear for students, intonation accuracy and fosters the ability to sense the vocal characteristics of each choral party.

Pedagogy considers the education of the individual and the development of special skills and abilities as a single indivisible process. It is also well known that the formation of a creative individuality can never do without the influence of another, no less vivid creative individuality. In this regard, it is impossible not to say about the huge educative value of the personality of the teacher, the entire professional image of the leader of the choral class in the complex process of forming the creative individuality of each student, and in the future of a music teacher. (24, 25)

The personality of the teacher-musician is also important. The teacher-musician should appear before the audience not just erudite in the field of cultural history, but who can think, compare, analyze, and most importantly - loving, understanding students who can emotionally perceive art. He must not only competently perform the musical text, but also convey the

ideological essence of the work, his emotional structure, and have wide erudition in various fields of art. Therefore, the comprehensive development of musical abilities, learning the basics of choral culture - the most important tasks in the process of preparing music teachers in secondary schools. An acquaintance of a teacher with the musical material is an educational process since in the course of it the understanding of the material being studied is expanded. (26, 27) The teacher introduces the period of creating a musical composition, the main stages of the author's creative path, the structure and form of a musical work, overcoming the performing techniques of the technical content of the composition, and is faced with the search for expressive means of music in the work on the artistic way. The peculiarity of this knowledge is that they are directly related to the reflection of history, modern life, social problems, human feelings and experiences, which form knowledge and skills, personal qualities that have educational potential. The generalization of theoretical knowledge and skills, their application in the performing interpretation, the ability to synthesize them develop choral training of a music teacher, orient value-relationships to reality, actively form the spiritual world, artistic taste, therefore, perform an aesthetic function in the educational process. (28, 29)

## 7 Conclusion

The fundamental task, the primary goal, the urgent necessity during everyday work as the mixed choir conductor of the KNC named after Kurmangazy from 2006 to the present has been the search for such innovative methods of conducting the rehearsal process in preparation for the concert performance of choral pieces of varying degrees of complexity, which would allow to achieve the maximum practical results with the minimum time spent.

In the process of studying the discipline, traditional and interactive educational technologies should be used, in the form of individual lessons under the guidance of a teacher and independent work of the student. In this process, the main task of the teacher is to teach the student to independently use the knowledge, skills, and abilities that he gained during the training process. In accordance with the program requirements, a lesson plan is drawn up, which can be adjusted in the course of work.

At the same time, the acquisition of practical work skills with the choir is carried out primarily in the process of systematic work of the student with the choir collective. The choral class must always remain an academic discipline and, under the guidance of a teacher, consistently solve other problems on the path of the conductor's professional development, the main of which is the formation of the choral culture of the future music teacher. To achieve this, a choral class should be a good performing group, the principles of work and sound quality of which for many years can become a model for each student in his future professional activity.

One of the main problems of the activity of the school choir is the performing education of future music teachers, which is unthinkable without the systematic concert work of the student choir. Any performing musician cannot limit his professional activity to the framework of rehearsal work since in such a case he will inevitably lose those necessary artistic qualities of the personality that only the stage brings up - communication with a live audience, the whole atmosphere of a concert performance. During the period of study, these skills are acquired primarily in the process of singing in the academic choir under the guidance of an experienced master teacher. It should be emphasized that if the upbringing of a complex of professional vocal and technical skills occurs in the conditions of the rehearsal process, then only a public concert performance can serve as a stimulus for the development of performing talent and artistry. (30)

Only in the setting of a concert performance under the guidance of an experienced conductor, who perfectly knows the secrets of performing interpretation, combining in his creative appearance a clear mind, will, performing temperament, rich creative

imagination and other features of genuine artistry, the choir can reach significant heights of artistic and performing skills. Being a full-fledged accomplice to such a performance, the student is able to survive the moments of real creative inspiration, to experience the exciting feeling of the joy of creative creation. Such moments are unforgettable, they give rise to the need for constant creative expression, lead to the tireless search for new artistic impressions, the ability to cause a new rush of inspiration.

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**Secondary Paper Section: AJ, AL**