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PECULIARITIES OF THE USE OF INNOVATIVE TECHNOLOGIES IN THE WORK OF A CONCERTMASTER IN VOCAL AND CHORAL DISCIPLINES IN THE CONDITIONS OF DISTANCE LEARNING

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The article outlines the main directions of the accompanist's work and analyzes the features of the use of innovative technologies in distance learning. It is noted that it is advisable to involve software for recording musical material during the rehearsal process for further monitoring. The possibility of using programs that provide the ability to perform video and audio chats and implement the idea of conducting rehearsals online is analysed. Emphasis is placed on software that can be used for group and individual classes: Zoom, Skype, Google Meet, Microsoft Teams. The use of information technologies is extremely useful for a music teacher, accompanist, and will also make professional activities more diverse. The necessity of Internet research is outlined to invent musical examples of interesting interpretive versions and new methods. It is specified that there exists a need to combine the traditional and innovative approach, which is associated with the development of opportunities provided by information technology. Nonetheless, the authors of the article believe that the use of information technology should not replace traditional approaches in the work of a music teacher, accompanist.

According to the authors, the use of information technology significantly changes the structure and organization of educational activities and provides endless opportunities for creative ideas of teachers and graduates, changing the role of the latter from a passive listener to an active, creative and independent participant of the process. Finally, we would like to note that the possibility of using information technology by a music teacher, an accompanist is really comprehensive, it contains methods of working with Internet technologies in search of special literature and various methods of using educational video programs.

Key words:

accompanist; innovative technologies; information technologies; software; distance learning.

Анотація:

Мітєва Арина, Врубель Ганна. Особливості використання інноваційних технологій у роботі концертмейстера з вокально-хорових дисциплін в умовах дистанційного навчання.

У статті окреслено основні напрями роботи концертмейстера щодо використання інноваційних технологій в умовах дистанційного навчання. Визначено доцільність застосування програмного забезпечення для запису музичного матеріалу під час репетиційного процесу для його подальшого моніторингу. З'ясовано можливість використання програм, що забезпечують здатність роботи з відео- та аудіочатами, реалізують ідею проведення репетицій на відстані. Звернено увагу на програмне забезпечення, яке може використовуватися для колективних та індивідуальних занять: Zoom, Skype, GoogleMeet, MicrosoftTeams. Доведено, що застосування інформаційних технологій є надзвичайно корисним для педагога-музиканта, концертмейстера, оскільки здатне зробити їх професійну діяльність більш різноманітною. Наголошено на необхідності пошуку в мережі «Інтернет» нотних прикладів, цікавих інтерпретаційних версій і нових методів. Акцентовано на поєднанні традиційного підходу з інноваційним, який пов'язаний з освоєнням можливостей, що постають завдяки інформаційним технологіям. Водночас, на думку авторів статті, використання інформаційних технологій не повинно заступати собою традиційні підходи в роботі педагога-музиканта, концертмейстера. Показано, що застосування інформаційних технологій суттєво змінює структуру та організацію навчальної діяльності, надаючи безмежні можливості для реалізації творчих задумів викладача та здобувача вищої освіти, змінюючи роль останнього з пасивного слухача на активно-творчого самостійного учасника процесу. Підкреслено всеосяжний характер застосування інформаційних технологій педагогом-музикантом, концертмейстером, з огляду на методику роботи з інтернет-технологіями для пошуку спеціальної літератури та різноманітних методик використання навчальних відеопрограм.

Ключові слова:

концертмейстер; інноваційні технології; інформаційні технології; програмне забезпечення; дистанційне навчання.

Introduction. Modern humanity is facing severe challenges in connection with the Covid-19 pandemic, which initiated the process of transformation of all spheres of human life. All areas of professional activity have undergone significant changes. The process of changing the activities of many participants in the educational process has begun after the introduction of forms of distance learning in higher education institutions of Ukraine. As it turned out, the teaching of theoretical disciplines in the online format is easier to transform, while practical skills are more difficult to develop remotely.

The transition of all participants in the educational process to distance learning requires the introduction of new forms and methods with the use of innovative technologies. Performing work at a Faculty of Arts is not possible without the participation of an accompanist, although their role and importance are often underestimated. The use of computer and

information technologies in the preparatory and rehearsal stages of the accompanist's work becomes a response to the demands of the present time. An urgent task, which is still insufficiently covered in the scientific literature, is to review the existing methods and forms of concertmaster activity.

Today's cultural realities require a review of the activities of an accompanist who works with performers (choir, conductor and vocalist) in conditions of distance learning. Therefore, it is necessary to identify prospective areas of work of the accompanist and outline possible ways to implement them in the educational process.

A. Bondarenko, A. Krasnova, M. Yaroslavtseva, V. Sologub, L. Vasilieva created a number of works in the last year and thus reacted quite quickly to the introduction of remote innovative forms of work in the field of music education. A. Bondarenko revealed the problematic aspects that arise in the activities of musicians. The article by A. Krasnova and

M. Yaroslavtseva outlines the methods and forms of preparation of higher education students for research activities in the conditions of distance learning. L. Vasilieva reveals the experience of forming the readiness of future music teachers to use distance learning technologies (Васильєва, 2017). A wide range of issues related to the work of the accompanist is covered in the works of V. Zorin (Зорін, 2018) and I. Kravchenko (Кравченко, 2014).

O. Goryunova and N. Dukhanina analyze the features and specifics of media technologies. Researcher A. Tsyos defines information technology as a set of methods and technical means of collecting, organizing, storing, processing, transmitting information using computers and computer communications. Authors Pete Commerce and Margrit Simmerling point out the importance of using innovative computer technologies at the present stage. ICT has become an important tool for the professional preparation of future music teachers. The formation of readiness for innovative professional activity is disclosed in the works of I. Gavrish and L. Shevchenko. The issue of using innovative technologies was considered by Ukrainian scientists such as R. Gurevich, M. Kademiya; in the system of music-pedagogical education – O. Shcholokova, O. Rudnytska, O. Otych, T. Bodrova and O. Oleksyuk.

The main part. There are many methodological developments that reveal the specifics of the accompanist's work, but there is no sufficient thorough analysis of professional activities in distance education.

The technical leap in the development of the media space, the development and appearance of various software on the Internet did not have much effect on the nature of teaching in art education institutions. The evolutionary development of concertmaster activity demonstrates the need to constantly respond to changes in socio-cultural practice and act as a driver of change. The accompanist is obliged not only to perform his/her own functions but also to demonstrate new approaches to achieve a joint ensemble performing with different instrumentalists/vocalists. The need to save participants in the educational process from the risk of incidence during the pandemic has led to the implementation of distance learning. Due to the development of technology, the replacement of the usual forms of work with telecommuting requires significant efforts on the part of both students and accompanists with teachers.

The practice of the accompanist's work on various educational components – choral conducting, voice training, choreography – gives the opportunity to reveal the features of work during distance learning in this article. With the transition to distance learning, the accompanist has faced the task of providing

higher education students with quality music and audio, which they could use in individual lessons online and in independent work. To begin, it was necessary to choose a device for recording the music. Preference was given to smartphones as the most convenient and most mobile.

Researchers determine that "distance learning is a set of technologies that provide students with the bulk of scientific material, interactive communication between students and the teacher (accompanist) in the learning process, giving students the opportunity to work independently with educational material" (Краснова, Ярославцева, & Пехарева, 2020, с. 167).

Thanks to the use of such programs as Zoom, Skype, Google Meet, it is possible to create high-quality video communication, which is even more effective in mastering the disciplines of the theoretical series. Most software applications have the ability to demonstrate the screen, this feature is used to display videos, tables, charts, graphs, music, presentations. With offline, learning to play the materials with a visual representation is not that simple. However, when it comes to practical classes, the acquisition of practical skills is a more complex process (this applies to both individual and collective forms of work).

The use of information technology in education significantly complements traditional teaching methods, structure and organization of educational activities, making teaching subjects more interesting, meaningful, visual. It allows educating students of musical degrees with certain qualities and practical skills, able not only to skillfully use the acquired experience of their profession, but also to actively enrich it with new values, promoting the development of valuable competencies, provides unlimited opportunities for creative ideas of both teacher and student, changing the role of the latter from a passive listener to a creative independent participant in the process.

It should be noted that in recent years the issue of the need to use the latest information technologies in the work of the accompanist has been raised, so let us consider some remote forms that can be used in working with choirs, conductors and vocalists. I. Kravchenko noted that "a modern accompanist actively implements in the educational process of information and computer technology, uses the method of working with Internet technologies..., as well as methods of using educational video programs." However, this statement applies only to some of the accompanists, while most adhered to traditional forms of work. As we can see, the modern educational process should be based on a combination of two guiding principles: high performance professionalism of the accompanist, his skills and abilities to replace work with performers

by remote forms of cooperation. Note the universal nature of the accompanist, which combines performance and teaching. V. Zorin successfully outlines the performance of the accompanist, saying that the accompanist must present himself as a technically advanced artist who can meet the high requirements for any solo musician: knowledge of classical repertoire, compliance with all instructions, taking into account technical and artistic features of works.

Initially, the connection between the accompanist and the student of the educational component "Voice Production" was through the use of online services such as Viber, Telegram. The advantage of their use was that almost all applicants had these programs installed on the phone and therefore have the ability to quickly transfer different amounts of audio files. Subsequently, all teachers, accompanists and applicants for higher education in accordance with the methodological requirements of higher education institutions began to work on the platforms Moodle and ZOOM.

The main task of the accompanist during distance learning is to provide higher education students with music material of new program works in the shortest possible time in a professional concert performance for the entire period of online study. In order to facilitate the analysis and quick assimilation of a musical work, the process of recording music was divided into several stages. When studying a new work, the performer, first of all, must learn the melody of the work, working on intonation and rhythm. At the beginning of the creation of the audio file was a recording of the melody of a vocal work, which he could repeatedly listen to and teach unaccompanied. The task of the accompanist is to clearly intone it, choosing the appropriate *mascara*, touches, dynamics.

The next step was to record the accompaniment of the work (accompaniment) with duplication of melody. The task of the accompanist at the second stage is to take into account the natural abilities of each student (one only needs to duplicate the melody in the first verse, the other needs melodic support throughout the work).

The final stage was the recording of the original accompaniment without duplicating the melody. To gradually adapt the performer to the accompaniment, the music was recorded at a moderate pace. The last version of the accompaniment is a concert performance of the work in compliance with all author's instructions.

It is important for the accompanist to know whether the audio recording of the accompaniment corresponds to the student's ideas about the tempo, dynamics, nature of the musical work (i.e. whether the interpretation of the work coincides). The accompaniment should sound bright and emotional in

the recording to charge the performer with energy not only during face-to-face training, but also during distance learning.

As you know, the accompanist of the class "Voice production" must meet two conditions: to be a professional performer and have such *specific skills*, as compliance with the sound balance during the accompaniment of the soloist, reading from a sheet of music material, selection of accompaniment, creating an introduction, loss, conclusion to the song, transposition of the song in another tone are relevant and distance learning.

Sound balance It is especially important during the audio recording of the accompaniment, so you need to pay attention to the sound, strokes and dynamics in different works, then the voice of the performer will sound natural, without tension. An important requirement for creating a full-fledged ensemble of singer and accompanist is to maintain the tempo at the time when the soloist takes *breath*. Usually, breathing, caesura is pre-discussed between the student and the teacher of voice acting.

It is necessary to begin work with the choir with vocal exercises aimed at activating the vocal apparatus. Exercises are usually performed collectively by all members of the choir, but distance learning allows each performer to do so in a convenient individual form. First, the accompanist creates an audio recording of a vocal exercise in which instrumental accompaniment will be performed (this may be the vocalization of different vowels up and down on the same sound with a change of harmonic basis, especially "a", "e", "i", "o", "y"). »). It is necessary to perform exercises, involving various techniques - legato, staccato. It is possible to use other exercises that will develop vocal technique.

This instrumental piece is sent to the applicants who perform the exercises, singing them to the accompaniment of an audio track. At the beginning of the recording it is necessary to determine the essence of the exercise or add a sample of its reproduction. It will be appropriate to organize a feedback form for control, when higher education students will record their own training, showing the teacher and accompanist the result of independent work. After that, the teacher analyzes the exercises and points out the problematic points.

The next form of work of the accompanist is to create a professional audio recording of instrumental accompaniment of those works that form the basis of the ensemble's repertoire. Applying a full-fledged artistic performance, choristers will be able to study their parts, performing them alone. It is possible to create different versions of one work, where separate parts will be distinguished.

In the process of performing a musical work there are variants of tempo deviations, so to facilitate the process of independent work of applicants, it is

appropriate to record the same work at different tempos - slower to learn and original – for concert performance. Once you have mastered the music yourself, you can move on to the stage of online work with all members of the choir. It is necessary to note the imperfection of the Internet connection, possible delays in the reproduction of audio and video signals, which makes it impossible to perform online choral parts (also accompanied by piano).

When working on a choral work in the conditions of distance learning, we face the problem of slight sound delay, even if there is a good signal of the Internet. The experiment conducted by A. Bondarenko was related to measuring the delay of music text playback during its performance and listening using Facebook Messenger (0.2 s). In order to present theoretical material, such a delay is not critically negative, but in the case of a choral work – in 0.2 seconds the performers will have time to play (or sing) one eighth. Thus, in the case of ensemble singing and collective performance, there is a time difference between the participants. Based on the results of the study, it becomes clear that to achieve quality performance in ensemble singing or playing online is impossible. Only when performed at a slow tempo without a clear attack or vocalization using legato does the effect of the time difference decrease. In addition, there is another problem – the distortion of sound that occurs due to the passage of sound through the microphone of a laptop or smartphone. Do not forget that when working in Skype, audio transmission is stopped if the signal comes from the interlocutor. "The interlocutor will not hear us until he has finished his sentence. This forces us to be a more attentive listener, but deprives us of the opportunity to sing at the same time" (*Некоторые Проблемы...*, 2020).

It will be appropriate to perform individual fragments in turn, showing the level of mastery of the material. In order to conduct group rehearsals, it is necessary to use software applications that have a video communication function, in particular Zoom and Google Meet, where there is no limit to the number of participants. Thanks to the screen demonstration function, you can view the score of the work, which will be presented in photo or PDF file format or typed using computer programs (Sibelius, Finale). Using the latter can provide an opportunity not only to listen to the work, but also to change the tempo of playback, its pitch, which will help novice performers.

Conclusion. In our opinion, conducting group classes for performing disciplines, in particular choral class, is a rather difficult process in distance learning because of limiting practical collective control over the vocal and technical side of performance, lack of a single way of singing breathing and sound production, etc. Therefore, to

solve these problems, you can use new forms and methods to achieve ensemble interaction between all members of the choir. An alternative may be the creation of a virtual choir, as the end result of artistic and performing interpretation of the choral work. Members of such groups are outside the school and do not contact each other. Rehearsals are held on the ZOOM digital platform. A virtual group (choir) created on a social network can be accessible to the subjects of the educational process anywhere and at any time.

Work on creating a virtual choir consists of the following stages:

- acquaintance with the choral work by listening to a video recording performed by professional groups and an audio recording of the choral score by the accompanist for independent work of students;
- audio recording of the accompanist's performance of each choral part separately at a moderate (working) pace for the study and assimilation of musical material;
- audio recording of the performance of the choral part of each individual singer under the metronome following the exact metro-rhythmic pulsation;
- collecting, synchronizing, transferring an audio file to a computer, processing and compiling audio files of each part into a choral ensemble;
- record video files and work on editing a video clip, using VivaCut – a professional editor for creating videos.

Mastering the set of knowledge, skills and abilities in audio editors and video programs will allow the choir director and accompanist to record, edit, compose, process digital sound, as well as create entire video performances or video clips, such as a virtual choir.

The introduction of such end results of the choir class in the context of distance art education creates a new kind of virtual art by means of computer technology, motivates applicants to create new videos and participate in various festivals and competitions during distance learning.

Thus, alternative forms of cooperation between the accompanist and the student are the creation of audio recordings with exercises that will be used in independent preparation for classes, audio versions of the repertoire – instrumental accompaniment, individual parts and parts.

The educational process in the field of musical performance requires constant monitoring of new effective opportunities in the conditions of distance learning. The work of an accompanist requires work on personal development, self-improvement and improving their skills. The literacy of the accompanist affects the quality and completeness of the work being performed. Working remotely, the accompanist is obliged to adapt to new conditions, look for new forms and methods of working on a vocal work, improve

their skills and acquire new skills and abilities. The combination of innovative computer technology with traditional approaches, combined with ensemble performance, soloist and accompanist, is a far-

reaching direction in the formation of appropriate and productive tools that primarily improve the professional level and quality of the end result, ie accurate interpretation of music. work.

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