The purpose of the article is to determine the specifics of teaching conducting and choral discipline in the process of the professional training of future music art teachers; to identify the main directions of vocal and choral work at school choral singing as a type of collective musical activity on music lessons and ruling school choirs and vocal ensembles in extracurricular time. The study characterizes the peculiarities of teaching such basic disciplines of the conductor-choir cycle as Choral Conducting, Choral Arrangement, Choral Studies, Choral Class, Workshop on «Workshop of working with a choir». The main tasks of the disciplines are outlined as follows: mastery of conducting and choral knowledge, development of professional musical abilities, formation of teacher-choirmaster skills. The study of the problem proved the need to focus the content of conducting and choral disciplines on the peculiarities of the music art teacher activities. These should include learning song repertoire for children's choirs; mastering arranging skills for children's singing groups of different age categories; acquiring the knowledge of the development and protection of children's voice, as well as methods of vocal and choral work with children in secondary education.

**Key words:** conducting and choral disciplines, music art teacher, choral conducting, choral class, workshop with choir, choral studies, choral arrangement.

Problem statement and its connection with important scientific or practical tasks. The preparation of a higher qualification musician is considered to be a rather complicated, multifaceted and multi-stage process. This is especially true for a music art teacher profession characterized by versatility, complexity and creativeness. As experience shows, graduates of music and pedagogical faculties do not only teach the subjects «Musical art», «Arts» but work as leaders of children's school choirs and ensembles. Besides, the new specialization «Teacher of choral conducting disciplines» provides students, who learn to be music art teachers, with a broader range of professional abilities. And this will allow delivering subjects of choral conducting cycle in higher and secondary special educational institutions.

Analysis of basic research and publications. The generalization of scientific works on the chosen topic of the article allows identifying the main directions of development of the problem of teaching conducting and choral disciplines in the training of future Music Art teachers. The theoretical and methodological foundations of professional training in the field of music pedagogy were developed by A. Kozyr (2008), O. Oleksyuk (2013), G. Padalka (2008), O. Rudnytska (2005), O. Sokolova (2016).

The purpose of the article is to identify the specifics of teaching conducting and choral disciplines in the training of future Music Art teachers. Professional education. One of the main directions of a future Musical Art teacher's work is the organization of vocal and choral performance of student's youth in establishments of comprehensive secondary school.

The purpose of the course «Choral arrangement» is to provide music and pedagogical department students of pedagogical institutes and universities with essential knowledge and skills to make transpositions of choral, solo, instrumental musical pieces for different choir pieces. It is implemented through solutions of such tasks as forming a system of compositional knowledge; finding the best way to perform a choral piece; preparing a system of figurative tasks; working out your own individual style in arranging pieces for any choir style; getting acquainted with arrangements made by prominent masters of choral art.

The close connection of «Choral Conducting» with social and pedagogical, musical-theoretical, performance disciplines and subjects of the choral conducting cycle. Integration of «Choral Conducting» content promotes to shape the productive thinking of students learning to be conductors and teachers; stimulates to develop the depth, completeness and integrity of their competencies.

Modern teaching of choral conducting is not possible without extensive implementation of various teaching methods: problem methods (problem-solving, practice in solving specific choral conducting tasks); system of conducting technique, performance), method of mental intonation, method of comparison, method of creative project, etc. The main task in the study of the discipline «Choral Conducting» is to prepare future choral conducting teachers for practical work in the classroom with schoolchildren. To ensure this form of work, songs from the school repertoire must be included into the very first classes on choral conducting. Such work should involve obtaining skills of emotional expression, working with students' musical material presentation (creation of introductory conversations, computer presentations), analysis of intonation, rhythmic, a school song diction difficulties, choice of means to improve the latter, mastering conducting technique of choral leaders.

In the career of the music teacher and the head of the children's choir, the ability to play choral scores has a significant role. It contributes to the success of their work and problem situations encountered in choral practice. The importance of students' vocal musical knowledge (choral pieces texts, methods and techniques of a choral piece conducting, ways of self-learning choral scores etc.); development of a teacher-conductor's professional abilities and skills (verbal and nonverbal communication with choral class, musical talents, performance reliability, artistry); nurturing flexibility and speed of mental and emotional reactions; art activity; ability of self-development, self-control and self-organization; mastering methodological fundamentals of choral work; accumulating repertoire for conducting children's song classes. Pedagogical principles: systematization, self-organization, socialization, cultural correspondence and humanization, personal orientation, individualization, dialogue interaction, intellectual and creative development. Subject principles: the principle of freedom, graphic clarity and movements efficiency, warning, sound choral articulation, melos, artistic expediency.

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the educational process, planning rehearsals it is necessary to take into account the technical skills of the choir, the complexity of choral works and individual abilities of students who will work with the choir.

While preparing students for practical work with the choir, the work of a teacher of conducting is of great importance. They should examine the knowledge of the parts and scores of a choral piece, outline its main performance difficulties, guide a student to create their own interpretation of the piece and make a plan for learning it.

While preparing a student to work with the students’ choir, it is necessary to attract students’ attention to the features of the main stages of work on the choral piece in preparing for working with a school choir on a choral song is its presentation. It should include a talk about the piece, a song performance (singing to your own accompaniment or listening to a recording). It is advisable for a modern music teacher to use computer technology while presenting a choral piece. PowerPoint presentations with animation and different performances of the piece for comparison could be created.

While planning the technical stage of work on the piece, a student learns to divide it into phrases, sentences, periods. This allows them to comprehend clearly its musical form and make an effective plan to work on it. It is necessary to determine the sequence of work with choral parts and groups, their alternation and combination in general choral sound.

At the technical stage the main elements of choral technique such as the development of singing breath, sound, intonation, rhythm, diction and the nature of sound are mastered.

For further vocal and choral work with children, a teacher-leader of a school choir needs knowledge about the structure of the child's vocal apparatus, its physiological differences at a certain age, as well as the psychological characteristics of students of different ages. The course "Choral studies" for students majoring in Secondary Education (Music) should include the problems of vocal and choral technique in children's choir. An important aspect of studying the discipline "Choral studies" is the methodological basis of work in a children's choir.

Future Music Art teachers are considered to master the methods of vocal and choral work with children of different ages, learn to choose the appropriate choral repertoire for a particular age group. In practical classes on "Choral studies" modeling a choral piece rehearsal is vital in order to master the methods of working with singing groups effectively.

**Conclusions.** Thus, based on the analysis of modern national theory and practice of future Music Art teachers professional training, it can be claimed that the method of teaching conducting and choral disciplines has specific features and is shaped by the content of practical activities of Music Art teachers in secondary schools.

**Prospects for further research.** Prospects for further research are to identify promising approaches and effective methods of conducting and choral training of future Music Art teachers.
REFERENCE


Doronyuk, V. (2004). Kurs tehnkykh dyrhyuvannya dlya vykladachiv i studentiv vyshchykh navchalʹnykh zakladakh i vchytely muzyky [Means of diagnosing the academic success of students of the Faculty of Arts in conducting and choral disciplines] (Kharkiv, 180). [in Ukrainian]

Мета статті полягає у виявленні специфіки викладання дирингентсько-хорових дисциплін в професії фахової підготовці майбутніх вчителів музичного мистецтва з огляду на основні напрями вокально-хорової роботи вчителя музики. Ключові слова: музичне мистецтво, підготовка, методика, викладання, чорно-організація, хорова робота, практика, майбутній викладач музики.

У результаті дослідження розкрито специфіку змісту курсу «Дирингентсько-хоровий клас», який слід зосередити на охопленні ознаками створення партитур для дитячих хорів різних вікових категорій: початкових, дитячих, дитячих колективів. Розглянуто методи викладання, які мають охоплювати основні напрями дитячого хорового виконання: соціальні, емоційні, історичні, технічні, художні. У результаті дослідження розкрито специфіку змісту курсу «Проекти роботи з хором», який слід зосередити на охопленні ознаками створення партитур для дитячих хорів різних вікових категорій: початкових, дитячих, дитячих колективів. Розглянуто методи викладання, які мають охоплювати основні напрями дитячого хорового виконання: соціальні, емоційні, історичні, технічні, художні. У результаті дослідження розкрито специфіку змісту курсу «Проекти роботи з хором», який слід зосередити на охопленні ознаками створення партитур для дитячих хорів різних вікових категорій: початкових, дитячих, дитячих колективів. Розглянуто методи викладання, які мають охоплювати основні напрями дитячого хорового виконання: соціальні, емоційні, історичні, технічні, художні. У результаті дослідження розкрито специфіку змісту курсу «Проекти роботи з хором», який слід зосередити на охопленні ознаками створення партитур для дитячих хорів різних вікових категорій: початкових, дитячих, дитячих колективів. Розглянуто методи викладання, які мають охоплювати основні напрями дитячого хорового виконання: соціальні, емоційні, історичні, технічні, художні. У результаті дослідження розкрито специфіку змісту курсу «Проекти роботи з хором», який слід зосередити на охопленні ознаками створення партитур для дитячих хорів різних вікових категорій: початкових, дитячих, дитячих колективів. Розглянуто методи викладання, які мають охоплювати основні напри...