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PECULIARITIES OF PRACTICAL TRAINING OF MUSIC ART TEACHERS BY MEANS OF CONDUCTOR-CHORAL DISCIPLINES UNDER CONDITIONS OF MIXED LEARNING

The object of the study is the practical training of future music art teachers by means of conductor-choral disciplines under blended and distance learning conditions. The purpose of the article is to substantiate the theoretical and methodological foundations and practical features of integrating traditional conductor-choral training with digital technologies and online educational platforms.

Methods & methodology. The research is based on systemic-activity, competency-based, personality-oriented, technological, and cross-disciplinary approaches. Methods of analysis, synthesis, systematization, observation, and generalization of pedagogical experience were applied.

Scientific novelty. The study substantiates the transformation of traditional conductor-choral disciplines into a digital educational ecosystem. Technological stages of training are classified, including asynchronous work in MuseScore and Sibelius, synchronous interaction in Zoom and Google Meet, and digital sound processing in Audacity, Adobe Audition, BandLab, and Melodyne. The necessity of modernizing the interaction model “teacher – student – accompanist” is emphasized.

Results. The integration of cloud services, music software, and interactive methods increases the effectiveness of conductor-choral training and contributes to the development of communicative, organizational, media, and digital competencies. Students gain experience in creating virtual choirs, multimedia projects, and educational video content.

Conclusions. Conductor-choral disciplines in blended learning become an innovative technological environment that compensates for limited live interaction with a choir and forms adaptive, digitally competent, and professionally mobile music art teachers.

Keywords: mixed learning, conductor-choral disciplines, future music art teachers, digital technologies, choral conducting, choral arrangement, interactive methods, music-pedagogical education.



ОСОБЛИВОСТІ ПРАКТИЧНОЇ ПІДГОТОВКИ ВЧИТЕЛІВ МУЗИЧНОГО МИСТЕЦТВА ЗАСОБАМИ ДИРИГЕНТСЬКО-ХОРОВИХ ДИСЦИПЛІН В УМОВАХ ЗМІШАНОГО НАВЧАННЯ

Мета статті - обґрунтування теоретико-методологічних основ та практичних особливостей інтеграції традиційної диригентсько-хорової підготовки з цифровими технологіями та онлайн-освітніми платформами. Об'єктом дослідження є практична підготовка майбутніх викладачів музичного мистецтва засобами диригентсько-хорових дисциплін в умовах змішаного та дистанційного навчання.

Методи та методологія. Дослідження базується на системно-діяльнісному, компетентнісному, особистісно-орієнтованому, технологічному та міждисциплінарному підходах. Були застосовані методи аналізу, синтезу, систематизації, спостереження та узагальнення педагогічного досвіду.

Наукова значимість. У дослідженні обґрунтовано трансформацію традиційних диригентсько-хорових дисциплін у цифрову освітню екосистему. Класифіковано технологічні етапи навчання, включаючи асинхронну роботу в MuseScore та Sibelius, синхронну взаємодію в Zoom та Google Meet, а також цифрову обробку звуку в Audacity, Adobe Audition, BandLab та Melodyne. Підкреслено необхідність модернізації моделі взаємодії «викладач – студент – концертмейстер».

Результати. Інтеграція хмарних сервісів, музичного програмного забезпечення та інтерактивних методів підвищує ефективність диригентсько-хорової підготовки та сприяє розвитку комунікативних, організаційних, медійних та цифрових компетенцій. Студенти отримують досвід у створенні віртуальних хорів, мультимедійних проектів та освітнього відеоконтенту.

Висновки. У ході дослідження доведено, що впровадження інтерактивних методів, хмарних сервісів (Moodle) та спеціалізованого музичного програмного забезпечення дозволяє ефективно компенсувати відсутність постійного живого контакту із хором. Диригентсько-хорові дисципліни в умовах змішаного навчання трансформуються у потужний технологічний тренажер, який не лише забезпечує засвоєння фахових знань, а й формує адаптивного, медіапрезентабельного та цифрового грамотного вчителя нового покоління, готового до професійної самореалізації в умовах інтенсивної цифровізації освітнього простору.

Ключові слова: змішане навчання, диригентсько-хорові дисципліни, майбутні вчителі музичного мистецтва, цифрові технології, хорове диригування, хорове аранжування, інтерактивні методи, музично-педагогічна освіта.

Problem statement and its connection with important scientific or practical tasks. A number of unprecedented challenges caused by the security situation in Ukraine and the forced territorial disunity of participants in the educational process have put pedagogical education in the position of ensuring a radical rethinking of classical education systems. In these conditions, the introduction of flexible blended learning models that can preserve the quality of professional training with limited classroom resources has become an alternative vector. These transformations are especially acute in the training of future teachers of musical

art, where the foundation of professionalism is traditionally a complex of conducting and choral disciplines. The specificity of these courses is integrally connected with direct interpersonal contact, live communication between the conductor and the collective, and synchronous performance, which is practically impossible to fully reproduce in the digital space. The long practice of isolated online learning has clearly voiced such problems as technical support for sound on the network, the impossibility of full-fledged ensemble singing in real time and the complexity of current control, which led to the choice of a mixed format as the

most balanced compromise. In this regard, there is an urgent need to highlight the specific features of students' practical training, deauratory choirmaster work should be organically supplemented and strengthened by modern digital tools, audio editors and remote management platforms. The specified problem is consistently related to state tasks regarding the digitalization of the industry in the context of crisis response, which are recorded in the Law of Ukraine On Higher Education and Higher Education Standards in the specialty Secondary Education (Musical Art). In the scientific dimension, the study solves the important task of theoretical and methodological substantiation of new forms of synergy of traditional musical pedagogy and innovative digital tools, directing efforts to overcome the correspondence between the objective need for a high level of conductor-choral competence of the graduate and the insufficient development of methodological systems for its formation in the conditions of integration of offline and online environments. In the practical aspect, the development of this topic is reflected in the quality of the future teacher's readiness for real professional activity, since a modern school requires a teacher-musician not only to possess manual techniques or vocal-choral skills, but also the ability to create media content, manage school virtual projects and organize independent work of students using cloud services. Thus, optimizing practical training through conducting and choral disciplines in blended learning is a relevant practical task that ensures flexibility, adaptability, and competitiveness of the future teacher of music in a minimal socio-cultural space.

The article goals and objectives formulation.

The purpose of the article is to reveal the peculiarities of practical training of future music art teachers by means of conductor-choral disciplines under conditions of mixed learning and to determine the pedagogical potential of interactive methods and digital technologies in the formation of professional competencies.

Analysis of basic research and publications.

The state of scientific development concerning conductor-choral disciplines in the context of digitalization, interactive methods, and distance learning is represented by a range of contemporary pedagogical and methodological studies. Together, these publications form a comprehensive

understanding of the transformation of modern music education under the influence of digital technologies and innovative educational approaches.

Within the framework of the selected research topic, the works of O. Vasylieva and A. Sokolova (2021), O. Vasylieva (2021), O. Vasylieva, T. Korolevska, and Ye. Podkopai (2022), as well as O. Vasylieva and T. Herasymenko (2022), are of particular importance. These studies focus on the specificity of teaching conductor-choral disciplines in the professional training of future music teachers, the organization of distance learning through digital platforms, and the adaptation of conductor training to online educational environments. Considerable attention is devoted to the practical aspects of conductor-choral education, including the role of the accompanist in distance learning, the preparation of future music teachers for work with choirs, and the use of Moodle and other online platforms in conductor-choral training.

The issues of assessment and professional preparation in online educational contexts are further explored in the study by O. Vasylieva (2023), which examines the distance format of qualification examinations in choral conducting. The broader challenges of distance learning in artistic specialties are addressed by O. Vasylieva and V. Fomin (2024), who analyze the advantages and limitations of remote learning within higher art education institutions. Their research emphasizes the necessity of integrating digital technologies into the educational process while preserving the practical and creative nature of conductor-choral training.

The methodological and creative aspects of teaching conductor-choral disciplines are revealed in the works of Ye. Karpenko (2021), N. Mykhailova (2023), and I. Martynenko (2024). Ye. Karpenko investigates algorithms of students' independent work in the process of studying choral arrangement, highlighting the importance of structured creative tasks and self-directed learning. N. Mykhailova examines choral arrangement as a means of realizing the creative potential of future choirmasters and emphasizes the role of interactive educational environments in fostering experimentation and artistic self-expression. I. Martynenko focuses on the implementation of interactive teaching methods in conductor-choral disciplines, particularly group projects, brainstorming, collaborative analysis, and

workshop-based activities aimed at developing students' creativity and communication skills.

The technological dimension of modern conductor-choral education is reflected in the studies of K. Kushnir and T. Rastruba (2021), as well as H. Stets (2018). These researchers analyze the application of music-computer technologies and information and communication technologies in the process of studying conductor-choral disciplines. Special attention is paid to software such as MuseScore and Sibelius, which enable students to visualize musical ideas, edit scores in real time, and improve their creative and analytical skills through digital tools.

Despite the growing number of studies devoted to conductor-choral education, interactive learning, and digital technologies in music pedagogy, several aspects remain insufficiently explored. In particular, further theoretical and methodological substantiation is needed regarding the integration of interactive methods into the teaching of conductor-choral disciplines, the development of students' creative autonomy in online educational environments, and the pedagogical potential of digital tools for enhancing collaborative and artistic activities in conductor-choral training.

Presentation of the main material. One of the most challenging tasks in remote choral practice is organizing a high-quality process for rehearsing the choral repertoire without direct, live contact with the singing ensemble. Under such conditions, implementing the curriculum of the «Choral Class» requires the active integration of digital and audio technologies, which currently serves as a key innovation in the system of music pedagogical education. As researchers note, the specifics of teaching conducting and choral disciplines during the preparation of future music teachers shift into the plane of integrating live performance with the virtual educational space (O. Vasylieva, T. Herasymenko, 2022).

In this context, the organization of students' independent work becomes a basic technological stage, where the music notation software MuseScore serves as the primary digital tool. Students are engaged in creating MIDI scores and individual MIDI parts, which provide choristers with both a visual resource and quality audio support. Such modeling of their own part's sound allows for the effective study of musical material in an asynchronous mode,

significantly improving intonation accuracy and intensively developing the auditory skills of future specialists (O. Vasylieva, T. Herasymenko, 2022).

Along with this, finding effective solutions for real-time interaction is equally important. For synchronous rehearsal work, it is advisable to use the Zoom platform, the innovative potential of which lies in its breakout rooms functionality. Dividing the choir into separate local working groups (by voice parts or levels of vocal and choral training) enables a differentiated, personality-oriented approach. Furthermore, it provides a unique opportunity for synergetic interaction, allowing a choirmaster, an accompanist, and a student-trainee to work simultaneously within a single digital space. At the same time, the Moodle distance learning platform, which structures the entire educational content, becomes indispensable for systematic quality control of material mastery and managing students' independent work in an asynchronous format (O. Vasylieva, 2020).

The logical conclusion and highest innovative stage of practical training is the creation of virtual versions of choral compositions, which is particularly relevant during final assessments in a remote format (O. Vasylieva, 2023). This process involves successive creative and technological work: first, students record their own performing parts on mobile devices, after which they move on to working with professional audio editors (Audacity, Adobe Audition, or BandLab). Within these programs, they perform multichannel audio mixing and mastering, combining separate tracks into a unified choral canvas. To finely correct intonational flaws and achieve ideal ensemble blending, students implement specialized software like Melodyne. Such comprehensive activity not only fulfills the requirements of the educational curriculum but also acts as a powerful technological simulator that develops the future teacher's analytical ear and prepares them for subsequent practical work with a «live» choral ensemble.

In parallel with the work in the «Choral Class», another fundamental component of professional training undergoes equally radical transformations — the course of «Choral Conducting», where modern innovative technologies occupy a key place, significantly increasing the effectiveness of forming manual and interpretative skills of future music teachers. In particular, the application of multimedia

technologies, the analysis of video and audio samples, the organization of instant feedback via virtual whiteboards, and the use of screen video recordings during students' conducting performances allow for the combination of traditional methods with modern digital tools. In organizing such practical activity, the use of electronic platforms combined with active learning methods proves effective, enabling students to analyze conducting techniques, perform practical exercises remotely, and receive timely pedagogical feedback.

This approach is fully consistent with the scientific findings of researchers who emphasize the profound specificity of teaching conducting and choral disciplines in modern higher education institutions, where the traditional individual interaction between teacher and student is transferred into a high-tech digital space (O. Vasylyeva, A. Sokolova, 2021). The Moodle distance learning environment acts as a core system-forming element in this process, allowing for the structuring of the course's methodological support, the placement of interactive video atlases of conducting patterns, the implementation of clear step-by-step monitoring of the student's individual learning trajectory, and the establishment of high-quality asynchronous communication (O. Vasylyeva, 2021).

A specific technological and methodological challenge within the remote format is the reorganization of the tripartite interaction «teacher – student – concertmaster», which under classroom conditions forms the basis for developing a conductor's professional thinking. Practice proves that the specifics of an accompanist's work in a choral conducting class under distance learning conditions require the creation of flexible interaction algorithms, including the pre-recording of high-quality sound accompaniment (audio illustrations of choral scores), synchronization of actions during online sessions, and joint analysis of video tracks showing the student conducting to a backing track (O. Vasylyeva, T. Korolevska, Ye. Podkopai, 2022).

In this way, the integration of electronic platforms, multimedia feedback tools, and modified methods of accompaniment creates a cohesive digital ecosystem that compensates for the lack of «live» communication and ensures the high quality of practical conducting training for the future teacher.

Building upon the technological ecosystem of

conducting training, the innovative modernization of the educational process also extends to another creative component of practical preparation—the study of choral arranging. According to B. Kyshakevych and T. Rastruba, the computerization and digitalization of modern society activate innovative pedagogical approaches that foster the formation of professional skills and the personal development of music pedagogical education students (K. Kushnir, T. Rastruba, 2021). One of the vital areas of such activity is choral arranging, which, as defined by Ye. Karpenko, encompasses the redistribution of voices, the creation of harmonies, the selection of instrumental accompaniment, and the development of the piece's structure.

Choral arranging develops the performing and creative abilities of students, fosters musical thinking, and refines performing mastery (Ye. Karpenko, 2021). N. Mykhailova emphasizes that interactive teaching methods create an environment for creative experimentation, stimulating critical thinking and the students' active engagement with the instructional material (N. Mykhailova, 2023). Group creative projects, cross-disciplinary collaboration, brainstorming methods, the analysis of choral arrangements, and online discussions prove highly effective and gain particular relevance under distance learning conditions.

The utilization of platforms such as Zoom, Google Meet, or Microsoft Teams ensures collaborative teamwork on projects, prompt feedback, and the ability to archive the results of creative activities. A significant role is played by masterclasses and the «guest experts» method, which enable students to gain practical experience directly from professional arrangers and composers. Alongside this, music workshops focused on practical interaction and the collective resolution of creative tasks are being actively implemented. O. Vasylyeva, K. Kushnir, T. Rastruba, Ye. Karpenko, I. Martynenko, and N. Mykhailova highlight the critical importance of digital tools in music education. According to N. Mykhailova and H. Stets, software such as MuseScore and Sibelius provides the opportunity to visualize musical ideas, edit scores in real time, listen to the results of the arrangement, and distribute them in various formats, which is especially important in a remote learning environment. Ultimately, the application of interactive methods and digital technologies significantly enhances the efficiency

of teaching choral arranging, harmoniously combining the mastery of theoretical knowledge with the development of students' practical and creative skills.

Expanding beyond the foundational and creative dimensions of the core curriculum, this technological synergy also deeply transforms elective courses, turning them into vital platforms for mastering contemporary digital methodologies. This is particularly evident in elective disciplines such as «Event-Art Technologies in Children's Musical Performance (Children's Choral Performance)» and «Collective Forms of Artistic Activity (Practicum of Work with a Children's Choir)». Within «Event-Art Technologies in Children's Musical Performance», event-art serves as an innovative educational technology that requires academic staff to integrate event management and IT technologies into the learning process, as modern choral events increasingly incorporate performance elements, video art, and lighting effects.

Practical training is realized through the development and organization of children's choral flashmobs—unexpected, coordinated performances that teach independent preparation and engagement in public spaces—as well as choral marathons and choral shows modeled after projects like the «Battle of the Choirs» (O. Vasylieva, 2024).

Furthermore, this approach necessitates a detailed analysis of the domestic competitive and festival choral landscape. Newer formats, such as internet competitions and virtual choir festivals, demand specific skills from students as future ensemble leaders. These include intensive work with distance formats, alongside the expertise of a sound engineer and an IT specialist to mix individual vocal tracks into a unified, cohesive sound—a shift that serves as a direct catalyst for incorporating relevant technical and IT disciplines into curricula. This comprehensively develops the students' necessary communicative, organizational, and stage competencies, preparing them to create interactive performances and competitive projects within the sphere of children's musical performance.

In the context of the intensive digitalization of the educational environment, the instruction of both the «Practicum of Work with a Children's Choir»

and «Event-Art Technologies in Children's Musical Performance» acquires strategic importance, as it is directly aimed at developing students' competence in creating didactically effective video content. Specifically, in the «Collective Forms of Artistic Activity» practicum, students master the technical expertise required for audio processing, focusing on mixing individual vocal parts in audio editors, which is vital for organizing high-quality virtual choral performances. Concurrently, the discipline «Event-Art Technologies in Children's Musical Performance» focuses on event design, cultivating students' creative thinking and aesthetic taste to develop artistic concepts and visual styles. This approach ensures a powerful synergy of audio and visual elements to achieve a unified artistic effect, while also fostering a media-presentable image for the future educator, as outlined in the studied research.

Conclusions. Thus, the model of blended learning serves as a flexible and indispensable organizational and methodological foundation for the holistic comprehension and effective implementation of the practical training of a music teacher within the context of contemporary pedagogical education. It is oriented toward achieving high professional competence by harmoniously integrating traditional classroom choir management with cutting-edge digital, audio, and event technologies. Based on the analysis of current research and practical experience, it can be stated that the professional growth of a future conductor-educator in these conditions is an adaptable, technology-driven process.

It encompasses not only the acquisition of manual conducting techniques and vocal-choral skills but also the development of digital literacy, audio editing expertise, virtual event-design capabilities, and interactive leadership qualities. Therefore, the blended approach to the training of future music teachers aims at shaping a multidimensional professional identity, enabling the specialist to act effectively in both physical and virtual educational spaces, seamlessly managing hybrid choral rehearsals, creating didactically valuable media content, and successfully leading competitive children's art projects.

Author Contributions according to CRediT

Vasilyeva Oksana – Data collection and organization; Conceptualization; Methodology; Editing; Material systematization; Writing – original draft.

Korolevska Tetiana – Material search; Literary analysis; Writing – original draft.

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Conflict of Interest

The authors declare no conflict of interest regarding this study, including financial, personal, authorship, or any other factors that could have influenced the research or the results presented in this article.

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