

РОЗДІЛ II. Методичні засади та інноваційні технології фахової підготовки майбутнього вчителя музичного мистецтва

<https://doi.org/10.28925/2518-766X.2021.612>

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REMOTE WORK WITH CHOIR UNDER PANDEMIC CONDITIONS

The classes of the Choir module in the Department of Artistic Education in Musical Art belong to the block of subjects which aim at the development and education of vocal abilities of choristers through improvement of voice emission and work on musical interpretation of vocal and vocal-instrumental pieces diversified in terms of texture and style. This class prepares for collaborative presentations of planned artistic endeavors. The article describes a remote work with a choir operating in the Institute of Musical Arts of the Faculty of Arts and Sciences of Education in Cieszyn at the Silesian University in Katowice.

The COVID-19 pandemic forced academics to look for new methodological solutions. In spite of many inconveniences and shortcomings, especially the lack of direct contact with the students or an important concert presentation of their achievements, I consider this time with full responsibility as extremely important in the musical development of students.

Working on performance, emission and interpretation problems of the realized repertoire, recording the effects of the work required great commitment from the conductor, the leaders in the voices as well as all choristers. I am extremely grateful to the Choristers of the Musical Arts Institute Choir for their commitment and serious approach to new challenges.

Key words: Musical Arts Institute Choir, Music Education in the art of music, University of Silesia in Katowice, pandemic, pandemic studies, student, conductor, voice emission, musical interpretation, musical development.

Земан А.

Дистанційна робота з хором в умовах пандемії

Заняття хорового модуля на кафедрі художньої освіти в музичному мистецтві належать до блоку дисциплін, метою яких є розвиток та виховання вокальних здібностей хористів у процесі роботи над музичною інтерпретацією вокальних та вокально-інструментальних творів, різноманітних за фактурою та стилем. У статті висвітлюються особливості дистанційної роботи з хором, що діє в Інституті музичного мистецтва факультету мистецтв і наук про освіту в Цешині Сілезького університету в Катовицях.

Пандемія COVID-19 змусила науковців шукати нові методичні рішення в організації навчання. Незважаючи на безліч незручностей та недоліків, зокрема відсутність прямого контакту

зі студентами або концертної презентації їхніх досягнень, на нашу думку, цей період є надзвичайно важливим у музичному розвитку останніх.

Робота над проблемами виконання, емісії та інтерпретації репертуару, що вивчається, запис твору вимагали великої відповідальності від диригента, солістів, а також усіх хористів. Автор висловлює щире подяку учасникам хору Інституту музичного мистецтва за їхню відданість та серйозний підхід до нових викликів.

Ключові слова: хор Інституту музичного мистецтва, музична освіта у музичному мистецтві, Сілезький університет у Катовицях; пандемія, дослідження пандемії, студент, провідник, головова емісія, музична інтерпретація, музичний розвиток.

Земан А.

Удаленная работа с хором в условиях пандемии

Заняття хорового модуля на кафедрі художественного образования в музыкальном искусстве принадлежат к блоку дисциплин, целью которых является развитие и воспитание вокальных способностей хористов в процессе работы над музыкальной интерпретацией вокальных и вокально-инструментальных произведений, разнообразных по фактуре и стилю. В статье отражены особенности дистанционной работы с хором, действующей в Институте музыкального искусства факультета искусств и наук об образовании в Цешине Силезского университета в Катовицах.

Пандемия COVID-19 заставила учёных искать новые методические решения в организации обучения. Несмотря на множество неудобств и недостатков, в частности отсутствие прямого контакта со студентами или концертной презентации их достижений, по нашему мнению, этот период чрезвычайно важен в музыкальном развитии учащихся.

Робота над проблемами виконання, емісії та інтерпретації вивчаемого репертуару, записи произведений требовали большой ответственности от дирижера, солистов, а также всех хористов. Автор выражает искреннюю благодарность участникам хора Института музыкального искусства за их преданность и серьезный подход к новым вызовам.

Ключевые слова: хор Института музыкального искусства, музыкальное образование в музыкальном искусстве, Силезский университет в Катовицах; пандемия, исследование пандемии, студент, провідник, голосовая емісія, музыкальная інтерпретація, музыкальное развитие.

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Introduction

This article describes remote pandemic work with the Choir of the Institute of Musical Arts [1] of the Faculty of Arts and Sciences of Education in Cieszyn [2] of the University of Silesia In Katowice [3]. It consists of three parts: an introduction, an analysis and interpretation of the authors' own research on remote choral work in pandemic conditions, and conclusions.

Choir is an obligatory course in Artistic Education in the musical art. on bachelor degree studies and in the first year of master degree studies. On the other hand, second-year master's students can choose choir or orchestra[4]. In total, therefore, during the full cycle of education, undergraduate and postgraduate, the student is obligated to participate in 240 didactic hours of the subject *Choir*. According to his/her interests, a student may extend his/her choral education by 60 didactic hours by choosing chorus in the second year of the graduate study.

In the 2020/2021 academic year, the Musical Arts Institute Choir had 34 choristers. In the winter semester 2020/2021, due to covid-19 pandemic, the authorities of the University of Silesia suspended classes of the module *Choir*. Unfortunately, a prolonged

outbreak situation led to the decision to deliver choir classes remotely. Thus, winter and summer semester classes were combined and completed in the 2020 summer semester. We worked double time, i.e. four hours a week, two hours on Monday and two hours on Wednesday. We met for classes on the Microsoft Teams platform, which allowed for both a whole ensemble meeting, voice group rehearsals, and individual work with each chorister.

I organized the classes in the following way:

- I created five groups: a main group for the whole choir and four groups for individual voices: sopranos, Altos, tenors and basses, which were the responsibility of the voice leaders chosen by me.
- I posted notes in the main group well in advance so that students could get a preliminary feel for the pieces in question.
- I also sent emission exercises, materials related to learning proper voice emission and sample recordings of performed pieces.

Leaders, on the other hand, recorded in the form of mp3 files and sent to the voice groups exemplary performances of the part of a given voice. Depending on the needs of the students, they were able to use

the recordings for practice purposes. In addition, the leaders were responsible for coordinating the choristers and ensuring that each student mastered the part of their voice to the best of their ability.

We started the classes in the main group, where I presented the plan of work, the tasks to be fulfilled, as well as I gave information about particular works and their authors, translated texts, and presented my own interpretation concepts and performance guidelines. The next point of the class was singing in preparation for working on the indicated repertoire. In addition to myself, collective voice emission was conducted by leaders in voices, a student pursuing a specialization in Ensemble Performance Practice and people eager to develop their skills in conducting choral ensembles.

In the remainder of the class, depending on the needs, I worked mainly individually with individual choristers, or joined with a particular voice group for consultation and practice. At the same time, the leaders also conducted exercises with their voice group. During the course of the activity, students also had time to record the results of their work in order to upload them to named folders on the Microsoft Teams platform by the due date. I listened to the recordings submitted and individually directed further work to improve the performances. I have also done one-on-one consultations via video call in Microsoft Teams application.

I paid special attention to taking care of proper intonation of sound, proper shaping of vowels and consonants in singing, prosody of the text. I stressed the importance of adopting a proper body posture while singing, appropriate throat opening, skilful air management, as well as the necessity of correct diction and the efficiency of the articulatory apparatus [5]. During individual work I pointed out the appropriate tempos in songs, singing breaths, dynamic gradation, phrasing, articulation, clarity and distinctness in singing, the development of emotional colouring of musical phrases [6].

As part of their individual work, I also offered students exercises that involved performing the part of their voice while listening to the parts of the other voices, or playing the part of one or more voices simultaneously, or playing the part of one or more voices simultaneously, or performing their part with a recording of the parts of all voices.

Before the end of the exercises, we usually reconvened everyone in the main group for 5 minutes to review the activities and the work of each group. This was also a time for questions from the students and clarification of any confusion that arose.

I saw working with the choir under pandemic conditions as a task and a challenge along the way in the students' musical development. I offered students 10 pieces that varied in texture and style. Among them there were: 3 Christmas carols arranged by Henryk Jan Botor, 2 contemporary Christmas songs

by Sally DeFord translated by Piotr Sikora — “The Light Comes to the World” and “God Found a Home in Bethlehem”. We prepared these songs with the idea of recording a CD. We also worked on songs with a view to preparing for the inauguration of the 2021/2022 academic year. There were: the Polish medieval hymn „Gaude Mater Polonia” in honour of St. Stanislaus of Szczepanow edited by Teofil Klonowski, the Polish national anthem „Mazurek Dąbrowskiego” edited by Kazimierz Sikorski and Władysław Raczkowski and the student anthemic song „Gaudeamus igitur” edited by Karol Mroszczyk. The program also included two contemporary pieces: Andrzej Mozgala's composition „Prośba o wyspy szczęśliwe” to words by Konstanty Ildefons Gałczyński and Alan Menken's piece to words by Stephen Schwartz, arranged by Kirby Shoaw “Colors of the Wind” from the movie “Pocahontas”.

Own research on remote choir work in pandemic conditions

Analysis and interpretation

In order to gain a fuller picture of the effects of remote choir work in a pandemic setting, a research tool was constructed and an anonymous survey was provided to students taking the *Choir* module. The present study aimed to determine the level of student satisfaction with the implementation of distance learning in the subject *Choir*, as well as to identify the advantages, risks and difficulties of this form of work. Moreover, the students' opinions on the applied methods of work and obtained educational results were examined.

An anonymous online survey was conducted using the Google Sheets application. Students were able to respond from May 26 to June 9, 2021. The survey was completed by 30 choristers out of 34 taking part in the *Choir* module exercises. The study examined remote choir work in a pandemic setting during the 2020/2021 academic year.

The first question was asked about the level of satisfaction with the implementation of distance learning in the subject *Choir*. Students rated it relatively highly: 70 % choristers are rather satisfied and 20 % are definitely satisfied — a total of 90 % respondents (*Figure 1*).

An average level of satisfaction was indicated by 6,7 % respondents. There was one person who was strongly dissatisfied, which is 3,3 %. The survey showed that a total of 90 % of the students were satisfied with the remote teaching of the choral subject.

The next issue was about identifying the strengths of teaching the subject of choir remotely. The following response options were offered to respondents:

- a. no need to commute to classes;
- b. possibility of individual work;
- c. use of innovative teaching methods and means;

- d. possibility of using the communication platform provided by the University of Silesia in Katowice;
- e. opportunity to develop skills in using different forms of communication;
- f. increase the lecturer's involvement in the direct relationship with the students;
- g. more opportunities for individual work, discussions with the teacher;
- h. more time to master the implemented program;
- i. better organization of individual work;
- j. remote teaching has not brought me any benefits;
- k. remote teaching has not brought me much benefit;
- l. other: difficult to define, because we did not manage to get to know the lecturer and the way of education in contact, work in small groups (division into voices) with the leader facilitates learning new pieces.

1) Jak ocenia Pan/Pani poziom satysfakcji z realizacji nauczania zdalnego w ramach przedmiotu chór?

30 odpowiedzi

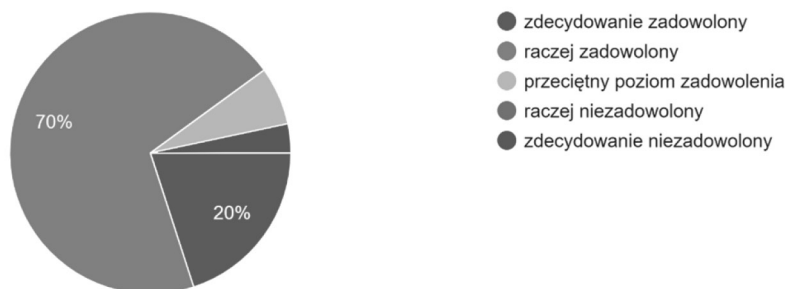


Figure 1. Level of satisfaction with the implementation of remote teaching of the subject *Choir*. Source: own research

The students surveyed were allowed to choose as many as they wanted from the suggested responses.

They also had the opportunity to give their own justification.

2) Proszę wskazać atuty wynikające ze zdalnego nauczania przedmiotu chór:

30 odpowiedzi

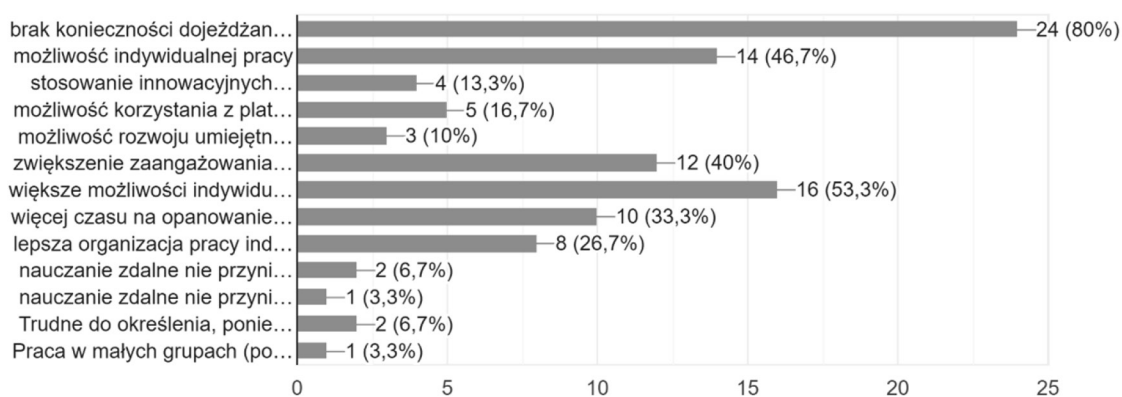


Figure 2. The advantages of teaching the subject *Choir*. Source: own research

Most respondents (Figure 2) 80 % indicated that they did not need to commute to class; 53,3 % appreciated more opportunities for individual work and conversation with the instructor, 46,7 % of respondents singled out individual self-work and 40 % noted increased lecturer involvement in direct interaction with students.

The pandemic allowed for time to be gained that everyone would have spent commuting. Students undertake activities for their own development, some work professionally to support themselves, family. With remote classes, we gained more flexibility to adjust our personal schedules, better concentration that was conducive to performing

well on assignments and new challenges. Remote classes have allowed for more individualized work. Collectively, the work could be generally directed, knowledge related to voice emission, understanding of the piece could be transferred. Individualization allowed each student's problems to be addressed. From the presenter's point of view, the remote work was more demanding in terms of working time and effort put in. Listening to the recordings made it possible to perceive the individual qualities of the choristers' voices and abilities, on the other hand it uncovered technical problems related either to sound emission or to the shaping of its timbre and emotions connected with the content of the message.

When working remotely with a student, it was common to hear improvements in tone, intonation, clarity of text, or proper dynamic gradation after paying attention to an aspect. The difficulty was working individually with 34 people required more time and effort. During the classes I pointed out the advantages, the very good effects of the work, the sound, but also I had to point out how to remedy the mistakes appearing on the recordings. I tried to guide the student's thoughts, imagination, and ability to feel emotions to make the sung phrases as perfect as possible. I realized that this would not be possible without the cooperation of the students, their openness to suggestions. Individually oriented students had to become well acquainted with the part of their own voice.

I think the individual work has given very good results in many cases. During the contact work, I noticed in many cases a sense of greater responsibility for preparing for class on the part of the students. Working remotely allowed for one-on-one conversations with choristers. This dialogue has often provided an opportunity to understand them more fully. I think that dialogue is a guarantee of better cooperation. It was an opportunity for me not only to listen to the students, but also to listen to their needs regarding the performance of choral works.

A relatively large group of respondents, 33,3 % indicated that the remote format gave them more time to master the implemented program; 26,7 % of the respondents noticed better organization of individual work; while 16,7 % appreciated the possibility to use the communication platform provided by the University of Silesia in Katowice; and 13,3 % — the use of innovative methods and means.

This was followed by indications of opportunities to develop skills in using different forms of communications — 10 %. There were also a small number of opinions in the survey indicating that remote learning had little benefit 6,7 %, and 3,3 % — one person indicated that they did not see any benefit. Two respondents, 6,7 % indicated that perks were difficult to predict because they had not met the faculty in traditional classes, and only one person, 3,3 % indicated that working with the leader in small groups made their job easier.

I strongly disagree with the opinion of a relatively small group of respondents, 6,7 % of respondents, indicating that remote learning has not brought any benefits. They have demonstrated the ability to critically evaluate their own actions. However, I can say with full responsibility that the development of each student was noticeable, although to an uneven degree.

In my opinion, supportive teaching with a leader in the voice also brought about a definite improvement in mastering one's part of the piece, and the confirmation of the educational effects gained were the sent recordings of students on which a good mastery of the repertoire can be heard.

Looking at the results of the study, conclusions emerge. Improving the quality of individual work, also through the work of the leaders in the voices, has the potential to influence the better quality of the performances of the whole choir. Students showed more independence and spent more time mastering their performances. Students showed more independence and spent more time mastering their voice parts. They themselves had to control their performances. They were forced to listen to themselves and thus paid more attention to the quality of the sound produced. Recording required them to devote more time. As a result, it increased some students' progress in developing their singing skills.

However, individual work and mastering the part of a given voice by each chorister is only one of the first stages of work in a choir. After all, the essence of choral work is to combine and harmonise the singular voices of the choristers into a given voice group (sopranos, altos, tenors or basses) and to harmonise the individual groups into one harmonious, appropriately balanced, consonant whole. A choir is a "collective instrument". Only by working in an ensemble with particular groups of voices and the whole ensemble at the same time can we obtain its appropriate sound, the interpretation of the verbal and musical layers, previously thought out and prepared by the conductor [7]. The greater the abilities and individual skills of a chorister, the more developed his/her technique and expression of speech and singing, the better the memorization of repertoire, the better the basis for group work, which, however, cannot be replaced by anything. Collaboration within the ensemble is the meaning and foundation of the choir. Remote work does not allow for collaborative development of musical interpretation of choral works, harmonization of voices with each other and joint participation in concerts and various artistic presentations. Respondents were also asked to identify the difficulties and risks of conducting the subject *Choir* remotely. They could choose any number from the suggested answers, and they could also write their own observations. The selection was made from the following suggestions (*Figure 3*):

- a. technical difficulties with Access to a stable connection to the Internet;
- b. the need to make individual recordings of the effects of remote working;
- c. students' unwillingness to work remotely;
- d. no stationary rehearsals with other students;
- e. lack of appropriate equipment on the part of the student;
- f. lack of technical competence of the student to work freely;
- g. stress of having to work individually with an instructor;
- h. no concerts;
- i. no competitions;
- j. no trips;

- k. other: conducting exercises, no direct contact with the conductor, no contact with ensemble, recording own parts.

The largest number of respondents, 76,7 % were most affected by the lack of stationary rehearsals with other students; and 73,3 % noted technical problems related to the lack of a stable internet connection; and 63,3 % indicated a lack of concerts. A relatively large group of students 46,7 % marked as a barrier the need to make individual recordings of the effects of remote work. This was followed by the following

3) Proszę wskazać trudności i zagrożenia wynikające ze zdalnego nauczania przedmiotu chór:

30 odpowiedzi

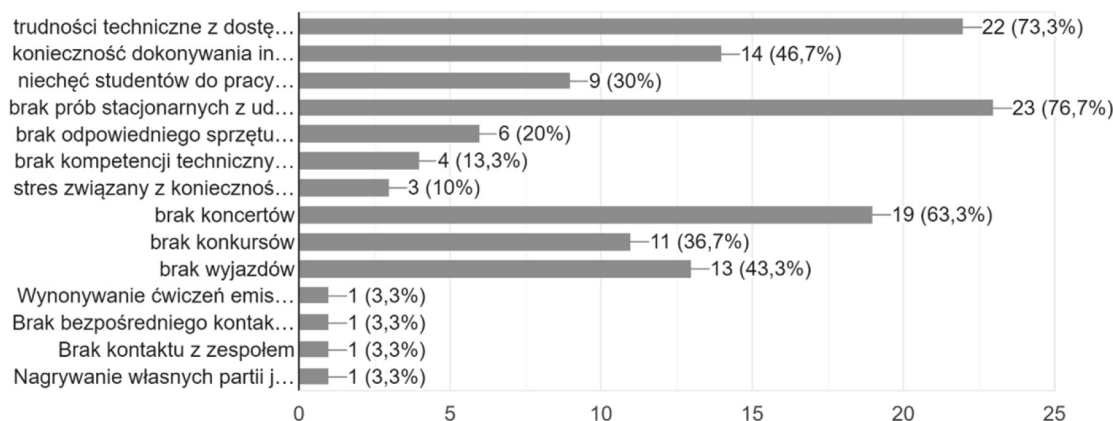


Figure 3. Difficulties arising from the remote teaching of the subject *Choir*. Source: own research

In the fourth question, the respondents were asked to evaluate the applied methodological solutions on a scale of 1–5, and also to indicate their own thoughts on the applied methods of work.

The audio files provided by the instructor and the overview recordings of the works performer during the course were rated 5 and 4 by the respondents, 83,3 % and 16,7 % respectively. The sets of emission exercises proposed by the instructor were rated as 5 by 93,3 % and 4 by 6,7 % of the respondents. Next, they were asked about the submitted drawings related to learning proper voice emission and the author's article: "Work on selected elements of voice emission in an amateur group". 80 % of the respondents rated it 5, 16,7 % rated it 4, while 1 person, 3,3 % rated it 3.

In addition, respondents were asked to evaluate the audio files provided by student-leaders. They were rated 5 and 4, respectively 90 % and 10 %. Respondents also rated the role of voice leaders relatively highly. Their work was rated 5 by 83,3 % of respondents, 4 by 10 % and 3 by 6,7 %.

The ability to work in voice groups was rated as excellent (5) by 80 % of respondents, good by 13,3 % and adequate by 6,7 % of respondents. The possibility of individual work with the teacher on voice emission was rated very highly. In the highest degree 80 % of the respondents noticed an opportunity for their development and a good — 20 % of the respondents. The benefits of recording their own work and

adversities: students reluctance to work remotely, 30 % of respondents, and student lack of appropriate equipment, 20 % of respondents.

Responses also highlighted common technical issues that are worth considering. There is certainly a need for better systemic solutions, which, if necessary, would allow remote learning to take place without disruption.

From the instructor's point of view, preparing various form of teaching materials was an additional challenge.

sending it to the tutor were rated as follows: 43,3 % of the respondents — very good, 33,3 % — good, 16,7 % — sufficient and 6,7 % mediocre — (2) respondents.

Students then rated on a scale of 1–5 the effects of their musical development through the remote choir classes. The following were verified: vocal emission, adopting correct posture while performing, singing in different types of musical articulation, ability to manager air appropriately, correct intonation, phrasing, sense of rhythm, harmonic ear, singing taking into account appropriate dynamics, emotional colouring of phrases, alignment of transitional sounds correctness and efficiency of the articulatory apparatus, taking into account appropriate diction with clarity and distinctness singing. In addition, appropriate vowel and consonant shaping in singing, development of the vocal scale, use of musical notation, and musical interpretation of the piece were assessed; 20 % of the respondents rated the development of their voice emission as 5, and 46,7 % rated it as 4. What is most gratifying is that a total of 66,7 % of respondents perceive their development at very good and good; and 30 % of respondents rated their development at 3 points, while 3,3 % — one person marked the lowest score of 1.

Most of the respondents also rated their musical development relatively highly based on the importance of adopting proper posture while singing. A large group of the respondents, 66,7 %

in total, (very good — 30 % and good — 36,7 %) are convinced of their progress in the highest marks. While 20 % of the respondents assessed themselves as sufficient, 10% gave themselves a 2, and 3,3 % marked a 1.

Progress related to singing in different types of musical articulation: legato, staccato, non legato, portato, portamento 26,7 % assessed it as very good, 46,7% — as good, which in total gives 73,14 % of indications. The rating 3, 2, 1 was given by 13,3 %, 10 % and 3,3 % of the respondents respectively.

Students were also asked to rate their ability to properly manage their air while singing. The largest number of respondents 26,7 % marked grade 4. This was followed by the notes 5, 3, 1, with 26,7 %, 10,33 % and 3,33 % indications respectively.

The study found that students rated their own intonation accuracy relatively highly. The total degree of very good and good was 66,6 % with 33,3 % indications each respectively. A satisfactory grade was given by 30 % of the respondents and a grade 1 was chosen by one person, i.e. 3,3 % of respondents.

Phrasing received the most indications of good, 63,3 % of respondents. A very good rating was given by 16,7 % and a sufficient rating — by 20 %. Sense of rhythm was assessed with only three scores: 5, 4, 3. The most leading ratings were very good and good, with 50 % and 30 % respectively. In total, in the highest sets, it gives us a result of as much as 80 % of respondents' marks.

Next, students assessed the development of their harmonic ear, which they had been training in remote choir classes. The cross-section of evaluations varied greatly, but what is most gratifying is that in the aggregate, the highest marks were indicated by 50 % of respondents (rating 5 — 23,3 %, rating 4 — 26,7 %). The largest number of respondents, 30 %, chose a sufficient rating. The remaining indications were for the lowest grade, 2 and 1, 13,3 % and 6,7 % respectively.

Respondents also assessed the development of singing to include appropriate dynamics. The most indications were good and sufficient 46,7 % and 33,3 % respectively. A rating of very good was indicated by 16,7%; and the lowest rating of 1 was chosen by 3,3 % of respondents.

The assessment of the emotional colouring of the phrases also varied considerably. The most indications received a grade of good 36,7%. This was followed by grade 3, 5, 2, 1, 33,3%, 16,7%, 10% and 3,33% respectively. The next issue was to assess the alignment of the transient sounds. Most respondents 43,3 %, once again marked a rating of good. This was followed by 23,3 % who highlighted a sufficient rating and 10 % who indicated a very good rating. Further ratings of 2, 1, were chosen by 20 % and 3,33 % of respondents respectively. The respondents rated relatively highly the correctness and efficiency of the articulation apparatus including appropriate

diction with clarity and distinctness of singing. Good and very good ratings were indicated by a total of 80 % of the respondents, 43,3 % and 36,7 % respectively. Notes 3 and 1 received far fewer indications 16,7 % and 3,33 % respectively (one person).

The effects of their musical development in terms of the appropriate formation of vowels and consonants in singing were rated by a total of 60 % of the respondents by the highest marks, good and very good — 33,3 % and 26,7% respectively. 30 % of the respondents rated their performance in this area as sufficient 6,7 % as 2 and 3,33 % as 1.

Most respondents 36,7% rated the development of their voice scale as sufficient. Slightly fewer respondents 30 % and 20 % respectively, indicated good and very good ratings. When compiled together 50 % of the respondents singled out the highest rating scale as a reflection of their progress in developing their voice scale. 13,3 % rated their activities in this area as 1.

The final research question concerned the assessment of musical development in the use of musical notation. Very good received the most indications — 60 %, followed by good — 26,7 %. In the aggregate 86,7 % of respondents gave themselves the highest marks. No student marked 2 and 1, while sufficient was indicated by only 13,3 % of the respondents, i.e. four persons. The results of the study in terms of assessment of their musical development in the ability of musical follows: most of the respondents — 46,7 % indicated a rating of good. This was followed by a very good note 26,7%. A rating of 3, 2, 1 was marked by 20 %, 3,33 % and 3,33 %. The choice of the highest indications: very good and good, in the aggregate, is as high as 73,4 %. They thus indicated that they have made significant progress in their musical interpretation skills.

Conclusions

The pandemic forced academics to look for new methodological solutions. Despite the many inconveniences, especially the lack of direct contact with the students, or the important concert presentation of their achievements, I consider this time with full responsibility as extremely important in the musical development of the students. Systematic remote work made the choristers learn their voice parts, which they confirmed with an individual recording uploaded to the Microsoft Teams platform.

In my opinion, pandemic remote classes have produced real results in students' musical development. A great reward for me and the choir members was the fact that our *Choir* classes were distinguished by the Polish Accreditation Committee evaluating artistic education in the field of music art.

It should be noted, however, that a great disadvantage, irreplaceable in the process of teaching *Choir*, was the lack of opportunities for "contact" cooperation in the group on the musical interpretation

of works, the lack of opportunities for concerts and direct contact with the recipients of art. The pandemic has also deprived us of joint trips, meetings with other people, ensembles, and musical confrontations, which are an opportunity for development for all participants in concerts, choral competitions or festivals [8, 195-200].

Student surveys, the fact that the classes were distinguished by the Polish Accreditation Committee, as well as my own observations confirm that working remotely with the choir in pandemic conditions, despite the difficulties, was a period of fruitful work on the choral repertoire. The remote classes made it possible to master the choral repertoire, familiarize and acquire the skills of stylish performance of choral works from different eras based on the knowledge of music theory and history and the technique necessary to reproduce a musical piece.

Working on performance, emission and interpretation problems of the realized repertoire, recording the effects of the work required great commitment from the conductor, the leaders in the voices as well as all choristers. I am encouraged by the attitude of the leaders, who with full responsibility and commitment, were able to inspire their colleagues to learn and skillfully organized

the process. I also think with pride about the students who adapted to the changing reality. They overcame their own limitations, were open to the suggestions of the tutors and implemented them with confidence.

Successful performance is always the result of good cooperation and correct communication of all educational actors [9]. The exercises assigned in *Choir* classes required students to work diligently and individually on selected repertoire. Understanding the plight of isolation, I tried to support the students and offer advice and guidance during counseling. All this is to convince them that despite unusual circumstances, cooperation and commitment can make good use of the time given to us. Most of the students noticed the development of their musical skills especially in the area of work on voice emission, phrasing, Dynamics, as well as balancing transitional sounds or development of the voice scale. I realize that a comprehensive look at the effects of our work will be possible during "contact" rehearsals and concerts.

It is my fervent hope that we will return to singing together as an ensemble, to the rich activity of concert performance, so that we grow, observe, listen and hear others, improve the performances of choral works, and thereby shape ourselves as well as the audiences of the arts [10].

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Стаття надійшла до редакції 20.07.2021.
Прийнято до друку 22.08.2021.