

## The Scientific-Theoretical Bases of Formation of The Creative Activity Skills of The Future Conductor– Choirmaster

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**Abstract:** In the given article are reviewed scientific-theoretical bases of formation of the creative activity skills of future conductor - choirmaster during the education process through the concert – performing activity prism, since their training has a direct impact on the cultural processes in general. We have used a set of methods, which emphasis was the generalization of domestic and foreign experience.

Cultural and creative orientation of conductor – choral education, possessing potential opportunities in the development of the creative activity of future specialists, undoubtedly causes a high growth of the indicators of the criteria-component composition of the creative activity skills formation of the future conductor-choirmasters. Thus, creative skills development in future conductors-choirmasters is a complex interdisciplinary challenge relevant to the cross-curriculum problems in the sphere of artistic succession development.

**Keywords:** formation skills, creative activity, reflection, creativity, success, teacher-musician, conductor - choirmaster.

### 1. Introduction

The change of the milestone landmarks in the system of professional preparation of the future pedagogy specialist is connected with the introduction of a number of new methodological bases that facilitates to the productive process of the high school upgrade, which determines change in all chains of the education technology [14.15.16]. This process is characterized by the transition from traditional forms of education to the development of innovative ones, where occurs the process of introduction and development new technologies of self-education and self-improvement, focused on professional and personal formation in professional activity [17.18.19]. Personal-oriented focus of musical-pedagogical education and particularly of conducting-choral education has the potential in the creative activity development of the future conductor-choirmaster specialist.

The basis of professional preparation of the future specialist acts as specially organized musical-pedagogical process, which contributes to the development of the creative personality of the future choirmaster, his focus on the growth of self-development and self-improvement motivation and on the creative self-realization in the developing, artistic-aesthetic and musical-educational space [2.3.4]. In this connection, it is necessary to emphasize that the specificity of the conductor-choirmaster profession is conditioned by complex and versatile structure, as the mission of the high school teacher-musician and conductor-choirmaster is to develop and form among the growing generation important spiritual and moral values, feelings that instill the need and interest to the achievements of the national and worldwide culture and art, which enrich the spiritual world of younger generation [7.10.12]. Therefore, the future conductor-choirmaster

must be not only knowledgeable and educated specialist capable of self-improvement and self-development, but also be prepared to constructive practical-educational and independent professional work.

Based on the above, we should note that in the practice of professional preparation of future conductor-choirmasters appeared an objective necessity in study of theoretical bases of the concept of “formation of the creative activity skills of the conductor – choirmaster”, where the “creative activity skills” phenomenon itself synthesizes the dual direction of solution. On the one hand, from the pedagogical point of view, the definition of the desired phenomenon through integration of concepts: “skills” – “creativity” – “activity” = “creative activity” detects the substantial base of the personal potential development of the future conductor-choirmaster, and on the other hand, from the choir point of view, it reveals the scientific-methodological basis of its formation process in practical activity during the work with choir groups, and ultimately during concert-performing activity.

## 2. Method

This research is based on the structural-functional, institutional and phenomenological approaches. Thus, we have developed a complex and multifactor approach to the research subject. We have used typological and logical methods of analysis, as well as the elements of ethical and cultural analysis.

The system analysis was chosen as the key method, as well as generalization of domestic and foreign experience.

## 3. Data, Analysis, and Results

The phenomenon “formation of the creative activity skills of the conductor – choirmaster” during the study of its semantic conceptual content is filled by characteristics of the intellectual and creative abilities, creative potential and mastering the creative activity skills, etc. which are realized through a purposeful process of formation.

In the encyclopedic dictionary, the concept of “creativity” is characterized as “an activity, which generates something qualitatively new and different in incomparability, originality and socially historical uniqueness. Creativity is specific to human, since it assumes the creator-subject of the activity...” [1].

The materialistic theory of knowledge treats this phenomenon as an activity connected with the ability of human to create new reality from the material delivered by the current reality, which satisfies diverse social needs.

It is commonly acknowledged, that creativity involves the discovery, the creation of something new, a new one, which has positive social significance and contributes to the progressive development of human being as a whole. L.S. Vygotsky considered it as "integration, search, creative thinking, and innovation" [2]. Undoubtedly, the process of comprehensive development of personality implies an internally developed (implicit) orientation toward creativity. S.L. Rubinshtein believes that creativity is "the human activity, creating new material and spiritual values, which has social significance" [3]. From this position, it can be said that psychology with the concept of creativity is associated with such formed personality qualities, which are aimed at the realization of creative potential.

Thus, psychological dictionary characterizes creativity as a "human activity, which results in the creation of new material and spiritual values" [4]. At the same time, creative activity supposes that the individual has creative abilities, which appropriates motives, knowledge, skills, and abilities, thanks to which a product is created, distinguished by novelty, originality, and uniqueness. During exploring the problem of abilities, N.S. Leites, notes that abilities are not the knowledge and skills, but internal conditions of the skills and their fast learning. Meanwhile, the activeness and self-regulation of personality are becoming the universal internal conditions and prerequisites of formation [5].

Scientists adhere to the opinion that creativity is not only a separate feature of thinking, a feature of highly developed intellect and not only the ability to implement some special activities, it is a complex integrative personal education that ensures a creative level of life for a person [6.7].

Therefore, agreeing with the foregoing, we think that creativity is a deeply meaningful process of self-improvement and self-education of personality. The resolution of our position is reflected in the opinion of J.N. Kulyutkin, who believed that the concept of creativity “contains two interrelated aspects. Firstly, creativity is the activity of the material and spiritual values creation, which have not only personal, but also social significance. Secondly, creativity is understood as the process of achieving a result, and such a process in which personality realizes and states its potential strengths and abilities, in which it develops itself [6, p.9]. This process, in essence, is the creative activity, and creative potential is its condition. In the above regard, creativity characterized by I.J. Lerner as the “process of creation an objectively qualitatively new by means of specific intellectual procedures, which cannot be represented as precisely described and strictly regulated systems, operations or actions” [7].

Generally, the development of contemporary psychological-pedagogical science prepared a new stage in investigation of the problem of creative development and self-development personality. Moreover, the abilities to creativity are beginning to be considered not only on individually - personal level, but as general-personal feature of individual, realized in an adequate activity.

Therefore, the transformative activity of the subject is represented as creativity, necessary for the subject to master the skills of its implementation. Confirmation of this we find in the opinion of S.S. Zorin. The author emphasizes that the “creative activity must become the base of development and integrate into the process of education and upbringing. A

child from the early childhood should become a creator, but not only recipient and accumulator of ready-made knowledge. Creativity cannot be taught. Creativity is that born free by internal incentive, from the depth of the child’s individuality” [8]. Our opinion is matching to the words of S.S. Zorin that “to create - means to produce a new and unique. The creative abilities and creative potential of a child can and should be developed. For the self-development purposes of a child, he should be given the freedom of creativity and qualitative knowledge, what in turn will let him to complete as a reflexively-creative personality” [8], in our opinion in the creative activity. Agreeing to the above mentioned and without contradictions, we should emphasize that we characterize it as a personal feature, which reflects adequate activity.

From the position of the creative pedagogics, the value orientations of the concept “creative activity” allow to identify its integration, which interprets creativity both as a creative result and as a process. From this point of view, creativity means composition of a new, under which can be assumed as transformation in the consciousness and behavior of subject, as well as the products generated and excluded by him. To master the creative activity by a personality, it is necessary to assimilate targeted knowledge and skills, namely those procedural activities, which contributes to its formation.

The integration union of interactions and mutual understanding of the phenomena “skills” and “creative activity” is realized through the general scientific category “formation”. In this context, it should be emphasized that in pedagogics and psychology the concept of “formation” is characterized as a process of purposeful and organized development of definite qualities of the person. In other words, it is possible to determine category “formation” as a process of the personality formation, in this case creative personality. In conditions of pedagogic process, “formations” occurs during “education”. The

base for education are composed from knowledge, abilities and skills.

It is widely known that “skills” from pedagogic triad KAS (knowledge, abilities and skills) by characterizing the operable part, is understood as an automated component of conscious activity of a person, which is produced during its performance process. N.A. Bernshtein notes that the “skill is an activity formed by repetition and performed with automatism...” [9]. The author thinks that the skills are distinguished according to the types of activities: perceptual, intellectual and movement, where “a movement skill reflects an automatic impact on external object with the help of moves for its transformation purpose, which were performed repeatedly previously; an intellectual skill – an automated techniques and methods to solve previously encountered mental tasks; a perceptual skill – an automated sensual reflections of well known properties and characteristics of repeatedly taken before things” [9]. In addition, the process of skills development is reached through performance of exercises (targeted and specifically organized repeated actions). Due to formation of the skills, an action is performed in a fast and accurate way, and it is possible to focus on the development and receipt of new knowledge, abilities and skills. Respectively, skills formation are influenced by motivation, trainability, progress in assimilation, exercises, support and formation as a whole or partially; clarification of the content of operation – level of the personal development, the presence of knowledge and skills; the method of operation content description, interaction; for the operation mastering – completeness of its content clarification, gradualness of transition in mastering from level to level according to specific indicators (automation, interiorization, rapidity and others).

Different combinations of these factors create different patterns of the skills formation process: rapid progress at the beginning and slow at the end, or vice versa; mixed variants are possible as well. In this direction, it should

be noted that the theoretical bases of the skills formation mechanisms as necessary factors and conditions of the development of success are based on the learning theory. In this context, we are interested in I.N. Nemykina’s point of view, that in describing the skills in the field of musical performance, highlights conative (behavioral) aspects, which she divides on “movement, intellectual and sensor behavioral skills” [10].

Extrapolating the foregoing in the field of the conductor-choral education, we note that the future conductor-choirmaster’s personality development depends on the formation of the professional skills in mastering of the creative activity, particularly in mastering of the manual conducting techniques; in the development of intellectual-creative sphere; in psychological-pedagogic and musical-pedagogic features of development; and in the formation of the creative personality. Regarding to the topic of the given research, this process requires the specific investigational attention, as the phenomenon “creative activity skills” actualizes the issues of intellectual abilities formation, the creative motives of activity and the creative potential of the future conductor-choirmasters. In addition, as far as it will be effectively formed during the process of professional preparation, so far it will reflect creative excellence of the conductor-choirmaster specialist in successful concert-performing activity. The creative motives of activity reflect the integrative synthesis of the cognitive, emotional and strong-willed spheres of the human.

In its turn, the development of educational motivation describes the unity of activities, thoughts, will, feelings and inspiration, what comprises the meaningful basis of the intellectual-creative activity. In the context of the above mentioned, here implicitly appears such sphere as creative activity, which becomes apparent as a personal feature during the composition process of the material and spiritual values, differing by novelty, originality and uniqueness. Expression of the creative

activity is reflected in the formatted abilities, motives, abilities and personal skills. In other words, basing on the psychological-pedagogic personality development patterns the process of the creative activity skills formation of the future conductor-choirmaster, allows highlighting the core practical skills in mastering of specialized (choral) knowledge and creative conductor-choral activity. An important aspect of the scientific analysis in the direction of our issue is an interaction principle of the creativity subject and object in the sphere of artistic and musical education [11.12].

Since the integration synthesis of the categories “creative activity” and “skill” has direct relation to the creative conductor-choral preparation process, so it will be the next subject of our analysis.

The scientific research approaches to the characteristic of choir conducting specialty allow noting that it is one of the historically old professions characterized by a complicated type of musical performance.

It should be noted, that in order to master the profession of the conductor-choirmaster, future specialists should embrace the whole range of various targeted artistic-creative activity skills as vocal-choral, investigative, psycho-pedagogic, musical-pedagogic skills. In the context of the given research, let us consider the process of the creative activity skills formation of the future conductor-choirmasters through the prism of concert-performing activity. It is important to highlight, that mastery in the conductor profession as a whole, and in particular conductor-choirmaster specialty, emphasizing features of such purposeful and professional skills of the creative activity as the cognition of a spiritual essence of the musical performing process; as understanding of issues connected to emotionality, empathy, inspiration, explanation of artistic image, psychological-pedagogic problems of an interaction with the performing group and with the formation of intrapersonal “concept – I” in the performing activity. In our point of view, all this issues undoubtedly also

refer to the creative performing-educational process of conductor-choirmaster activity with the manifestation of its variative features of the individual musical-artistic interpretations. “The creativity of the musician-performer is always individual. Other characteristics of the personality will have an impact on the nature of this creativity, in addition to some features of the musical talent itself...” considers N.S. Leites [5].

### 3. Discussion

In regard to the above, we should pay special attention to the fact that outstanding conductors (B. Walter, G. Wood, G. Karayan, Ch. Munch, I.A. Mussin) in their frequent statements name the given type of art as a “psychophysical” activity and insist that this activity is influenced by tremendous impact as typological features of a person manifested in daily life, work; so as mental condition (mental mood) at the moment of communication with the performing group. Moreover, as per named above outstanding masters’ opinion, we can also attribute the whole complex of abilities to characteristic of the conducting art and conducting features such as: sensorimotor, perceptive, mnemonic, imaginative, intellectual, communicative and others. For instance, on the one hand during the differentiation of the pedagogic abilities N.A. Aminov defines the success as an individual ability, which contributes to the achievement of an individual (resource) success, on the other hand, he defines the social base of a competitiveness. N.A. Aminov notes that “the individual and resource success are methods for the success achievement, they are the essence of instrumental abilities, which include general (perceptive) and special abilities (emotional, volitional, mnemonic, attentional, imaginative abilities)” [11]. In other words, the author names these abilities as “terminal”, since they provide and increase the competitiveness of the human. From this point of view, in our opinion, it is important to note the fact, that namely terminal abilities characterize the psycho-

emotional stress resistance in the achievement of success in professional activity and resistibility to the development of the emotional burnout syndrome (depletion of the emotional resources), what is very specific for the given profession. Thus, V.A. Vasilyev considers, that “successful creative activity in the sphere of choral art is impossible without conductor-performing, musical, pedagogic, organizing and other abilities, which are the factors of conductor talent” [12]. Moreover, in the choral pedagogy the researcher V.A. Vasilyev identified his vision of structuring of special conductor abilities. In particular, the author refers to them: “basic – (perceptive – musical talents, creative imagination, fantasy); leading – (prognostic – strong performing will; potential to expressive gestures and facial expressions of the musical content); auxiliary – (suggestive – emotional mobility, impressionability, pronounced temperament, concentrated and differentiated attention, speed of reaction, sensorimotor and physical data, singing voice) and also some features of character (imperiousness, insistence, steadiness, self-control, sociability and other” [12]. According to the author’s opinion, the emphasized personal abilities of the conductor must be confirmed with the pedagogic basis of the musical – enlightening activity.

V.L. Zhivov also agrees with the opinion mentioned above, and gives the following characteristic to conducting properties “... the generality of the conducting activity from the pedagogical and directorial sides: according to the target of activity (impact of human to human), according to the content of activity (communicative artistic processes, where the conductor, the teacher and director are bearers of the educational ideas and positions), and according to the professional activity (the psychophysical nature of the conductor, the teacher and director) [13].

#### 4. Conclusion

It is important to note that typical features of the conductor-choirmaster’s activity are

represented by his enormous emotional saturation and extraordinary rise of all spiritual powers. Such maximum tension expressing a special concentration of the person’s artistic potential is called inspiration, which must be grown in the person and successfully developed in choral practice. The factor of the formed creative activity skills are represented by the readiness of the future conductor-choirmaster to the creative integration of personal “concept – I” in terms of professional training, where, on the one hand during the development of the personal psychophysical properties is appearing the presence of creativity; and on the other hand, the skills of formation of practical-oriented actions for mastering the unusual, conducting – performing activity.

In general, summarizing the above, we should note that the “Conductor-choirmaster” profession is appearing as complicated type of musical performance, as a system of purposeful education of choral art actualizing cross-disciplinary issues of the development of artistic - performing continuation in the dynamics of the emergence of a new common cultural educational space and requires its scientific comprehension.

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