

**MINISTRY OF CULTURE AND INFORMATION POLICY OF
UKRAINE**
KHARKIV STATE ACADEMY OF CULTURE
Faculty of Musical Art
Department of Choral Conducting and Academic Singing

THEORY OF CHORAL PERFORMANCE

**program and methodological materials for the course
for master's students of specialty 025 Musical art,
educational and professional program «Choral conducting»**

Kharkiv, 2024

UDC 78.087.68.091:781](073)

T 44

Recommended for publication by the Academic Council
of the Kharkiv State Academy of Culture
(Protocol No 13 dated 29 April 2024)

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T 44 Theory of Choral Performance : program and methodological materials for the course for master's students of specialty 025 Musical art, educational and professional program «Choral conducting» / М-во культури та інформ. політики України, Харків. держ. акад. культури, ф-т музичного мистецтва, каф. хорового диригування та академ. співу ; [уклад.: Ю. В. Воскобойнікова]. Харків : ХДАК, 2024. 26 с.

The content of the course reveals the theoretical foundations of choral performance, the issue of interpretation of choral works, the publication contains methodical recommendations for independent performance analysis of choral works.

For teachers, masters of specialty 025 "Musical art", educational and professional program "Choir conducting", for students of advanced training and postgraduate education.

UDC 78.087.68.091:781](073)

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УДК 78.087.68.091:781](073)

Т 33

Друкується за рішенням науково-методичної ради ХДАК
(протокол № 13 від 29.04.2024 р.)

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Т 33

Теорія хорового виконавства : програма та навч.-метод. матеріали до курсу для здобувачів другого (магістерського) рівня вищої освіти зі спеціальності 025 «Музичне мистецтво», освітньої програми «Хорове диригування» / М-во культури та інформ. політики України, Харків. держ. акад. культури, Ф-т музичного мистецтва, Каф. хорового диригування та академ. співу ; [уклад.: Ю. В. Воскобойнікова]. Харків : ХДАК, 2024. 26 с.

Зміст курсу розкриває теоретичні основи хорового виконавства, питання інтерпретації хорових творів, видання містить методичні рекомендації щодо самостійного виконавського аналізу хорових творів.

Для викладачів, магістрів спеціальності 025 Музичне мистецтво, освітньо-професійної програми «Хорове диригування», слухачів системи підвищення кваліфікації та післядипломної освіти.

УДК 78.087.68.091:781](073)

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1. DESCRIPTION OF THE ACADEMIC DISCIPLINE

Criterion	Field of knowledge, specialty, educational and professional program, degree	Characteristics of the academic discipline
		full-time mode
Amount of credits 4	Field of knowledge 02 Culture and art	Mandatory
	Specialty 025 Musical art	
5 sections 15 topics	Educational program <u>Choral conducting</u>	Year of training: 1 st
Total hours – 120		Semester
		1 st
Weekly hours: classroom - 2 hours individual work of the student - 4 hours	Master's degree	Lectures
		36
		Seminars
		4
		Individual work
		80 hours
		Individual tasks:
Assessment form test		

The ratio of the number of classroom hours to independent and individual work is:

for full-time mode - 1/2 (0.5)

2. PURPOSE AND TASKS OF THE ACADEMIC DISCIPLINE

The course "Theory of Choral Performance" ensures the strengthening of the theoretical training of the future conductor in matters of performance and is important for the formation of the creative personality of the future conductor and teacher.

The course program is largely based on the material of other special disciplines, such as the history of choral art, choral studies, and choral literature; such practical disciplines as conducting, choral class; in some aspects, it is connected with courses in the history of world culture, history of music, etc.

Studying the theory course of choral performance requires students to have broad musical erudition, mastery of the skills of ideological-semantic, theoretical, intonation-stylistic, and vocal-choral analysis of works, understanding of the specifics of stylistic directions, their mentality, symbolism and means of expression.

"Theory of Choral Performance" is a course partially based on knowledge from related sciences - literature, history, aesthetics, and psychology. The ability to use them is the basis for the purposeful and effective work of students, their conscious creative, and scientific approach to the subject of study, and obtaining maximum study results.

The purpose of the course is to develop professional skills in performance analysis and performance modeling, as well as the ability to create creative musical concepts and implement them in cooperation with performers.

The scientific and practical focus of the choral performance theory course is of great importance. In addition to forming the foundations of

scientific thinking in students, it is aimed at practicing the skills of practical work in the conditions of modern interspecies synthesis of arts, when the performance acquires new properties – visibility, dynamics, and the complexity of the impact on the listener-spectator.

3. COMPETENCIES AND PROGRAM STUDY RESULTS

General and professional competencies formed by the discipline (according to the educational and professional program).

General competences	GC 2. Ability to identify, pose, and solve problems.
	GC 4. Ability to abstract thinking, analysis, and synthesis.
	GC 6. The ability to generate new ideas (creativity).
	GC 9. Ability to work autonomously.
	GC 11. Ability to master research skills in the field of musicology.
	GC 13. Acquiring a flexible and creative way of thinking makes it possible to understand, solve, and scientifically understand the problems and tasks facing music specialists in the conditions of modern creative and artistic realities.
	GC 14. Ability to self-organize, criticize, and self-criticize, deep understanding of the psychology of interpersonal relations, and professional discourse.
	GC 15. Ability to perform professional activities following quality standards, as well as possess the means of their implementation.

Professional competences	PC 1. The ability to create, implement, and express one's artistic concepts.
	PC 3. The ability to develop and implement creative projects on the interpretation of choral works.
	PC 4. The ability to interpret artistic images in musicological, performing, and pedagogical activities.
	PC 5. Ability to collect and analyze, synthesize artistic information, and apply it for theoretical, performing, and pedagogical interpretation.
	PC 7. The ability to analyze the music performance, in particular choral works, to perform a comparative analysis of various performance interpretations, including using the capabilities of radio, television, and the Internet.
	PC 8. The ability to interact with the audience to convey musical material, and to freely and confidently represent one's ideas (artistic interpretation) during a public performance.
	PC 11. The ability to perform a choral work using the technique of rehearsal work with a choral group.
	PC 12. The ability to qualitatively improve the practical skills of a singer's concert activity.
	PC 14. Ability to use practical knowledge, abilities, and skills in musical and professional discourse (executive, pedagogical, scientific, and research).
	PC 15. Awareness and use of methods and technologies of scientific research in the spheres of musical art and musical culture.

4. PLANNED STUDY RESULTS

Program study results (following the educational and professional program).

Program study results	PRS 3. Determine the stylistic and genre features of a musical work and independently find convincing ways of embodying a musical image in performance.
	PRS 4. Professionally carry out an analysis of musical and aesthetic styles and trends.
	PRS 5. Develop the concept and dramaturgy of a musical work in performance, and create its artistic interpretation.
	PRS 6. Have musical-analytical skills of genre-stylistic and figurative-emotional attribution of a musical work when creating performing, musicological and pedagogical interpretations.
	PRS 7. Have the terminology of musical art, its conceptual and categorical apparatus.

Expected study results:

- assimilation by students of basic scientific and theoretical concepts related to the process of execution and interpretation;
- study of the structure of the executive process;
- mastering the basic principles of musical perception;
- study of the specificity of artistic interpretation;
- familiarizing with methods of work in specific types of modern choral performance (visualization, film, video, slide films, creation of literary and musical compositions, work with light, mise-en-scène, theatricalization);
- an overview of various theories of interpretation;
- working out the skills of musical interpretation and building a performance model of a work.

Evaluation tools

Current control – surveys on theoretical material, speeches at seminar classes, presentations of the results of completed tasks on the interpretive analysis of works.

The final form of control is a test.

Evaluation criteria

The sum of points for all types of educational activities	Rating ECTS	Assessment on the national scale (for credit)	Performance evaluation criteria
1	2	3	4
90 - 100	A	Excellent	The applicant demonstrates a confident and detailed knowledge of the theoretical provisions of the discipline, understands well how to use them in practical work. He/she has developed scientific thinking, formulates his/her thoughts in a coherent and logical manner, using appropriate terminology.
82-89	B	Good	The applicant demonstrates a confident general knowledge of the theoretical provisions of the discipline, mostly understands how to use them in practical work. He/she has developed scientific thinking, formulates his/her thoughts coherently and logically.
74-81	C		

1	2	3	4
64-73	D	Sufficiently	The applicant demonstrates an uncertain knowledge of the theoretical provisions of the discipline, partially understands how to use them in practical work. Formulates their thoughts not clearly enough.
60-63	E		
35-59	FX	Insufficiently with the possibility to retake	The applicant has almost no idea of the theoretical provisions of the discipline, does not understand how to use them in practical work. Formulates their thoughts not clearly enough.
0-34	F	Insufficiently with a mandatory repeated study of the discipline	The applicant does not have an idea of the theoretical provisions of the discipline, does not understand how to use them in practical work. He/she cannot clearly formulate his/her thoughts.

5. THE STRUCTURE OF THE ACADEMIC DISCIPLINE

No	Sections and topics	Number of hours					
		Total	Total in class	Lectures	Seminars	Practical	Ind. work
Section 1. The structure of the interpretation process							
1	Topic 1. Introduction. Specifics and stages of development of choral performance.	6	2	2			4
2	Topic 2. Authorial and music texts: common and different. Types of authorial idea. Recorded and unrecorded components of a musical work.	6	2	2			4
3	Topic 3. The structure of the transformation process from the writing of the work to its perception by listeners. Theory of objectification.	6	2	2			4
4	Topic 4. The specifics of the interaction of literary and musical texts in a choral work.	6	2	2			4
Section 2. Specifics of perception of a musical work							
5	Topic 5. Psychophysiology of music perception. Simultaneous representations and associative connections in the process of perceiving a musical work.	6	2	2			4
6	Topic 6. Non-musical components of a musical work, the specifics of their perception, transformation, and embodiment in performance.	6	2	2			4

No	Sections and topics	Number of hours					
		Total	Total in class	Lectures	Seminars	Practical	Ind. work
Section 3. Categories of "time", "space" and "movement" in a choral work							
7	Topic 7. Real and fictional time. Tempo-rhythm as an expression of artistic time.	6	2	2			4
8	Topic 8. Musical space and its components: symmetry, perspective, "figure-background". Pulsation and emphasis.	6	2	2			4
9	Topic 9. Parameters of musical movement. Simple forms of movement.	6	2	2			4
Section 4. Artistic interpretation as an activity							
10	Topic 10. Concept of interpretation. Types of interpretation.	6	2	2			4
11	Topic 11. Types of performance interpretation, methods of its implementation.	6	2	2			4
12	Topic 12. Theatricalization of choral works as a modern performance trend.	6	2	2			4
13	Topic 13. Adequacy parameters of musical interpretation.	6	2	2			4
Section 5. Performance analysis of the work and formation of the performance model							
14	Topic 14. Performance analysis of the work: stylistic, contextual, semantic, and spatio-temporal parameters of the work.	20	10	6	4		10
15	Topic 15. The structure of the performance model of the work and methods of its construction.	22	4	4			18
TOTAL		120	40	36	4		80

6. COURSE CONTENT

The course "Theory of Choral Performance" consists of 5 sections and 15 topics.

Section 1. STRUCTURE OF THE INTERPRETIVE PROCESS

Topic 1: Introduction. Specificity and stages of development of choral performance

The concept of musical performance and its historical transformations. Specificity of choral performance as a collective activity. Professional and amateur choral performance. The main stages of development of professional choral performance in foreign countries and abroad.

Topic 2. Authorial and music texts: common and different. Types of authorial idea. Recorded and unrecorded components of a musical work

The authorial text of a musical work as an ideal object. Music notation as a way of recording the author's intention. Types of notation (including hook notation and music graphics). Fixed (pitch, tempo, rhythm) and unrecorded (timbre, dynamics, plasticity) components of a musical work.

Topic 3. The structure of the transformation process from the writing of the work to its perception by listeners. Theory of objectification

The link "author – conductor – performers – listener" and the interaction of its participants. The transformation of a musical text as it is passed from participant to participant in the performance process. The

concept of objectification of a musical work. Types of objectification: verbal, graphic, acoustic.

Topic 4. The specifics of the interaction of literary and musical texts in a choral work

Literary text as the primary conceptual component of a choral work. Musical text as a specific interpretation of a literary source. The secondary nature of musical material concerns verbal material. Types of interaction between literary and musical text in a choral work.

Section 2. SPECIFICS OF PERCEPTION OF A MUSICAL WORK

Topic 5. Psychophysiology of music perception. Simultaneous representations and associative connections in the process of perceiving a musical work

Neurophysiological properties of auditory impressions. Simultaneous representations of sound. The role of the kinesthetic analyzer in the formation of sound representations. Spatial, tactile, plastic-dynamic and other associations in the perception of a musical piece.

Topic 6. Non-musical components of a musical work, the specifics of their perception, transformation, and embodiment in performance

The extra-musical components of a musical work: time, space, movement, texture, colour, lighting, etc., their origin and specificity of perception. Mutual transformations of extra-musical components of a musical work during its performance. Synthesis, syncretism and neo-syncretism in choral performance.

Section 3. CATEGORIES OF "TIME", "SPACE" AND "MOVEMENT" IN A CHORAL WORK

Topic 7. Real and fictional time. Tempo-rhythm as an expression of artistic time

Artistic time: real and conventional dimensions. Physiological prerequisites for perceiving the tempo parameters of a musical work. The inertia of perception of metrical pulsation. Tempo and the dependence of its perception by ear (without a score) on the movements of performers.

Topic 8. Musical space and its components: symmetry, perspective, "figure-background". Pulsation and emphasis.

The concept of musical space. The relationship between conventional artistic and real stage space. Components of musical space: symmetry, perspective, "figure-background". Pulsation as repetition and accentuation as a temporal relief.

Topic 9. Parameters of musical movement. Simple forms of movement

The concept of musical movement. Parameters of musical movement: direction, intensity, amplitude, shape. Simple forms of movement - line, wave, spiral - and their derivatives, are formed by changing the other parameters.

Section 4. ARTISTIC INTERPRETATION AS AN ACTIVITY

Topic 10. Concept of interpretation. Types of interpretation

The concept of interpretation. Types of interpretation according to the structure of the thesaurus (everyday and scientific), the degree of artistic value (artistic and formal), and the nature of the result (compositional, editorial, performing, musicological).

Topic 11. Types of performance interpretation, methods of its implementation

Types of performance interpretation: concert performance, creation of literary and musical composition, lighting design of choral performance, use of dynamic light painting, film, video, slide films, theatricalization of performance. Methods of working with these types of performance. Mise-en-scene and organization of movement on stage.

Topic 12. Theatricalization of choral works as a modern performance trend

Theatricality in music. Specificity of the theatricalization of choral works. Typology of means of theatricalization of various genres of choral music. Methods of working with the team when staging a theatricalized concert.

Topic 13. Adequacy parameters of musical interpretation.

The concept of adequacy of interpretation. Parameters of the adequacy of interpretation: style, genre, composition, ideological and content, space-time, intonation adequacy, personification adequacy, figure-background and accent adequacy, movement adequacy, adequacy of the degree of semantic concretization. Correlation of the performance result with the author's intention by type of interaction, by function, and by priority.

Section 5. PERFORMANCE ANALYSIS OF THE WORK AND FORMATION OF THE PERFORMANCE MODEL

Topic 14. Performance analysis of the work: stylistic, contextual, semantic, and spatio-temporal parameters of the work.

Analysis of works based on the theoretical material of the course.

Topic 15. The structure of the performance model of the work and methods of its construction

Building a performance model of a work (individual tasks) for different types of performance - concert, using light, slides or video, theatrical - taking into account external performance factors (acoustics, stage space, work with equipment, etc.)

7. TOPICS OF SEMINAR CLASSES

No	Topic name	Hours
1.	Performance analysis of the music score	4 hours

8. TOPICS OF INDIVIDUAL WORK

No	Topic name	Hours
1.	Concept of musical performance: find expressions of different authors and compare	4 hours
2.	Determine the recorded and unrecorded components of a given piece of music	4 hours
3.	Form a scheme of information transmission from the composer to the listener according to the theory of objectification	4 hours
4.	Find examples of different types of interaction of literary and musical texts in a choral work. Justify the choice.	4 hours
5.	Simultaneous representations and associative connections in the process of perceiving a musical work.	4 hours
6.	Create a project of non-musical addition to a musical work.	4 hours

No	Topic name	Hours
7.	Find the definition of tempo in modern musicology. Compare.	4 hours
8.	Analyze the musical space of a given work, and determine its components (symmetry, perspective, "figure-background").	4 hours
9.	Examples of different types of musical movement.	4 hours
10.	Compare the typology of interpretation in the works of V. Moskalenko	4 hours
11.	Compare different types of performance interpretations of the finale of the opera "Carmen"	4 hours
12.	Find an example of a theatrical choral interpretation, analyze it, and justify your point of view.	4 hours
13.	Determine the limits of the performance interpretation of the selected work, and outline the criteria for its adequacy to the authorial intention.	4 hours
14.	Carry out a detailed written performance analysis of the selected work	10 hours
15.	Describe the performance model of the selected work and the methods of its presentation to the collective, taking into account the conductor's specifics.	18 hours
TOTAL		80 hours

9. TEACHING METHODS

In the process of teaching the discipline, the following teaching

methods are used: explanatory and illustrative (watching/listening to audio and video recordings with explanations), heuristic (problem formulation and management of students' further logic in the process of solving it), research, creative modeling method.

The discipline requires a certain performance maturity of applicants who have already received bachelor's degrees, completed training in concert conducting with a choir, and may already have practical experience outside the curriculum. One of the functions of the specified course is to help students *individually*, but in a *scientifically based way*, to compose their own performance model of works to be performed with a choir. That is why the combination of individual work of students and work in classroom is of great importance in teaching.

Based on this, it is important to follow the following guidelines.

1. To allow students to discuss any question that arises during work in a debatable form, as well as to express their opinions in detail. This approach has certain methodological advantages:
 - 1) such forms of work contribute to the development of students' skills in formulating their thoughts (which is very helpful in working with the choir);
 - 2) it allows the teacher to control the flow of students' thoughts and, if necessary, to correct their content or wording;
 - 3) discussions help to empirically find correct solutions to many theoretical and practical issues.
2. Accompany the teaching of theoretical material with audio and video materials, illustrating, if possible, the phenomena discussed in the lecture.
3. Pay great attention to the formation of students' terminological apparatus, appropriateness of its use, accurate and concrete understanding of all theoretical concepts.

4. Help students practice critical thinking skills. This allows:
- 1) to increase students' interest in independent creative search for information on one or another issue;
 - 2) to form scientific thinking skills in the algorithm “hypothesis – searching for evidence – verification process – confirmation (refutation)”;
 - 3) to teach students not to trust every written word without making an effort to work out their own scientifically based point of view on one or another problem;
 - 4) promote students' interest in conducting their own scientific research.

5. At all stages of teaching the course, use a comprehensive approach to the issues being studied, interpret it as a *scientific and practical system*.

10. FORMS OF CURRENT AND FINAL CONTROL

No	Type of control	Control methods
1.	Current	survey on theoretical material, testing
2.	Periodic	speeches at seminar classes
3.	Individual work	presentations of the results of completed tasks on the interpretive analysis of works
4.	Final control	test

Distribution of points received by students

<i>Current control</i>															<i>Test</i>	<i>Total</i>
Section 1				Section 2		Section 3			Section 4				Section 5			
T1	T2	T3	T4	T5	T6	T7	T8	T9	T10	T11	T12	T13	T14	T15	20	100
5	5	5	5	5	5	5	5	5	5	5	5	5	10	5		

Evaluation scale: national and ECTS

The sum of credits for all types of educational activities	ECTS grade	Grade according to the national scale	
		For exam, course project (work), practice	For test
90 – 100	A	excellent	passed
82-89	B	good	
74-81	C		
64-73	D	sufficient	
60-63	E		
35-59	FX	Insufficiently with the possibility to retake	Not passed with the possibility to retake
0-34	F	Insufficiently with mandatory repeated study of the discipline	Not passed with mandatory repeated study of the discipline

11. EDUCATIONAL AND METHODOLOGICAL SUPPORT

Working program, syllabus, materials for multimedia support, methodical recommendations for performance analysis of the work.

Requirements for the written work

The form of monitoring students' knowledge at the end of the course "Theory of Choral Performance" is a test. For it, students must present in written form a concise multi-aspect performance analysis of a choral work. In addition, students must orally answer the teacher's questions regarding the completed written work and provide appropriate explanations for the provisions declared in it.

Requirements for individual work:

1. The written work is submitted to the teacher at least 2 weeks before the assessment date.
2. The written work can have an arbitrary volume, provided that it contains all aspects of performance analysis.
3. The content of the individual work consists of the students' *own* developments and conclusions and corresponds to the plan of performance analysis provided in the course teaching process.
4. Musicological research materials of other authors can be submitted in a written work only in the form of citations (in quotation marks) with a mandatory reference to the literature used. Other options for submitting such materials are considered plagiarism and lead to additional tasks being given to the student.

5. If necessary, the written work is supplemented with musical examples in the form of photocopies of the printed text.
6. If the work has several editions, the individual work should contain a concise comparative analysis of at least two of them.
7. The written work involves a performance analysis of works exclusively from the state program of each student in choir conducting.

Requirements for a verbal answer:

1. A verbal response is not required if the written work is done at a sufficient scientific level and does not cause comments from the teacher.
2. The student must answer the teacher's questions for individual work and provide appropriate explanations, using the terminological apparatus that was learned during the choral performance theory course.
3. The student should be able to answer all the teacher's questions on the theory of choral performance course, which do not go beyond the scope of the taught material.

Provisions regarding the assessment of student's knowledge:

1. The grade for the test is given based on a comprehensive assessment of written and oral forms of work.

2. If the student fulfills the requirements for written and verbal forms of work at different levels, the written form is considered to be the leading one.
3. If, during the assessment, the student individually identifies and corrects theoretical and methodological mistakes made by him in the written work, they are not taken into account by the teacher.
4. If plagiarism is detected in the written work, the student is given the opportunity to complete the assessment by performing an oral performance analysis of the work proposed by the teacher. The time given to complete the task is 30 minutes.

12. REFERENCES

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Навчальне видання

"THEORY OF CHORAL PERFORMANCE"

**програма та навчально-методичні матеріали до курсу для
здобувачів другого (магістерського) рівня вищої освіти
спеціальності 025 «Музичне мистецтво»,
ОП «Хорове диригування»**

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Комп'ютерний набір та верстка

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Видається в авторській редакції

План 2023

Підписано до друку 29.01.2024 р. Формат 60x84/16 Папір для мн. ап. Друк
ризограф Ум. друк. арк. ___ Тираж 100. Зам № ___

ХДАК, 61057, Харків-57, Бурсацький узвіз, 4