

MODERN GLOBAL TRENDS IN THE DEVELOPMENT OF CHORAL PERFORMANCE

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SUMMARY. The relevance of the studied issue is the need to identify the main trends in choral performance, and determine the principles of the work of conductors and choral artists in the context of renewal of the components in this field. The aim of the research is to study the problem of current global trends in the development of choral performance as a complex multifaceted and integral phenomenon. Its practical methods (audio search; audio selection; audio analysis) were used in the research. The aspects of modern choral performance (interdisciplinary; socio-cultural; as well as artistic management; professional training; modern engineering technologies; information and communication space; technologies aimed at preserving human and professional resources) were identified. The current components of activity in the field of modern choral art were established. The directions of modern choral practice were identified (activation of the musical group in the life of society; expansion of traditional executive functions; growth of the genre stylistic palette of the choral repertoire). The system of key modernized methods of interpreting choral works of the 20th and 21st centuries was studied (principles of intonation; the principle of expanding the range; the principle of enriching the technical means of interpretation; the principles of forming the performance texture; the principle of interpreting the verbal text in the context of the choral score; the principle of creating different types of sound). The general features of modern choral performance in Ukraine and in the world were studied. The results can be applied in the process of researching future choral performing practice and preparing the relevant

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studies. The prospects of research in this field of musical culture are to enrich the theoretical and practical sectors of choral art as a complex system which is open for updates.

Keywords: choral art, choir, choral work, performance interpretation, choral genre, choral style, timbre dramaturgy, performance analysis.

Introduction

The relevance of studying the problem of modern world trends in the development of choral performance is determined by the need to identify the principles of the work of conductors and choral artists in the context of updating the musical language of works, the complication of compositional techniques, the combination of various branches of musical art (academic and folklore tradition). The importance of studying the role of choral art in the context of modernity is determined by the need to realize the multifaceted potential of this sphere of musical culture, which is undergoing changes in its content, its modernization in the era of globalization. The significance of this topic is the need to deeply study, save, and popularize the traditions of choral singing at this time. Modern researchers refer to it in various works. Rastrygina A. analyses the specifics of choral performance as a subject in the context of the modern artistic and educational space. The processes of development and functioning of choral pedagogy aimed at building conducting skills in the system of professional artistic and music pedagogical education are also generalized⁴.

Meerschman I., E. D'haeseleer, H. Cammu, I. Kissel reveal the significance of a number of aspects for the quality of modern choral performance. This is the state of the voice, determined by the objective factors of the life and professional activity of the choir artists; the degree of their physical endurance in the process of execution; high-quality preparation of voices for the performance; effective vocal training and relaxation programmes⁵.

The brand concept is becoming relevant in the field of modern choral art. Its implementation by the leaders of choral groups contributes to the recognition of these creative associations and widens the geographical area

⁴ Rastrygina, Alla. Choir conducting pedagogy in the scientific discourse of modern professional art education. *Academic Notes Series Pedagogical Science*, 1, 2022, pp. 61-66. <https://www.researchgate.net/publication/364567052>

⁵ Meerschman, Iris, D'haeseleer, Evelien, et al. Voice Quality of Choir Singers and the Effect of a Performance on the Voice. *Journal of Voice*, 2022. <https://www.researchgate.net/publication/363652002>

of their activity. This fact is the foundation of achieving a high level of performance skill, its preservation, and, in turn, satisfies the need for a large audience of choir listeners⁶.

Yunda V. raises the issue of training highly professional choral conductors. The specialist concludes that building the competences of a choir teacher is of fundamental importance for the cultural, spiritual, aesthetic, intellectual and creative development of future generations⁷.

Benedict C. studies the prospects of creating an audio recording that reproduces the effects of the sound of a choir performed by one person using modern engineering technologies. The purpose of such developments is the creation of musical accompaniment to modern films. However, the expert raises questions about the legality of this approach to creating music⁸.

The recording quality of a choir of 16 people, which contains many tracks, is also analysed. In particular, the nature of the coherence of the performers' voices, the harmony of the intonation spaces is evaluated to reveal the mechanism of creating the "chorus effect"⁹.

However, it is necessary to study this problem multifaceted system, which includes a number of components. They differ in content, function, orientation in the context of a single phenomenon. This fact determined the aim of this study.

The needs of modern society, the state of the cultural sphere, pedagogical practice determined the authors' approach to this topic and its practical significance. The promising nature of the research is the breadth of the selected topic, its openness to new achievements and practices in the field of choral mastery.

The aim of the research is to study the problem of modern global trends in the development of choral performance as a complex, multifaceted and integral phenomenon. It implies the identification of the main elements of the system of choral singing as a complex system consisting of many components being of paramount importance for its functioning.

⁶ Antipina, Inna. Choir as a Component of Ukrainian Musical Art Brand: Socio-Cultural Dimension. *Chasopys Natsionalnoi muzychnoi akademii Ukrainy im P I Chaikovskoho*, 2022, pp. 21-35. <https://www.researchgate.net/publication/365644874>

⁷ Yunda, V. Features of formation of future music teacher's competence in working with children's choir. *Aesthetics and Ethics of Pedagogical Action*, 2022, pp. 166-172. <https://www.researchgate.net/publication/369893052>

⁸ Benedict, Claire. Sectional Surrealism: A practice-base investigation into choir recording techniques for the independent film composer. *Conference: Art of Record Production*, 2019. <https://www.researchgate.net/publication/351956734>

⁹ Jers, Harald, and Ternström, Sten. Intonation analysis of a multi-channel choir recording. *TMHQPSR Speech, Music and Hearing: Q Prog Status Rep*, 47, 2005. <https://www.researchgate.net/publication/251666625>

The research objectives include the identification, description and comparative analysis of all elements that constitute the foundation of modern choral art, in the study of their content and functional significance in the context of choral performance.

Literature review

Modern researchers raise the issue regarding various aspects of the study of global trends in the development of choral performance. Modern musicologists (N. Schaumberger, J. Sandt, S. Salminen, A. Coppi), teachers and musicians are developing a system of creating platforms for remote choral singing lessons under the pandemic restrictions. This aspect has become especially relevant in the last few years in connection with the imposed quarantine restrictions provoked by the dangerous virus¹⁰. In the context of the war in Ukraine (since February 2022), online classes with choral groups and students of art higher education institutions are most in demand.

Vibrato as an element of vocal performance in the choir is studied (G. Martínez, N. Daffern). Leaders of choral groups analyse its influence on the general picture of the sound of the singing mass and the health of each of the choir artists¹¹. One of the directions in the system of artificial intelligence is becoming relevant, which is to help anyone willing to learn the art of choral conducting (K. Morimura, M. Iida, T. Naemura, N. Harashima). The programme for adjusting the balance of the sound of vocal horizontal lines (sound pressure level, SPL) provides this opportunity. It motivates choristers to evaluate their own singing more accurately and deeply, improving its quality¹².

Turkish researchers (F. Ardahan, S. İlyas) interpret the choir as a positive socio-cultural phenomenon. In their opinion, the participation of people who are more than sixty years old helps them to maintain their own emotional state at a high level¹³. Pikhtar O. and O. Kedis cover a number of methodological

¹⁰ Schaumberger, Helmut, van der Sandt, Johannes, et al. Singing is what we do (together) - redefining "together": A comparative study. *Formazione & Insegnamento*, 16, 2021, pp. 28-54. <https://www.researchgate.net/publication/362927250>

¹¹ Martínez, Gerardo Acosta, and Daffern, Helena. The Role of Vibrato in Group Singing. A Systematic Review. *Journal of Voice*, 2022. <https://www.researchgate.net/publication/366032824>

¹² Morimura, Kumiko, Iida, Makoto, et al. A Proposal on a Learning System to Realize Maestro's Favorite SPL Balance. *9th International Conference on Music Perception and Cognition*, August 22-26 2006. Alma Mater Studiorum University of Bologna, 2023. <https://www.researchgate.net/publication/238747910>

¹³ Ardahan, Faik, and İlyas, Seyida. Examining of Motivational Factors of Being a 60+ Choir Singer, Benefits Obtained via Participation in Recreational Choir with Respect to Some Demographic Variable. *Journal of Human Sciences*, 16(2), 2019, pp. 448-468. <https://www.researchgate.net/publication/359270437>

aspects of performing choral works by modern composers¹⁴. Ivanova Yu. considers choral art as one of the large-scale directions of musicology, which combines key elements of several disciplines. They include musical pedagogy; composition; psychology; ethics (spiritual foundations of human and social development); choral performance¹⁵. Prykhodko O. studies choral a cappella music of the second half of the 20th - the first decades of the 21st centuries, from the perspective of its perception and approaches to music performance¹⁶. Batovska O. investigates the contemporary academic choral art of a cappella as a single, complex, and integral system¹⁷.

Bondar Ye. emphasizes the importance of complex textual analysis of choral works by modern performers. The need for such an approach to interaction with the composer's material is due to its context, which combines the author's and cited texts¹⁸. Belik-Zolotariova N. considers choral performance as a solid branch of musical culture that integrates not only the foundations of its history, theory, and practice, but is also aimed at the development of various styles of collective singing: academic; folk; church; children, and others¹⁹. Vavryshchuk S. studies one of the directions of modern choral art – choral theatre, using the example of Hanna Havrylets' piece *The Winds Blow* and the specifics of its performance. The effectiveness of the implementation of this artistic project ensures a complete communicative link: composer - conductor - arranger - director - audience. The scenic reflection of the author's idea was realized through a creative approach to it: certain structural changes; enrichment of the timbre and sound palette of the chamber choir through the use of additional instruments (bandura, flute,

¹⁴ Pikhtar, O. A., and Kedis, O. Yu. Choir works of modern avangard composers: methodological aspect. *Scientific journal of M. P. Dragomanov National Pedagogical University. Series 5 Pedagogical Sciences: Realities and Perspectives*, 63, 2018, pp. 159-162. Pikhtar O. A., Kedis O. Yu.,pdf (npu.edu.ua)

¹⁵ Ivanova, Y. Theoretical aspects development of the choral rendition development. *Problems of Interaction of Art, Pedagogy, Theory and Practice of Education*, 33, 2011, pp. 194-202.

¹⁶ Prykhodko, O. V. *A cappella choral music of second half of XX – beginning of XXI century: theoretical understanding and performing approaches – Qualification research work as a manuscript*. (Thesis for the degree of Candidate in Art criticism). Kyiv, National Tchaikovsky Music Academy of Ukraine, 2017. ХОРОВА МУЗИКА А САПЕЛЛА.pdf (nakkkim.edu.ua)

¹⁷ Batovska, O. M. *Contemporary academic choral aet a cappella as a systemic musical-performing phenomenon*. (Doctoral thesis). Odesa, Odessa National Music Academy named after A. V. Nezhdanova, 2019. СУЧАСНЕ АКАДЕМІЧНЕ ХОРОВЕ МИСТЕЦТВО А САПЕЛЛА.pdf (nakkkim.edu.ua)

¹⁸ Bondar, Ye. M. *Artistic and stylistic synthesis as a phenomenon of modern choral creativity*. Odesa, Astroprint, 2019, pp. 388.

¹⁹ Belik-Zolotariova, Nataliia. Choral performance art as a category of a modern choral studies. *Aspects of Historical Musicology*, 31, 2023, pp. 191-213.

percussion); emphasis on more effective individual acting means (mimicry, plasticity, movements) in episodes with personified imagery; emphasis on more static, but symbolically filled mise-en-scene factors (graphic, artistic) in epic song sections²⁰.

Chatterjee S. analyses the significance of the popular song in the context of professional choral art, and the role choral performance plays in the Bollywood environment. The researcher deals with medley as a genre, which is a combination of the academic style of choral music and mass forms of entertainment (Bollywood Broadway)²¹. Wafula M. S. reveals the problems of modern local conducting practice using the example of Kenya. The specialist concludes that some musicians of this country consider it necessary to follow Western ideals of conducting; others prefer it to be more relaxed. The concept, according to which each artist should create his own unique way of directing (conducting) based on music, without any restrictions, becomes universal²².

However, the problem of researching modern world trends in the development of choral performance as a multifaceted phenomenon of modern culture is still waiting for its time.

Methods

The research design consists of several stages. The first was based on the search and arrangement of sources that are directly related to the issue under research. Academic and audio materials were collected, which testify to the deep modernization of the nature of choral performance. At the second stage, systematization of the components of the choral performance system was carried out as its separate categories. This helped to reveal large-scale blocks of modern choral singing practice. The third stage involved a comparative analysis of the components of modern choral art, the foundation by revealing their content, direction, and functional significance in its context. The fourth stage is a presentation of a panorama of the synthesis of all elements of modern choral performance, both in Ukraine and throughout the world.

²⁰ Vavryshchuk, Serhii. "Winds Are Blowing" by Hanna Havrylets in the Theatrical Interpretation of the Chamber Choir "Kyiv". *Journal of the P. I. Tchaikovsky National Music Academy of Ukraine*, 2021, pp. 50-65. <https://www.researchgate.net/publication/359599997>

²¹ Chatterjee, Sebanti. Performing Bollywood Broadway: Shillong Chamber Choir as Bollywood's Other. *Society and Culture in South Asia*, 6(2), 2020, pp. 304-327. <https://www.researchgate.net/publication/343356173>

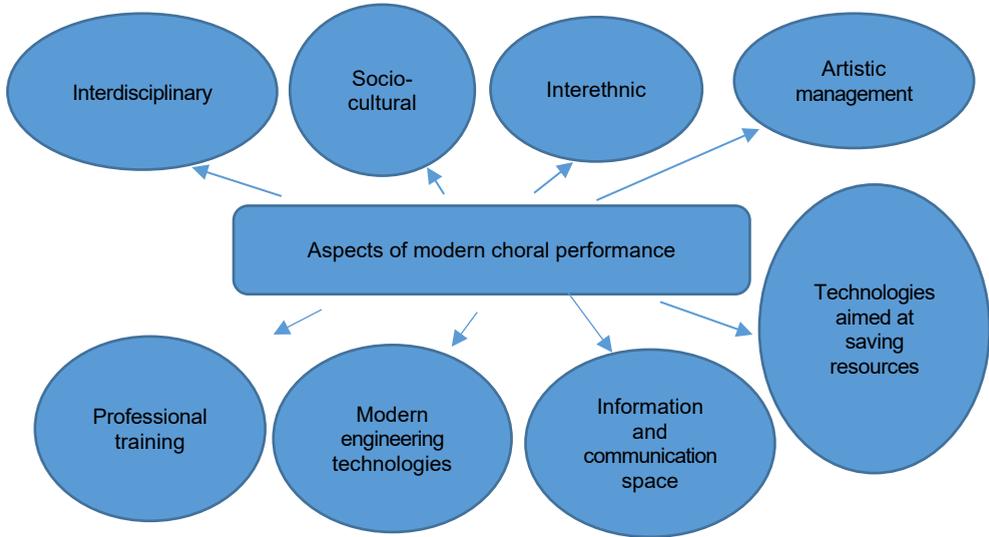
²² Wafula, Mukasa. Appreciating the transcultural in music gesture diversities and stage directing in Kenyan choral music. *Journal of Visual and Performing Arts*, 1, 2023. <https://www.researchgate.net/publication/371485310>

The sample included the works for the choir of modern composers of different countries. Among them, the following should be mentioned: L. Nono (*Il canto sospeso*); K. Stockhausen (*Stimmung*); G. Ligeti (*Aventures*); S. Lunyov (*Passion Week*; *The Noel Consort*); A. Pärt (*De Profundis*); I. Aleksiiichuk (*Psalms of David*; *Otherworldly Games*); L. Dychko (*Ukrainian Frescoes*). These names belong to the period of time that falls on the middle, the second half of the 20th, and the beginning of the 21st centuries. The works were chosen in accordance with the objectives of this study: they most vividly manifested new principles of building a musical theme (L. Nono), texture (D. Ligeti), creating its relief (L. Nono; D. Ligeti; I. Aleksiiichuk), a balance of timbre colours, as well as a wide range of intonation tools (D. Ligeti; S. Lunyov); synthesis of different genres of art (L. Dychko; V. Muzhchyl; I. Aleksiiichuk).

The research employed the following methods: analysis; comparative characteristics; synthesis (theoretical); audio search; audio arrangement; audio analysis (practical). Mechanisms for distinguishing categories, their comparative statistics, synthesis of key components into a single system were implemented on their basis. The first of them (audio search) was used to select the works, which reflected the modernized techniques of compositional writing. The second method (audio arrangement) contributed to the mechanism of combining the works of different authors on the basis of the general principles of updating the musical language. The third method (audio analysis) became the foundation of the research, because it was used to distinguish the main components of choral performance and found their relationship in this context, which helped to reveal the phenomenon of modern choral art as a whole system. All these methods were necessary during the research because each of them performs a certain function. Their interrelationship is significant, as a whole system of modern trends in the development of choral performance is covered.

Results

The main aspects of modern global trends in the development of choral performance were identified by using the methods of analysis and comparative characteristics. They reflect the atmosphere (especially cultural) of society and its needs at a certain period. Their knowledge contributes to the preservation of the traditions of this field and its popularization in the world. Figure 1 shows the vectors in the field of choral performance.



Aspects of modern choral performance

The interdisciplinary approach to students' assimilation of the professional principles of choral art considers interaction of various subjects (performance; aesthetics; pedagogy) in the learning process. It contributes to a deeper understanding of the profession of a choral performer or choir conductor, helps to identify the significance of its foundations: technical tools; concept and content of works; effective teaching methods.

The socio-cultural approach is based on the creation of conditions for the formation and functioning of both professional and amateur choral groups. This gives talented conductors and choir artists the opportunity to realize their potential, while becoming a platform for support and progress in the field of spiritual growth of modern society.

Interethnic dialogue built on the creation of choral groups (academic and amateur), relies on the factor of their active interaction, both within the borders of one country and in the international context. This happens through various cultural events: festivals; contests; conferences.

Artistic management relates to the idea of acquiring a certain image by the choral team and conductors who are directly involved in their functioning, and finding means to realize its creative potential, the musical direction in which it works, through the system of engagement. This, in turn, contributes to the awareness of the uniqueness of individual singing societies, which build authorial traditions and performance schools through their activities.

The professional training of conductors and choir artists involves the process of improving the technique of performing works, mastering a voluminous long-term arsenal of interpretation tools, which allows preparing large-scale concert programs and demonstrating a high level of skills. It provides a complete multifaceted panorama of genre, style, compositional and technical principles of creating a performance.

Modern engineering technologies become the foundation for improving the quality of assimilation of an educational program in the field of choral performance, because they open the possibility of an almost limitless creative approach to working with educational material for students (recording their own voices; self-evaluation of their creative activity; creating choral scores; finding a balance of expressiveness in a complex of voices).

The information and communication space are not only a basis for an effective model of the modern pedagogical process, but also for supporting dialogue between team members, between ensembles and teams (including conductors) and the audience online. This aspect gives the possibility of high-quality recording of choral performances by artists who are far from each other. The above-mentioned aspects of modern trends in the development of choral performance play equally significant roles. The successful functioning of choral performance as a whole system is possible because of their deep connection with each other and continuous interaction.

The current performing practice of conductors' evidence that their activity has both individual and general components. Their content was obtained with the help of methods of analysis, comparative characteristics, and synthesis in relation to video pieces of choral works of the 20th - early 21st centuries (Table 1).

Table 1

<i>Individual methods of practical activity in the field of choral art</i>	<i>General methods of practical activity in the field of choral art</i>
Manual technique used by the choir leader; performance concept, director's decision regarding a specific composition; use of modernized technical means of sound amplification	Active constant direct communication between the conductor and the choir; co-work of the conductor and choir artists in the implementation of a compositional project as musicians – authors who perform a certain role in the process of performing works

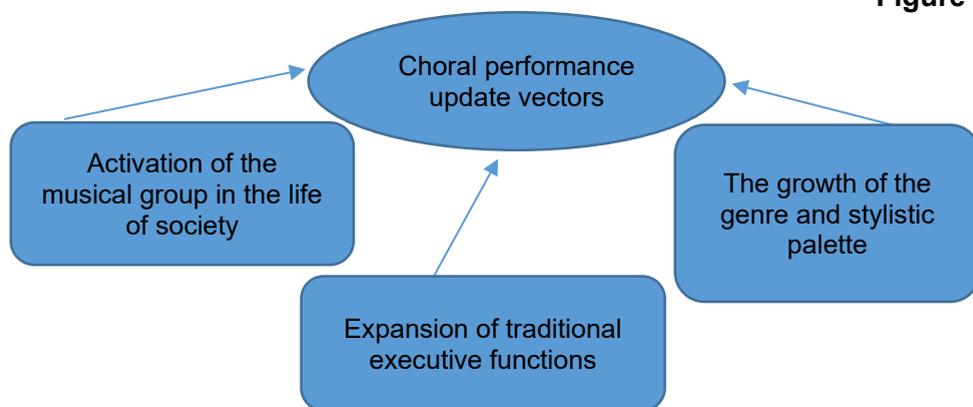
Source: developed by the author

Components of activity in the field of modern choral performance

Individual components have flexibility, mobility, can transform, expand according to the conditions of performance of certain works; to the need to set up a bridge of interaction between the singers and the conductor; to the plans to implement the concept of the work according to the choir director's vision of its essence. General components unite the principles of the functioning of various choral ensembles, which are built on a foundation that assumes a high-performance level inherent in the conductor and choir artists; perfect sense of ensemble; active response to the artistic director's instructions; the feeling of one's own work as part of a global creative plan, the quality and success of which depends on each member of the team.

Figure 2 presents the methods of analysis and synthesis of the components of the modern practice of choral performance, a panorama of directions for its modernization.

Figure 2



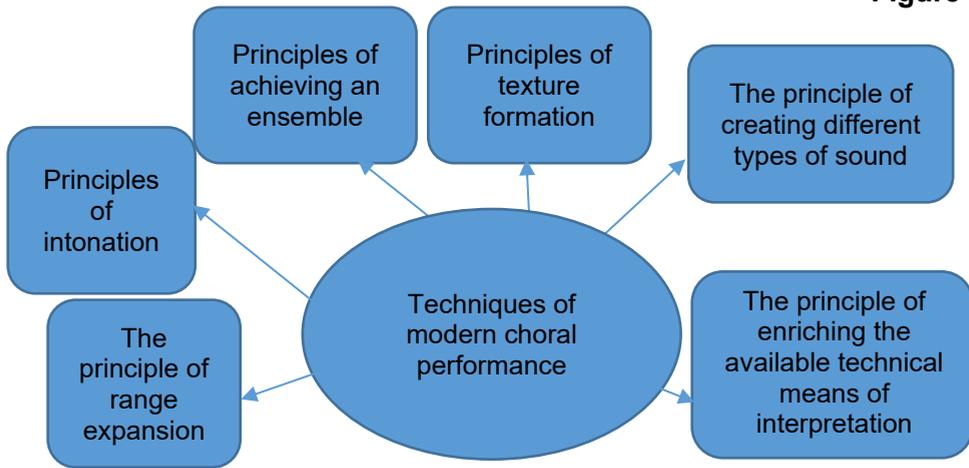
Directions of modern choral practice

The modernization of choral groups is currently determined by their participation in complex musical events (social, cultural, political contexts); creative interpretation of the functions of the conductor and choristers (artists of improvised theatre); a wide range of styles (classical, folk, jazz; pop; rock), which have become an integral part of the repertoires of modern choral groups. Their participation in the life of society consists not only in providing its cultural atmosphere with examples of high academic and folk art, but also in a prosperous social climate, positive interaction of people of different professional and spiritual spheres, political views, and ages. The new interpretation of the functions of choral groups is reflected in the context of their performances in front of the audience. This process spreads internally,

presenting a creative approach to the translation of composers' artistic ideas. Sometimes a certain choral piece receives an unexpected solution that reveals its unique original interpretation (accompanied by the combination of music with other types of art) in the current context.

The methods of audio analysis and audio arrangement of several works for the choir identified a certain range of modern performance techniques (Figure 3).

Figure 3



System of key techniques of interpretation of contemporary choral works

Each of the techniques consists, in its turn, of elements that create modern global trends in choral performance. So, the main modernized principles of intonation are the following:

- an approach to singing and speech in general as a platform for experiments on vocal sound;
- working with the word as a multifaceted phenomenon that has an impact not only on the nature of individual intonations, but on the texture of choral works as a whole²³;
- the formation of a new intonation vocabulary among choir artists (Aventures by G. Ligeti);

²³ Prykhodko, O. V. *A cappella choral music of second half of XX – beginning of XXI century: theoretical understanding and performing approaches – Qualification research work as a manuscript.* (Abstract thesis for the degree of Candidate in Art criticism). Kyiv, National Tchaikovsky Music Academy of Ukraine, 2017.

- stylistic intonation in the process of singing, which corresponds to the nature of the work of composers of the 20th-21st centuries, the manner of the techniques they use;

- updating and spread of techniques of sound formation: the intonation process, during which a separate voice or part (in the context of a rich texture, as a whole) focuses on itself; synthesis of musical and noise nature of sounds; flexibility in using the resources of the articulating apparatus;

- the significance of certain pronunciation features in the process of performing works based on foreign texts (S. Lunyov Passion Week and The Noel Consort); combination of phonism of words and sounds (integral harmonies); creating a “polyphony of texts”, each line of which appears in the form of a specific colour; construction of rhythmic figuration with the participation of words; its morphological interpretation (A. Pärt), which creates a personal compositional style;

- expanding the possibilities of the vocal apparatus; extended vocal technique by using a number of techniques: 1) combination of speech and noise; 2) combination of speech and singing; 3) the use of extreme elements of vocal interpretation; 4) use of vocal and manual elements; 5) the use of certain intonation elements; 6) the use of deeply individual components that are related to the peculiarities of reading the sheet music.

Innovative interpretations of vocal material by composers of the 20th and 21st centuries are particularly significant among the principles of expanding the range of voices. They encourage choristers to use the full range of resources of their apparatus, both from the perspective of the pitch position of the sounds, and the manner of their performance (it can be beyond the boundaries of purely musical art).

The principle of enriching available technical means of interpretation is based on the need to broadcast the author’s experiments, which are reflected in contemporary choral works. This combines it with the principle of expanding the singing range, as both are based on the fullest realization of the potential of the choir artists. In this context, a solution is also found for the mechanism of connecting the means of the modern engineering system to the processes of musical performance, which is aimed at working with sound, contributing to the improvement of the quality of acoustic effects.

The principles of texture formation, like all the principles listed above, correspond to the modern trends of world choral culture. Their main features are the following:

- modernization of the choral fabric, which in the new conditions of compositional creativity of the 20th-21st centuries includes such categories as: line; layer; music score drawing; relief (polyrelief); sonorous complex; background.

- a phenomenon of “micropolyphony” (an integral part of G. Ligeti’s choral works): volume-space with a single thematic basis, timbre nature and pulsation, the material of which is a polyphonic line connecting a sufficient number of choral parts;

- complex vertical (harmonic language): atonal consonances; chorus pedal; clusters (David’s Psalms by I. Aleksiichuk).

The principle of creating different types of sound is a continuation of the development of the concept of the principles of forming a modernized texture, which reflects the idea of an individual creative project of composers. Its components:

- interpretation of certain timbre lines as three-dimensional coloristic components aimed at building a common large-scale sound effect from listening to a choral score (achieved by duplicating a separate intonation rhythmic chain);

- splitting monotimbral parts into separate sounds performed by different choir artists - the effect of “stereomonody”, where each tone has a special significance (choral works by L. Nono);

- a system of updating the mechanisms of interaction of choristers, among which they found: 1) the minimum degree of their interdependence and interaction among themselves; 2) intentional differentiation and emphasized incompatibility of part voices; 3) dispersion of a single musical thought between different voices (parts) in the context of a pointillist texture; 4) the interaction of different types of music, taking into account the peculiarities of physical spaces in a choral work.

So, the methods of analysis and synthesis of materials based on video recordings helped to generalize the features of modern choral performance in the world. Among them, the following are of fundamental importance:

- update of the means of interpretation, as a result of the modernization of the musical language in general (synthesis of the traditional (where the nature of the vocals, the feeling of the ensemble, the connection between music and words remains the basis) and the modern, sometimes a departure from the former);

- spread of styles, manners, style in interpretations of choral scores;
- the dialogue of epochs and national schools, which is accompanied by the transformation of genres, the synthesis of various traditions;

- the uniqueness of the intonation and timbre content of the components of the choral score;

- improvisation (this includes numbers, its beginning is a controlled aleatorics) (David’s Psalms by I. Aleksiichuk);

- the universality of the capabilities of a modern performer (a chorister, who sometimes acts as a soloist, and a conductor), who is able to perform music of various styles, creative style (from the avant-garde of the mid-twentieth century to pieces of famous singing); use a large amount of resources of the singing range;

- interpretation of choral voices as a certain colour;

- the significance of the sound of the choir in the context of various genres (concert, opera, symphony);

- the diversity of the repertoire and composition of choral groups;

- a combination of choral art and other types of creativity: painting (Ukrainian Frescoes by L. Dychko); of theatre and choreography (Otherworldly Games by I. Aleksiiichuk);

- the emergence of new functions: the conductor and the choir become dramatic actors, conveying the plot of the works in an original, unique form.

The method of synthesis evidenced that the universal tendency of the modern conducting choral culture is the individualization of material translation processes (stage project). It is based on a combination of independent perception and interpretation of artistic ideas, means of their fixation in the form of a stage solution, which, in turn, relies on the achievements of the current education system, which is capable of training highly professional personnel in the fields of choral singing and conducting; dissemination of communications in the field of traditions of concert practice of choral groups of different countries through international events, information and communication technologies; expansion of the very concept of choral singing, which becomes extremely large-scale, including not only melodic intonation, but also elements of other types of art and a rich panorama of life manifestations of natural beginnings in its context.

Discussion

Researchers from different countries studied modern global trends in choral performance. However, all of them focused only on certain aspects of the problem. Onofre F. and a group of specialists raise questions about the condition of voices belonging to members of choral groups. In particular, the influence of such factors as response of the vocal apparatus to singing; the duration of performance; to rest after performances; the period of voice establishment²⁴. This concept is very important for the proposed study, as it

²⁴ Onofre, Fernanda, de Almeida Prado, Maria Yuka, et al. Measurements of the Acoustic Speaking Voice after Vocal Warm-up and Cooldown in Choir Singers. *Journal of Voice*, 31, 2016. <https://www.researchgate.net/publication/290480907>

corresponds to one of its aspects – the preservation of the health of choral performers.

Fuadah A., Y. Pramudya state the importance of professional diagnostics regarding the physiology and timbre of voices. This is necessary so that choir artists can fully realize the potential of their natural capabilities²⁵. A similar conclusion clarifies the role and function of the aspect of improving the technical resources of choristers and preserving their health referred to in this study. Boydell B. also focuses on certain aspects of the historical development of choral performance, in particular, in relation to one of the Dublin singing groups of the 18th century²⁶. According to the results of this research, this acts as one of the vectors of modern choral performing practice - the activation of the musical team in the life of society.

Coelho A. et al. evidence that the concept of self-perception by choir artists in the context of a singing group²⁷ is becoming relevant. Such a concept is close to the results of this study, as one of its aspects indicates the special significance of the positive emotional state of choristers for the quality sound of collectives as a whole. Music researchers pay attention to the phenomena of a new interpretation of choral traditions of the Middle Ages in the context of modernity, using the example of D. Stetsiuk's work (*Te Deum*)²⁸. This reflects the content of one of the vectors of modern choral performance, which was revealed in this study – the extension of the genre-stylistic palette of the choral repertoire of contemporary groups.

O'Reilly G. examines the centuries long historical path of the Sistine Chapel. He reveals the relationship between the number of choir artists and the level of their financial support and the artistic merits of one or another Pope²⁹. Such a concept has a direct link with the results of the proposed publication, in particular, it reflects the characteristics of the socio-cultural aspect of modern choral performing practice and its vector - the activation of the musical group in the life of society.

²⁵ Fuadah, Ainun, and Pramudya, Yudhiakto. Acoustic analysis on the voice of choir singers using Spectroid. *Journal of Physics Conference Series*, 1254(1), 2019, pp. 012022. <https://www.researchgate.net/publication/337249357>

²⁶ Boydell, Barra. "The Increasing Excellence of the Choir": The Eighteenth and Early Nineteenth Centuries. In: *A History of Music at Christ Church Cathedral*. Dublin, 2023, pp. 101-149. <https://www.researchgate.net/publication/369392048>

²⁷ de Castro Coelho, Ana Cristina, Daroz, Irandi Fernando, et al. Amateur choir singers: self-image, difficulties and symptoms of the singing voice. *Revista CEFAC*, 15(2), 2013, pp. 436-443. <https://www.researchgate.net/publication/262514069>

²⁸ Tyshchenko, Mykhailo. The Deum for mixed choir a cappella by Dmytro Stetsiuk in the context of Ukrainian religious music. *National Academy of Managerial Staff of Culture and Arts Herald*, 3, 2021, pp. 197-201. <https://www.researchgate.net/publication/357292164>

²⁹ O'Reilly, Graham. 1 – Context. In: *Allegri's Miserere in the Sistine Chapel*. Boydell Press, 2023, pp. 7-18. <https://www.researchgate.net/publication/367096556>

Burrows D. et al. emphasized the significance of the activities of choristers and conductors in the context of creative societies of Western Europe, in particular, Britain. They see the importance of a respectful attitude of a modern musician (choir leader) to such a phenomenon as a collective and cooperation with its representatives using the example of the Bedford Society³⁰. The idea coincides with the conclusions of the authors of the article, which covers and describes the following aspects of in the system of modern choral performance: socio-cultural; artistic management; professional training; preserving the health and professional resources of choir artists.

Rosa M. and M. Behlau focus on the risks for voices using the example of amateur choirs. The researchers state that the lack of implementation of certain technologies for preserving the resources of the vocal apparatus has negative consequences for the sound quality of individual choristers and the collective as a whole³¹. This is reflected in this work: the aspect of preserving the health of vocalists is one of the most important in the system of modern choral performance.

Sutherland A. raises the issue of the needs of composers and large musical groups, including a symphony orchestra, in a children's choir³². A similar concept has a response in this work because it confirms the content of the socio-cultural aspect that was revealed in it. Ion C. analyses the principle of combining styles, thanks to the composers' idea referring to a children's choir. This fact describes the vocal symphonic suite of S. Pautza's Canti prophani (intonationally and harmonically complex), in which the children's choir sounds in the "space" of diatonic scales³³. The findings of the mentioned study correspond to the conclusions of the authors of this study: it shows an example of one of the vectors of modern choral performance – the spread of the genre stylistic panorama of the repertoire of choral groups.

Coffeen R. C. examines the problem of renewing modern choral spaces in terms of acoustic. The researcher implies new resources that provide the performance process (electroacoustic sound amplification), and requires,

³⁰ Burrows, D., Benson, M., et al. Chapter Five - Decline and Fall, 1923–33. In: *Bedford's Musical Society: A History of Bedford Choral Society*. Bedfordshire Historical Record Society, 2023, pp. 99-130. <https://www.researchgate.net/publication/371543748>

³¹ Rosa, Milka, and Behlau, Mara. Mapping of Vocal Risk in Amateur Choir. *Journal of Voice: Official Journal of the Voice Foundation*, 31, 2016. <https://www.researchgate.net/publication/300087266>

³² Sutherland, Andrew. Sharing the Stage: Trends in Composition for Children's Choir and Symphony Orchestra. *Musicology Australia*, 40(1), 2018, pp. 1-19. <https://www.researchgate.net/publication/326652276>

³³ Ion, Ciprian. Canti prophani by Sabin Pautza: innocent child's play illustrated through elaborate composition play. *ARTES. Journal of Musicology*, 20(1), 2019, pp. 231-241. <https://www.researchgate.net/publication/331867754>

in turn, less reverberation, compared to rooms where the traditional principle of singing is used³⁴. This coincides with such an aspect as modern engineering technologies covered in this article.

Poggi I. makes a map of the lexicon which is based on the plastic gestures of modern conductors, involving both the body as a whole (a certain figure) and the head and face (a certain look)³⁵. Meissl K., P. Sambre, K. Feyaerts continued this idea in their research. The specialists discover and analyse such a phenomenon as the identification of constructive mechanisms of a conductor's movement (metaphor, specifics and point of view)³⁶. Poggi I., F. D'Errico, A. Ansani also study the voluminous repertoire of gestures of the modern conductor. They decipher them as a whole, as well as individual aspects of each of them³⁷. This concept has something in common with the conclusions of the authors of this study regarding the techniques of modern choral performance, in particular, the principle of enriching available technical means of interpretation.

Wardani I. and a group of researchers investigate the role and significance of audio engineers in the field of modern choral performance, which has found itself in new conditions of remote concert practice³⁸. Eren H., E. Öztuğ propose a way to modernize choral pedagogy. According to the researchers, recordings of virtual joint performance of choir artists can be useful for choir students during distance learning³⁹. Kerry V. considers the virtual choir as a phenomenon capable not only of keeping the regular process of executive practice, but also of freeing humanity from the captivity of forced isolation during quarantines, which contributes to the improvement

³⁴ Coffeen, Robert C. Worship space acoustics and architecture for contemporary services with modern music. *The Journal of the Acoustical Society of America*, 142(4), 2017, pp. 2532-2532. <https://www.researchgate.net/publication/321090767>

³⁵ Poggi, Isabella. Signals of intensification and attenuation in orchestra and choir conduction. *Normas*, 7(1), 2017, pp. 33. <https://www.researchgate.net/publication/322692501>

³⁶ Meissl, Katharina, Sambre, Paul, et al. Mapping musical dynamics in space. A qualitative analysis of conductors' movements in orchestra rehearsals. *Frontiers in Communication*, 7, 2022. <https://www.researchgate.net/publication/365099047>

³⁷ Poggi, Isabella, D'Errico, Francesca, et al. The conductor's intensity gestures. *Psychology of Music*, 49(6), 2020. <https://www.researchgate.net/publication/344785716>

³⁸ Wardani, Indra, Oktadus, Henry Yuda, et al. Artistic Experiences and Social Interaction in Virtual Choir. *2023 Joint International Conference on Digital Arts, Media and Technology with ECTI Northern Section Conference on Electrical, Electronics, Computer and Telecommunications Engineering (ECTI DAMT & NCON)*. 2023. <https://www.researchgate.net/publication/371425761>

³⁹ Eren, Hakki Cengiz, and Öztuğ, Emine Kıvanç. The implementation of virtual choir recordings during distance learning. *Cypriot Journal of Educational Sciences*, 15(5), 2020, pp. 1129-1139. <https://www.researchgate.net/publication/346486006>

of mental, emotional health and the social climate in society⁴⁰. This factor unites their idea with the conclusions of this study relative to the significance of the aspect of modern engineering technologies.

Levett J. and T. Pring pay special attention to the importance of warming up the choir during the work of groups (rehearsals and a short time before going to a concert)⁴¹. A similar aspect is covered in this study, explaining the importance of modern technologies in the field of choral performance, which are aimed at preserving the resources of the vocalist and the collective as a whole. Sharma V. et al. conducted an in-depth study of various symptoms experienced by choristers of modern church groups after performing musical material⁴². This concept coincides with the conclusions of the authors of this study regarding the importance of aspects of the professional training of vocalists and their preserving their health.

All these studies are of great importance for revealing the problem of modern trends in choral performance. However, each of them focuses on a certain area of this phenomenon. So, the authors of this study are trying to realize this research as a whole multifaceted system.

Conclusions

The relevance of the study of modern world trends in the development of choral performance is in the great significance of this cultural sphere in the life of society. It differs in volume, flexibility, ability to modernize, according to the context of the environment that exists in a certain period. The aspects of modern choral performance were revealed: interdisciplinary; social and cultural; interethnic; artistic management; professional training; modern engineering technologies; information and communication space; resource conservation technologies. The components of activity in the field of modern conducting and choral sectors of art were covered: individual and general methods of practice of conductors. The directions of modern choral performance were identified: activation of the choral team in the life of society; expansion of traditional executive functions; expansion of the genre and stylistic palette.

⁴⁰ Kerry, Victoria. 'The Birth of the Virtual Choir': Exploring the multimodal realisation of the Covid-19 liminal space in a YouTube virtual choir performance. *Multimodality & Society*, 2(3), 2022, pp. 263497952210868. <https://www.researchgate.net/publication/359983585>

⁴¹ Levett, Jo, and Pring, Tim. Amateur choir singers - Does good vocal health matter? *International Journal of Language & Communication Disorders*, 58(4), 2023. <https://www.researchgate.net/publication/369194653>

⁴² Sharma, Vasudha, Nayak, Srikanth, et al. A survey of vocal health in church choir singers. *European Archives of Oto-Rhino-Laryngology*, 278(6), 2021, pp. 1-11. <https://www.researchgate.net/publication/350791462>

The system of key modernized methods of interpretation of choral works and general features of modern choral performance in the world are also analyzed: principles of intonation; principles of achieving ensemble; principles of texture formation; principles of creating different types of sound; the principle of range expansion; the principle of enrichment of technical means of interpretation.

The key features of modern choral performance in the world were established. These are: updating the means of interpretation; spread of styles, manners, personal style in the interpretations of choral scores; dialogue of eras and national schools; the uniqueness of the intonation and timbre content of the components of the choral score (Aventures by G. Ligeti's); improvisation (David's Psalms by I. Aleksiiichuk); the universality of the possibilities of modern choral art; interpretation of choral voices as a certain color (choral works by L. Nono); the significance of the sounding of the choir in the context of various genres: concert, opera, symphony, choral opera, choral cycle, oratorio, cantata (vocal-symphonic suite *Canti profani* by S. Pautza); the diversity of the repertoire and composition of choral groups; a combination of choral performance and other types of creativity (painting (Ukrainian Frescoes by L. Dychko); theatre and choreography (Otherworldly Games by I. Aleksiiichuk)); emergence of new functions for conductors and choir.

The academic novelty of the study is the identified modern choral performing practice as an integrated many-sided cultural phenomenon open to modernization. The practical significance of the obtained results is based on the possibility of their application in further research of the problem of world performing practice in the field of choral art. This field opens wide opportunities for the application of new original creative ideas, which is based on a whole system of means of interpretation and environment, in the context of which it emerged.

Prospects for further research imply that choral performance and conducting is modernized over time, its scope, content, and characteristics are expanded with new components. This gives grounds for new discoveries that reveal the unique nature of choral performance practice.

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