

USING MODERN CONDUCTING APPROACHES IN THE PERFORMANCE OF CLASSICAL REPERTOIRE

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SUMMARY. The study aims to reveal the conducting techniques as a complex unified system. Its components are profoundly interconnected and have inherent functions, content and significance. The research methods chosen were a remote survey, assembly methods, analysis and comparison of the critical elements of the phenomenon called “the means of the conducting system in the 21st century”. The study has highlighted the importance of several modern principles of conducting. The study discovered a set of modern technical means of creating a performance: multimedia resources, software, modernised engineering equipment, and Internet communication tools. The dramaturgical plan of a piece of music is effectively implemented with their help, according to 81% of respondents. The crystallisation of the compositional structure based on modernised conducting tools is fully realised, as 85% of students say. The effect produced by the sound quality and a system of new gestures gazes, and articulation is best achieved, according to 89% of

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respondents. Prospects for further research in this area lie in the need to systematise modern conducting techniques when performing pieces of classical music and music of other styles, national schools, and eras.

Keywords: plasticity, gaze, articulation, performance uniqueness, dramatic plan, compositional structure.

Introduction

The study of modern conducting approaches in the performance of classical repertoire is becoming increasingly relevant. Thus, musicological science is searching for a holistic panorama of the vision of creating a performance by a choir and an orchestra. The performance practice of the 21st century requires the modernisation of the methods of cooperation between directors and members of choral and orchestral groups. It is necessary to create optimal conditions for their activities, separately and jointly, during rehearsals and concert performances. This has made it essential to study the means of conducting that reflect the content of classical works and provide an updated, unique interpretation that interests the audience.

Musicological works of the 21st century emphasise this idea. For example, there is the concept of Dolan and a group of scholars⁶, according to which the principle of improvisation becomes relevant when conducting classical music. Such an approach contributes to the formation of embossed musical phrases and bright emotional colours of sound and activates the will of performers. Sloboda⁷ argues that the socio-cultural environment is the foundation for developing the conductor's and performers' skills (singers, instrumentalists). It opens up unlimited possibilities for accumulating creative experience and enriching practice with a large arsenal of performance tools. Sloboda and Ford⁸ state that the principle of building a dialogue between a group of musicians, led by its director, and the audience is of particular importance. The artists' performance is perceived as a live performance.

⁶ Dolan, David, et al. "The Improvisatory Approach to Classical Music Performance: An Empirical Investigation into its Characteristics and Impact." In *Music Performance Research*, Royal Northern College of Music, 6, 2023, pp. 1-38

⁷ Sloboda, John, "How Professional Musicians Can Better Connect to Audiences for Live Classical Music: Assessing Theory and Practice in the Light of the COVID-19 Crisis." In *Psychological Perspectives on Musical Experiences and Skills*. Eds. Bogunović B., Timmers R., Nikolić S. Cambridge, UK: Open Book Publishers, 2024, pp.143-162. <http://dx.doi.org/10.11647/obp.0389.07>

⁸ Sloboda, John, Ford, Biranda, "Classical Musicians Borrowing from other Arts: New Strategies for Audience Building through Performance." In *Music, Speech, and Mind*. Ed. Correa A.F. Curitiba, Brazil: First Publishing, 2020

Listeners are immersed in the unique atmosphere of creating music for a given period, and the need of the 21st-century society for such cultural events will increase. González-Castelao⁹ advocates a mechanism for creating a link between a choral or orchestral group and the public through 'education and outreach' programmes or departments. These include concerts for young people or family performances of musical groups of different compositions, open rehearsals, talks before and after creative events, media resources, and cultural tours - listening to classical music samples. According to Mertens¹⁰, it is necessary to develop a coherent system of interaction between representatives of an artistic association and the administration of a city, region, or country, as well as mechanisms for regulating different areas of the functioning of musical groups. These facts determined the aim of our study and proved its significance.

The study aims to reveal modern conducting approaches to the performance of classical repertoire as a complex integral system. Its components are profoundly interconnected and have unique functions, content and significance in interpretation processes. The objectives of the study are aimed at addressing several issues. The first is to compile materials on contemporary conducting techniques. The second is to analyse the key elements of this system. The third is to identify their content and compare them with each other. The tasks aim to highlight the demand for the components of collective performance in 21st-century music practice and their effectiveness and prospects.

Literature review

The use of modern conducting approaches in the performance of classical repertoire has been the subject of research by scholars from different countries. Contemporary research shows that this topic is distinguished by its scale and versatility. Thus, the formation of the well-being of choir members, the psychology of an individual's worldview, and their relationship with the musical group and the conductor are essential. According to Linnis and a group of scholars¹¹, this regulates creative and technical resources. The director of a musical group carries it out during rehearsals and concerts and aims to improve performance quality. Such an approach becomes the basis

⁹ González-Castelao, Jaun, "Newton, Travis (2022) Orchestra Management. Handbook: Building Relationships in Turbulent Times, Oxford University Press, New York." In *International Journal of Music Business Research*, Sciendo, 13(1), 2024.

¹⁰ Mertens, Gerald, *Orchestermanagement*. Wiesbaden: Springer, 2019

¹¹ Linnis, Maryann, et al. "Musical and Non-Musical Responsibilities of Choir Conductors in Malaysia." In *Environment-Behaviour Proceedings Journal*, AMER & cE-Bs, 7(SI9), 2022, pp. 89-94 <http://dx.doi.org/10.21834/ebpj.v7iSI9.3944>

for accumulating and completing a system of gestures that help maintain the performance practice of the conductor and the ensemble. Sound, as a complex, living artistic phenomenon, is the source of a work created by the joint efforts of the conductor and the musical ensemble. As Galbreath and Thatcher state¹², it reflects the physical contact between the conductor and the orchestra (or the choir). Thus, the process of interpreting classical works by the musical ensemble determines the gestures of its leader. The conductor in the field of musicology, particularly in the works of Benetti and Hiney¹³, is seen as a figure concentrating on several aspects. On the one hand, it is a perfect mastery of the score and following all the composer's instructions; on the other hand, it is creative uniqueness, which manifests in a profoundly individual interpretation of music. The originality of the conductor's artistic perception of reality and works forms a system of personal means of his professional performance technique. According to Brown¹⁴, the importance of gestures and facial expressions is becoming increasingly noticeable. Their synthesis and flexible interaction create the conditions for sounding of the highest quality, which, in turn, is a testament to the skill of the conductor and members of the musical group.

The modern concept of partnership between conductor and performers is gaining relevance, as emphasised by Jansson and a group of scientists¹⁵. In the example of jazz art, they draw attention to the fact of the direct transition of the institution of "team leader" to the concept of "partnership cooperation". According to Dobson¹⁶, the sphere of interaction between classical music performers (conductor and the team he leads) and the audience is becoming relevant. Aesthetic pleasure and qualitative positive emotional content are provided by cultural events during which listeners feel involved in the performance process. Nicholls¹⁷ develops this idea in terms of the problem

¹² Galbreath, Daniel, and Thatcher, Gavin, "Complicating Leadership: Choral Conducting Training through Movement Theatre Practice." In *Music Performance Research*, Royal Conservatoire of Scotland, 10, 2020, pp. 21-37. <https://doi.org/10.14439/mpr.10.3>

¹³ Benetti, Alfonso, and Hiney, Aoife, "Art-Cycle Model: A Holistic Approach toward Artistic Experience in Music Performance." In *Music Performance Research*, Royal Conservatoire of Scotland, 12, 2024, pp. 1-21 <https://doi.org/10.14439/mpr.12.1>

¹⁴ Brown, Jenna, "Exploring the Use of Imagery to Synthesise Voice Science and Vocal Artistry When Training Singers in the Youth Choir Context." In *Australian Voice*, University College London, 24, 2023, pp. 42-56. <https://doi.org/10.56307/hoet8034>

¹⁵ Jansson, Dag, Elstad, Beate, and Døving, Erik, "Choral Conducting Competences: Perceptions and Priorities." In *Research Studies in Music Education*, Sage, 43(8), 2019, 1321103X1984319 <https://doi.org/10.1177/1321103X19843191>

¹⁶ Dobson, Melissa, "New Audiences for Classical Music: The Experiences of Non-attenders at Live Orchestral Concerts." In *Journal of New Music Research*, Taylor & Francis, 39(2), 2010, pp. 111-124. <https://doi.org/10.1080/09298215.2010.489643>

¹⁷ Nicholls, Claire, *Audience Education and Listening in the Orchestral Concert Hall (doctoral thesis)*. Monash University, 2019. <http://dx.doi.org/10.13140/RG.2.2.16983.75683/1>

of audience learning. The creative process takes place by introducing art to society and searching for the optimal set of technologies to achieve the progressive goals of this humanistic direction. Vavryshchuk¹⁸ also includes here composers, arrangers, and directors. On the example of one of the modern areas of academic creativity – choral theatre – the researcher emphasises the importance of a joint creative approach to implementing the stage version of works. However, Sorochyk¹⁹ also focuses on the functions of music managers and their importance. Art management is becoming one of the most reliable mechanisms for supporting the functioning of contemporary academic choral art and promoting the connection of musicians with the public, which ensures an increase in the level of culture in modern society. Coffeen²⁰ also renovates premises designed for choirs and ensures sound quality.

Poggi²¹ reveals a panorama of 21st-century conducting vocabulary, the foundation of which is plastic gestures. Among them are those used in everyday speech. Some are common to non-specialists, but they have a specific meaning in conducting. Some gestures are similar to visual and acoustic modality (direct iconic aspect). Others are caused by technical movement with the gestures or expression of emotions through the body and the head. Of particular importance is the state of the face (gaze) of the choir or orchestra director. According to Meissl, Sambre, and Feyaerts²², there are different patterns of gestures. Some of them are opposite directions of movement to express the necessary dynamic aspect of music, which serve as the basis of modern conductors' practice, and motivate their movement in different situations. Poggi, D'Errico, and Ansani²³ focus on the specifics of artistic instructions related to the system of dynamic shades. They identify symbolic

¹⁸ Vavryshchuk, Serhii, " "Winds Are Blowing" by Hanna Havrylets in the Theatrical Interpretation of the Chamber Choir "Kyiv"." In *Journal of the P. I. Tchaikovsky National Music Academy of Ukraine*, Tchaikovsky National Music Academy of Ukraine, 3-4(52-53), pp. 50-65. 2021. [https://doi.org/10.31318/2414-052X.3-4\(52-53\).2021.251795](https://doi.org/10.31318/2414-052X.3-4(52-53).2021.251795)

¹⁹ Sorochyk, Oleksandra, "Art Management in the Field of Academic Choral Art." In *Socio-Cultural Management Journal*, Kyiv National University of Culture and Arts, 6(1), 2023, pp. 105–139. <https://doi.org/10.31866/2709-846X.1.2023.278657>

²⁰ Coffeen, Robert, "Worship Space Acoustics and Architecture for Contemporary Services with Modern Music." In *The Journal of the Acoustical Society of America*, Acoustical Society of America, 142(4), 2017, pp. 2532-2532. <https://doi.org/10.1121/1.5014252>

²¹ Poggi, Isabella, "Signals of Intensification and Attenuation in Orchestra and Choir Conduction." In *Normas*, University of Valencia, 7(1), 2017, 33 <http://dx.doi.org/10.7203/Normas.7.10423>

²² Meissl, Kathrina, Sambre, Paul, and Feyaerts, Kurt, "Mapping Musical Dynamics in Space. A Qualitative Analysis of Conductors' Movements in Orchestra Rehearsals." In *Frontiers in Communication*, Frontiers, 7, 2022. <https://doi.org/10.3389/fcomm.2022.986733>

²³ Poggi, Isabella, D'Errico, Francesca, and Ansani, Alessandro, "The Conductor's Intensity Gestures." In *Psychology of Music*, Sage, 49(6), 2020. <https://doi.org/10.1177/0305735620963179>

types of conductor's movements, the meaning of which is the same as in ordinary human interaction and specific, iconic models of movement that are understandable to experts.

The conditions of the 21st century are associated with the difficulties caused by quarantine measures during epidemics. This forced musicians, including those in the academic field, to develop new formats for organising performances and dialogue with the audience. Virtual choirs have emerged as a unique means of maintaining the continuous functioning of performance practice, which has improved people's health and contributed to the cultural existence of society. Kerry²⁴ emphasises this point with the test project "The Birth of the Virtual Choir" results. Its version was published on the YouTube channel in June 2020. Making a creative environment with a comfortable atmosphere for performers becomes a field of research for Kushnir²⁵, who considers the importance of mechanisms for adapting a choral score (by agreement with the composer) in the context of the creative activity of the conductor and singers. This contributes to a high-quality reading of notes and flexibility in dynamic and tempo drama. All of these works are of great value in the context of 21st-century musicology. However, each researcher focuses on one of the issues of the topic. This study highlights the process of using modern conducting approaches in performing classical repertoire as a complex integral system.

Research methods

The research procedure

The research was based on several stages that contributed to achieving its primary goal - the vision of the problem of using modern conducting approaches in the performance of classical repertoire as a complex integral system. In the first stage, materials were found, collected, and systematised, based on which the authors created a database of information related to the article's topic. This contributed to the identification of the leading elements of the practice of managing choral or orchestral ensembles in the 21st century. The second stage involved a study of the critical components of a conductor's

²⁴ Kerry, Victoria, "The Birth of the Virtual Choir": Exploring the Multimodal Realisation of the Covid-19 Liminal Space in a YouTube Virtual Choir Performance. In *Multimodality & Society*, Sage, 2(2), 2022. <https://doi.org/10.1177/26349795221086882>

²⁵ Kushnir, Taras, "Perception Evolution of Interpretive Versions of the Symphony for Mixed Choir a Cappella "Strasna Sedmytsia" by Svyatoslav Lunyov." In *Collection of Scientific Works "Notes on Art Criticism"*, National Academy of Management Personnel of Culture and Arts, 38, 2020, pp. 165-169. <http://dx.doi.org/10.32461/2226-2180.38.2020.222116>

activity in the modern world, highlighting their functional role and comparing them in terms of their content. In the last, third stage, a vision of the process of using conducting approaches to perform classical repertoire as a large-scale system, the components of which are deeply interconnected, was achieved.

Sampling

The sample was a group of participants in the author's remote survey, devoted to preparing and performing musical works by conductors and musical groups (choir, orchestra). One musical HEI, which trains future conductors, was selected from each of the five locations in Ukraine. 20 people from each HEI – students of different courses (II-IV) – remotely answered the questions on the importance of modern means of managing the collective performance process to realise the main goals of art. The total number of 100 people is not significant. However, it can help present a panorama of effective conducting in the 21st century.

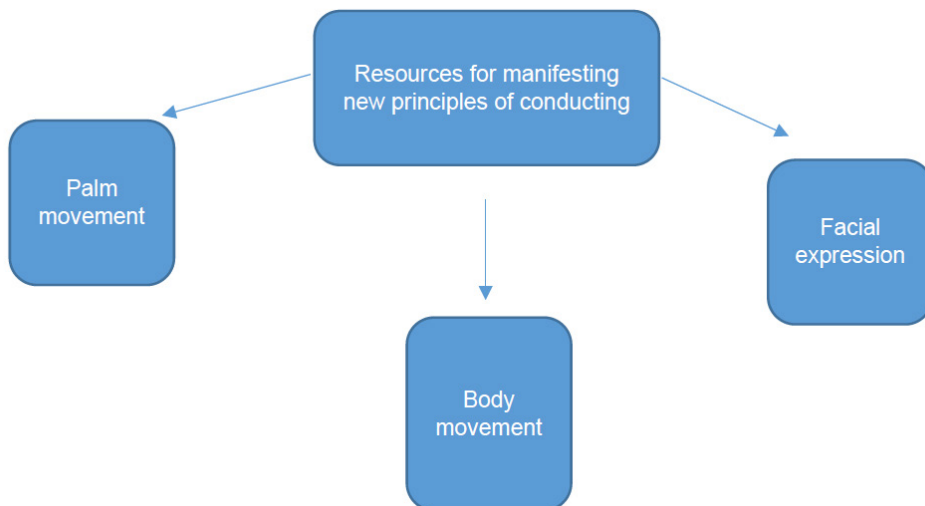
Methods

During the study, materials and methods were used to help illuminate the process of implementing modern conducting approaches to perform classical repertoire as a complex integral system. The methods of studying this topic were aimed at several aspects. This is a set of professional communication tools between a choir or orchestra director and performers. It is their analysis that reveals the content and functional significance of each of them. It is a comparison that helps to demonstrate their role and place in the context of creative practice in the 21st century. These methods, including a remote survey, highlighted the problem of using modern conducting approaches to perform classical repertoire as a complex, holistic system.

Results

Modern methods of interpreting classical music by a conductor contribute to the enthusiasm of performers and listeners and the dynamism of the interpretation process. They become the basis for revealing new characteristics of a familiar composition, motivating performers to comprehend the Renaissance, Baroque, Classicism and Romanticism heritage. The modernised principles of conducting also serve to realise the unique creative potential of the individual. They help to create an author's laboratory for the choir or orchestra director, where they test an individual system of technical means of interpretation with the help of the resources of the performing apparatus (Figure 1).

Fig. 1

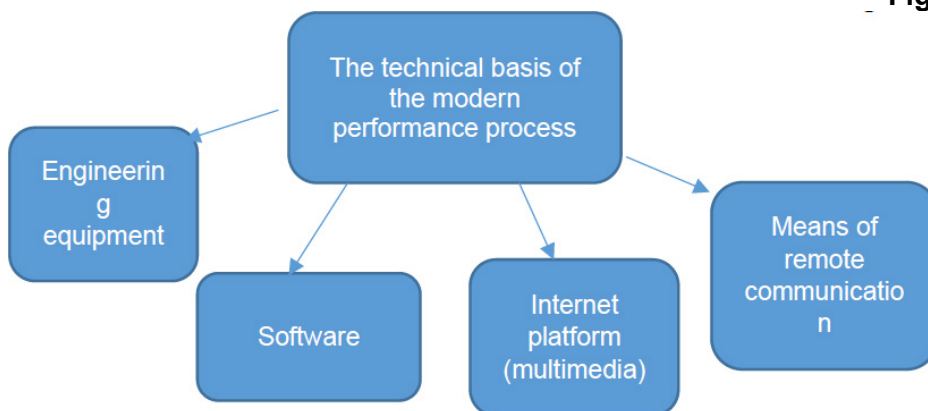


**The Conductor's Executive Apparatus as a Basis
for the Manifestation of Updated Means
of Managing a Musical Ensemble**

Source: compiled by the author based on the research results

Among them, different degrees of expression are essential, transmitted through a particular palm movement and the conductor's body in general. Many facial expressions are of great importance. Thanks to them, the music director reflects the nature of certain moods, artistic images, and the state of mind that is concentrated in them and responds to the quality of the music performance process. All this is enriched by a set of technical means of creating a performance as a cultural phenomenon in the 21st century (Figure 2).

Fig. 2



The Complex of Technical Equipment that Accompanies the Sound of Music in the 21st Century

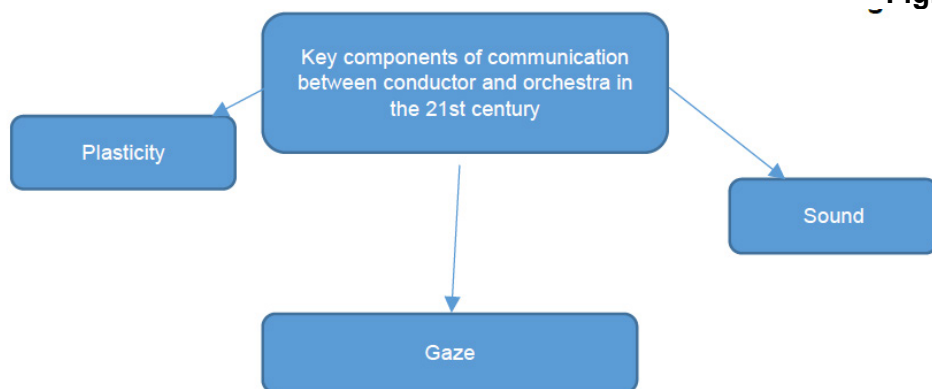
Source: compiled by the author based on the research results

These include multimedia resources, software, and modernised engineering equipment. For example, Internet communications facilitate the complex procedure of mounting a team of performers in different places. The software is the foundation for creating scenery to accompany a choir or orchestra performance. Thanks to its capabilities, the director of a musical performance opens up a vast panorama of creative solutions for revealing the content of classical music.

In the 21st century, performing classical music has also transformed into musical improvised theatre. In its context, the conductor and the singers of a choir or orchestra occasionally perform the functions of actors, using the techniques of mimicry, rhythmic plasticity, choreography, and acting typical of drama and comedy. A new interpretation of familiar works is carried out thanks to the work of music directors and sound equipment masters. Their mission is to fulfil large-scale tasks. This deepened into the atmosphere of a distant era when a classical composition was created and its creative vision and original interpretation that can interest listeners. All of this undoubtedly contributes to the deep integration of the academic music sphere into the life of society. It also becomes a mechanism for uniting it, a foundation for spiritual revival and reinforcement, and a general multifaceted development of the human being.

It is necessary to emphasise the peculiarity of the nature of interpretation in the 21st century, which opens up a vast panorama of ways for scholars to update a classical musical text of a choral or orchestral score through several techniques for broadcasting works typical of the time in question. For example, a conductor can expand the palette of sound shades thanks to the new technical capabilities of the performers. Among them are a wide range and enriched system of interpretation tools, including elements that directly imitate the noise of everyday objects, the voices of nature, and conversation. There are also practices of artistic experimentation, such as conductors, singers, or instrumentalists improvising on the themes of classical works. They form a new composition in a particular cultural, spiritual, and social reality. The main components of the modern conducting technique (Figure 3) are plasticity, gaze, and sound (articulation, conductor's singing).

Fig. 3



Means of Modern Communication between a Conductor and a Choir or Orchestra

Source: compiled by the author based on the research results

The system of certain gestures, formed in the 20th and 21st centuries, helps performers to imagine the nature of musical images and their characters vividly and to capture all this with the help of vocal or instrumental resources. Among them, techniques such as stroke (a means of tact and an element of expressiveness of performance) and circular gestures with the hands that connect parts of phrases are widespread. The lowered and raised end of the conductor's baton (symbolising the intensity and lightness of the sound) is widely known. There is a gradual increase and decrease in the amplitude of the hand swing (marking an increase in tension and a gradual transition to calm). The movement of the palm (the body as a whole) gives musicians a

picture of the internal state of the composition's images, their development, renewal, and sometimes significant transformation. The pattern created by the conductor's hands is a code for the ideological, emotional, and artistic transmission of the piece of music. It can indicate an approach to the climax, the final cadence, and a slowing down of the tempo through the weighting of the gesture. A lively character is shown by breaking it up. The sound amplification is realised by increasing the vertical and horizontal dimensions of the beat; the attenuation is achieved by decreasing it, bringing the hand closer to the body.

The conductor in the 21st century also achieves significant effects during performance through several gaze techniques. In particular, the conductor looks around to check the readiness of the musicians. Wide-open eyes reflect a request for attention or feedback. Raised eyebrows indicate a request to play the music on the piano. Squinting eyes (frowns) indicate a request for a 'sforzando'. Raising the inner parts of the eyebrows symbolises the need to convey sadness. Raising the eyebrows while pulling the head into the shoulders' signals precision during the interpretation.

Singing to oneself (articulation) shows musical images and themes, sections of compositions and their function in the context of the integral structure of the work. With lip movements, the choir director reminds the audience of a particular character of sounds and helps singers achieve expressive diction. The modern method of coordinating the actions of a choir or orchestra director and singers contributes to the deep and multifaceted disclosure of several aspects of a musical work. This is underlined by the data of a remote survey of HEI students studying conducting. In particular, when interpreting classical music, the conductor, using updated mechanisms for working on their sound, opens up a new vision of familiar compositions and provides them with a unique and, at the same time, highly professional reading.

The methods of choir and orchestra management that became popular in the 20th and 21st centuries contributed to the emergence of extraordinary expressiveness, the brightness of the sound space during performance, and the formation of a broad palette of emotional shades. This makes ancient music close to the society of an actual period and relevant in the context of its life and activities. The aspects of interpreting classical works with the help of updated methods of conducting include the presentation of musical images (themes), the dramatic plan of the work, the crystallisation of the compositional structure, and the effect produced by the sound quality. The presentation of musical images (or themes) includes the intonation and rhythmic fund of the work, the type of its texture, the mode of harmony, dynamic shades and tempo of the performance. The dramatic plan of work contains a specific sequence of culminations determined by the pattern of rising and falling levels. The crystallisation of the compositional structure is based on an awareness of the arrangement and logic of the alternation of expository, developmental, reprise, and coda (final) sections of the musical form. The methods of articulation and

phrasing create the effect produced by the sound quality.

Table 1 shows (in percentage terms) the number of students aware of the importance of modern conducting techniques in bringing out all the above aspects of a musical work in the best way.

Table 1

Aspect of a musical composition	Number of students who are aware of the effectiveness of modern conducting methods for a deep and multifaceted presentation of these aspects
Showing musical images (or themes)	88%
Dramatic plan of the work	81%
Crystallisation of the compositional structure	85%
The effect produced by the sound quality	89%

Aspects of musical works that ensure their expressiveness and uniqueness in terms of modern conducting methods

Source: compiled by the author based on the research results

The student's attention to the above aspects demonstrates the formation of their imaginative thinking and the development of individual abilities based on manual means of conducting. Thus, the problem of using modern conducting approaches to perform classical repertoire is a complex holistic system whose elements are profoundly interconnected and have specific functions and unique content. These are the resources for manifesting new principles of conducting, the technical basis of the modern process of performing works, and the leading components of communication between the conductor and the ensemble in the 21st century.

Discussion

The themes, content, style, and ideological orientation of the music chosen by the choir directors for performances are significant. According to Zalevska²⁶, one of the typical features of the repertoire of choral conductors of the late 20th and early 21st centuries is an appeal to classical art. This tendency was manifested in the work of Hobdych, who restored the spiritual choral culture of Ukraine in this period. Lastovetska-Solanska²⁷ and a group

²⁶ Zalevska, Olena, "Choir Conductor Mykola Hobdych: The Facets of a Creative Personality." In *Collection of Scientific Works "Notes on Art Criticism"*, National Academy of Management Personnel of Culture and Arts, 39, 2021, pp. 160-166. <http://dx.doi.org/10.32461/2226-2180.39.2021.238713>

²⁷ Lastovetska-Solanska, Zoryana, et al. "Genre and Style Models of Contemporary Ukrainian Vocal and Choral Music." In *Salud Ciencia y Tecnología - Serie de Conferencias*, Editorial Salud, Ciencia y Tecnología, 3, 2024, 1092 <https://doi.org/10.56294/sctconf20241092>

of scientists state the fact of enriching the intonation, rhythmic, and articulation fund of 21st-century music through the reflection of the traditions of neo-folklore, neo-baroque, neo-romanticism, and avant-garde. This becomes the foundation for the accumulation of conducting practice, including various gestures and performance techniques. It gradually found its manifestation in the field of classical music. The trends in choral practice of the 20th and 21st centuries also enrich these aspects. These include the connection between the musical group and society, expansion of the range of voices, genre and stylistic palette, and traditional performance functions, a complication of the principles of intonation, and their renewal.²⁸

The participation of opera choirs in vocal and symphonic music performances also contributes to the spread of innovative means of conducting. According to Bielik-Zolotariova²⁹, it creates conditions for the emergence of a synthetic type of collective interpretation. It combines the complex cyclic concert structure and gradual disclosure of the plot of a dramatic performance. In addition, such areas as choral singing, choreography, and orchestral sound become a whole. They find their manifestation in the traditional perspective during a live performance and in the virtual space. According to scholars, all these facts motivate the development of a system of technical means of performing music, including classical pieces, by music directors. Poggi and Ansani³⁰, and some other researchers considered rhetorical in the context of a person's everyday life to serve as the basis for creating a system of updated signals - the gestures of the choir or orchestra director. Among the technical means of conducting that arose in the 20th century is the method of communication between the conductor and the choir or orchestra exclusively through the eyes. It allows the display of information that is very important for musicians. Thus, the outstanding American conductor, Bernstein, during the performance of Symphony No. 88 by Haydn, gave signals with his face. Among them were: "start", "pay attention", "crescendo", and "accelerando".³¹

The practice of the 20th and 21st centuries gradually formed the type

²⁸ Batovska, Olena, Ivanova, Juliiia, and Byelik-Zolotaryova, Nataliya, "Modern Global Trends in the Development of Choral Performance." In *Studia Universitatis Babeş-Bolyai Musica*, Babeş-Bolyai University, 68(2), 2023, pp. 235-256
<https://doi.org/10.24193/subbmusica.2023.2.17>

²⁹ Bielik-Zolotariova, Nataliya, "Choral Performance Art as a Category of a Modern Choral Studies." In *Aspects of Historical Musicology*, Kharkiv I.P. Kotlyarevsky National University of Arts, 31(31), 2023, pp. 184-206. <http://dx.doi.org/10.34064/khnum2-31.08>

³⁰ Poggi, Isabella, and Ansani, Alessandro, "Forte, Piano, Crescendo, Diminuendo. Gestures of Intensity in Orchestra and Choir Conduction." In *Proceedings of the 4th European and 7th Nordic Symposium on Multimodal Communication (MMSYM 2016)*. Copenhagen: Linköping Electronic Conference Proceedings, 2017, 141, pp. 111-119.

³¹ Poggi, Isabella, et al. "The Power of Gaze in Music. Leonard Bernstein's Conducting Eyes." In *Multimodal Technologies and Interaction*, MDPI, 4(2), 2020.
<https://doi.org/10.3390/mti4020020>

of conductor who is the team leader. According to Burdurlu³², he has to show authority through perfect mastery of the profession and the leader's ability to build a bridge for practical joint creativity with representatives of the choir or orchestra. This, in turn, leads to the accumulation of a base of unique interpretation principles that reflect the activities of a particular conductor and contribute to the process of individualising their artistic style. A similar point of view is shared by Byczkowska-Owczarek³³, who focuses on the role of the orchestra conductor. The conductor constantly interacts with the musical text, composers, performers, and the audience. This makes the representatives of the conducting profession realise the importance of experience and competencies. They can have an international definition that ensures the realisation of their potential, determination when working on performances, and the manifestation of identity. Wittry³⁴ considers the conductor's activity a complex system of directions focused on several issues. Among them are direct involvement in employing musicians - future orchestra artists - and overseeing its financing process. This also includes searching for and maintaining communication with the public, including music organisations, multimedia resources, and Internet platforms. The policy of maintaining a high artistic level of interpretation of works is also essential. According to Lanaro and a group of scientists³⁵, a system of interpersonal, communication and emotional skills contributes to successfully implementing all the above aspects of the choir or orchestra director's activities. They are mastered through practice and experience, which ensures high-quality sound of the works and a comfortable environment for musicians during rehearsals and performances. According to experts, specific leadership parameters can significantly help a conductor. These include charisma, confidence on stage, non-verbal communication with artists and the audience, constructive relationships with musicians, and an individual management style. These works emphasise the conducting profession's complexity, versatility, and responsibility. Therefore, the technical means of regulating the work of orchestras should be relevant, flexible, and diverse to ensure the success of musicians' preparation for performance and the concert itself. It should be noted, however, that the above works were focused on the study of one

³² Burdurlu, İsmail, *The Orchestra Conductor as an Archetype in terms of Musical and Leadership Characteristics (doctoral thesis)*. National Defence University of Türkiye, 2023. <https://doi.org/10.13140/rg.2.2.27367.01442>

³³ Byczkowska-Owczarek, Dominika, "A Socially Constructed Individualist: An Interactionist Study of Role-Making among Orchestral Conductors." In *Qualitative Sociology Review*, University of Lodz, 18(4), 2022, pp. 132-152 <https://doi.org/10.18778/1733-8077.18.4.07>

³⁴ Wittry, Diane, *Beyond the Baton: What Every Conductor Needs to Know*. New York: Oxford University Press, 2023. <https://doi.org/10.1093/oso/9780195300932.002.0001>

³⁵ Lanaro, Lucia, et al. "Five Parameters for Studying Leadership Styles in Orchestra Conductors." In *Research Studies in Music Education*, Sage, 46(2), 2023. <https://doi.org/10.1177/1321103X221149940>

specific issue, mainly the problem of modern conducting approaches to the performance of classical repertoire. The article proposed by the authors gives its disclosure as a complex phenomenon, all components of which are closely interacting.

Conclusions

According to the study, modern conducting principles reveal the individual's unique creative potential and create an author's laboratory of the choir (orchestra) director. Among them, different degrees of expression are of crucial importance, transmitted through a particular movement of the hand, notably, and the conductor's body in general. Facial expressions are of great importance as through them, the conductor of a musical group reflects the nature of certain moods, artistic images, and the state that is concentrated in them and responds to the quality of the music performance process.

During the research, a set of technical means of creating a performance as a cultural phenomenon of the present time was discovered. These include multimedia resources, software, modernised engineering equipment, and Internet communications. The main components of modern conducting techniques were established. These include plasticity, gaze, and sound (articulation).

The students' attitudes towards the aspects of interpreting classical works with the help of updated methods of conducting were highlighted. The presentation of musical images (themes) through several modern principles of performance technique is of decisive importance in the opinion of 88% of people. The dramatic plan of the work is effectively realised with their help, according to 81% of respondents. The crystallisation of the compositional structure based on modernised means of conducting is fully realised, as 85% of students say. The effect produced by the sound quality in the presence of a system of new gestures, views, and articulations is best achieved in the opinion of 89% of respondents.

The scientific novelty of the study lies in the fact that it demonstrates the technique of modern conducting as a complex, multifaceted system. Its components are deeply interconnected. The practical significance of the article's materials is due to the need of 21st-century students to study the arsenal of modernised technical principles of managing a musical ensemble to achieve the high-quality sound of a choir or orchestra. Prospects for further research in this area can be found in an in-depth systematisation of modern conducting techniques. All of them can be applied during classical music performances and works of other styles, national schools, and eras. This will be their practical use in the field of academic performance.

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Appendix

The study authors prepared a list of questions and sent it to students' HEIs remotely. The names of the music education institutions and information about students' personal data were not disclosed.

The questions were focused on the following problems:

- displaying musical images (or themes);
- displaying the dramatic plan of the works;
- crystallisation of the musical structure as an integral multicomponent phenomenon;
- the emergence of unique sound effects due to the updated principles of conducting.

The questions themselves:

Do modern means of conducting impact the expressiveness of the material of the works?

Can the new means of controlling the orchestra form the basis for a performance of composite drama?

Do modernised conducting techniques contribute to the unification of sections of a work into a single whole?

Do the techniques of controlling an orchestra of the 20th and 21st centuries serve to achieve high sound quality, brightness, and depth?

The remote survey of students was a multiple-choice question with the answers "I disagree," "I am neutral," and "I agree." The number of those who gave a positive answer was recorded as a percentage in Table 1. These figures were calculated using the proportion method. We recommend using Excel spreadsheets for this purpose.