

**SUMMARY OF THE PUBLICATIONS**  
**on Chief Assistant Professor YULIYANA GEORGIEVA PANOVA, PhD**  
**for participation in the competition for the academic position “Associate Professor,**  
**announced by Shumen University "Bishop Konstantin Preslavski"**  
**in the field of higher education 1. Pedagogical sciences, professional field 1.3. Pedagogy**  
**of teaching ... (Methodology of conducting)**  
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**MONOGRAPHY**

**Modeling and management of music-performance process.**

The effective management of the musical-performing activities in all forms of the educational process imposes the need for new managerial thinking and the presence of managerial competence in this field. The mastery of managerial knowledge, skills and competencies is emerging as one of the significant, urgent changes in the education of students, as future music teachers, which determines the relevance of the study. The monograph presents the theoretical and methodological foundations of the formation of competence for modeling and management of musical-performing process in students, as a result of the application of methodologically sound technology.

The monographic work is structured in four chapters.

In the first chapter the musical performance is revealed in a procedural-dynamic aspect, the principles and directions set in its separate phases, its modeling and management, leading to its optimization. The elements and the main characteristics of the musical-performing process in its position as an object of modeling and management are considered. The concepts of "modeling" and "management", their connection and interdependence, as well as their key importance for a more effective and high-quality realization of the music-performing process are considered and analyzed in depth. The modeling and management of the music performance process are of key importance for its effective and quality realization. By defining and structuring the work processes, a model of the architecture of the unfolding of the musical work in time is built, which turns the musical performance into a planned process with clearly set goals and precisely formulated criteria, which in turn leads to improving the efficiency and quality of musical performance. and increasing the satisfaction of its participants.

Such understanding leads to creative planning of activities, modeling of the context of communication through the means of art, emotionality, expressiveness of realization of the conceived, with obligatory reflexive control, analytical work after completion of each stage of the performing concept.

The concept of "quality of the musical-performing process" is concretized, in the aspect of designating and synthesizing objective and subjective criteria and assessments for the level of practical realization of the musical work in relation to predetermined and fixed performing concepts in a given musical-cultural context.

The disclosure of the process leader (conductor, music teacher, performer) as a subject of this process allows the definition of the role and management functions he performs in it, as well as the characteristics of the necessary competence and the corresponding competencies necessary for its optimal implementation.

The second chapter defines scientific and theoretical positions and prerequisites for the derivation of technology for modeling and management of music performance process and its

application in the formation of managerial competence not only of performers and leaders (conductors, music teachers, choirmasters, etc. ) to music groups, but also to students future music teachers.

The hierarchical sequence of its implementation is revealed on the basis of specific requirements related to the necessary knowledge, skills and competencies for the implementation of the management of the modeled process.

The substantiated technology is also argued as a basic methodological guide for modeling and managing a music performance process..

The third chapter is related to the theoretical and methodological foundations of the formation of competence for modeling and management of the music performance process in students - future music teachers, as a result of the application of synthesized technology.

Theoretical research and analysis of the scientific literature related to modeling and process management allow determining the nature and characteristics of managerial competence, determined by the training and development of knowledge, skills in students, ensuring the organization of musical performance, communication and subject- aesthetic environment in which upcoming activities are managed, their implementation and subsequent reflective analysis.

The managerial competencies and the respective criteria and indicators for their measurement, derived on the basis of generally accepted values and the exchange of experience and good practices, are also specified. They aim to achieve a common understanding of the effectiveness and quality of the management of the musical performance process in general and the performance of the musical work in particular.

In the fourth chapter the results of the studied level of formation of the competence for modeling and management of musical-performing process in the students are presented and analyzed, the characteristics, the specifics and the dynamics of their formation are revealed.

## **PUBLICATIONS**

**Model for sustainable application of the reflexive approach in the learning process of the discipline "Piano Conducting".** Proceedings of the Scientific Conference "Trends in the development of education in the field of arts." Plovdiv. 2009. p.77 – 83. ISSN: 1313-6526

The application of reflective technologies of teaching in the course of the discipline "Piano Conducting" is a key factor in overcoming the cognitive dissonance in students majoring in "Pedagogy of Music Education", caused by the newly received information about conducting knowledge, manual skills and manual skills. for their professional formation as music teachers. This approach during the classes and the self-preparation of the students not only helps to fruitfully assimilate the new material, but also restructures and rearranges the knowledge acquired in a number of music-theoretical disciplines. The connection of the reflective technology of teaching with the assessment system motivates high activity of the students in the classes and in their independent preparation.

**Creating and maintaining cognitive dissonance by applying a point system for evaluating the work of students in the discipline of Piano Conducting.** Proceedings of the conference 40 years of Shumen University. Part I. Shumen. University Publishing House "Bishop Konstantin Preslavski". 2011. p.759 – 763. ISBN 978-954-577-582-6.

The article considers opportunities for stimulating the personal volitional efforts for proactive participation of each student in his own professional development within the educational process, incl. and through his participation in lectures, seminars and practical exercises.

As a result of the search for ways and means to determine the magnitude of the induced activity in students at the beginning of the exercise and their self-assessment of the degree of satisfaction at the end of the exercise. Leads to the development of a point system for assessing the work of students in the discipline of Piano Conducting, which allows for permanent fixation of the dynamics of teacher activity and student activity in the learning process and the degree of cognitive satisfaction at the end of the semester.

**The role of the choir conductor in the motivation of good groups: conceptual review, proposals and perspectives for the student specialty Pedagogy for music education.** Collection of scientific papers from a traveling seminar Shumen - Rijeka - Venice. Faber. Veliko Tarnovo. 2012. p. 345 – 351. ISBN 978-954-400-755-3

Choral conducting is a complex musical practice that requires, in addition to knowledge of the psychological and technological foundations of the conductor's own actions, knowledge of the organizational structure of the musical group, internal mechanisms and patterns of its formation. The organizational activity of the conductor is associated with the manifestation of organizational qualities, which are characterized by certain specifics in the various stages of his work.

The subject of this report is a conceptual review and the opinion of students who have the necessary and specific knowledge of choral practice. This article aims to analyze the role of conducting people in motivating their group, starting with a multidisciplinary review of the literature, including the areas of human resource management, music and psychology.

**Understanding and applying the competence approach in studying the discipline "Piano Conducting".** Proceedings of the Fourth National Conference with International Participation "Music-educational strategies and practices in preschool, school and extracurricular environment." Sofia. 2013. p.148 – 151. ISSN 1314 – 4324.

The article raises the issue of the transition from the paradigm "teaching" (transfer of knowledge) to the paradigm "learning" (formation of competencies - potentials for action), which is expressed in the assimilation of new information, new ideas, and in the formation of prerequisites for changes in the students' own professional behavior, prerequisites understood as readiness to perform tasks related to the implementation of professional activity in conditions resembling the professional environment.

The competence approach in studying the discipline "piano conducting" allows students to work independently at a high artistic level; to apply in practice the mastered conducting and vocal technique; to achieve precise and expressive musical performance with different types of performing groups as well as in a standard musical situation in the music class; to teach effectively through voice and / or instrumental demonstration; to teach vocal technique individually, in small groups or large classes; to apply various instrumental and vocal techniques in the preparation and conduct of rehearsals, to develop and improve their verbal and nonverbal communication skills.

**The place of the discipline "Piano Conducting" in the training of music teachers.** Proceedings of the conference Educational Technologies. Shumen. Volume XVII D. University Publishing House "Bishop Konstantin Preslavski" 2013. 2013. p. 644 – 649. ISSN 1314 – 6769.

The article argues the opportunities that the discipline of Piano Conducting provides in building knowledge, skills and competencies in students - future music teachers related to the direct presentation of the studied singing material and the organization of musical performance activities in music class at a high artistic level. . The result of the conductor-choir education in the pedagogical higher schools is indicated.

**The role of conducting competencies for organizing the artistic and creative space of the music teacher.** Yearbook of the University of Shumen "Bishop Konstantin Preslavski". Volume XVIII D. 2014. p. 784-789. ISSN 1314 – 6769.

Choral conducting provides great opportunities for integration both at the internal disciplinary and interdisciplinary level. For future music teachers, this is associated with building competencies related to the immediate presentation of the studied singing material and the organization of musical activities in the music class at a high artistic level in front of a specific audience - children.

Conducting a choir repertoire is treated as a basis for the accumulation of competencies and related competencies (generalized knowledge, skills, performing habits and skills), which are specified and made meaningful in the special practical work on the school song repertoire. Conducting competencies provide an opportunity to form abilities to design appropriate actions for optimal pedagogical solutions in certain musical - educational situations, independence in organizing musical - pedagogical activities to solve certain educational tasks, the ability to quickly adapt to changing professional conditions.

**The pedagogical interaction in the process of conducting training.** Yearbook of the University of Shumen "Bishop Konstantin Preslavski". Volume XIX D. UI "Bishop Konstantin Preslavski". 2015. pp. 1014-1019. ISSN 1314 - 6769.

In conducting training, the pedagogical interaction between the subjects of the educational process is manifested through: perception of music, understanding and emotional experience of its content by students.

Pedagogical interaction is a specific form of communication between students; the teacher and the students; the pedagogue, the students and the musical work, where the musical work is both a subject and a means of communication. The artistic dialogue between the teacher, the music and the students is realized, provided that the means of communication are products of artistic activity. The artistic content of the work updates the subjectivity and is the basis of the creative dialogue with the pedagogue as a mediator between the student-performer and the composer of the musical work.

**Methods and control of the mastered knowledge, skills and competencies of the students in the process of their conducting training.** Proceedings of the Academy of Economics "Dimitar A. Tsenov". Svishtov. 2015. p.109-115, ISBN 978-954-23-1093-8

The article presents the developed and empirically proven rating system for tracking, monitoring and assessing the degree of mastery of knowledge, skills and competencies of students in the course of their conducting training. The principles and the main aspects of building a rating system, the rules and procedures for the implementation of processes and methods and the sequence of their implementation are revealed. The article regulates the use of technical means and technological documentation necessary to maintain up-to-date

information about the educational process of the student and his activities, as well as the degree of mastery of knowledge, skills and competencies.

**Nature and organization of the educational content in conducting training.** Yearbook of the University of Shumen "Bishop Konstantin Preslavski". Volume XIX D. UI "Bishop Konstantin Preslavski". 2015. p.1019-1026. ISSN 13-14 6769.

At the heart of conducting training is the process of automation of individual components in mastering the conducting technique as a result of repeated conscious and volitional repetitions in order to improve a particular performance action or series of actions.

The curriculum optimizes the training of students in piano conducting on the basis of mastering and developing conducting knowledge, skills and competencies for solving professionally important tasks in the process of communicating with the executive staff using active methods. The students form specific competences and competencies for conducting and conducting activities, through which the interdisciplinary and intradisciplinary synthesis of the acquired knowledge and skills from the music-theoretical disciplines and the student's subjective experience is carried out, as well as their transfer and application in specific music-conducting conductor. practices.

**Didactic approaches and principles of organization of the teaching process in conducting.** Yearbook of the University of Shumen "Bishop Konstantin Preslavski". Volume XIX D. UI "Bishop Konstantin Preslavski. 2015. p.1008-1014. ISSN 13-14 6769.

The construction of the conductor's technique for conducting students is first of all "technique for establishing contact, technique for concentrating one's own and collective attention, speed of reactions to the performance, technique for simultaneous reading and listening to the score, technique of impact rehearsal technique - a technique for achieving ensemble and musical expressiveness - the ability to purposefully use one or another performing techniques (agogic, dynamic, phrasing, intonation, etc.) to achieve the strongest impact on the listeners.

The in-depth study of the conductor's gesture is associated with the study of its theoretical nature, which manifests itself in many complex processes, as well as the extraction of general models, which include personal energy, choice and interpretation of the conductor. Didactic approaches contain many variants of analysis that reduce the conductor's gesture to a set of elements through which the individual conductor's gesture can be classified.

**Theoretical music-pedagogical model of conducting training.** Yearbook of the University of Shumen "Bishop Konstantin Preslavski". UI "Bishop Konstantin Preslavski. Volume XIX D. 2015. p.1026-1033. ISSN 13-14 6769.

The theoretical music-pedagogical model aimed at the real process of teaching conducting to students majoring in Pedagogy of music education gives a clear idea of the regular relationships and characteristics of the individual components and structural and content elements of the learning process. It provides an opportunity not only to study, announce and test the educational content of the discipline, but also to determine the effectiveness of the forms, methods and conditions for organizing the learning process.

**Basic methods of working with students future music teachers in the process of teaching conducting.** Innovations in education. Collection of scientific papers from a traveling seminar. Faber. Veliko Tarnovo. 2015. p. 402-409. ISBN: 978-619-00-0265-9

In a developed and empirically proven in previous productions musical-pedagogical model of teaching conducting to students majoring in "Pedagogy of music education" teaching methods support the development and improvement of logical thinking, activation of attention, memory, imagination, will, emotions and feelings. At the same time, they provide the process of building motor skills, improving conducting technique and building habits for managing musical performance. The acquisition of motor skills is a process that affects not only classroom but also extracurricular activities, ie. the student's independent work.

**The managerial competence of the students, future music teachers, is a decisive factor for the organization and conduct of music performance activities.** Collection of scientific papers "Leadership and organizational development". UI "St. Kliment Ohridski ". Sofia. 2016. p.523-529. ISBN 978-954-07-4129-1.

The focus of the article is aimed at a new understanding of the problem of the image of the leader and the readiness of future music teachers to manage music performance activities at school. This is directly related to the concept of managerial competence in students future music teachers, providing the creation of skills for designing appropriate actions and optimal management decisions in certain music-performing situations, independence in organizing music-pedagogical and music-performing activities, for solving music-performing tasks, as well as readiness for the application of the conducting technique and the conducting activities in their future work as music teachers.

**Readiness of students future music teachers to manage the music performance process.** Yearbook of the University of Shumen "Bishop Konstantin Preslavski". Volume XX D. UI "Bishop Konstantin Preslavski". Shumen. 2016. p.1034-1039 ISSN 1314-6769.

The article clarifies the procedural-managerial aspect of conducting and music performance, the new understanding of the problem of the image of the leader and the readiness of future music teachers to manage the music-performance process.

The discovery of the regularities and the specifics of the relations between the managerial and conducting competencies in the process of realization of the musical work, the managerial approaches and principles they concretize, as well as the mental and real musical processes they provide, allow the research of mastered knowledge and managerial competence. for students in the field of conducting and conducting management of the music-performing process, as well as their readiness.

**Formation of managerial competence of students future music teachers in the process of their conducting training.** Collection of scientific papers from a traveling seminar Belgrade - Ljubljana - Italian Riviera - Zagreb. Innovations in education. University of Shumen "Bishop Konstantin Preslavski". Faber. Veliko Tarnov. 2016 p.406-412. ISBN 978-619-00-0477-6.

The direct connection of the sociological positions of the music teacher as a mediator of different musical spaces with the social and musical-technical nature of conducting activities, as well as the synthesizing nature of conducting as a music performance activity, poses the need for the formation of a certain type of managerial competence. in music built on the basis

of professionally acquired knowledge, skills and competencies, integrating various actions with musical-performing, psychological-pedagogical, organizational-managerial character.

**Staging of the operetta "Carmosinela" with students from the University of Shumen "Bishop Konstantin Preslavski" in 2009.** Jubilee collection "100 years since the beginning of Bulgarian operetta art (1914-2014)". Sofia. Union of Bulgarian Composers, 2017, p. 333-336. ISBN: 978-619-202-299-0.

The article is a retrospective of the work with the students majoring in Pedagogy of Music Education at the University of Shumen "Bishop Konstantin Preslavski" in the preparation of the operetta by Victor Hollander "Carmosinela" on the occasion of the 95th anniversary of its first production in Shumen.

**Organizing function of the management of the music-performing process in the change of the attitudes of and coordination of the interaction between the conductor and the performers.** SocioBrains Issue 34. June 2017. s. 337-343. ISSN 2367-5721.

The possibility of changing attitudes is an essential aspect of the problem of organizing the music-performing process, as the interaction in the performing group presupposes a change of attitudes inappropriate for the music-performing process on the one hand, and maintaining favorable ones in the performers. The article describes the main factors that influence the change of attitudes that have the most significant influence on this process.

Change management is related to the organization of certain methods of work, work processes, situations and technologies in all areas of the music performance process.

**Nature and dimension of conductor communication.** SocioBrains Issue 39. November 2017. p. 490-496. ISSN 2367-5721.

The problem of communication in the process of conducting is extremely important and relevant, which is why it occupies an independent place in the research and development of a number of psychologists, pedagogues, musicologists and conductors. Undoubtedly, the conductor's communication is a mechanism for carrying out the process of conducting and the process of performing the musical work.

By its nature it is a professional communication, having certain information-organizing, affective-evaluation, regulatory-operational functions. This is communication aimed at creating a favorable sociological climate, as well as a special kind of psychological and performance optimization of the music performance process. Only in the process of communication with the team are the creative ideas of the conductor realized, as well as the overall system of conducting.

**Basic methods of working with children's and school teams.** SocioBrains Issue 51. November 2018. p. 227-232. ISSN 2367-5721.

Given the social properties of music, singing and collective singing can be defined as one of the most accessible and democratic musical activities, and song - as a powerful tool for musical and aesthetic development and education, for the formation of habits, skills and abilities providing active participation in the singing activity. In its essence, the singing activity is an artistic reproductive (performing), inherent only in human form of activity, which can take place only in a social environment.

In this aspect, the participation of children in different types of choirs helps to develop such knowledge, habits, skills and abilities that provide full perception, deep experience and accurate reproduction of the song by them.

Purposeful vocal and choral work is a configured process, the effectiveness of which depends on the methods and tools used in working with children, aimed at the protection and development of children's voices in inseparable connection with the problems of age development, individual characteristics, acoustic research.

**Spatial-temporal organization of the conductor's gesture. SocioBrains Issue 45. May 2018. p. 322-328. ISSN 2367-5721.**

The concept of "space" in the scientific literature is seen as an approach to defining conducting as a musical-performing reality transformed by artistic means, in which the organization of activities and communication between conductor, musical work and performers, providing subjective, humane and creative position of the conductor, aware of the integrity, value and meaning of this process and participating in it as a co-author and supporter. This concept explains the nature of the interrelationships between the various conductor's constructs, which in turn legitimately legitimizes conducting as an artistic space.

In the article the spatio-temporal organization of the conductor's gesture is a complete system and is based on the inseparable unity of the conductor's internal and external actions, on their constant focus on the realization of his creative needs.

**The urban song culture in Shumen in the second half of the XIX century.** Proceedings of the scientific conference "The Musical Activity of the Encyclopedist Dobri Voynikov (1833-1878)". UI "Bishop Konstantin Preslavski". Shumen. 2019. p.188–194. ISBN 978-619-201-344-8.

The report examines the age in Bulgarian music where, along with the development of the traditional values of church and folk music, a new, secular urban musical culture emerges, reflecting the profound changes that have occurred in the Bulgarian society and its opening to the values of European culture.

**Main aspects in the formation and development of the communication skills of future music teachers.** Yearbook of the University of Shumen "Bishop Konstantin Preslavski". Volume XIII D. UI "Bishop Konstantin Preslavski. 2019. p.1056-1063. ISSN 1314-6769.

In the context of modern educational requirements in the new music curricula are set innovative structural and content accents, formed in themes and subtopics, expected results and specific new concepts, which generally contribute to the formation of musical culture of students as the main goal of education in the relevant age and contain attractive musical activities. The effective implementation of these requirements requires future music teachers to have communication skills related to the means by which communication (artistic communication) in pedagogical interaction in music class, namely: speech, personal performance with voice and / or instrument, conducting gesture.

**The procedural-dynamic aspect of musical performance.** Collection of scientific papers from the traveling seminar Istanbul-Kusadasi-Izmir (April 30, 2019 - May 7, 2019)

"Innovations in education". Faber. Veliko Tarnovo. 2019. p.470-479. ISBN 978-619-00-0996-2.

The immediate product of the musical-performing process (individual or collective) is the result of the complex and diverse interaction between the artistic subject (individual or collective) and the musical work. Each performance of a musical work as a complex of activities and conditions related to the actual sound of the music arises and exists in a certain musical and cultural context.

In this aspect, the musical-performing process can be related to the processes of reproduction and perception of the stored as a form of organization of the musical material of a musical work. In other words, the construction of the work (or its parts) is meaningful and exists in the mind of the performer, and its unfolding in time represents the very musical-performing process.

### **Choral singing and conducting as an interactive educational environment in the education of students - future music teachers.**

Choral performance and conducting activities require activity on the part of students in their own learning and active participation in the learning of their fellow students. Mastering the choral score and its musical performance involves students in many research activities, encourages their creativity, gives the opportunity to choose and a variety of interactions. Solving performance and creative tasks and searches fosters non-traditional, creative, broad, open and associative thinking. Choral performance creates an attractive learning environment for students based on the balance between their initiative and the teacher's leadership.

During the training for achieving the set goals and efficiency of the educational process, interactive educational technologies and methods are widely used, significantly activating the processes of mastering and strengthening vocal and choral habits, giving a new stimulus for creative teamwork, creating an atmosphere of cooperation and common knowledge of music.

Speaking about the use of interactive technologies, it should be emphasized that the use of ensemble-choral singing in the system of the educational process is in itself an independent music-educational technology, giving fast and sustainable results in the education of students.

### **The situational approach in modeling a working music-performing process.**

The article focuses on the changes in the music-performing process as a dynamically developing environment, which require its purposeful modeling. The modeling of the music-performing process covers all aspects of the process, facilitates the manager to determine the goals and objectives of the musical performance, to harmonize all the processes that take place. An analysis of the views on the nature and characteristics of the situational approach in modeling the process is presented.

### **Blended learning - an innovative technology in teaching students choral singing and conducting in an electronic environment.**

Blended learning fits into the concept of modernization of modern education, which is based on the introduction of new educational standards. This training allows to preserve the traditional forms of education, obtained as a result of accumulated pedagogical experience for centuries, and at the same time the rich educational functions of the new technologies can be

used. The article shares experience with the application of mixed training courses in choral singing and conducting.

### **Conceptual views on vocal and pedagogical competence of students - future music teachers.**

This development is aimed at revealing the essence of the vocal and pedagogical competencies of students - future music teachers, determining the implementation of effective singing activities in music class. As there is still no standard for vocal-pedagogical competence of the music teacher, as an organized structure of knowledge, skills, attitudes and attitudes, this topic is definitely debatable. The idea is to study its specifics, to specify the skills included in it, and to look for models for its development that are adequate to modern requirements.

