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LEADING TENDENCIES OF GENRE STRATIFICATION OF UKRAINIAN VOCAL-POP PERFORMANCES.

The purpose of the work is to identify the tendencies of the genre stratification of Ukrainian vocal-pop performances, which point to its own systemic artistic organization. **The methodology** of the study is determined by a combination of epistemological art and textual musicology approaches based on cultural discourse. **The scientific novelty** of the work is identifying the four leading trends in the development of the vocal-pop genre system, which provide it with artistic-creative and cultural-semantic autonomy – theatricalization, festivaling, academicization and personalization. **Conclusions.** Vocal-pop performance in Ukraine is the most extensive and voluminous genre component of the field of musical and stage creativity, which has its own system of epistemological and axiological features, deduces contemporary and relevant to the level of universal categories – geared towards the idea of an all-globalized society, providing value temporal measurement of everyday consciousness leads to a new academic formation, therefore, it is based on the principles of professional composer and performing arts and carries style and stylistic innovations. Subordinating to the lyrical, individual-personal imaginary sphere, it gives it a special artistic-game conceptualization.

Keywords: Ukrainian vocal-pop performance, genre stratification, theatricalization, festivaling, academy, personalization, artistic-game conceptualization.

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Провідні тенденції жанрової стратифікації українського вокально-естрадного виконавства.

Мета роботи постає як визначення тих тенденцій жанрової стратифікації українського вокально-естрадного виконавства, що вказують на його власну системну художню організацію. **Методологія** дослідження зумовлена поєднанням гносеологічного мистецтвознавчого та текстологічного музикознавчого підходів на основі культурологічного дискурсу. **Наукова новизна** роботи полягає у виявленні чотирьох провідних тенденцій розвитку вокально-естрадної жанрової системи, що надають їй художньо-творчої та культурно-семантичної автономії – театралізації, фестивалізації, академізації та персоналізації. **Висновки.** Вокально-естрадне виконавство в Україні є найбільш широкою та об'ємною за жанровими складовими сферою музично-сценічної творчості, що має власну систему гносеологічних та аксіологічних ознак, виводить сучасне і актуальне на рівень універсальних категорій – скерована до ідеї всезагального глобалізованого соціуму, надаючи ціннісного темпорального виміру повсякденній свідомості, веде до нової академізації, тому базується на принципах професійної композиторської й виконавської творчості та здійснює стилеві і стилістичні інновації. Підпорядковуючи ліричну, індивідуально-особистісну образну сферу, надає їй особливій художньо-ігрової концептуалізації.

Ключові слова: українське вокально-естрадне виконавство, жанрова стратифікація, театралізація, фестивалізація, академізація, персоналізація, художньо-ігрова концептуалізація.

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Ведущие тенденции жанровой стратификации украинского вокально-эстрадного исполнительства.

Цель работы выступает как определение тех тенденций жанровой стратификации украинского вокально-эстрадного исполнительства, которые указывают на его собственную системную художественную организацию. **Методология** исследования обусловлена сочетанием гносеологического искусствоведческого и текстологического музыковедческого подходов на основе культурологического дискурса. **Научная новизна** работы заключается в выявлении четырех ведущих тенденций развития вокально-эстрадной жанровой системы, обеспечивающих ее художественно-творческую и культурно-семантическую автономию – театрализации, фестивализации, академизации и персонализации. **Выводы.** Вокально-эстрадное исполнительство в Украине является наиболее широкой и объемной по жанровым составляющим сферой музыкально-сценического творчества, имеющей собственную систему гносеологических и аксиологических признаков, выводит современное и актуальное на уровень универсальных категорий – направлена к идее всеобщего глобализирующегося социума, наделяя ценностным темпоральным измерением обыденное сознание, ведет к новой академизации, поэтому базируется на принципах профессионального композиторского и исполнительского творчества и осуществляет стилевые и стилистические инновации. Подчиняя лирическую, индивидуально-личностную образную сферу, сообщает ей особую художественно-игровую концептуализацию.

Ключевые слова: украинское вокально-эстрадное исполнительство, жанровая стратификация, театрализация,

Relevance of the research topic. Despite the significant differences of the genre projections of Ukrainian pop vocal performances, they reveal the common features of communicative qualities, or rather, the unity of artistic and communicative origin, which testifies to their historical and structural-semantic connection with the field of mass music culture, including its theatrical branches and reflection. In particular, from the genre-stratification point of view, the relativity with some forms of the musical and rock opera is significant, and the interaction of the theatrical and staging form of the musical and the individual (individual-group) form of the concert performance – pop show acquires aesthetic significance, allows determining the festive and meaningful openness, accessibility as the main features of mass-musical communication, and suggestion and compensation – as the basic functional indicators.

In some modern studies there is a wide influence of romantic aesthetics on the contemporary artistic context, most notably in its popularized sections and dimensions. The increased expressiveness, some familiarity and the posterity of the popularized musical and theatrical form are reflected in the musical and rock opera quite holistically, in fact, they form their similarity in the interpretation of events and facts, in creating the plot conflicts and the traits of the main characters. At the same time, theatrical genres associated with the linguistic space of the mass, that is, the primary and applied, musical art culture, have not yet received an integrated systematic assessment.

The purpose of the work is to identify the tendencies of the genre stratification of Ukrainian pop-vocal performance, which highlight its own systemic artistic organization. **The methodology** of the study deals with a combination of epistemological art and textual musicology approaches based on cultural discourse.

Analysis of research and publications, which can be involved in the creation of a theoretical apparatus for studying the genre nature of pop singing, leads to the allocation of cognitive linguistics, which allows using a special analytical approach to linguistic means, not only verbal, but also other matter-sign origin. The importance of this approach is due to the appeal to the processes of categorization and conceptualization, thus to the processes of meaningfulness as an expression of cognitive activity of a person, hence the communicative appointment of this activity [1; 4].

In the thesis by I. Kovalska's cognitive approach allows us to reveal more deeply the

socio-communicative nature of the operetta in its historical connection with the musical comedy, and the wide content field of the latter is determined. For this, the author actively uses the notion of category (categorization) and the concept, in particular, observes that the category leads to the separation, naming and functional specification of the supporting structural elements of the communicative process, rationalizes and makes the process known for the artistic and appraisal creativity. The concept focuses on the quality of understanding, its depth and fertility, rather unites, than differentiates, tends to unity of the sign and meaning, thought and expression [3].

According to V. Karasyk, the concept is a "fragment of human life experience"; repeating it, it is fixed in memory, including, in artistic, predetermines the unity of the principles of compositional-stylistic organization of the text. Therefore, processes that occur at the level of genre distribution - typification can be explained on the basis of the phenomenon of artistic and linguistic categorization, which, in turn, is associated with the conceptual aspects of artistic form. At the same time, the multidimensionality of the concept is explained by the complex structure of the real world – the "world of life", the everyday reality, the relations of man with this reality. "Choosing of a limited number of aspects of the concept, as well as the linguistic personality, as well as any subject of scientific study, is an artificial measure of the dissociation of reality in order aiming at its cognition" [2, 49].

The artistic language reveals a special relationship between conceptual settings (general and individualized, collective and authorial) and means, levels of categorization. The wider the field of conceptualization, the more socialized its content, the more clearly expressed pragmatic genre boundaries – the limits of "language styles," the longer the number of lexemes representing these styles. The study of V. Karasyk allows us to find in the conceptualization a kind of perception and organization of the world in which each natural language reflects a certain way of understanding the world, therefore, speaking of conceptualization, we are turning to the problem of the linguistic picture of the world. Its content includes a semantic field, and the unit of the conceptual picture of the world is considered by the researchers to be the "constants of consciousness." Thus, the semantic picture of consciousness is reflected in the linguistic picture of the world, which can be captured and reproduced in various ways, but specifies it in art.

There are also a number of works that allow the research to deepen the study of the types of professional music that are anti-ethical in relation to "serious" music, growing in the

sphere of mass-popular culture and centered on the so-called trivial manifestations of human consciousness and behavior [7-9]. The appeal to the phenomenon of triviality and the extrapolation of this concept to the field of pop art reveals new patterns of the existence of "Homo aestheticus" (B. Sokolov) as "sensual person", which is formed in the everyday time continuum and is inseparable from its "psychological constitution" [7]

Statement of basic material. In different forms of art, there are levels of categorization and conceptualization, along with them – the phenomena of the primary genre language and secondary genre-style content are correlated in different ways. In higher stylistic artistic forms, in which creative author's will prevails, conceptualization precedes categorization; known methods of categorization prevail in the genre consciousness that is close to the primary environment, as in everyday life; when forming the idea of the world and its allocation in an artistic form, they are directing the course of conceptual thinking, defining its canonical components.

The linguistic picture of the world, created in pop songs, strengthened by the professional principles of pop vocal, corresponds to the task of value regulation of the life experience of culture, then – an individual. It is called to act as the single fabric for social awareness of the qualitative qualifications of the internal psychological world of a person, that is, to promote harmonization with one another, harmonizing the cognitive process in cognition and self-knowledge of the laws of the common human being, improving the ability to feel for themselves and others, to understand what the given feelings show (compassion).

Hence the generic nature of pop vocal music is associated with the phenomenon of customary cultural consciousness, which does not completely separate from the course of the customary time, but somewhat arises over it, allows us to generalize its coordinates and vectors, it is better to possess it. For this purpose, it accepts, along with generalization, recognizability, repetition of content and compositional features, a new theatrical-game conventionality and festivals, that is, announces the closest ordinary and routine (or professionally-binding) context to the "holy place", thereby hortopically isolating it and adjusts to the implementation of traditional expectations of recipients, in the broader view of the latter.

As you know, intonational and auditory music installations are programmed as "repertoire of musical-language genres", and vice versa, the genre and stylistic field of music, especially in its mass utilization, is determined by the directions of listening

consciousness as a collective phenomenon. The interaction of the typical genre expression with the collective-individual forms of artistic perception determines the evolutionary path of the pop vocal culture, which appears as a secondary creative phenomenon, especially as a result of growing academicism, at the same time remains in the "dialogue of agreement" with the original genre expression of the mass musical language.

It is the growth of professional craftsmanship in the field of pop vocal creativity showing the significance of its individually stylistic indicators, that is, it enhances the personal aspects of both vocal creativity and its perception and evaluation.

Pop vocal creative art claims to a special place in the psychological "world of life" of the average person, thanks to the ability to activate consciousness and disperse the personal "horizons of expectation". It develops as a genre industry, allowing the creation of its own axiology and mythology, addressed to modern reality, also implies borrowing-repetition, although within certain limits, uses high ethical motives, dramatic storyline conflicts, difficult life problems, but solves them with means of "common places" and appeals to existing perception and assessment experiences, both in everyday life and artistic meanings.

Undoubtedly, pop art, especially in its synthetic manifestations, along with a spectacular series and stage scenic effects, is inherent in the game of artistic material, and the violation of "communicative expectations", which marks striving for novelty – heuristics.

Thus, the fundamental feature of pop vocal creativity – the priority of the executive form, which acquires new synthetic characteristics, covers all the parameters of artistic action and turns out to be its core. Therefore, the pop vocalist, who is a music artist of a special kind, not only represents a specific conglomerate of expressive means of musical art, but also demonstrates the skill in owning a voluminous set of artistic qualities. With their development and representation – in the literal sense of the latter – related directorial production decisions of pop concert performances. The latter should have a holistic and completed character, that is, to be organized as a textual unity, including the stage setting (mise en scene) location and the movement of the performers of pop shows, corresponding to the artist's idea of decoration, costumes, and etc.

The main factor of unity is the image of the main performer – the singer, around which the set of compositional-scenic trajectories is organized, that is, the entire material of the performance with its chronotopic features and requirements. If the singer is in the epicenter of pop action, then in relation to his artistic and psychological thesaurus, that is, in relation to

the semantic constants created by him the image of the modern personality, the musical-linguistic means, the connotative circle of musical stylistics, are the leading ones.

The peculiarities of its formation are due to the fact that it does not involve the individualization of certain structural and semantic techniques, on the contrary, is lined up by a broad intonational genre-stylistic generalization, selects those typical means of musical expression that are part of the everyday musical consciousness, that is, they are the bearers of modern customary musical neo rhetoric. The subject- emblematic side of the image (that is, its emblematic projections and symbolic range) is determined by the typical genre (primary-genre) expression as an audible form of evaluation of the collective communicative experience.

Certainly, in this case, the musical image is the original stylistic specification of the musical content, that is, it acquires the quality of the secondary – even in case the level of authorization of the material decreases, dissolving the "voice of the singer" in the general sound of the "votes of the pop music". Thus among the criteria for choosing a stylistic figure as a logical-semantic prototype of a musical image, ease (relief) and triviality as obligatory qualities of pop art practice remain decisive. We also note that the "hero" in the field of vocal-pop performance is such a personified image, which has a high degree of socialization, carries a significant social idea, is formed on the basis of a typical genre-language expression.

In connection with the abovesaid, once again it should be specified that the category of musical-stage game on pop vocal performance acquires new parameters, provides a complex set of artistic abilities and personality and skillful artistic qualities, and recently – and the application of new technological stage-setting "contamination" , which further reinforce the synthetic nature of stage behavior and the expression of the pop singer, point to its own new "academic norms" (which should be reflected in the forms of educational and professional training).

At the same time, a significant difference (with a certain convergence of the academic, "classical", and pop, "classical", though oriented on typed models) of types of vocal performances grows, that is, the essential professional distance between forms of vocal performance and types of artists is preserved. The main thing here is the specifics of possession of a professional musical-performing and general artistic apparatus, that is, another type of academic study in comparison with "elitist-exemplary" forms of musical art,

starting with methods of sound production in working with a microphone and completing possession of common dance moves with other stage participants.

The most notable factors of the semantic difference between classical and pop vocal professional systems are the selection and application of verbal-linguistic forms, in which active co-operation with which musical and linguistic receptions are created. The possible classification correlation of verbal and musical-linguistic tools of pop vocal, in turn, is due to a special place in the image of a person in the picture of the world created by this genre sphere – a person as a conditional ethical subject, as well as a living being, who choose his/her own creative life position.

As noted in modern cognitive science, there is a certain current "language code", which includes universal statements and other precedent texts as components of the cultural context. It must be understood by the average bearer of the language, oriented to the rules of behavior, communication strategies, value positions. Similarly, there are universal values (both ethical and utilitarian); the values inherent in a certain type of civilization (for example, the rules of conduct in accordance with one or another doctrine); values that characterize a particular ethnic group, as well as subgroups within the ethnic group; Finally, the values inherent in small groups and personal values of the individual are distinguished. Therefore, the so-called "communicative person" can be found by the ratio of dominant values and the degree of their differentiation [2, 26-100].

V. Karasyk distinguishes different approaches to the typology of language personalities, noting that this typology can be developed from the standpoint of socio-cultural linguistics – with the allocation of types of language personalities with objective status characteristics (age, gender, level of education, lifestyle, etc.); from generalized sociological positions, when certain social types – heroes, villains, clowns, victims, etc.; from the socio-psychological positions, which is reflected in the chronologically well-known functional typology of the characters of the magic fairy tale, close to the actantial modeling. Thus, on the grounds of a sociolinguistic approach, a kind of "linguistic portrait" of a person may arise. V. Karasyk pays special attention to the behavioral characteristics of the linguistic personality, finding in them a set of verbal and nonverbal indices that determine the linguistic identity of an individual or as a type. In his words, "in the broadest sense, speaking of a person in the aspect of his communicative behavior, we mean the pragmalinguistic parameters of the linguistic personality, that is, we consider communicating as an activity

that has motives, goals, strategies and methods for their realization" [2, 67] .

Thus, personalization as a property of pop vocal performance presupposes, first of all, the attraction of certain linguistic personality traits that can be used to identify social status types of behavior, psychological responses, emotional self-identification, etc. Moreover, in the concert performance, they are presented in an updated, unified artistic and communicative strategy, which allows for the consolidation of some of them, for example, the detailed techniques of verbal-speech rhetoric or, conversely, musical-intonational elevations and meaningful generalizations. In the new semantic unity of pop vocal text, the social status of linguistic behavior changes to aesthetic-artistic, that is, acquires another value measure. It is filled with new qualities as the personal values that arise in the presence of creative freedom, the rise of ordinary, the energy of positive sympathy.

It will be equally important to point out the constitutive significance of the axiology of the game in all aspects of pop vocal-artistic activity, especially in the general time-spatial organization of stage action, part of which appears vocal melodic expression – a figurative self-proclaimed artist.

Thus, the **scientific novelty** of the thesis is to identify four leading trends in the development of the pop vocal genre system, which provide it with artistic-creative and cultural-semantic autonomy – theatricalization, festivaling, academicization and personalization.

Conclusions. Vocal-pop performance in Ukraine is the most extensive and voluminous genre component of the field of musical and stage creativity, which has its own system of epistemological and axiological features, deduces contemporary and relevant to the level of universal categories – directed towards the idea of an all-globalized society, providing value temporal dimension of everyday consciousness leads to a new academic formation, therefore, it is based on the principles of professional composer and performing arts and carries style and stylistic innovations. Subordinating the lyrical, individual-personal imaginary sphere, it gives it a special artistic-gaming and musical-linguistic conceptualization.

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Date of submission: 15.06.2016