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THE PHENOMENON OF NEW ACADEMISM IN MODERN FORMS OF A POP VOCAL

The article under consideration deals with the discovery of genre and stylistic features of pop singing creativity, which allows it to turn into a serious, demanded by broad social consciousness, art capable of solving the urgent issues of human life. The methodological direction of work is explained by the intention to determine the artistic and aesthetic components of the phenomenon of "mass" in its positive sense, the tendencies of academism of mass entertainment music, specifics of its inherent features of secondary artistic professionalism and means of communication.

Keywords: pop vocal, tendencies of new academy, modern cultural space, chronotopic principles of mass music, genre stratification of Ukrainian vocal-pop performances.

The growing role in the existence of variety performances in the organization of cultural space makes it an urgent need to explain its nature and causes of influence in the context of the processes of socio-cultural communication, in particular the tendencies of popularization and academicization inherent in this artistic form as a reflection of the antinomic nature of variety forms of musical creativity.

Alongside with this, the significance of the issue of national identity is increasing, at the same time, the European professionalism of the Ukrainian vocal stage and the chronopopic principles of the genre stratification of Ukrainian vocal-pop performances.

Among the main tendencies of stylistic development of vocal-pop performance there has been insistently distinguished academisation, but with special features, that is, significantly updated and rebuilt in relation to the previous stable classical forms. At the same time, in the field of pop music, there is already its own "classics" and other value orientations, similar to artistic and aesthetic criteria of traditional "serious" musical creativity. Thus shall pop music be considered "not serious", in particular, not to notice that the last decades in it there can be found solution of the most urgent issues of social co-existence, philosophical problems of good and evil? In other words, without noticing that in the so-called "light" music, the most difficult issues of human existence are globalized, and they are presented, perceived in a well-understood and well-popularized artistic form, while being applied to the same concert-theater and philharmonic venues, which was the basis for traditional academic performance?

These and other issues testify to the maturing of the task of the scientific and cultural discussion of the systemic features of Ukrainian vocal-pop performance as a natural socio-cultural and artistic and aesthetic phenomenon, distinguishing from it the phenomena of the

new academicism as opening an artistic essence and social purpose, the true place in the society of this kind of musical, synthetic and artistic creation.

It should be noted that in recent years the most convincing results in the study of Ukrainian pop music in its diversity of genre forms and stylistic tendencies are revealed by Music School of Kharkiv [1-4; 7-10]. However, in the pieces of work of its representatives, due to the musicological specification, undisclosed socio-cultural and ethical and aesthetic mechanisms of the functioning of pop music art, therefore, the main reasons for its active development and reformatting are not revealed.

Therefore, the **main purpose** of this thesis is to reveal those aspects of the genre and style of variety of pop art that gradually allows it to transform from "light" music to a serious, popular public consciousness, an art capable of offering and solving urgent issues as a common, and individual-personal human life, or rather, to discover the deep affinity of the second with the first, which ensures the *effect of "mass character"*, in its *positive meaning*, which distinguishes pop song creativity.

The **tasks** related to the theme and the problems of work should be explained by the fact that today in Ukraine, as well as around the world, the so-called mass entertainment, that is, popular mass music is highly academically acquired (in fact, has already acquired) signs of secondary artistic professionalism, the requirements of which on the part of the organizational-technological sphere and means of communication, as well as artistic readiness and personality and psychological qualities, even exceed the requirements for musicians of "traditional orientation". That is to become a pop singer today is not easier than opera or chamber, although his way to professional heights is a bit different. Thus the main thing – it also requires many years and persistent education, and there are many cases when after the conservatoire-academic training of solo singing the musician practise by himself professionally in the field of a pop song.

One of the genre factors that explain the trends in the development and transformation of variety culture is its connection with the main primary forms of songs and dance, which makes them pay more attention to them, as T. Ryabukha [10] suggests in her thesis. She finds the strongest lever in order to carry out a difficult methodological task – to develop theoretical background and directions of subject study of Ukrainian pop music, subordinating to its own scientific thought the largest of the three known whales of musical creativity – a song that is really a bulwark and the main motive of the variety-popular

musical consciousness, not only forms this consciousness, but also gives it specific, unique, socio-communicative necessary signs. From this point of view, Ryabukha 's thesis has not only purely musical, but also cultural significance, even allows to put some artistic and epistemological issues, for till now the psychological and educational value of mass music culture is not completely studied, and its song diversity, the breadth of means of its influence is constantly increasing. Therefore, the importance of studying the intonational, contentive and semantic mechanisms of pop song creation, which, on the one hand, are generalized in nature, meet the criteria of popular music, on the other hand, reveal sufficiently defined artistic and semantic qualities, that is, have ethically important aesthetic guidelines.

It is with the genre principles of song creativity, which give rise to special stylistic guides, that is, on the way of detecting the interaction of songs and singing, the author allows you to discover the signs of a new academism, although she does not use these concepts.

The entire first section of the study is devoted to the phenomenon of song and singing, in which the author examines and distinguishes genre and style, while showing their organic kinship, stating, as the most relevant historical and artistic and communicative nature of the phenomenon, on the concept of "genre style".

Due to this concept a variety of pop songs is determined, which is defined very widely, at the same time, systematically built and ordered by the levels of artistic principles: as a generalized "genre style, formed in the musical culture of the era of mass communications", but has precedents in "all three layers" (folklore, academic-professional, mass) of musical creativity, therefore, as if collecting stylistic original features of the genre; as deep into the "spectrum of genre content" a functional communicative style that allows us to identify, firstly, three constant generic attributes (epos, lyric and drama), and secondly, to highlight lyricism as the leading semantic property that to a greater extent provides "correlation ... two "mediators" – multimedia and internal, emotional and psychological"; as a style that gains a special quality of synergy, reflecting the "generic archetype of the song associated with its ritual origins." As T. Ryabukha writes, "in pop version, this archetype is preserved, but in a modified form, it speaks, in modern language, as a "drive" (from the English *drive* – "assertiveness, hit"...). The drive effect, the state of excitement that arises and is purposefully programmed in the perception of pop songs is the excellent quality of its genre style" [10, p. 29, 33].

Undoubtedly, the author does not forget about the factors and features of genre style pop songs, which are determined by its performance form. On the contrary: those aspects of the study of this phenomenon, which it emphasizes, make it compelling to convince that, in its main origin, the pop music is an executing genre, and it preserves this and its archetypal primary attribute on all stages and levels of development.

Therefore, genre-style classification of song popular and pop art proposed by T. Ryabukha is based, primarily, on situational performance characteristics that are interpretedly deepening, according to the dissertationist's opinion, that "criteria for the classification of genre styles in pop music and works should include variants of ways to perform themselves song samples" [10, p. 44].

Such variants according to the researcher include a traditional public concert, an electronic recording and a special genre of the mass communication system – a clip, a thematic album, "which is created by the performing musician and the team working on it, based on a large public thematic concert show, which is fixed on electronic media; such products form the basis of commercial show business, as well as the basis for artists' fees from touring and album sales".

T. Ryabukha does not forget about the specification when creating an idea about general genre features of pop-song style, indicating in particular that "in fact, in every national song culture of the 20th century, its original variety genre style is created, formed and variedly updated" [10, p. 44], and this is already a step towards the Ukrainian singing stage, the historical genre-communicative principles of which are revealed in the second section of the thesis.

Thus this disclosure is preceded by two more, in our opinion, theoretically significant, research arguments – the criteria for studying the *purely Ukrainian variety and song track*, serving as criteria for the new academism of song variety art.

Studying genre singularity of pop songs, T. Ryabukha truly finds in it, on the one hand, a special kind of "exalted", that is, the secondary (according to G. Besseler), genre in which the system of communication in modern music operates, in particular the public concert on the other hand, the phenomenon of the "third-layer" culture, which appears to be on the verge of folk and academic layer (in the field of creativity of the creators and performers of pop songs), is not homogeneous in genre morphology, exists and develops on

the basis of the song as the actual musical genre and dance, which refers genetically to another art form (choreography).

Therefore, the main connecting factor, an effective artistic and organizational center becomes *the figure of the singer-performer*, and from the artistic and communicative functions the "global function of "portraiture" by means of vocal voice comes out to the fore. Hence the definition of the main "communicative strategy of the song genre" as being carried out *in support of the personality of the singers-performers, first of all – on their vocal and voice qualities, intonation possibilities of pop solo singing, thus appearing in a special performing-psychological phenomenon*, causing a special attitude to the person who directly represents this phenomenon.

Another theoretically important conceptual precedent for determining the new academicism is the introduction of the category of the game in connection with the consideration of the definition of "light" music and the involvement of the concept of J. Geysing. And although, unfortunately, we do not find a consistent conceptual deployment of this dual concept (the so-called light music – musical art as a game) on the discursive surface of the work, but a series of provisions developed by the dissertation on the genetically predetermined and historically developed content of the sphere of popular mass singing allows us to detect those indicators of the latter, which give it extraordinary significance, and not only in the pragmatics of everyday life, but also in the high artistic and stylistic dimensions of musical thinking.

This concerns, firstly, the question of the artistic properties of the sound formation in the human voice, the melodic type of intonation, the "emphasis on cantileness as the main thing for the genre-stylistic beginning", "the visibility and generalization of the melodic-cantilines and the rhythm-formula intonations that make up the lexical the fund of songs in any of their variety – from lyrical to rhythmic pop-mass", and finally "highlight of the figure of a solo-singer, who in a song represents himself, the resources of his voice ... " [10, p. 17].

This is even more relevant to the complex structure of the variety song culture system, which is very aptly defined by T. Ryabukha (with the involvement of the term by T.Cherednichenko) as a system of "meta-collage", which is divided into many subsystems, which operate the same laws as in the global "inter-context", but in a specific refraction" [10, p. 23]. Hence the intonational ambivalence of the song and dance beginnings, and such specific features as the integration into the system of commercial mass culture (show-

business); the standardized nature of the hit song, where individual creative findings are possible, but, as a rule, only in the field of performing the submission of musical and textual material; scenic representativeness that grows as the sphere of mass communication improves.

Thus, the process of academisation of Ukrainian pop music takes place as an accumulation of musical-expressive, in general, artistic and compositional, experience of Ukrainian pop and song creativity, the creation of its own textological (stylistic) history, which contains the evolution of the classical romance, the "Russian song", the Gypsy romance, chanson and author song, as well as vocal jazz and jazz improvisation, is gradually becoming more and more saturated with other stylistic ingredients – rock music styles, other "understyles" of youth mass entertainment music, specific linguistic features of pop music, as "special stylistics, where in the adapted ("shot") form a democratic song is represented in its lyrical and everyday varieties, covered in a frame of a pop show with all its attributes."

Not less important is the creation of its own anthology of the names of prominent singers, variety performers capable of personifying the lyrics and massive images, thus proving the presence of the Ukrainian song variety, in particular, the Ukrainian chanson, and most importantly – to open *the problem of the interaction of verbal poetry and musical texts as a fundamental one*, you can even say – fundamental to the field of pop singing, because it integratedly reflects the specific creative nature of pop vocal (vocal-instrumental) composition as forms of interpersonal communication by means of musical act.

Not without reason T. Ryabukha notes that "the multitude of contemporary variety music style stipulates its ... ability to cover all spheres of life and, as a result, to fit any tastes and needs"; at the same time, T. Ryabukha makes somewhat unexpected – hasty conclusion that "all variety and song styles are by and large nominal, personified, which essentially distinguishes pop music from jazz samples and rock compositions, where in the first place – the course and direction, but not the image itself of the artist or performers" [10, p. 92].

It should be noted, however, that it was rock music and jazz vocal that taught recipients, including Ukrainian, to the exclusive "stardom" of pop singers and to the specific type of expression of listeners' enthusiasm – creation of fan-groups (fan-cultures). It can also be noted that pop music is the most leveled and averaged in its verbal, musical-expressive, and emotional-characterological manifestations (although, of course, it is also broadcast by certain creative personalities).

The already existing history of Ukrainian pop performances allows us to be convinced of the "synthetism" of the styles of creative personalities involved in the creation of a variety song "product". It is therefore impossible to simplify the idea of a true stylistic polyphony of musical variety traditions with its summary to typology of indicators, types of *popular music*.

A terminological problem also arises – the problem of distinguishing, contrasting, at the same time studying in the single theoretical plane concepts of variety, popular and mass music: to these concepts, it is necessary to add also nominations of light, entertaining, popular, and finally, the hit song culture, which are given to acquire meaning if not stylistic, then at least stylistic-textual and compositional.

Therefore, we believe that it would greatly help to preserve all the conceptual potential of the study of Ukrainian pop music in the vocabulary of the main categories, directed, as to the central, to the category of a new academism.

So far, the question remains opened: is pop music in Ukraine one of the stylistic components of variety and song culture, or a pop song with a plurality of its stylistic modes is a part of popular music as a specific field of mass art?

There is one more assumption: the popularity of the Ukrainian pop music, as well as the intonational basis of its song side, arises in a special way, producing its own varieties of stylistic models that predetermine the genre style of pop music in its European and world dimensions, that is, *it does not fit into any of the suggested genre-classification schemes*.

T. Ryabukha undoubtedly emphasizes that the pop song in Ukraine contains "undoubted artistic merits", which are conditioned by "stylistic synthesis in the form of interpenetration of directions and currents within the framework of a widely understood variety-mass genre", as well as "the creation of ... new stylistic directions that represent various "syntheses" and "conglomerates" already available (folk rock, ethno jazz, etc.) ... ", "wide use of folklore authentication – melodic, regular, rhythmic, timbre, vocal-performing ... ", finally, "extension" of intonational geography "of borrowed sources as elements of musical-creative varieties of the 20th century ...; styling based on the music of East, Africa, Latin America, while preserving its own national stylistics", somewhat different [10, p. 194-105].

Discovery of the very artistic merits of the Ukrainian pop song, which acquires not only generalizing intonational content, but also compositional and semantic

individualization, *stylistic authorization*, serves to isolate and carefully elaborate the features of the creative way and the synthetic song thinking of Volodymyr Ivasyuk, in particular, in organizational and artistic integrity with activity of the ensemble "Chervona Ruta"; characteristic of creativity of Ukrainian representatives of variety and song creativity of the 1990s – 2000s; study of specific directions of development of Ukrainian rock culture in its musical embodiment and vocal-figurative symbolization, specialized analysis as a separate genre form, the album "Hits of the Ukrainian Variety Artists of the 80s. Golden Collection" (2005).

Just as the proof of autonomy and genre-stylistic synthetics that goes far beyond the narrowly interpreted notion of popular music, the following lines of the thesis of T. Ryabukha sound as follows: "In the 1980s, the rapprochement of rock and pop styles was under the auspices of Ukrainian fundamental beginning, which affected the gradual discovery in the so-called "program" year (alternation of song couplets and improvisations) of solo type vocal-component, which in style was close to song-romance, songwriter, chanson and other key constituents of the pop and song genre. This is combined with instrumental and special vocal paints, as well as with a pronounced tendency to theatricality, is typical of the development of popular mass music of the last two decades of the 20th – the beginning of the 21st centuries. In this stylistic key one should consider Ukrainian folk-rock, as well as the folk-pop style synthesized by it, represented by the above-mentioned groups, and later, since the 1990's, such groups as "Dead Rooster", "Plach Yeremiyi", "Skryabin", "TNMK", "Okean Elzy", "Druha Rika" and others" (p. 110). It should be added the following observation by the dissertationist: "Male and female singers of the new generation are trying to reveal an individual-personal beginning, produce their unique intonation and presentation technique, which is characteristic of the creativity of such performers as N. Yaremchuk, V. Zinkevych, O. Bilozir, I. Bobul, L.Sandulesa, A. Kudlay, V. Bilonozhko, P. Zibrov" [10, p. 111].

Thus, the dissertationist draw the **conclusion** that to highlight the phenomenon of the new academicism in genre-style forms of pop vocal allow, on the one hand, deep study of musical and creative artifacts, including phonograms and videos of pop vocal works, in particular, recordings of performing rock bands and masters of Ukrainian jazz, biographical data on the creativity of some outstanding pop Ukrainian artists. On the other hand, the leading cultural and experimental evaluation of these phenomena, supported by the sum of

methodological approaches, among which the main cultural, semiological and comparative art studies appear. The genre-style content of pop vocal performances, endowed with the qualities of the new academism, is most holistic and deeply disclosed in the context of the theory of understanding and interpretation, that is, as a social and cognitive phenomenon.

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