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SEMANTIC PROPERTIES OF VOCAL-POP PERFORMANCE IN THE CONTEXT OF THE THEORY OF INTERPRETATION.

The purpose of the work appears as the definition of communicative originality and the leading textual tendencies, methods of coding and symbolization in vocal variety art. **The methodology** of the research is determined by a combination of hermeneutic, structuralist, textual and semiological approaches based on a holistic study of the phenomenon of vocal-pop performance. **The scientific novelty** of the work reveals the significance of the phenomena of interpretation and intertextuality in the field of vocal-pop performance, in determining the leading forms of interpretation in the field of pop art as a dramatized stage artistic activity, in identifying the main role of the person pop singer in the organization of the interpretive semantic integrity of the artistic form of pop performance. **Conclusions.** Vocal-pop performance has a complex textual organization, which is determined by the special nature of pop art. It involves high intertextual activity of the leading "actor" - the soloist who becomes the semantic core of pop-stage action, combines several interpretive functional plans, contribute to the degeneration of the pop program in a modern quasi-story show with a poetic image of a person in the compositional cell.

Keywords: vocal-pop performance, interpretation, text, intertextuality, semantic positions, personality of the singer, pop-stage action.

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Семантичні властивості вокально-естрадного виконавства у контексті теорії інтерпретації.

Мета роботи постає як визначення комунікативної своєрідності та провідних текстологічних тенденцій, способів кодування і символізації в вокальній естрадній творчості. **Методологія** дослідження зумовлена поєднанням герменевтичного, структуралістського, текстологічного та семіологічного підходів на основі цілісного вивчення явища вокально-естрадного виконавства. **Наукова новизна** роботи полягає у розкритті значення явищ інтерпретації та інтертекстуальності в сфері вокально-естрадного виконавства, у визначенні провідних форм інтерпретації в галузі естрадного мистецтва як театралізованої сценічної артистичної діяльності, у виявленні магістральної ролі особистості естрадного співака в організації інтерпретативної семантичної цілісності художньої форми естрадної вистави. **Висновки.** Вокально-естрадне виконавство має складну текстологічну організацію, що зумовлена особливою природою естрадного мистецтва. Воно передбачає високу інтертекстуальну активність провідної «дійової особи» – артиста-соліста, який стає семантичним стрижнем естрадно-сценічної дії, суміщає декілька інтерпретативних функціональних планів, сприяє переродженню естрадної програми у сучасну квазі-сюжетну виставу з поетизованим образом людини у композиційному осередку.

Ключові слова: вокально-естрадне виконавство, інтерпретація, текст, інтертекстуальність, семантичні позиції, особистість співака, естрадно-сценічна дія.

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Семантические свойства вокально-эстрадного исполнительства в контексте теории интерпретации.

Цель работы выступает как определение коммуникативного своеобразия и ведущих текстологических тенденций, способов кодирования и символизации в вокальном эстрадном творчестве. **Методология исследования** обусловлена сочетанием герменевтического, структуралистского, текстологического и семиологического подходов на основе целостного изучения явления вокально-эстрадного исполнительства. **Научная новизна работы** заключается в раскрытии значения явлений интерпретации и интертекстуальности в сфере вокально-эстрадного исполнительства, в определении ведущих форм интерпретации в области эстрадного искусства как театраллизованной сценической артистической деятельности, в выявлении магістральной роли личности эстрадного певца в организации интерпретативной семантической целостности художественной формы эстрадного представления. **Выводы.** Вокально-эстрадное исполнительство имеет сложную текстологическую организацию, обусловленную особой природой эстрадного искусства. Оно предполагает высокую интертекстуальную активность ведущего «действующего лица» – артиста-солиста, который становится семантическим стержнем эстрадно-сценического действия, совмещает несколько интерпретативных функциональных планов, способствует перерождению эстрадной программы в современную квазі-сюжетную представление с поетизированное образом человека в композиционном центра.

Ключевые слова: вокально-эстрадное исполнительство, интерпретация, текст, интертекстуальность, семантические позиции, личность певца, эстрадно-сценическое действие.

Relevancy of the topic. One can consider recognized the fact that the theory of interpretation borders with the theory of the text; both of them suggest hermeneutic approach and are called upon to harmonize the form with content, sign constructs with their meanings, objective laws of life and consciousness with subjective factors of knowledge and understanding. Consequently, the semiotic hermeneutic approach is woven, which allows one to study certain phenomena as a language, and in this connection – to recognize and receive those methods of creating and connecting sign structures that perform the functions of semantic coding, that is, leading to a meaningful explication of the phenomenon. In the study of art, this interaction of approaches and methodological principles provides content analysis of the phenomena of musical creativity, including as a characteristic of repertoire principles, with further study of qualitative parameters of creative choice that determine the ways, forms of interpretation, determine the musical and performing form in its whole.

From this point of view, estrada art, in particular vocal performances, is still poorly understood and elucidated. Some of its genre and compositional components, communicative aspects are revealed in works dedicated to the social role of estrada art, its synthetic nature and the peculiarity of the performing tasks that arise in this field [3; 5-6; 7; 9]. Estrada vocal performance has not yet become the subject of in-depth textual intelligence with hermeneutic features.

In the theory of R. Barthes, the text appears as a conditional time space, which performs the plurality of expression of meaning through certain structural elements and their semantic functions. Developing the approach of Barthes, which foresees the distinction between “small” and “big” texts, that is, the text of the work and the semiological organization of art in its whole, we note that, unlike a work that has insignificant symbolism, establishing clear relationship between structural element and its compositional and image function, the text is open to the transformations of musical material, builds not only linear but also concurrent semantic links, acts as a product of co-creation between the author and the recipient, between which the performing interpretation takes place. “The text, – R. Barthes wrote, – is understood as the space where the process of formation of values takes place, that is, the process of identification...” [1, 424]. But one should add that in the musical text the process of definition has a direct sound expression, that is, the thing textually and semantically defined is that one, that sounds, that is performed results from the skillfulness and creative consciousness of the performer.

Therefore, in the musical work the text, in its conditioned process of interpretation, is not only a system of connections within the work (between different pieces of the work), but also primarily by cross-interactions of the texts of various works, generating the phenomenon of citation and allusion, reflected in the phenomenon and concept of intertextuality, contributes to the formation of their own semantic properties of performing interpretation.

The purpose of the work appears as the definition of communicative originality and the leading textual tendencies, methods of coding and symbolization in vocal estrada art. **The methodology** of the research is conditioned by a combination of hermeneutic, structuralistic, textual and semiological approaches based on a holistic study of the phenomenon of vocal-estrada performance.

Note that each of the artistic forms, including vocal performances in the field of estrada art, possesses codes as a way to decrypt and redefine meaning, to read on its basis a holistic message, to obtain the possibility of its further transmission. Under the code R. Bart understood the datasheet configuration of values, which could be scientific, rhetorical, historical, sociocultural, but always a code of communication, that is, has as the main, comm

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unicative purpose and the intention to perform certain co-operation to achieve the required level of understanding.

The code for W. Eco is defined as a character repertoire, and may include different sign criteria and guides. As we approach the subject of the research, we note that this

conditional sign repertoire may include *time, method of creating a text, the genre nature of the involved material, performance designation, personal potential of the performance presentation* of this material.

Statement of main material. Potential possibilities of performing interpretation related to the freedom of choice are extremely high, there is a system of probabilities, the implementation of which is proportional to the content thesaurus of the source text and the organization of the communicative process (communication). It is fair to say that the translation of certain information, as well as the process of reproduction of the text, needs to be arranged because only in this way the setting is created on the meaning. The availability of the code helps to establish a certain – not only external but also internal – order of the explication of the artistic (musical) idea, to create a new instrumental text profile as its own author contribution to the structure of artistic communication.

The author of the above statement agrees that the variation is laid down in the very nature of the opera performance, and the operatic text has the semantic mobility enabling it to maintain viability in the changing socio-cultural historical conditions, therefore, opera performers have the right to free open interpretation – to rethink musical-theatrical text. Therefore, it is fruitful “to study the opera not only within the limits of the traditional musical study “parity analysis”, but also on the basis of its stage history, the live performance being, which thus forms the necessary part of the artistic text, and also determines the activity of intertextual connections, which provide interpretive preconditions and ways of actualization.

As in the “serious” opera house, certain cultural patterns and value paradigms are used in the entertaining estrada show, which are consistent with the ideas of the person and his way of life. Already at the level of the repertoire of choice and in the formation of the general script of the concert-stage action, established semantic correspondences between the previous and new forms of interpretation, which is also a manifestation of intertextual artistic and performing consciousness.

It can be argued that interpretation and intertextuality are two areas from which artistic action, artistic reflection, and a conceptual representation in the process of developing holistic semantics of estrada and concert program arise and to which ones come back to. Interpretation, as G. Gadamer notes, precedes the text and defines its understanding properties; intertextuality extracts beyond the text the results of comprehension of meaning

that can combine into new interpretive preconditions, enter into code configurations. It is interesting that, also regarding the operatic text in its relation with the interpretation A. Sokolskaya noted that “intertextuality is one of the key features of the operatic text, since the works discover new semantic layers as a result of a collision with one or another myth. The mechanism of meaning in the operatic text has an intertextual nature, and the reduction to myth defines both the traditions of reading a work and the novelty of possible interpretations. The reduction to myth, in essence, is one of the most obvious indicators of the conditions of a communicative situation” [8, 157]. In our case, namely in the field of estrada and vocal performing arts in its dramatized and staged form, mythologization relates to the figure of the singer, this central “actor” of the concert program, which develops a certain image not that much with the purpose of being “starry”, but with the aim of achieving marginal artistic persuasiveness, merging role-playing behavior on the stage with the reproduction of the image of oneself – such that one wants to see, perceive, appreciate by his spectators/listeners, a wide audience. Therefore, this is not the image of a fictitious character, but close to the time and meaning of human life, at the same time not as it is in the daily routine, but as it may and should be in a virtual artistic reality – aesthetically sublimed and morally weighed.

Therefore, the main components of the intertextuality sphere, formed around the estrada performance and predetermining special director's interest in it, are the semantic positions or “points of view” regarding the singer as a personal cell, the content core of the entire mobile picture of stage and stage action.

It is these semantic factors that organize and lead to the integral artistic result of all the structural indicators of estrada performances. On the other hand, vocal estrada art, even with the predominance of the solo start and traditional numbered concert form, tends to a dramatized quasi-plot construction that allows to deepen, enrich the stage chronotopes, open their new semantic volumes, that is, to enhance the role aspects of the stage image. The leading forms of interpretation developing in a certain sequence and pouring into each other expanding and strengthening the range of professional tasks in the field of estrada vocal art, is the concert-performing – vocal-artistic – directed and staging, which are combined with the concept of stage action, common to all kinds of interpretative work, all should rely on the only image of the “singing person”. Thanks to the mainstream position of creative personality of singer-soloist, who seems attracted to himself and keeps all the strands of action, it is up to him to provide estrada program of the character of the “performing-

directing theater”. This concept is quite possible, given that everything is fixed in the professional estrada music terminology of the concept of “performer’s song”, “author’s-performing poetry”, etc. And the category of performance form is wide enough to combine all kinds of stage creativity...

Hermeneutic approach to the textual conditions of estrada vocal creativity allows to approach the questions about the priority of the personality of the singer in so far as it indicates the conformity of the artistic content of the performed works to the stage character of the image in his musical formality and expressiveness. Vocal voice – singing – conditional stage role corresponding to the content of the song reveals the inner psychological boundary of the stage space as artistic and with special artistic intentions created. With their help, the executing interpretation achieves semantic coding – notes the leading symbols, tied up the main symbolic nodes that help to realize the hidden psychological plot, reveal key experiences, and enhance the meaning of human speech musically.

According to the observations of some researchers, in particular N. Markaryan and A. Budanov, at the end of the twentieth century in the European theater the principle of “poetic directing”, poetic directorial aesthetics, which comes to replace the prose method and proves the possibility of harmony “between the concrete facts and the ambiguity of his emotional comprehension, between the links of the event series and the boundless human space in a series of generalizations... The musical decision is washed here by the stage action from all sides, giving birth to it and carrying it “up”, forcing the staging to live with under the laws of human personality life with all its intellectual and emotional discrepancies and difficulties...” [4, 368].

The reason for such interpretive changes in the director's attitude to the aesthetic instructions of the musical theater is that the theater returns to the living person with its “spiritual and spiritual aspirations, pain and hope, despair and joy”, to today's human personality. Even in Bertmann's performances in “Helikon Opera” such stage production and acting tasks were used that, regardless of the historical time of the text source, reflect contemporary ideas about human existence, and directorial metaphors lead to an enhanced broadcast of the “energy of sensuality”, “the expression of a complex emotional the world of human existence” without division into positive and negative characters. Moreover, bright theatricality – the domination of a spectacular beginning, consolidation, a certain placidity of

the expressed feelings shifts the boundary of high academic art towards “mass culture associative constants”.

A. Budanov rightfully points out that D. Bertman constantly introduces elements of the game, carnivalization, grotesque, but at the same time he deeply manages the tragic content of being, reminiscent of the “eternal theme” of moral struggle, the confrontation between good and evil. He not only uses fresco images, but also details the psychological states, trying to lyrical expression of vocal sound, emphasizes the skill of vocal intonation as the main way of reproducing personal feelings [2].

In general, the definition of the interpretative principles of estrada vocal creativity as an essential part of estrada stage art opens new criteria for the evaluation and structuring of the performance form as a synthetic functional phenomenon, initiated by the special theatrical aspects of estrada and concert program. In particular, from a certain semantic position, a comparative study of verbal, musical and gestural-plastic (choreographic) modes of the estrada and song complex appears in a new light, comparable to the general conceptual decision of the estrada and song program. At the same time, the essence of character and the semantic fulfillment of creative action are most directly disclosed at the level of musical stylistics (of course, in its alliance with poetic verbal material, but also as an independent sign education). Means of performing (concerto-performer-directing) interpretations achieve completeness and final figurative verification in a musical form, that is, in the logic of musical sounding and on the basis of musical-sign coding. The musical sound itself is a lyrical cell of estrada action and the main argument in favor of its main “hero”.

Scientific novelty of the work is to reveal the significance of the phenomena of interpretation and intertextuality in the field of vocal-estrada performance, in determining the leading forms of interpretation in the field of estrada art as dramatized stage artistic activity, in identifying the main role of the personality of estrada singer in organization of interpretative semantic integrity of the artistic form of estrada performance.

Conclusions. Vocal-estrada performance has a complex textual organization, which is determined by the special nature of estrada art. It involves high intertextual activity of the leading “actor” – the soloist performer who becomes the semantic core of estrada-stage action, combines several interpretive functional plans, contributes to the degeneration of estrada program in a modern quasi-story show with a poetic image of a person in the compositional cell.

Musical concept becomes the basis of all estrada-stage entertainment-performance process also because it gives it a new ethical weight. It involves ties with the stage-spectacular form, the justification on the part of the conditional plot content of estrada performance, special synthetic performing stylistics, that is, it requires the support and semantic resonance from other artistic and expressive series of performances. But only it allows the singers to transmit the imaginative intentions of the songs and their own interpretive premonitions, to demonstrate the perfection of the artistic embodiment of the character of the fictional character and the subtle feeling of the overall rhythm of the performance, the intonational flexibility in the reproduction of musical poetry rhetoric and the high level of artistic empathy.

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