

## POPULAR MUSICAL TELEVISION PROJECTS OF THE LATE XX – EARLY XXI CENTURIES

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### Abstract

The article is devoted to the study of the general state of television in the field of music performance. The most popular musical television programs and vocal shows are considered. The purpose of the work is to identify the features of music TV projects, comparing with world models and highlighting the typical features of the musical television space. The research methodology consists in applying the general principles of scientific knowledge that correspond to modern cultural discourse. The formation of musical and television projects in the context of changes in the social mentality of the consumer of mass culture is considered. Television is interpreted as a means of approaching the global process closer to a person, that is, a consumer communicates with world-wide examples of popular art, music television projects, vocal show projects and etc. It creates the preconditions for imitation of the best world models of music TV projects in Ukraine. The article first analyzes the interconnection of Ukrainian music television projects as analogues to such worldwide shows as “The Voice”, “The X factor”, “American Idol”. Vocal talent shows are considered as combining the elements of a “game show” and a “perfection/transformation show”, promoting the development of the educational component, namely, the formation of educational activity through comments and advice of judges, classes with participants between performances, determination of the most successful performances, concert practice and etc. It was determined, that the vocal repertoire consists of the most popular world and national hits, which reflects the demand of the audience. It was noted, that the viewer influences the selection of participants in a music television project and functions as an additional judge. So, the article focuses on the structure and content of musical television projects, defines the values of such projects as the communication space of culture between the audience, the artistic and performing component, and the national and world music culture as a whole. Music television projects are part of the general educational context for the development of media art and have a scientific, artistic and educational potential for study.

**Keywords:** musical television, popular TV projects, vocal talent shows, musical TV show.

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### 1. Introduction

Musical television, which has been actively developing since the second half of the twentieth century, is primarily characterized by the presence and quality of music programs. By itself, a television music program is a multifaceted phenomenon that includes many different components: a video series to a piece of music, a direct performance, a production of a musical performance, and a television directing. Ukrainian musical television projects arose after the adoption of Independence as a search of the Ukrainian people for their own identification, accessible to everyone in mass popular art and a prerequisite for the formation of the Ukrainian musical popular/pop space. Media communication is being developed that promotes the truly distinctive Ukrainian art. Through television, as a mediator between people and the world at large, communication of the Ukrainian consumer with world samples of popular art, musical TV projects of vocal show projects, etc. is taking place. This creates the preconditions for imitation of the best world models of music TV projects in Ukraine.

The rapid spread of vocal and pop art was primarily due to the rapid development of mass communication. Total availability due to the latest technological advances has led to the constant dominance of such art in human life. Entertainment, propaganda among wide audiences of the ease of perception for the spread pop music became substitutes for the academic and utilitarian types of culture, which differed depending on the socio-economic situation of its consumers. In addition, the desire to have fun was quite natural, taking into account that the two world wars were experienced by mankind, the confrontation of various totalitarian regimes, etc.

Another factor in the spread and flourishing of pop culture was that its creators sensed in time the moment, when the public had enough money to pay for a unified cultural product. The means of reproduction and distribution of music became more accessible and at the same time more perfect, and the public's desire to perceive high-quality shows was stronger. For the poor, mass culture has become that "window into the world of art" that official culture did not provide at all, on the contrary, it estranged the common man from the beautiful. But mass culture in its vocal and pop manifestation, although based on propaganda of the phenomena of primitive aesthetics, at the same time contributed to the socialization of a person, giving him/her the opportunity to effectively master the necessary social skills and create an appropriate socially oriented image around him/her.

Logically, the most popular are vocal TV projects. This is justified by the fact that the song is a characteristic feature. The origins of this fact are that the song emerges as the main stage of the development of national culture, acquires those communicative traits that affect the human personality and its entry into the world context of multicultural space of qualitatively new TV project formats. The analysis of musical, in particular, vocal television projects in the early 21st century is the main task of this article.

The issue of evolution and transformation of foreign music TV projects in the discourse of music television is in the space of art history and cultural studies. The design of television programs was studied by Padeisky V. [1], the design features of musical projects were practically not considered. Sherstoboeva A. [2] considered the structural and functional features of musical television programs of domestic content, specifically foreign musical television projects remained practically unexplored. In the works of Novikova G. [3] and Stanislavskaya K. [4] a review analysis of modern, artistic and spectacular forms was carried out, the vocal aspect of musical show talents was not considered. The work of Vartanov A. [5] examines the actual problems of television creativity in Russia, the foreign aspect has practically not been studied. Feys M. and Anseel F. [6]. We examined the impact of a fair treatment on forecasting errors in candidates in a Belgian reality TV talent show. We found that perceptions of fair treatment increased the forecasting error for losers (a negative audition decision), but decreased it for winners (a positive audition decision). The work was focused on the emotional component, the vocal and musical aspects were not considered. Redden G. [7] reviewed Australian show projects and their economics. In his research, he shows how aesthetic values are transformed into economic ones. Robinson K. is of the same opinion and views the show from a sales position. The researcher Robinson K. [8] believes that it is important for music producers to successfully sell a musical image and its tracks in the future. And therefore, he comes to the conclusion that in a talent show, the voice is not an important criterion for selecting participants – the ability of a contestant to be loved by the public and sold is more important. In my work, I consider the voice as one of the main elements of the selection of a participant on the examples of both domestic and foreign show talents. K. Tsybulko [9] studies the development of real shows, vocal music show projects have not been sufficiently considered. T. Kuryшева [10] in her textbook considers musical creativity as the main object of musical criticism. Studying musical performances: musical theater, concert, musical, ballet, musical television projects were not considered in her work. In our work, we show that musical television projects are becoming objects of musical criticism. They are interesting to both the viewer and the journalist and music critic.

Therefore, we consider it necessary in our scientific work to reveal the structural features of music and television projects, to highlight common and different in domestic and foreign media projects, to consider the peculiarities of the existence of music and television projects from a simple rating of video clips to creating a full-fledged art product.

A music television program is, in its essence, an audiovisual transmission of information by means of television, an integral part of which is the performance of musical works, and the main subject is musical compositions or their performance. In this context, such a program appears as an art product, a separately completed media work. The development of the pop industry leads to the study of media production in terms of marketing and management of modern television. So V. Padeisky [1] in his research "Designing television programs" (2015) provides an overview of basic information technologies, features of the development of genre TV projects, analyzes the quality level of television products. The Russian researcher Sherstoboeva O. O. [2] in her study

“Music Television: Programming and Structural and Functional Features” (2009) indicates the genre specificity when creating a script and producing music television programs. It is interesting to note, that at the same time in Ukraine there is a study by Novikova G. [3], which in the work “Modern television spectacles: origins, forms and methods of influence” (2008) traces the genetic roots of modern television spectacles. Shows their continuity in relation to the traditions of XIX century folk culture, dramatic and pop theater, mass literature, analyzes television programs of different genres. The author determines that traditional art for a particular region is an effective way of influencing television programs on the audience.

The Ukrainian researcher K. Stanislavskaya considers entertainment shows to be a genre of modern media products. In this context, she considers the so-called “talent shows” – “cycles of programs, in which (partly on record, partly on live) there is a competition of participating contestants, demonstrating their abilities and talents” [4, p. 256]. In her opinion, the popularity of this type of television pop works is due to two factors: “on the one hand, show technologies are aimed at manipulating the audience and making certain changes in the consciousness of communication subjects (in other words, they aim to “hook” the viewer on one or another television show), on the other hand, the most viewers in a certain way manipulate the creators of the television product (their interest, lively interactive participation, high viewing rating), stimulating the continuation of their favorite shows in the next seasons and creation of new forms of such” [4, p. 268].

The development of musical television and the growth of variety performance motivated researchers begin to consider the theoretical understanding of the concepts of “variety”, “television show”. A. Vartanov [5] concretizes that the variety art on television has both information and art genres, the content of which is the work of pop art. Defining the concept of “pop on television”, he indicates that the final products of the relationship between pop and television are two main forms: TV broadcasting of pop art and original pop television programs. “The first is the replication of pop music, the second uses pop material, using television techniques”.

So, the above gives reason to consider music television as a set of music programs. We highlight two mandatory features of musical television programs:

- 1) the inclusion of the performance of musical works (fragments of performance) in the television program;
- 2) the main subject of the television program is musical works/performances.

**Aim of research** to consider the specifics of the development of the existence of music and television projects from a simple rating of video clips to the creation of a full-fledged art product.

## 2. Methods

The article uses a systematic approach, in which the following methods will be applied:

- typological, which will allow to identify, structure and classify the main features of music projects in the Ukrainian television space;
- cultural and historical method, that will help to identify the features of the emergence and development of television projects in Ukraine;
- comparative method, that will allow you to distinguish between common and different in domestic and foreign media projects;
- source-based method, that will analyze the specific literature according to the research topic.

## 3. Results and Discussion

At the beginning of the XXI century, a number of television shows, which are analogues of popular world television projects, appeared. Interestingly today there are only a small number of works devoted to the study of show talents.

The “American Idol” program has developed the theory of “affective prediction”, based on the experimental method (Feys M.; Anseel F. [6]) The researcher Redden G. [7] considers show talent from an economic aspect, believing that music project contestants will often become tricked by the record – companies that cash in on participants because of their inexperience. Robinson K. [8]

explores “The Voice”, “The X Factor” and “American Idol” television show talents, based on the future prospects, promised to the contestants of these projects.

According to the classification, proposed by K. Tsybulko [9], vocal talent shows combine in itself elements of a “game show” and “show of improvement/transformation”. Moreover, a discussion of speeches by leading members of the jury adds some elements to it, “Talk show”. A demonstration of behind-the-scenes preparations for each issue has similarities to the so-called “professional show”, when the viewer is shown everyday work representatives of professions (in this case, vocal teachers, choreographers, dressers, make-up artists). However, the question of the creative and aesthetic level of such projects causes a lot of discussion, the participants of which are both professional television critics and viewers, who express their opinion in the comments on various Internet sites and forums. In this case, both positive and negative are called side.

The programs are broadcast live, and it is constantly declared, that everything performers sing live. In the eyes of the audience, this distinguishes them from the vast most professional pop artists, who usually perform using phonograms. Each broadcast is presented as a bright and dramatic spectacle, has professional directing and is embodied by the best representatives of domestic show business, and also by individual foreign experts. The inclusion of world and domestic pop art from legendary hits musicals of the twentieth century, as well as professional comments by individual members of the jury (for example, music critic Sergei Sosodov on the show “The X Factor”), in vocal talent show programs classic works increases the level of musical culture of the audience. Over-commercialization of vocal talent shows takes place when there is a pronounced tendency towards monetization of spectator interest (paid sms – and telephone voting, concert activities of participants, sale of symbols and compact discs, hidden and explicit advertising of various goods during the show).

In general, one can agree with the arguments of supporters, and with considerations of critics of vocal talents, while noting that projects they described above are not equivalent, differing from each other in their degree of creativity, entertainment, wealth of the repertoire palette. In our opinion, the main the advantage of vocal talent shows is not even their creative, but the socio-psychological component. While watching, the viewer gets acquainted with real, not fictitious examples of how through a combination of talent, the pursuit of self-improvement and hard work dreams come true. A specific person can go a public path in a short period of time from obscurity to fame, from unrealized opportunities to success.

For example, the first agency to disseminate modern Ukrainian culture in the territory of independent Ukraine is “Territory A”. The name “Territory A” was officially registered in November 17, 1994. Under this brand, an art news program and a program about the Nomo Ludens Theater were broadcast on the ICTV channel. Territory A established an award of the same name in clip making, as well as the award “Ukrainian Wave”. Projects, which it propagandized, had a cultural-artistic charitable and educational character. Subsequently, with the development of the popular television art, “Territory A” entered the history of musical television as the first Ukrainian television hit parade of clips and has become an encyclopedia of Ukrainian popular music. But the passive nature of contemplation the alternation of different artists and videos is gradually changing show projects that had more real character, close to the mass audience. That is, on the media space there is a series of programs, where the viewer becomes a direct participant in the action – he/she can become singer, votes for a favorite artist, chooses a repertoire for a particular participant project and guides future development of the plot of the television project.

The first and very popular was the musical television project by Igor Kondratyuk “Chance” (2003–2008), where young performers could become popular in one day. After winning the national show “Karaoke on the Maidan”, which began its existence in 1999–2006 years on the TV channel “Inter”, and then continue on “1 + 1” (2007–2009) and “STB” (2009–2019), the participant was leaving in a limousine with Ukrainian popular artists Andrey Kuzmenko (head of the Scriabin group) and Natalia Mogilevskaya. At the beginning the presenters were mentors of one winner, but in the third season they became wards of various contestants and already competed among themselves. One day a whole team worked on future artists: mentors, stylists, sound engineers, make-up artists, designers, choreographers. And by the end of the day live the participants

had to show their performance – staging in a new (stage) performing image. At this time, the audience had the opportunity to vote for the artist, who most liked the viewer. Who got the advantage in voting, went to the second round and had a chance to win the final. On the last day the winner of the show “Karaoke on Maidan” automatically became a “joker” and could compete for the main prize – participation in the prestigious international festival in Jurmala “New Wave”. From season 4, the winner could choose producing or a cash reward of one hundred thousand hryvnias. One of the most famous singers from the television project is Vitaliy Kozlovsky, Inna Voronova, Pavel Tabakov and others. Three times the “Chance” program received an award prestigious Ukrainian television prize “Teletriumph”. The television project “Chance” allowed people from the people feel like a star, and later become a popular performer.

In Ukraine, one of the main singing talent shows is the “The Voice”, which began its existence since May 22, 2011. The show is broadcast by 1+1 TV channel. The show is an analogue of Dutch format “The Voice”, which was created by media tycoon John de Mol in 2011 year. The show project “The Voice of Holland” was a great success in its country. We bought the right (license) to reproduce (broadcast) this show in other countries: United States of America, Ukraine was also one of the first to receive permission. Now “The Voice” is broadcast in more than 20 countries. The main component in the first stages is the competitor’s voice, vocal ability and talent, and all can go on due to these factors. Appearance doesn’t matter. Four famous coaches, popular performers (“stars”) blindly choose the voices they like and form a team, with to collaborate in the next stages of the music TV project. Mentors help the artist discover him/herself, his/her vocal, choreographic, stage abilities. A huge team of professionals is working on the project. The main thing is the musical producer of the show, which selects the talents in the first stage, then the singer goes on to the second round (stage) of “blind listening”. Four star mentors are sitting on the reclining chairs, do not see the participant during the performance, listen to his/her voice and are focusing only on their inner impressions, they return him/her or not. What about the artist is returned by one mentor, then he/she goes to him/her in the team, if at once by several coaches, then he/she chooses his/her future curator, if returned by none, then the participant does not proceed further into the show. In the next stage of “musical duel” the trainer prepares two competitors for competition on the improvised “ring”. The members of the musical TV project sing one song in a duet, after which the coach chooses one, who continues to work with him/her. Each star mentor recruits a team of six vocalists, who continue to compete with each other. Everyone sings along one individual song, the coach chooses, who in his/her opinion coped with the performance and planted on one of three chairs. Those, who could not rest on their chairs, are leaving the project. And these three are competing for the semifinals. Each of the three contestants personally selects a song, costume, makes a concert number, and the audience has being able to vote live for your favorite artist, rescuing one of them. The coach also chooses one to go to the semifinals. And already there, the spectator and the trainer jointly select one finalist from the team, competing for the grand prize contract with a record company, as well as an apartment in Kiev. Famous members of the “The Voice” of Ukraine are Maria Yaremchuk, Arsen Mirzoyan, Tonya Matvienko, Andriy Hiat, Vlad Karashchuk “LAUD”, “Maruv”, Galina Bezruk and others. Famous world artists from the musical TV project “the Voice” are Becky Hill, Cassadee Pope, Danielle Bradbery, Sawyer Fredericks and others.

One of the largest music shows in our country is “The X Factor”. Exactly British project “The X Factor”, created in 2004 by the famous English producer Simon Cowell and Fremantle Media, founded the international “The X Factor” series. Adapted versions of the show have been shown in more than 20 years countries. By this time, the project “The X Factor” became one of the most popular songs talent show in the world, and its winners have certainly become prominent figures in show business in their own countries. The show is primarily interested in identifying singing talent, but vivid personality, stage presence and choreographic skills are also important elements of performance that may interest judges. Contestants are divided into four categories: girls between the ages of 14 and 24, boys between the ages of 14 and 24, over 25 and over collectives. The selection of participants is divided into four stages. The first stage of pre-casting, or Casting Producers – auditions that give the opportunity to speak judges. The second stage is telecasting, the performer performs before the judges and spectators, and already judges choose the best perform-

ers. In the third stage, the selected singers fall into a training camp, where the tasks of the judges are performed. Mentors choose 12 artists – 3 performers of each category. And the fourth stage is live. It consists of two shows: the first – contestants perform songs and the other announces the results of the audience voting. During the first live broadcasts, each competitor performs only one the song before the audience in the studio and the judges, usually all the contestants sing live to a recorded music soundtrack. Some performances are accompanied by choreographic performances and live orchestra. After the performance of each contestant the judge comments his/her performance, then the judge protects his/her contestant from criticism of rival judges. Voting lines are opened as soon as all contestants have entered. The format of performances changes, when there are 4 or 5 participants in the competition. Then each of the contestants performs two songs. This goes on until only three members remain on the show, these three are finalists. The Finals identify two super finalists at the end of the broadcast. Weekly winner vote opens. In the Super Finals, the vote closes and the winner of the program is announced. The main prize is a contract for producing the artist or 1,000,000 hryvnias. Famous artists from the X Factor show are Monatic, Kazka, Yevgeny Litvinkovich, Alina Page and others. Famous world artists from the musical TV project “The X Factor” are Little Mix, One Direction, Fifth Harmony, Olly Murs, Leona Lewis, Fleur East, JLS, James Arthur and others. Famous world artists from the musical TV project “American Idol” are Adam Lambert, Jordin Sparks, Kelly Clarkson, Jennifer Hudson and others.

The popular musical world projects “The Voice”, “The X Factor”, “American Idol” are an effective television platform for promoting new popular world and Ukrainian artists. Thus, musical television projects perform an educational and upbringing function, contributing to the understanding and development of Ukrainian and foreign culture. And the foreign format of the show contributes to the popularization and acceptance by a mass audience around the world.

#### 4. Conclusions

So, for quite a long period, Ukrainian television has passed ways of becoming, which marks the development of TV projects from simple rating videos to a full-fledged art product. Thus, the appearance on the air of most popular domestic television channels of vocal talents, created mainly on the basis of Western formats “The Voice”, “The X factor”, “American Idol”, indicates a high degree of integration of Ukraine into the world Spectacular culture of the mass sample. Having received sufficiently high starting ratings, such projects, of course, in the coming years will be widely represented in the Ukrainian television space. However, most likely, this process will not occur due to the emergence of new vocal talent shows, and through the production and broadcast of new seasons of those shows that are already known to the audience (“The X Factor”, “The Voice”).

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