

## UKRAINIAN VOCAL STAGE: PERFORMING ASPECT

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**Abstract:** The article is devoted to the development and role of the stage in forming the cultural background of the modern era and establishing a dialogue between art, society, and the state. The main tendencies of development and functional preferences of the stage in the contemporary information and communication space are revealed, its structural and genre modifications are traced. With the receipt of the status of an "independent" country, the Ukrainian stage begins to institutionalize. If, until that time, it played the role of compensation for the oppressed complex of ethnic underestimation, then from the time of gaining independence, it has become an independent cultural phenomenon. Differentiation occurs at several levels at once. The most important thing is genre and style. Ukrainian stage is divided into popular, folk, and rock levels. An essential factor in the functioning of Ukrainian pop music is the emergence of such a phenomenon as the pop art industry. The saturation of contemporary music trends correlates with the amount of investment. Accordingly, the art of music becomes dependent on general trends in the country's economy.

**Keywords:** Art, Cultural phenomenon, Formation of Ukrainian music, Music space, Ukrainian song, Ukrainian vocal stage, Vocal culture.

### 1 Introduction

The conceptual basis of Ukrainian culture was and remained the systemic-creative national idea [11]. This makes it related to other European cultures, whose reflections concerning the national idea were also reflected in various cultural acts to define their people as an ethnic sign. The culture of each nation has its dominant artistic system. Regarding singing, there is the concept of the vocal nature of the national language, the melodiousness of the ethnos – qualities traditionally correlated with the historical phenomenon of the predominantly vocal specificity of the musical art of Ukrainians (which, in particular, was aptly expressed by Tchaikovsky, reflecting on musically gifted individuals and gifted peoples). The most significant achievements of national culture occur under the condition of its interethnic dialogues [16]. This is evidenced, for example, by the experience of the Vienna Classical School (according to Theodor Adorno, the Viennese dialect is a world school of music), which developed due to the geographical position of its capital at the crossroads of ethnocultural paths, as well as the phenomenon of interethnic specificity of the musical culture of Hungary, about which Bela Bartok wrote a lot. It is in this context that the ethnocultural mission of Ukraine is significant, the historical and geocultural features of which, as a center between Western European and Eastern cultures, impart a significant role to its vocal art, which largely depends on the cultural and integrative mission of the phenomenally gifted personalities of Ukrainian singers intensified from generation to generation [2].

Modern Ukraine is an ethnically polynomial state: it is the culture of a multi-ethnic composition within and the culture of Ukrainians throughout the world. The problem of interactions and mutual influences of the national vocal cultures of Europe is traditional. However, it requires an answer to the question concerning the priority of the Ukrainian system in its system (in other words, which cultures, in what historical time and how influenced its formation, making it what it is now, and vice versa). Alexander Kulchitsky, assigning Ukraine a locus (geopolitically boundary between East and West) place among European national cultures, draws attention to the fact that, since its historical role was peripheral in relation to Europe, the influence on its artistic world of three cultural spaces (Catholicism, Renaissance, and Enlightenment) was somewhat weakened in comparison with their impact on the peculiarities of the spiritual life of most European countries [10]. Therefore, special attention in the article is paid to the study of the specific

conditions of the historical and cultural isolation of Kievan Rus, which entailed the preservation of the traditions of church singing and determined the predominantly vocal specificity of the further development of Ukrainian musical culture.

The Ukrainian musical space of the present is quite diverse. In the conditions of the rapid development of academic music, a rather vividly represented variety stage, and a high level of skill of jazz performers, a number of problems arise. Identification of "weak" areas of modern culture will contribute to the search for ways to eliminate them and comprehend the possibilities of developing the sphere of performing.

The relevance of the work is determined by the fact that the sphere of musical performance is a necessary component of the existence of a musical work because it is in the process of performance that the work is revealed to the listener, which contributes to the "life" of the composer's musical heritage. With changes in socio-cultural conditions, there is also a modification of the requirements for performing activities. Therefore, we will try to emphasize certain problematic aspects of the current state of the musical space, the solution of which will contribute to the growth of the level of performing skills.

### 2 Literature Review

Proceeding from the etymology of the concept of "vocal culture," we deliberately limit the range of research to the study and systematization of the evolution of Russian forms of "scientist" – artistic solo singing. We rely on the ideas formed in the context of the ideas that emerged during the Enlightenment; however, always relevant dialogue: "*Cultura-Natura*." The anthropological approach will cover a wide range of cultural phenomena, and theoretical analysis and generalization of factual materials will lead to the transition from empirical to phenomenological description of the wonders of Ukrainian vocal culture and their theoretical generalization) [4]. The phenomenon of anthropological renaissance, the next outbreak of which we ascertain in the post-totalitarian period and characterize the systemic-creative factor of the national vocal culture, commensurate with the periods of socio-historical dynamism, which arouses research interest in the intensification of individual creativity.

#### 2.1 Ukrainian Music

Ukrainian song has been known since the times of Kievan Rus. Today, it has developed to almost all areas of the musical world – from folk to professional and from academic to popular.

Ukrainian music today sounds not only in Ukraine but also far beyond its borders, is a subject for scientific research, develops in the folk and professional tradition [3].

#### 2.2 The Initial Stage of the Formation of Ukrainian Music

The Ukrainian people, among other things, have always been distinguished by their musicality, which has been noted since prehistoric times [10]. Near Chernihiv, archaeologists have discovered musical rattles made of mammoth tusks and dating back to the 18th millennium BC. The flutes found in the Chernivtsi region date back to the same time.

The frescoes of St. Sophia of Kyiv, dating from the 9th century, show us musicians playing various strings, wind, and percussion instruments, as well as dancing buffoons. The frescoes testify to the diverse genres of musical culture already in Kievan Rus. In addition, there are references to the singers, who lived in the 12th century.

The first musical performances were syncretic [1]; songs, poetry, and dances merged into one whole and were used mainly in rituals, labor processes, ceremonies, etc.

People of that era believed that music and songs protected them from evil spirits, the evil eye, or a bad dream. There were also melodies "promoting" the fertility of livestock and soil fertility.

Gradually, soloists and other singers began to stand out. Transforming from single-tone performance to widening the range of sounds using the boundaries of raising and lowering the voice, the earliest songs became the fundamental basis for the development of folk music [6].

### 2.3 Historical Songs and Thoughts

Dumas (genre) and historical songs in the 15-16th centuries became one of the most striking phenomena in Ukrainian folk songs [4]. They were a kind of symbol of national culture and history. The Arab traveler Pavel Aleppskyi, who visited Ukraine in the middle of the 17th century, noted that the songs of the Cossacks consoled the soul, healed from melancholy, and their tunes emanated from the heart as if they were sung from one mouth. Allepsky also wrote that Ukrainians are very fond of sweet, gentle melodies and musical singing.

There was a tradition of majestic and historical songs in which various historical events, campaigns, princes, and heroes were sung. The composers and performers of such songs were kobzars. They played bandura or kobza, which expressed the people's pure thoughts and freedom-loving character [11].

Much attention was paid to thoughts dedicated to the fight against Poles, Turks, Tatars. Such songs as "About the three brothers of Azov," "About Marusya Boguslavka," "About a storm on the Black Sea," "About Samoil the Cat," "Nechay," "Khmelnyskyi," "Krivonos" are known. Later, songs appeared about the Northern War, the Sich, freedom, etc.

### 2.4 The Importance of Choreography for a Vocal Performer

Any movement of the human body that is part of the art system can become the basis of the plastic image of a pop vocalist if it is dramatically or associatively associated with vocal work. Depending on its stylistic interpretation, the chosen plastic motif becomes a means of creating the character of the character on whose behalf the song is sung.

As an integral part of the stage image, Choreography lives and develops like musical material and creates a state capable of expressing the theme, the idea of the work, and its emotional and content structure. The singer's task is to use one or another color of plastic vocabulary to create a single figurative system in synthesis with vocal expressiveness.

For this, the pop artist of the vocal genre must master a variety of plastic language, stage space and be, in fact, in some way, a choreographer-director of the song performed.

Singer should be able to put together a complex of expressive means to clearly and vividly reveal his main idea in a given vocal work, his vision related to the music and drama of the song. Through the only necessary selected "experienced" stage movements, born from the inextricable connection between music and the song's content, the "dialogue" of the singer with the audience and the impact on him is possible. A singer should convince with his found plastic paints, attract, amaze, and make the viewer believe in the creative idea.

Vocalist should "feel" the plastic image of the music in movements, postures, and gestures. This is especially true of pauses – moments in an actor's play when he creates the image of his character without resorting to words. Therefore, it is necessary to dwell in more detail on developing the skill of improvisation of dance movements.

Dance movements can either merge with a musical phrase or exist in parallel. On the one hand, through constant coordination, musical metrics and rhythmic patterns are identified; music is duplicated. On the other hand, a dance pattern has the right to have its form, regardless of the musical one; in other words, to form a counterpoint.

To create an artistic image of a song being performed, a modern pop singer today needs fluency in dance plastics and stage movement, including the skill of improvisation in a particular style.

### 2.5 From the Soviet Era to the Present Day

Back in the days of the USSR, the Ukrainian music school broke into the world arena, and the newest musical trends from Europe penetrated into Ukrainian music [8].

Ukraine became famous for its talented performers, such as the Kyiv Avant-garde group, composers E. Stankovich and M. Skorik, opera singers A. Solovyanenko and E. Miroshnichenko.

On the wave of Western pop music, the Soviet stage flourished, including in the person of Vladimir Ivasyuk, Vasily Zinkevich, Sofia Rotaru, Nazariy Yaremchuk, and many others. All these performers were the brightest representatives of the Soviet era [12].

Today, the Ukrainian scene has been filled with almost all musical directions, from folk to acid jazz. Here you can hear Onuka, Go\_A, The Hardkiss, Vopli Vidoplyasova, Green Gray, and others. In their performance, you can hear both traditional Ukrainian songs and original works of authorship.

### 3 Materials and Methods

Pop art is closely connected with society as a cultural and artistic phenomenon. Therefore, a stable tradition has been formed in the humanities and art history to consider it a component of mass culture. However, pop art in its generic, specific, genre, stylistic branches acts as a phenomenon of mass and elite culture. As a form of art, pop has its Western counterparts – cabaret, variety show, music hall, the entertainment industry [15]. Still, it is not identical to them, differing in more significant social and political engagement. The difference between stage and show business is also notable, in which the commercial factor prevails over the artistic one. The terminological inconsistency that we see in scientific research on pop art is associated with a lack of awareness of its specifics: the stage is not identical to the musical, theatrical, choreographic, circus arts, with which it has many intersection points.

Contemporary vocal pop art is a complex conglomerate of genres, trends, and styles [8]. Therefore, its study requires new approaches corresponding to the internal laws of its functioning in the cultural space [5]. According to the article's authors, the modern stage has a synthetic character that includes different types of arts. A pop performer must have good vocal skills, have his performance style, and have good choreographic training. Also, essential components are:

- Acting skills;
- Means of vocal and stage expressiveness (facial expressions, gestures).

The latest artistic technologies have made adjustments to the vocal stage. Modern pop vocal differs from the academic formulation of the voice, sound formation, sound attack, voice techniques, and effects. The acoustic conditions in which the pop vocalist works have also changed, moving the sound formation to the speech position. The musical metro rhythm, which is the main instrument of the intonation-dynamic transmission of the melodic and harmonic structure, also acquires special significance in pop vocal performance. In the vocal stage, the metro rhythm performs the function of the beginning of the formation of simultaneous rhythms, which provides an emotional uplift in the reproduction of the song image.

The traditional methods of researching the vocal stage, formed by academic musicology, should be developed further [5]. At the present stage, the study of this topic should be based on new methodological principles, including interdisciplinary ones. The need to revise the approaches to the study of pop art, as well as

to rethink the role of pop in the development of Ukrainian culture led to the choice of the study.

*Research object:* stage as a cultural and artistic phenomenon.

*The subject of research:* pop vocal art as a factor in the cultural life of Ukraine

*The sources of the research were:* professional literature on the theory and history of culture and musicology; musical, professional, and general pedagogy; cultural aspects of musicology, pedagogy, psychology, philosophy, linguistics; historical and bibliographic publications; dictionary-encyclopedia and reference literature; published epistolary heritage, essays, and memoirs; chronicle, literary and artistic sources; the existing forms of teaching and educational and performing arts studied by the author; empirical (pedagogical and performing) experience of individual personalities; scattered phenomena of national vocal culture, unified here for the first time into a single integrated system "Ukrainian vocal school" [9, 14, 22, 28].

The leading hypothesis of the research is made by the assumptions about traditional and modern forms of ethnocultural problems of the Ukrainian vocal school as an artistic phenomenon. Conceptually formulated by the author, they are relevant for strengthening its scientific and methodological apparatus by a) studying and systematizing the experience of forerunners; b) bringing her achievements to the new requirements of the ethnic-integrative present. This understanding and unification of factual material on the history, theory, and methodology of Ukrainian vocal pedagogy and performance contributes to the definition of the cultural complex system.

The conceptual basis is formed by new culturological tendencies of didactics of professional solo singing, structured in the form of a holistic philosophical relationship between the subject and the object of research on the principle of the unity of the general, special and separate (individual) [24]. General – the meta-cultural education of the ethnocultural phenomenon of the Ukrainian vocal school is differentiated into separate phenomena and noumena, which, in turn, feed on the creative, pedagogical, and performing experience of individual personalities. To solve the outlined circle of problems, it was necessary to use an integrated interdisciplinary approach, characteristic of the chosen direction of studying the singing branch of national artistic culture. The scientific solution to the ethnocultural problems posed in work will contribute to clarifying the theoretical apparatus of Ukrainian vocal art as a branch of culturological knowledge that determines the logical proportionality of these concepts, united in the research plane of the theory and history of culture [27].

#### 4 Results and Discussion

Let us define the following basic principles of pop art, which include:

- Openness;
- Ease;
- Synthetics;
- Laconicism;
- Improvisation;
- Mobility;
- Individuality.

*Openness* presupposes contact with the audience, where the audience is a partner and not an outside observer, which fundamentally distinguishes the stage from other performing arts. *Ease* requires appropriate means of expressiveness and ways of presenting works, which does not require preliminary training of the viewer. *Ease* is not to be confused with primitiveness: it involves posing complex questions in a form understandable to the public. The *synthetics* of the stage lies in its diversity of genres, where elements of theatrical, musical, choreographic, and circus arts are mixed. *Laconicism*

presupposes brevity, independence, completeness of the artistic image, which leads to a high concentration of the content of the work in its stage embodiment. *Improvisation* is the ability of operational modeling with artistic material. The pop principle of improvisation is multifaceted, the components of which are adaptation (psychology of the audience), communicativeness (a responsive method of communicating with the public), unpredictability (the ability to transcend, going beyond instructive templates). *Mobility* in pop art is the artist's ability to perform stage activities under any household, physical and psychological conditions (professional mobility), and prompt response to society's needs (social mobility). The stage presupposes the *individuality* (personification) of the artist, and it is a kind of "cult of the performer" with a uniquely creative personality. The stage differs from show business, where the producer is the key figure, not the performer. Nevertheless, the basic principles are closely interconnected and are universal for all pop types, genera, and genres [20].

Some factors are required for the creative realization of the performer. The following components define them quite accurately: stability, endurance, poise, possession of various performing styles [21].

However, the popularity of a performer only partially depends on these factors. After all, the most influential engine of demand for the work of a particular performer today is advertising, and hence money. At the beginning of the 21st century, listening to sound recordings became the main form of musical life. Accordingly, the reference situation for performing was not a concert or playing music but studio recordings. The quality of the recording should be "at its best" in every sense – from sound technical to performing "[3]. However, studio recording is not the only form of life of a musical work; competitions and concerts are an essential indicator of the performer's skill.

Accordingly, one of the pressing problems that directly affect the performing activity is the insufficient funding of the cultural sphere. As you know, participation in international competitions, various artistic projects that promote European integration and meet the priorities set by the Ministry of Culture of Ukraine for 2014-2015 are faced with quite pragmatic economic difficulties. For young performers, participation in masterclasses with the participation of foreign teachers would be a good enough practice to promote the growth of the level of performing skills. It would also be promising to conduct internships for Ukrainian teachers and performers based on foreign European cultural institutions [24]. These projects could contribute to the reform of the education system in the Ukrainian art space, mutual cultural enrichment of representatives of different national schools, Ukraine's entry into the circle of values of the Western European mentality. However, to achieve the set goals, the problem arises from the lack of funding for these projects.

In modern Ukraine, a modification of the process of social, cultural creation is taking place, contributing to its interaction with the tendencies of humanization, humanization, and ethnologization of the education system, particularly musical and professional. This requires a significant reorientation of historical and cultural social development, capable of renewing the semantic content of the classical triad of human values: education, culture, and science. In the field of professional vocal art, especially concerning the scientific understanding of its ethnocultural foundations, the issues of the specifics of national vocal schools have not been sufficiently developed [19]. After all, the term "school" is primarily used to define the general characteristics of the professional musical creativity of an entire country, provided that there is a sufficiently pronounced national identity. This becomes especially effective in the international proclamation of education as a holistic phenomenon. The phenomenon of spirituality, which is the primary condition and creative force for the formation of a multicomponent system of value orientations of Ukrainian society, and at the same time is a priority topic of cultural studies, the traditional core of modern pedagogical anthropology remains in close connection with it. Therefore, it is relevant to discuss and further implement the

systems of vocal professional education tested in practical experience – those that combine the fundamental and applied aspects of the performing and pedagogical process.

The essence of the problematic situation associated with determining the relevance of the ethnocultural and phenomenological content of the Ukrainian vocal school is the strengthening of scientific interest in the role of national and world musical traditions, concentrated in the cultural and historical space of Ukraine. In particular, to the understanding of their ethnotypology, which should be based on the study of the semantic specifics of the functioning of mass and elite forms of vocal art, contribute to a more diverse, ethnologically oriented understanding of the modern artistic picture of the world in the context of the dialogue of cultures, represented here by multi-level education, within which there is an inter-sectoral dialogue of vocal specialties, paradigms, and national styles and its ethnic-integrative function in the universe [18].

The problematic issue of modern culture creation is the professionalization of amateur forms of solo singing, namely, the opening of new specialties: "folk song performer" and "pop song performer" in Ukrainian universities of culture and arts [26]. However, in Ukraine, this experience is insignificant and deserves scientific understanding and systematization carried out in work.

The actual issue of the present Ukrainian vocal school is the lack of unified own educational and didactic complexes, the content of which would identify their form expressions as expressively ethnic. The author's task is to manifest the existing and introduce new, non-traditional ways of ethnologizing the content of vocal-pedagogical creativity and their scientific unification. Therefore, considerable attention is paid here to the study of folklore gradations of "learned" singing [3]. We are talking about the didactic content of staging a voice of any sound production on Ukrainian folk song material, an example of vocal convenience for various vocal specialties [5]. The solution of this task is directly related to the development of the mental consciousness of the pupils of the Ukrainian school of solo singing, which contributes to the formation of the sign features of the national artistic personality.

Based on the provisions of the homosphere (i.e., the human sphere) developed by Vernadsky and formulated by Likhachev foundations of the ecology of culture, we are introducing this concept into the professional-vocal sphere of knowledge. Another unifying constant for academic, folk and pop specialties of solo singing is the professional vocal thesaurus relevant to cultural studies, which are also developed in the article [5]. After all, the professional culture of vocalists requires not only knowledge of the rules of orthoepy but also an in-depth study of existing professional terminology and a scientific approach to the introduction of new lexical units (neologisms) metalinguistic signs) into circulation. These are also the problems of vocal and artistic interpretation of foreign texts translated into the native language and performance in the original language [7]. The latter foresees the memorization of the phonetic and orthoepic features of the "alien" text and the mastery of technical techniques correlated with a particular national school of singing [23]. This confirms the semiotic approach to understanding the phenomena of national vocal art as a meta-cultural phenomenon.

Semiotic aspects of the art of solo singing are essential components that contribute to implementing its socio-cultural mission – a multifunctional dialogue between the individual and society. The semiotic thesaurus of vocal art, the golden section of its theory and culturology, makes it possible to define its practical multilingualism as a kind of socio-code, which, being a conductor for connecting different types of cultures, fixes the generally accepted meanings of a particular culture. The sufficiently explains the need to study the language of vocal art as an art phenomenon and a cultural phenomenon.

The circle of ethnocultural problems of the Ukrainian vocal school also includes methods of universalizing the situational roles of national art, a typical feature of which is the spatio-

temporal commonality of many provisions of related branches of scientific knowledge [1]. National vocal culture is also a world of artifacts: its phenomena, correlating, according to the cultural and anthropological signs of synergistic, situational, and comparative musicological content. Systematizing the experience of the author's schools of "scholarly" singing, attested to by the Babylonian polyphony in Ukraine, we carry out a culturological study of the foundations of the national vocal school, formed in the bosom of the common European vocal tradition. We consider the main trends in the education of Ukrainian singers in the spatio-temporal perspective of the multiverse, where internal polyethnicity acquires the features of an ethnocultural phenomenon.

The palette of expressive means of a modern performer, formed based on a varied repertoire of world classics and the best works of composers of the twentieth century, is constantly experiencing significant enrichment and renewal. After all, composers, as spokesmen for the feelings and opinions of their contemporaries, as witnesses and participants in somewhat contradictory current events, are always under the influence of various social spheres - politics, economics, philosophy, religion, etc. At the same time, they strive for new means of self-manifestation" [4]. But the urgent problem of Ukrainian performers is the lack of new and easy-to-perform material. On the one hand, as we can see, Ukrainian composers work pretty fruitfully.

On the other hand, there is a prevalence of material written for chamber ensembles and symphonic ensembles. Or rather, for the instruments of a symphony orchestra. Concerts are classical, where performers of the string-bow group, keyboard-plucked, and woodwind instruments act as soloists (much less often).

In order for performers to perform a complete repertoire of works of different forms and genres, they must arrange pieces written for other instruments. Timbre drama is significant for composers' thinking, and such arrangements and transcriptions change the semantic load of the work. The performing work of various creative groups of folklore and performers themselves, who continue the traditions of glorious lyre players, is presented quite vividly [7]. It is impossible not to mention the famous folklorist, candidate of art history M. Khai, striving to revive the art of the lyre player, actively performs with a wheeled lyre and promotes folk art [23].

However, in our opinion, in modern society, which is within the framework of the globalization paradigm, one cannot be limited to the framework of already established styles, trends, and genres. Further development of artistic practice is possible in mixing different styles and types of music. One of the trends in the development of musical culture at the beginning of the XXI century there is the mixing, combination, and interpenetration of various types of music, such as classical and rock, classical and rap, jazz, and folklore, etc. [24]. This process undoubtedly contributes to new styles, the internal renewal of seemingly stable genres, and musical practice evolution [5]. Despite the general globalizing nature of culture, the problem of promotion and national achievements also arises. The existence of works for the orchestra of folk instruments could create that unique and exciting area of musical creativity, which would contribute to an even greater popularization of the culture of Ukraine at the world level.

Another problem area is that music and performing are associated with a real passion for art, which is little appreciated in society. This creates a situation where performers are practically deprived of their audience or narrowly focused. A modern listener goes to a concert only in four cases: 1) If his close acquaintance is playing; 2) If the listener belongs to a small group of disinterested music lovers who go to all concerts; 3) If there is a promoted brand; 4) If going to a concert is equivalent to a social visit/showing respect to colleagues, management, etc. [3].

Consequently, there is a need to popularize the creativity of professional performers, which must be achieved with great efforts. Attraction of more popular material, the use of

advertising, can be spread using social networks. However, of course, moving from academic performance to the field of pop music inevitably contributes to commercialization and a possible decline in the overall level. Creativity, tuned in only to earn a penny, ceases to be creativity: it is earnings, business [1].

## 5 Conclusion

The stage as an artistic phenomenon is an important component of the cultural life of Ukraine. The evolution of pop art as a cultural and artistic phenomenon most closely related to society reflects all the social and political processes that took place in the country.

Vocal art has its tradition and historiography; simultaneously, its theoretical basis is not perfect. Variety terminology has not yet been unified; artistic and aesthetic criteria for assessing the phenomena of pop art are uncertain. There is a shortage of art history personnel who are professionally engaged in information, critical, and research activities in the field of pop art. Considering the historical experience of the national variety art, its orientation towards value and aesthetic criteria will contribute to the renewal of the national traditions of pop art and replenish its golden fund. Consequently, this study opens up prospects for the convergence of theory and practice in Ukrainian pop art. It confirms the practicality of studying in the synthesis of the leading trends in world musical culture and national traditions.

The sphere of musical performance in Ukraine is represented quite brightly and diversely. However, there are many problems. For example, the insufficient number of repertoires that would meet the modern requirements of the time; the lack of funding for cultural projects aimed at European integration processes; the need to popularize academic music; the lack of publishing houses that distribute the works of contemporary authors – this is just a small list. But in our opinion, in the course of interaction between composers and performers, it is possible to resolve, if not all, then at least the most pressing issues. Furthermore, introducing the practice exchange of experience between Ukrainian and Western performers, teachers, and composers will contribute to Ukraine's entry into the world cultural arena.

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**Primary Paper Section:** A

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