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MALE ENSEMBLE "KOZATSKI ZABAVY" IN THE CONTEXT OF MODERN CULTURAL INDUSTRIES

The purpose of the work is to study the contemporary forms of cultural industries, namely the male group "Kozatski zabavy". We consider the activities of the group in the context of culture processes. The authors analyze the concept of "band" in the musical-historical process. The **methodological** basis lies in the use of comparative, historical and logical methods and hypothetical-deductive method. It suggests consideration of the ensemble as a phenomenon of culture. The above methodological approach facilitates the analysis and formation of the music band phenomenon in the cultural space of creative industries. The research tries to find place and role of this band in the existing art forms. **Scientific novelty** consists in the positioning of the male group as a kind of cultural industry, which has a significant socio-psychological and educational potential. First creation and activity of male band "Kozatski zabavy" receives coverage in the scientific work as the embodiment of tradition and modernity, in particular the authors emphasize the archetypal principles in implementing the team concept. It studies specificity of composition and activity of this band

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repertoire as certain preserving of national traditions and culture. **Conclusions.** Understanding of musical bands as culture creative industries form the complex production process of spiritual culture of the nation, based on the dominant system of value orientations of Ukrainian traditions and their transformation in the modern context of the epoch.

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Чоловічий гурт "Козацькі забави" в контексті культурних індустрій сучасності

Мета роботи. Дослідження пов'язане з вивченням сучасних форм культурних індустрій, а саме з чоловічим гуртом "Козацькі забави". Розглядається діяльність даного гурту в контексті культуротворчих процесів. Аналізується поняття "бэнд" в музично-історичному процесі. **Методологія** роботи полягає у використанні компаративного, історико-логічного методів, гіпотетико-дедуктивного методу, що дозволяє припустити розгляд даного ансамблю як явища в культурі. Зазначений методологічний підхід сприяє аналізу та становленню феномену вокального ансамблю в культурному просторі творчих індустрій, визначити його місце та роль в системі існуючих мистецьких форм. **Наукова новизна** полягає в позиціонуванні чоловічого гурту як певної культурної індустрії, що має в собі вагомий соціально-психологічний, виховний потенціал. Вперше творчість та діяльність чоловічого бенда "Козацькі забави" отримує висвітлення в науковій роботі як втілення традицій та сучасності. Okремо автори статті наголошують на втіленні архетипічних засад в концепції даного колективу. Проаналізовано специфіку состава, репертуара та діяльності бенда як певного збереження національної традиції та культури. **Висновки.** Осмислення сучасних музичних бендів як ультрних творчих індустрій формує складний процес виробництва духовної культури нації, засновний на домінуючій системі ціннісних орієнтацій української традиції та їх перевтілення в сучасному контексті епохи.

Ключові слова: культурні індустрії, музичний бэнд, чоловічий гурт, "Козацькі забави".

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Мужская группа "Козацкие забавы" в контексте культурных индустрий современности

Цель работы. Исследование связано с изучением современных форм культурных индустрий, а именно с мужской группой "Козацкие забавы". В статье рассматривается деятельность данной группы в контексте культуротворческих процессов. Анализируется понятие "бэнд" в музыкально-историческом процессе. **Методология** работы заключается в использовании сравнительного, историко-логического методов, а также гипотетико-дедуктивного метода, что позволяет предположить рассмотрение данного ансамбля как явления в культуре. Указанный методологический подход способствует анализу и становлению феномена вокального ансамбля в культурных, творческих индустриях, определяют его место и роль в системе существующих художественных форм. **Научная новизна** заключается в позиционировании мужского группы как определенной культурной индустрии, имеющий в себе весомый социально-психологический, воспитательный потенциал. Впервые творчество и деятельность мужского бэнда "Козацкие забавы" получает освещение в научной работе как воплощение традиций и современности. Отдельно авторы статьи отмечают воплощения архетипических принципов в концепции данного коллектива. Проанализирована специфика состава, репертуара и деятельности бэнда как определенного сохранения национальной традиции и культуры. **Выводы.** Осмысление современных музыкальных бэндов как культурных творческих индустрий формирует сложный процесс производства духовной культуры нации, засновний на доминирующей системе ценностных ориентаций украинской традиции и их перевоплощения в современном контексте эпохи.

Ключевые слова: культурные индустрии, музыкальный бэнд, мужская группа, "Козацкие забавы".

In the process of socio-cultural development of society, the problem of determining of relatively consistent concepts arises more and more often. Especially in the field of culture. First of all, this is explained by the emergence of new forms and types of art, the enrichment of the latest technologies, as well as increasing demand for the traditions of the national cultural space in the context of modern semantic changes. This is particularly strikingly reflected in the ensemble culture, namely in the activities of folk ensembles. This is due to the fact that such ensembles direct authentic traditions into the context of the modern cultural process. The result of this combination is a huge number of so-called folk-bands. The result of their functioning is the image and presentation of the mechanism of forming the image and lifestyle of both : one person and the entire national group.

It should be noted that the proposed term "cultural industry" of T. Adorno and M. Gorkheimer in the "Dialectic of Enlightenment" in 1947 has increased interest today. Among researchers, who studied cultural industry in the context of the problems of socio-cultural change and transformation, as well as cultural production, we can mention J. Baudrillard, P. Bourdieu, J. Gabernas, J. Thompson, E. Tofler, R. Williams, M. Fehrerstone, J. Lotman, A. Flier and others. Among Ukrainian researchers, who work in this direction, there are O. Oliynyk, I. Petrova, O. Beregova, O. Hrytsenko and V. Solodovnik and others.

Also, we should mention names of such researchers as of V. Bitayev (reviews the cultural industry as the modern forms of organization of work in the spiritual production), O. Kopievskaya (studies the concept of local in the context of modern cultural practices), N. Kryvdi (creative industries in the transformations of cultural development). But, unfortunately, the phenomenon of the vocal ensemble, in particular such as the male group "Kozatski zabavy" did not receive coverage in this context.

Modern culture appears to be a multi-layered, complex phenomenon. In the era of globalization, such forms of cultural activity are particularly interesting, such cultural industries that are globally introducing our Ukrainian culture in the pan-European context. In a general way, culture looks like a complex of typical

for a certain group of people or a system of the most characteristic components for a particular society. Culture includes not only art and literature, but also lifestyle, basic human rights, values and traditions.

At the same time, according to I. Petrova, cultural industries exist as production of directly cultural or culturally regulated phenomena and are massive in their volumes and highly standardized in their characteristics [4].

Another definition of cultural industries emphasizes that it is "activity based on an individual creative background, skill or talent, and which can create added value and jobs by creating and exploiting intellectual property" [1].

The purpose of cultural industries (as well as cultural production of any type) can be defined as a stimulation and maintenance of the collective character of human life, its sustainability and productivity in collective forms. It is not about production of something specific, tangible and traditionally useful by itself. The main task is to stimulate people to collective forms of life, to constructive cooperation and mutual understanding, to prevent and regulate possible contradictions of their individual interests and stimulate in their environment the desire for "normative consumption", which makes sense only in a team. Among the typical features of cultural industries, based on the study of A. Fleier, one can identify such as the production of social ideas and principles, the reflection and formation of the ideological views and needs of society, the manifestation of the symbols of today's life while preserving the cultural memory of the nation. Separately, one should emphasize the project of socio-cultural development, its goals and algorithms, that is, as A. Flier points out the production of the "cultural dream" of the human community [5].

Let us consider these components on the example of the male group "Kozatski Zabavy" under the management of Andrew Veres.

It should be emphasized that the notion of a musical group is closely connected with the concept of "band", which dates back to archaic times and means literally "relatedness" later it became associated with the indication of a group of people, sometimes gangs, troops, etc. [7, 209]. In musical culture, this notion more often exists as a definition of an orchestra or ensemble of a certain type. In other words, notion preserves its archaic properties, which lead to certain relationships that have distinctive features. In musical art, this word is used more often by instrumental jazz, sometimes vocal type ensembles. Folk-vocal bands appear on the territory of Ukraine as the main phenomenon of our culture, especially active right before and during the adoption of Independence. This period is marked by a significant number of new cultural forms of manifestation of art activity, which is aimed at the revival and preservation of Ukrainian folklore.

The male group "Kozatski Zabavy" consists of Honored Artists of Ukraine, namely Mikhail Nagorny, Victor Teterya, Valery Pavlovsky, who plays various wind instruments; Igor Ratushny, performer on strings and percussion instruments; Oleg Klimenko – contrabassist; Oleksiy Kolomoets – bayanist; Andrey Veres – National Artist of Ukraine creative leader, founder, artistic director of the band, manager and director. The first concerts of the men's band "Kozatski Zabavy" dated back to 1989 in Kherson region. According to the name, the group presents the main traditional Cossack images: Hetman, Ataman, Sotniki. Interesting fact that the named images are derived from the actual types of voices. The repertoire of this band includes mostly songs on Cossack themes: dumas, traditional playful song creativity and certain stage settings, which are intended to enter viewer into the essence of the Cossack culture. It should be noted that based on folk style and folk music, the band has a repertoire and a large number of copyright songs on the topic.

Concert performances by the men's group "Kozatski Zabavy" are witty, vivid performances that reproduce the actual problems of life, causing double perception. On the one hand, these are typical historical images of our past – these were the music of the Zaporozhian Sich, on the other, our contemporaries with well-known psychology, views on reality, ironic and sarcastic.

Undoubtedly, it is important that this male band show the most typical archetype of Ukrainian culture, namely, the Cossacks. A sense of free spirits with a sharp image and understanding of contemporary issues creates the true face of today's male band like a product of cultural industry, which also has a folk coloring. It should be emphasized that it is the Cossacks, "Ukrainian Knights", contribute to the introduction of our culture into the global context. In the context of considering this ensemble, this is confirmed by the fact that the geography of concert performances includes almost all countries and continents except Australia and Antarctica.

Therefore, from the very beginning of its creation and to the present, this band attracts attention by correspondence of Ukrainian culture to such generally established categories of knighthood – the Cossacks - as freedom and nobility.

It should also be pointed out that unfortunately today there is a fairly large number of folk bands whose performance provokes an action that in its uniqueness, resembles a certain canonized ritual. In the group of "Kozatski Zabavy" thanks to a sufficiently mixed repertoire (folk and author's), images close to European culture (knighthood – Cossacks), a combination in a single discourse of the past and present, the absence of "sharovarnosty", high-quality performance (performers have academic education, mostly graduates of Conservatory), a certain paradigm of culture appear.

Based on this paradigm we can confidently propagate the prototype of a Ukrainian man who is a traditionally established image of a European citizen who knows and respects historical memory of his country and nation, but does not try to put it on show, honors his past and present, but also understands the existing difficulties.

The performances of this band are in the nature of an interactive action, colloquial show, etc. Sincerity, the absence of a "farical", "trotter" allows us to talk about the introduction of elitism in folk art. Due to this state, there arises a certain interpersonal, communicative situation with the recipient, where performers and listeners reach the level of inter-subjectivity. This contributes to the transition from the concept of mono (an individual or a society) to the concept of poly-subject. In other words, the actual entering of Ukrainian culture into the European context is through the common thoughts, images and certain archetypes.

Consequently, we can conclude that the notion of cultural industries is extremely broad and applies to all mechanisms of the formation of the image and lifestyle of both – an individual, and large social groups. The male group "Kozatski Zabavy" in this context appears as a performative activity in the field of creative industries. In accordance with the above, it gets its manifestation in the following indicators.

Familiar to solum the images of singers, which at the same time embody the real existing, traditional Cossack ranks contribute to the formation of social and personal interaction, which in turn receives expression in the corresponding social activity of people, recipients of their creativity.

Appeal to the classical Cossack themes, and the introduction of modern works of the style similar to those of the style corresponding to the present-day realities of one or another historical stage, promotes the formation of actual norms of social justice.

Consequently, the appeal to historical memory, to archetypes of Ukrainian mentality forms a complex process of producing the spiritual culture of a nation, based on the dominant system of valuable orientations of the Ukrainian tradition, their hierarchies, and their correlation with the economic, political and socio-status interests of humanity as a whole.

Thus, defined above gives grounds to assume that the male group "Cossack fun" and its activities can be positioned in the field of cultural industries as a production vector of spiritually-developed society and meet the satisfaction of cultural and psychological needs of man and the preservation and entering to the educational space of Ukrainian national cultural mentality.

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