

**ANALYSIS OF THE INTERACTION OF ARTISTIC TECHNOLOGIES  
IN THE THEATRICAL AND CONCERT ACTIVITY OF UKRAINE IN THE CONTEXT  
OF MODERN SOCIO-CULTURAL PROCESSES**

**The purpose of the research** is to study modern tendencies of formation and interaction of traditions and innovations of the national contemporary Ukrainian art as a basis for the transformation of artistic technologies in the theatrical and concert activity. The dynamics of the formation of the latest artistic technologies used in theater and concert activity of Ukraine is considered. The **methodology** of the research is based on socio-cultural, introspective, retrospective methods, as well as methods of systematization and analysis of the formation of the latest artistic technologies used in theatrical and concert activity of Ukraine. The basis of the research is the comprehensive analysis of scientific and theoretical works, which combines dialectical approach with a synergetic paradigm. Factors influencing the formation and development of artistic technologies in new socio-cultural conditions of understanding and systematization of the processes taking place in contemporary theatrical and concert activities are generalized. **Scientific novelty** consists in studying the dynamics of the formation of the latest artistic technologies used in theatrical and concert activity of Ukraine. The peculiarities of the development of contemporary Ukrainian art as the basis for the transformation of artistic technologies in theatrical and concert activities of Ukraine are analyzed in detail. **Conclusions.** The use of artistic technologies in theater and concert activities reflects the dynamics of the formation and transformation of image sound design on the stage. The study of the influence of artistic technologies in its massive forms on a person becomes more and more relevant in the society of knowledge, when the factors of global informativeness and coverage of the broadest recipient circles play a decisive role in the artistic and communicative processes.

**Keywords:** artistic technologies, folklore festivals, new artistic forms, theatrical art, theatrical and concert activity, musical culture, formation of artistic image.

*Віничук Артем Олегович, аспірант Національної академії керівних кадрів культури і мистецтв*

**Аналіз взаємодії мистецьких технологій у театральній і концертній діяльності України в контексті сучасних соціокультурних процесів**

**Метою дослідження** є аналіз сучасних тенденцій формування та взаємодії традицій та інновацій сучасного українського мистецтва як основи трансформації мистецьких технологій у театральній та концертній діяльності. **Методологія** дослідження базується на соціокультурному, інтроспективному, ретроспективному методах, а також методах систематизації та аналізу формування новітніх мистецьких технологій, що використовуються в театральній та концертній діяльності України. Основу дослідження формує комплексний аналіз науково-теоретичних праць, в яких поєднано діалектичний підхід із синергетичною парадигмою. Узагальнені фактори, що впливають на формування та розвиток художніх технологій у нових соціально-культурних умовах у розумінні та систематизації процесів, що відбуваються у сучасній театральній та концертній діяльності. **Наукова новизна** полягає у дослідженні динаміки формування новітніх мистецьких технологій, що використовуються в театральній та концертній діяльності України. Детально проаналізовано особливості розвитку сучасного українського мистецтва як основи трансформації мистецьких технологій у театральній та концертній діяльності України. **Висновки.** Використання мистецьких технологій у театральній та концертній діяльності віддзеркалює динаміку формування і трансформації звукового оформлення образу на сцені. Вивчення впливу мистецьких технологій в його масових формах на людину набуває все більшої актуальності в суспільстві знань, коли чинники глобальної інформативності й охопленості найширших реципієнтних кіл відіграють визначальну роль у мистецько-комунікативних процесах.

**Ключові слова:** мистецькі технології, фольклорні фестивалі, нові художні форми, театральне мистецтво, театральна та концертна діяльність, музична культура, формування художнього образу.

*Виничук Артем Олегович, аспирант Национальной академии руководящих кадров культуры и искусства*

**Анализ взаимодействия художественных технологий в театральной и концертной деятельности Украины в контексте современных социокультурных процессов**

**Цель работы** – анализ современных тенденций формирования и взаимодействия традиций и инноваций современного украинского искусства как основы трансформации художественных технологий в театральной и концертной деятельности. Рассмотрена динамика формирования новейших художественных технологий, используемых в театральной и концертной деятельности Украины. **Методология** исследования базируется на социокультурном, интроспективном, ретроспективном методах а также методах систематизации и анализа формирования новейших художественных технологий, используемых в театральной и концертной деятельности Украины. Основу исследования формирует комплексный анализ научно-теоретических работ, в которых объединены диалектический подход с синергетической парадигмой. Обобщенные факторы, влияющие на формирование и развитие художественных технологий в новых социально-культурных условиях в понимании и систематизации процессов, происходящих в современной театральной и концертной деятельности. **Научная новизна** заключается в исследовании динамики формирования новейших художественных технологий, используемых в театральной и концертной деятельности Украины. Детально проанализированы особенности развития современного украинского искусства как основы трансформации художественных технологий в театральной и концертной деятельности Украины. **Выводы.** Использование художественных технологий в театральной и концертной деятельности отражают динамику формирования и трансформации звукового оформления образа на сцене. Изучение влияния художественных технологий в его массовых формах на человека приобретает все большую актуальность в обществе знаний, когда факторы глобальной информативности и охвата широких реципиентных кругов играют определяющую роль в художественно-коммуникативных процессах. Ключевые слова: художественные технологии, фольклорные фестивали, новые художественные формы, театральное искусство, театральная и концертная деятельность, музыкальная культура, формирование художественного образа.

**Ключевые слова:** художественные технологии, фольклорные фестивали, новые художественные формы, театральное искусство, театральная и концертная деятельность, музыкальная культура, формирование художественного образа.

Relevance of the research topic. One of the means of expressiveness of the acoustic environment in a theatrical and spectacular setting is the use of innovative technologies that combine reverb with a new algorithm for modern sound modeling software. The study of artistic technologies in contemporary art processes is perhaps the most complicated and at the same time not the most interesting problem, but the complexity of systematizing all the processes taking place in modern theater and concert activities does not eliminate the need to identify the factors of this process. Transformation of artistic technologies, which appeared in theater and concert activities, definitely require further scientific reflection and systematization.

The analysis of the theory of theatrical art in its various aspects, from the repertoire, the characteristics of individual types of theater to the forms of implementation of the artist on stage are studied by such scientists, namely: A.Medvedev, L. Protsik, A. Afchell, A.Mudrenko, O.Melnichuk, O .Matola and others. Other specific types of art are studied by O. Chorna, S.Stoyan, O.Romanovskaya and others. The theoretical basis for the development of the specifics of artistic technologies in the sound-making process is being actively developed and the following scientists use the following computer technologies: E. Artemyeva, P.Buleza, N. Belyavina, O. Grinberg, O. Danchuk, E. Denisova V. Dyachenko, O. Zharkova, R.Zaripova, J. Xenakis, M. Lindberg F. Manuri, A. Mukhi, N. Ocheretovsky, I.Pyaskovsky, M. Stroppi, I. Stravinsky, O. Sokolov, P. Hindemita, L. Hillera, A.Shnitke , O. Shchetynsky and others. The works of N. Bakhmutova, M. Borisova, A. Ermakova, B. Larina, V. Odintsova and L. Ogienko are devoted to the research of subtext in artistic dialogue. The following scientists are investigating the peculiarities of the development of the tone of expressiveness of electronic musical instruments in new socio-cultural conditions: O. Biguus, S.Vitkalov, E.Kushch, O.Moysyuk, O.Romanov, O.Suprun, I.Stepanyuk, T.Smirnov and others.

The purpose of the article is to analyze the current trends in the formation and interaction of traditions and innovations of the national contemporary Ukrainian art as the basis for the transformation of artistic technologies in theater and concert activities.

Presentation of the basic material. The concert is one of the types of public performances in which music, literature, choreography, pop music is involved in one form or another. Concert sound in many contemporary situations is closely linked with theatrical techniques of the stage mode of the concert, on which are the best examples of theatrical culture. Just as the theatrical leadership entered the concert venue, the sound of a concert work is closely connected to the technique of theatrical sound. The development of audiovisual technologies that have led to the emergence of new genres, thus contributing to the updating of the content of the musical work, plays an important role in theatrical concert activity. In the monograph of Yuriy Bogutsky, Nadiya Korableva and Anna Chmil "New cultural reality as a socio-dynamic process of human creation through roles" emphasizes that "New technologies are built on the use of languages: cybernetics, computer science, programming and they became the environment that constitutes a social person" [2, 26].

One of the areas used in theater and concert activity is the organization of the interaction of the image with music in accordance with the program of the work or annotated sound engineer of various images. One of the problems arising in the study of the principles of organizing the transfer of information is the correspondence of the content of the statement to its form. This directly depends on the level of perception and understanding of information. The scientist G.Pocheptsov, analyzing the works of D.Kellner, notes, "The spectacles are media designers that are beyond the usual and daily routine, becoming popular media events and capturing the attention of the media and the public ... Media plays are technological media events, where media forms – TV, print media or the Internet – they treat events in spectacular ways "[5, 131].

Famous scholars I. Yudkin, O. Beregov, O. Onischenko, E. Kovalenko, I.Bermes, O. Oliynyk emphasize that the use of artistic technologies made it possible to get a bright stage design of the ballet created by the American scene designer Semen Pastuk and the American costume designer Galina Solovyova. "The play looks at the trends of postmodernism, which has recently spread in all branches of culture and art. The combination of heterogeneous styles, the citation of the long forgotten (in cultural science, this phenomenon is called "souvenir"), filling the old form with new content, often parodying classical works, translation. A combination of different choreographic and musical styles can lead to the creation of original stage forms and solutions" [3,157-158].

Extending the line of research of artistic technologies in theater and concert activity, reflecting the dynamics of the formation and transformation of sound design of the image on the stage, we can distinguish two technical directions – this is "projection" and "total installation". The first one involves video-mapping (3D mapping), when an actor is in a white wall and is projected onto an image. The second involves a small platform-space, which involves the floor and walls, and which also affects the video projection. In the second direction, the actor is in the virtual world. Dublin team MIDASpaces works with video-mapping and interactive digitized space. His productions will immediately trigger several senses of sight and hearing. In modern dance, 3d-projection, visualizing sounds intertwine. One of the most famous practitioners of new media art is a Dutchman, Klaus Obermeier. He experiments as a media artist, choreographer, and composer. His performances are shown on the main world festival and theater venues. He works with the best Dutch dancers, as well as composer for Kronos Quartet. The work can be labeled as an interactive dance and media performance created jointly with Ars Electronica Futurelab. Taiwanese team Anarchy Dance Theater together with the design studio for new technologies Ultra Combos made a 3d performance called "Seventh Sense". Australian Chunky Moves Dance Team works with site-specific installations. That is, the software they use, Kalypso, allows you to apply the projection and camera in living space, as well as to monitor the moves of dancers. Avant-garde productions of the choreographer Guido Obarzanek explore the tension

between the rational world, in which we live and the richness of our imagination. The Japanese artist Nobuyuki Hanubusa moved from VJing to choreographic studios. The peculiarity of his work is that he translates technique of motion graphics into dance, adding traditional and contemporary elements of Japanese culture and martial arts. To date, Nobuyuki Hanubusa is the leader of the Enra team. The team consists of talented professionals: dancers, masters of martial arts and jugglers. The choreographer and artist Yuzo Ishiyama, with the help of new media and dance, is exploring the human body, which is surprisingly not lost in the era of constant digital virtual innovations. The artist claims that the human body as an information interface becomes more and more important today. The artist, Edna Orozko, works with dance, video, animation, literature, light and music as a creator and producer, and she invites dancers, composers and technical performers to specific projects. According to the scientist G.Pocheptsov, "New technology tends to take old technology as its content, thus, the new technology fills any current archaism like Plato did with dialogue. He was part of the old oral culture "[8, 12]. Oleksiy Kuzhelny, artistic director of the theater "Suzir'ya" emphasizes that "Our theater is a theater-salon. Today we have discovered the smallest scene in Europe – 21st place for spectators. . This is a completely different way of communication between the actor and the viewer "[4, 77].

In the context of various directions and aspects of this problem, the role of self-expressing person in image shaping plays a significant role. According to scientists, the peculiarities of the development of artistic technologies in the new socio-cultural conditions are audiovisual culture. According to scientists Y.Bogutsky, N. Korablev and G. Chmil "Roles are self-expression of a person in the world, a visible form of its intentions, and therefore can not be interpreted in terms of the classical tradition, that is, as a subject or as an object, but is being designed as the intersection of the subject and the object at the same time. The analysis of roles as they are represented in the cultural, social experience, forms an image of role reality that functions below the level of reflection "[2, 158]

Scientists O. Afanasyev, L. Vinogradova, M. Glushko, V. Gnatyuk, O. Dy, M.Dmitrenko, S.Kitov, I.Franko, V.Khmel and others investigated the genre nature, content, specifics of images and motifs. The most ancient examples of Ukrainian theatrical art are Cossack folklore. It should be noted the increasing occurrence of scientific developments aimed at the study of national self-identification, based on the comprehension of national interests. The scientist L. Korniy notes that "... using folk sources, composers were focused mainly on urban folklore, song-romance. Creation of the first samples of romantic instrumental genres is connected with the assimilation of the achievements of the Western European instrumental music "[5, 17]. Continuing this opinion, the scientist S. Lyudkevich notes that "the central idea at that time was the idea of an image of the people and their past and present; in the center of attention there is the human feature, his inner world, intimate feelings. Particular importance was attached to the national identity of art. All this was characteristic of Ukrainian musical romanticism "[6, 287].

Today, the folklore campaign promotes cultural exchange between individual nations, ethnic groups and public associations. Each year in Ukraine there are various multidimensional festivals, concerts, in which the country's unique cultural space is preserved, integrates new artistic forms, creates a special communicative space that supports real social and cultural relations, as well as removes the tensions of socio-political contradictions. The festival can be both regional and international. The status of the festival exceeds the status of other events of the cultural life of the city, region or country where it is held. This is mainly influenced by the temporal and spatial characteristics of the festival. Galina Kon'kova analyzing the work of the Kharkiv Theater of Folk Dance, "The Testament," argues that "The testament is a real theater of folk dance, in which each room is a kind of mini-play with clear drama, the development of the "inner plot" and bright actors. By the way, the drama of the performance itself – the concert is based on purely theatrical laws: from the exposition – an expanded choreographic suite based on folk rituals of Slobozhanshchyna ("Extraordinary Engagements") and the Ukrainian Polissya ("Because of the mountains-mountains"), due to the gradual growth of the young creative energy, humor, zeal in the "Rings", "Parubotskie jokes", "Omelka", and the explosive culmination of the final scene (the hawk-suite "Ukrainian Festive" from the cycle of the "Celebration of the Dnieper") ... Boris Kolnoguzenko with his group revived Cossack dance "Gonta", which 150 years ago was common in Ukraine [4.45].

It is the artistic technology that enables artistic, even eccentric style on the stage and concert stage to be realized. For the first time there was a phenomenon of graphic notation that is visualization of sound images. Modern instrumental theater using artistic technologies expands the limits of performance gesture and skill. In the opinion of the scientist O.Perpelitsya, he "... had the features of theatricality, bulge and significance. The new music artist is building a specific gesture script for each particular piece. The executive gesture is processed in the same way as the musical text of the work "[7, 31]. Leader of the Kharkiv Opera House, People's Artist of Ukraine Volodymyr Lukash gave the second life to the theatrical production "The Wizard", which lasted more than five hours. "This performance has been living on the stage of the theater for sixteen years. Critics talked about the modern reading of the score." [4, 21

Oleksandr Kurius, head of the musical part of the Kyiv drama and comedy theater winner of the Kyiv Pectoral Prize, argues that "in my work on the musical concept of the performance, I want to simulate the situation, in which action takes place, to find its psychological intonation and the sound field that arises between the characters. The important thing for me is the genetic memory of the viewer: because the viewer is in the middle between the action on the stage and his own memory space "[4, 60].

Thanks to the new artistic technologies in the XXI century a new kind of theater "Forum-theater" appeared. The main idea of the forum-theater is to show the society the need for each person's participation in building a better future and to explain to people that improving their lives and changing the social situation in the country depends on them. Technology can effectively change the situation in local social groups and their spectrum can be very wide: at present, this method is successfully applied in working with children and young people, representatives of various social strata and professional communities. The technology of

representations involves the active participation of viewers in the performance along with the actors, the search for alternative solutions to problems and gaining experience of active manifestation of personal initiative. The most commonly used multimedia projectors in Ukraine are Barco (Belgium), Casio (Japan) Panasonic (Japan), Projection Design – (Norway). The emergence of digital arts has led to new artistic genres and forms. Today, this technique works in more than 100 countries of the world, because there is not only a need for a fairer and more democratic world, but also the desire of people to participate in the creation of such a society. Today, methods for obtaining an image using projection technologies are used to create modern large-scale multimedia installations, 3D-mapping, designing content on any surface. The technology of video-messaging (video-mapping, video-imaging, 3D-mapping, projection mapping, projection show, projection display (3D mapping) – a 3D projection, is used to create the illusion of a three-dimensional virtual space, in which one can easily create and modify one entourage to the other without the use of complicated and expensive scenery. Staking is used to increase the brightness of the final image, by applying two projected images to each other, thus, the brightness of the image is doubled. The two Optoma EH7700 ProScene projectors, each of which have a luminance of 7500 ANSI lumens, can give a brightness of up to 15,000 ANSI lumens, a projector with a jumper function that allows you to perfectly create images from multiple projectors and set up an identical color transfer, Arc Function Correction allows projectors to adjust the image and design it on a concave and convex surface without distortion, such as the Epson EB-G7900U Full HD Projector (Technology: LCD: 3 x 0.76 "P-Si TFT, Resolution: WUXGA (1920x1200), Brightness: 7000 ANSI lm, Contrast: 50000: 1, 4K Support, Possibly projection point at an angle from 0 ° to 360 °, HDBaseT interface). The main advantage of the proprietary Wings VIOSO software is the ability to automatically stitch the projected image, combine projections, and also calibrate the geometry and brightness of the image on the projected surface. Within a few minutes, you can adjust the projection to any surface (building, car, scene, natural landscapes, etc.), using the automatic setting via USB or Ethernet camcorder. The Wings Vioso software has an advanced functional for design and deformation of the image, which allows you to easily adapt the show to the projection surface. Projection surface can be any, ranging from ordinary or concave screens to spheres, 3D models and even to completely unusual surfaces, for example, rocks. The Wings AV system is a comprehensive hardware and software solution for creating, editing, playing content and managing any show. The system allows you to control all audio-visual systems at a concert, theater, create multimedia installations in museums, 3D display shows, etc. For the first time in the theater space, sound, light, pantomime, theater of shadows, circus, puppet theater, and so on. In conjunction with the sound and video, designed from the operator's cabin, as in the cinema, plastic action, the actor's language is not loaded, special meaning is filled. This sense exists on the brink of abstraction and tactile associations, enhanced musical and video images. This is a new way of influencing the viewer, where plastic combines not only music, but also media technology that enhances audio-visual impact. The main stages of the development of musical-plastic combinations are coexistence, interdependence, mutual adaptation and mutual influence. In this regard, "Teul Theater TEULIS" pays considerable attention to the problems of the development of artistic technologies. He proves that all imaginations can be realized with the help of the shadows of the human body, and the stunning visual effects every time shock the audience. Professional use of the Panasonic PT-EX12KE projector for dynamic design of the scene helps to create the desired mood and complements the picture and enlivenes the action. All this makes it easy, with no extra cost for scenery accompanying the performance. Today, the practice of using powerful projectors (16-20 thousand lumens) in the design of the scene is becoming more widespread. And this is not surprising: at the cost of little effort and in the presence of artistic vision, any scene, any performance can be enriched with an additional impression, thanks to the dynamic projection on the stage backstage. The projection creates an atmosphere, a mood, enriches the presentation with colors and images. (BenQ projection equipment is traditionally used in laser shows through the example of the LU9715, LU9235 models. Well-known editors V. Yaremenko and Y. Stanishevsky created a libretto for the "Figaro Wedding" performance in Kyiv. The main role belonged to the conductor-director of the play O. Baklan. The artistic technologies used to create the musical image were used in the performance. Well-known scholars I. Yudkin, O. Be-regova, O. Onischenko, E. Kovalenko, I. Bermes, O. Oliynyk in the collection of scientific works "Art and Life" emphasize that "the ballet master conductor has very carefully worked out a considerable amount of musical material, Many bills and proofs, connections and noise effects were made (eg, singing birds, etc.). It was decided to move away from the operatic score, leaving only the overture of the opera of the same name. Apparently, the directors were guided by the fact that the audience, familiar with the Mozart opera, will look for a choreography illustration of the content "[3,160]. As a result of the use of artistic technologies in the performance of V. Yaremenko, a transformation of the image took place, where the classical and genre choreography, pantomime used in the antique comedy del arte was used. Talented artists of the National Opera showed the complete possession of technique and artistry. The image of Figaro is very close to the image of the merry barber of Basil from the ballet "Don Quixote". Later, this dance part was successfully danced by the ballet soloists A. Gur, E. Lagunov and M. Sukhorukov [3,164].

Correct organization of sound space can revive the production of the play, makes it interesting and exciting, transfers the place, time and circumstances of action emphasizing important and critical points. With a wide selection of microphones, the sound engineer can solve all kinds of artistic tasks posed by the director. In the theatrical practice all kinds of microphones – dynamic, condenser, radio microphones and others – are used. In the sixth decades of the twentieth century, the theater of improvisation appeared, in which the theatrical performance took place without a predetermined scenario, the actors constantly improvised. Another area of theatrical art was the theater of fact, which arose in the fifties of the twentieth century, but became the most popular the next decade. The political engagement of the society in the six decades of the twentieth century made popular performances which, in a reporter's manner, reproduced contemporary authentic events of political or social life. The popular director of the theater was German

director Peter Weiss. The theater achieves its aesthetic goal only, when what it offers viewers is intrinsically important to them, if the life depicted in the play worries them and if the issues raised on the stage have a direct or indirect significance for the spiritual development of society. In 1958, at Brussels EXPO exhibition the troupe of the new theater presented the staging of "Lamenta Magisma" or "Magic Lantern" by the director Alfred Radok and stage designer Josef Sloboda. The combination of theatrical production, highly artistic choreography and cinematic projection was a real innovation. Since then, "Latin Magic" remains one of the most popular theaters in Prague. The Prague Laden Magisma Theater is a unique experiment of the National Theater, which celebrates 58 years of existence in 2017. At the heart of representations is a combination of actions that occur simultaneously on the stage and on a multimedia screen. For the first time in the theater space, sound, light, pantomime, theater of shadows, circus, puppet-theater, and so on is combined. In conjunction with the sound and video, designed from the operator's cabin, as in the cinema, plastic action, the actor's language is not loaded, special meaning is filled. This sense exists on the brink of abstraction and tactile associations, enhanced musical and video images. This is a new way of influencing the viewer, where plastic combines not only with music, but also with media technology that enhances audio-visual impact. From 18 August to 4 September 2017, the International Summer Festival of the New Circus and the Summer Theater took place in Prague, where technologies of modern large-scale multimedia installations, 3D-mapping, Wings Vioso for design and deformation of the image were used. The problem of foresight, which is culturally always available in a word, has certain advantages, since in this approach one must also take into account intuition, that is, the product of culture as a society and a separate person. These aspects of a word from the standpoint of culture of communication and participation of the culture itself in communication are purely formalized, generated by the information society [1, 10].

Conclusions. Successful theaters of the world have been using the projection techniques for the design of theatrical performances for a long time. Obviously, they have only won from this, because the theater is a living organism that is developing and responsive to the needs of today's demanding and somewhat discerning spectator. The basis of modern theatrical art is the use of new approaches using artistic technologies in theatrical and concert activities in recreating traditional folk culture. Musical image of the play is created in the director's imagination not at once. The creative idea of the director often goes a difficult way. In the process of working on the performance, when meeting with the composer, artist, sound director and actors, his musical plan may change. Art technologies should come into action as a natural and essential element and help to reveal the idea of a play or a concert. The development of new information and communication space in theatrical and concert activities, where the artistic market is internationalized, has become a necessary form of organization of artistic events.

#### **Література**

1. Астафьева О. Н. От редактора: Социокультурные ракурсы синергетики / О. Н. Астафьева // Синергетическая парадигма. Человек и общество в условиях нестабильности. – М. : Прогресс – Традиция, 2003. – С. 9–16.
2. Богуцький Юрій, Корабльова Надія, Чміль Ганна . Нова культурна реальність як соціодинамічний процес людинотворення через ролі / Юрій Богуцький, Надія Корабльова, Ганна Чміль. – К.: Інститут культурології НАМ України, 2013. – 272ст
3. Коваленко Є. Аспекти реконструкції балетних вистав у національній опері України/ Єва Коваленко// Мистецтво та життя: зб. наук. праць / І. М. Юдкін, О. М. Бе-регова, О. І. Оніщенко, Є. І. Коваленко, І. Л. Бермес, О. С. Олійник. – К.: Ін-т культурології НАМ України, 2016. – 216 С.
4. Конькова Г.В. Театр вхід без квитків. - К.: "Комбі-ЛТД", 2002.[Кн.] 2. - 156 с.
5. Корній Л.П. М.Лисенко в контексті європейського Романтизму (Західна і Центральна Європа) / Л.П. Корній//Українське музикознавство.- Вип.32. - К., 2002.- С.16-27.
6. Людкевич С.П. Микола Лисенко як творець української національної музики / С.П. Людкевич // Людкевич С.П. Дослідження, статті, рецензії, виступи: у 2 т. - Львів: Дивосвіт, 1999. - Т.1. - 292 с.
7. Перепелиця О. Жестикуляція піаніста як засіб виконавської виразності / О.Перепелиця // Музика. - 2013. - №2. - С.28-31
8. Почепцов Георгій Від Facenbook і гламуру до Wikileaks: медіа комунікації. Вид. 2-е. - К.: Спадщина, 2014. - 464 с.
9. Данчук О. Шляхи розвитку художньо-естетичних орієнтирів в українському театрі. Вісник Національної академії керівних кадрів культури і мистецтв. Київ: Міленіум, 2014. № 1. - С.170-176

#### **References**

1. Astafyeva, O. N. (2003). From the editor: Socio-cultural angles of synergetics. Synergetic paradigm. Man and society in conditions of instability. Moscow : Progress – Tradition, 9-16 [in Russian].
2. Bogutsky, Yuri; Korablelova, Nadiya; Chmil, Hanna (2013). New cultural reality as a sociodynamic process of human creation through roles. Kyiv : Institute of Cultural Studies of Ukraine [in Ukrainian].
3. Kovalenko, E. (2016). Aspects of reconstruction of ballet performances in the national opera of Ukraine. Art and Life. Kyiv: Institute of Cultural Studies of the National Academy of Sciences of Ukraine [in Ukrainian].
4. Konkova, G.V. (2002). The entrance to the theater without tickets. Kyiv : Kombi-LTD, 2 [in Ukrainian].
5. Korniy L. P. (2002). M. Lysenko in the context of European Romanticism (Western and Central Europe). Ukrainske muzykoznavstvo, 32. 16–27 [in Ukrainian].
6. Liudkevych, S. P. (1999). Mykola Lysenko as the creator of Ukrainian national music. Doslidzhennia, statii, retsenzii, vystupy. Lviv: Dyvosvit, 1 [in Ukrainian].
7. Perepelytsya, O. (2013). Gesturing pianist as a means of expressiveness. Muzyka, 2, 28-31 [in Ukrainian].
8. Pocheptsov G. (2014). From Facebook and Glamor to Wikileaks: Media Communication. Kyiv : Spadshchina [in Ukrainian].
9. Danchuk, O. (2014). Ways of development of artistic and aesthetic landmarks in the Ukrainian theater. Visnyk Natsionalnoi akademii kerivnykh kadriv kultury i mystetstv. Kyiv: Milenium, 1, 170-176 [in Ukrainian].

*Стаття надійшла до редакції 22.12.2017 р.*