

MUSICIAN STYLE: DIALECTIC AND POLYLECTIC OF PERFORMING CREATIVITY

The purpose of the article is to understand the perfection of the professional and creative aspirations of the performing musician in the performing arts. **The methodology** of the study is based on the psychophysiological approach as the topic determines the search for a tandem of intellectual and technological actions of the performing musician and the possibilities of volumetric, objectively emotional, psycho-physiological interpretational thinking. **The methodological** core of the study was an integrated system approach defined by the multi-level nature of such areas of scientific understanding of creative aspects as performance, ethics, aesthetics, psychology, philosophy. The **scientific novelty** consists in the review of the interpretative thinking of the performing musician in the dialectical awareness of specificity, which has a direction from the general – to the individual and the individual – to the holistic approach. **Conclusions.** The search for performance expressions means is linked to the intellectual and sensual potential and professional experience of the performer. The performing technology of the stylistic independence of an interpretative search of the performing musician is directed to the details of perception, sensation, understanding, formation and transformation inherent only in this particular individual and is the basis of the concept of an individual style. To some extent, the performing style of a particular performing musician can be considered an integral part of the historical process of style formation as an artistic phenomenon characteristic of a certain nation and era. Knowing the existence of a common style of the epoch and the stylistic qualities of individuals, who by their achievements formed these styles, we define the following: the performing style as an objective phenomenon is a form (the formation of the concept itself in certain time periods) and as a subjective phenomenon – content (creator-performer). This determines the prospect of their consideration from the point of view of music-performing practice and its content-stylistic features.

Key words: style; individuality; performing arts; composer's creativity; thinking of musician-performer; technology; performing style.

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Стиль музиканта-виконавця: діалектика і полілектика виконавської творчості

Мета роботи полягає в усвідомленні досконалості професійно-творчих спрямувань музиканта-виконавця у музично-виконавському мистецтві. **Методологічні** засади дослідження ґрунтуються на психофізіологічному підході, оскільки тема обумовлює пошук тандема розумово-технологічних дій музиканта-виконавця і можливостей програмно-об'ємного, об'єктивно-емоційного, психофізіологічного інтерпретаційного мислення. Методологічним ядром дослідження став комплексний системний підхід зумовлений багаторівневою природою таких напрямків наукового розуміння мистецьких питань, як виконавство, етика, естетика, психологія, філософія. **Наукова новизна** полягає в розгляді інтерпретаційного мислення музиканта-виконавця в діалектичному усвідомленні специфіки, що має спрямування від загального – до окремого і окремого – до цілісного. **Висновки.** Пошук виконавських виражальних засобів обумовлений інтелектуально-почуттєвим потенціалом та професійним досвідом виконавця. Виконавська технологія стильової незалежності інтерпретаційних пошукувань музиканта-виконавця спрямовується на тонкощі сприйняття, відчуття, розуміння, утворення і перетворювання, притаманні тільки даній окремій особистості і є основою поняття *індивідуальний стиль*. Виконавський стиль тієї чи іншої особи музиканта-виконавця певною мірою можна вважати складовою частиною історичного процесу формування стилю як художнього явища, характерного для певної нації та епохи. Знаючи існування загального стилю епохи та стильових якостей окремих особистостей, що своїми здобутками утворювали ці стилі, визначаємо наступне: виконавський стиль, як об'єктивне явище є форма (утворення самого поняття в певних часових просторах) і як суб'єктивне явище – зміст (творець-виконавець). Це визначає перспективу їх розгляду з точки зору музично-виконавської практики та її змістовно-стильових особливостей.

Ключові слова: стиль; індивідуальність; виконавське мистецтво; композиторська творчість; мислення музиканта-виконавця; технологія; виконавський стиль.

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Стиль музиканта-исполнителя: диалектика и полилектика исполнительского творчества

Цель работы заключается в осмыслении совершенства профессионально-творческих устремлений музыканта-исполнителя в музыкально-исполнительском искусстве. **Методологические** основания исследования базируются на психофизиологическом подходе, поскольку тема обуславливает поиск тандема умственно-технологических действий музыканта-исполнителя и возможностей программно-объемного, объективно-эмоционального, психофизиологического интерпретационного мышления. Методологическим ядром исследования стал комплексный системный подход определенный многоуровневой природой таких направлений научного осмысления творческих вопросов, как исполнительство, этика, эстетика, психология, философия. **Научная новизна** заключается в рассмотрении интерпретационного мышления музыканта-исполнителя в диалектическом осознании специфичности, которая имеет направление от общего – к отдельному и отдельного – к целостному. **Выводы.** Поиск исполнительских выразительных средств обусловлен интеллектуально-чувственным потенциалом и профессиональным опытом исполнителя. Исполнительская технология стильовой независимости интерпретационных изысканий музыканта-исполнителя направляется на тонкости восприятия, ощущения, формирования и преобразования, присущие только данной отдельной личности и является основой понятия *индивидуальный стиль*. Исполнительский стиль той или иной личности музыканта-исполнителя в определенной степени можно считать составной частью исторического процесса формирования стиля как художественного явления, характерного для определенной нации и эпохи. Зная существование общего стиля эпохи и стилевых качеств отдельных личностей, которые своими достижениями образовывали эти стили, определяем следующее: исполнительский стиль, как объективное явление есть форма (образование самого понятия в определенных временных пространствах) и как субъективное явление – содержание (создатель-исполнитель). Это определяет перспективу их рассмотрения с точки зрения музыкально-исполнительской практики и ее содержательно-стилевых особенностей.

Ключевые слова: стиль; индивидуальность; исполнительское искусство; композиторское творчество; мышление музыканта-исполнителя; технология; исполнительский стиль.

The importance of the theme is dictated by the concert-performing and pedagogical musical practice. It is less significant in the part of a separate pedagogical team, in which certain criteria are developed, oriented to the established norms of a certain performing school. Here we can talk about the prospects of improving these norms on the basis of scientific, theoretical and methodological substantiation of the general development of performing arts.

Analysis of research and publications. The musician's style is an incredibly voluminous concept and can be viewed from many sides. Different aspects of the style of the performance in the field of musical art were considered by foreign and Ukrainian scholars, in particular A. Alekseev [1], B. Asafiev [2], M. Davydov [4], R. Komurdzhi [5], A. Kudryashov [6], V. Medushevsky [8], E. Nazaikinsky [10] et al. Understanding this concept in terms of performing intellectual and emotional motivations provides opportunities for promising motives in musical performing arts.

The concept of style (in this case, we mean the individual manner of the performer both in knowledge and in the reproduction of musical material) leads to the rightful thought of the academician B. Asafiev, which aims at understanding the essence of performing arts: "Execution culture is a matter of enormous values. My story concerning "informality" originates, first of all, in the desire to explain what is a complex executive function between creativity (composer) and perception (listener). "According to him, performance"... is a consistent, logical and inevitable consequence of the very intonational nature of musical art: outside social intonation – there is no music in socio-cultural exchange. The product which is not intonated (vocally or instrumentally) exists only in the consciousness of the composer, but not in the public consciousness" [2, 224]. Such thoughts suggest that the performing meaning reproducing a musical composition has an essential function.

Analyzing scientific and methodological literature, we can conclude that the awareness of conceptual combinations, such as the style of the performance, does not leave anyone indifferent, and especially this applies to artists, who are directly involved in the creation of a work of art. This, first of all, relates to the composer, who creates his own "canvas", an artist who reproduces this work, as well as those, who perceive and evaluate this musical information (this means not only a professional-critical evaluation of specialists, but also, first of all – the evaluation of the work by the listening audience).

The purpose of the study is to realize the perfection of the professional and creative direction of the musician-performer in the musical performing arts. The task of the artist is to seek and obtain certain intentions through methods, techniques and means, by which he - when realizing them - reflects his – personal and musical world perception and passes it to a particular listener (listeners).

Statement of basic materials. The formation of a musician-performer as a medium of particular stylistic qualities begins under certain conditions. These conditions have a beneficial effect on the human psyche, which is capable of perceiving the artistic halo that surrounds it (in particular, musical art). They (conditions) are the center of perception-awareness of the environment that spiritually enriches the individual.

If we consider the style in the narrow sense (a person, not a general phenomenon in the historical and cultural heritage of mankind), then this, directly, is: temperament, character, knowledge, education, that is, ethics, the moral of a person. All these components are generated and adjusted by genetic qualities in relation to each individual person, which have a threshold of sensitivity, speed of emotional arousal and inhibition, speed of change of emotional states, etc. That is, human genetic data is a primary source of stylistic perception of the world, which with time-practical experience is transformed into a style-attitude of individuality to reality (at the highest stage of its development) and in the style of a person capable of bringing in this reality its own self. Such a vital procedure leads to the formation of unique accomplishments, which give rise to new connections in understanding the style as a phenomenon in general. Solidifying with O. Beregova: "We distinguish the tendency that marks the main direction of the composer's performance in relation to his own works:" to relate "to the composer's style line with the general ways of the style of art of his time, that is, the discovery of" corporate "thinking of the author – the performer of his works in relation to mental (thinker's) principles of the same artist in the position of the composer" [3, 10].

Consequently, we have reason to come up with a certain predictable conclusion: the general theoretical concept of style exists, at least in three hypostases (essences), namely: the style of the era, the style of the composer, the style of the artist.

The presence of physiological and genetic predisposition to the intellectual and sensory evaluation of perceived musical material and human achievements peculiarly influences the formation of the thinking of the musician-performer and, at the same time, generates the ability to practice aesthetic and ethical assessment of these perceptions, as well as accumulates the possibilities of reproduction and the ability to produce their own feelings. A. Muha, who is aware of the spiritual reality of musical art (performing, composing, scientific and educational), states his understanding of the concept of style in the following: "The artist, reflecting reality, reflects his attitude towards it, comparing himself to the surrounding reality, comparing his own and the general public ideals, needs, interests. He tries to understand and disclose the essence of reality and its true essence through the inner and outer act, through the setting and achievement of various figurative – large and small, intuitive and rational – goals (intentions, motives)" [9, 185].

By generating the development of this concept, one can determine the following: the entire period of acquiring vocational education by a musician-performer is associated with constant contradictions in the formation of his own genetic self and the external influence of many of us, which, as stated above, is the style of the era, or the style of the composer.

To consider this triad in time space, it is necessary to point out the right opinion of O. Sokol, which represents one of the aspects of understanding the style as a variant multiplicity of interpretation of a single musical work by different performers in terms of giving and outlook: "... performing styles serve different interpretations in the performance of the same work, not violating the composer's style as a whole – within its potential variation" [11, 9]. That is, under performer styles the author assumes a set of characteristic features of the musical-performing expressions used, which are generated and correspond to the composition of thinking, temperament and character of the particular performer.

In this direction we state the following hypothetical considerations:

1. The attitude of the musician-performer to everything perceived, as a personal and creative justification for the future-created, determines the signs of the creative-style orientation of the individual person of the performer.

2. A highly skilled performer cannot be just an individual; otherwise he will stay there. Natural talent, coupled with high professional training, gives him the opportunity to become a performer-creator, who carries (not quite consciously, or – in kinship) his own performing style.

You can differently refer to the concept of performing style or artist style. For example, there is the following opinion: "... the musical composition is not" frozen ", but the continuously renewed existence, conditioned by the" dialogue " of musical cultures (including performances) of the past and present. Therefore, the necessary condition for the "authenticity" of performing interpretation is the awareness of the "performance fund" of different eras and styles – along with the figurative and artistic spheres of its application and the peculiarities of "reading".

We can consider the composer as an existing basis of the triad of the composer-performer-listener on the one hand (traditionally), and on the other hand – in a new perspective, as a triad – the performer-composer-listener, which according to O. Markova [7], was at the time the primary in relation to the functions of the artist. From the historical point of view, which O. Markov adheres to, her theory of formation of composer thinking, undoubtedly, has the right to be the primary source. It offers a hypothesis that has no contradictions in its true originality: "The rhetorical principles of expressiveness of music as an artistic sphere do not call into question contemporary musicologists, as well as the fact that church music is historically and ontologically the primary and the basis of secular musical art. With that, we must also accept the obvious fact that performing professionalism historically and ontologically precedes the composer's professionalism. And rhetorical establishment has developed, above all, in performing activities ..." [7, 7]. That is, the performative style of a particular artist of a performer can be considered as part of the historical process of forming a style as an artistic phenomenon characteristic of a particular nation and era.

The scientific novelty of the work lies in the fact that it considers the interpretive thinking of the musician-performer in the dialectical awareness of the specifics, which has a direction from the general – to the separate and separate – to the holistic.

Conclusions. Regarding the artist's ideal and his stylistic peculiarities, one can determine the following:

- the ideal does not exist because it is "ideal", that is, an unattainable ideal;
- the ideal is constantly changing, perfected and formed in the time space.

It should be noted that knowing the specifics of their professional orientation, we have the opportunity to objectively judge and determine the highest achievements of musical and performing arts in order to objectively and theoretically substantiate them. In this regard, it is necessary to pay attention to the privileges of performing professionalism, which is based on the accumulation of imaginative art in the perspective of historical achievements and achievements of composer's art. We mean the influence (as a source) of performing skills on parallel formation and coexistence with the composer in one person. This is somewhat new in relation to the current definitions of interpretation in solving the problem composer-performer-listener and provides opportunities for consideration of this topic in a new hierarchical perspective, namely: performer-composer-listener.

Knowing the existence of the general style of the era and the stylistic qualities of individuals, which by their achievements formed these styles, we determine (in the representation of this question) the following: the performing style, as an objective phenomenon is a form (the formation of the concept in certain time spaces) and as a subjective phenomenon – content (creator-performer). This determines the prospect of their consideration from the point of view of musical-performing practice and its content-style features.

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GLOBALIZATION CULTURE PROCESSES IN VOCAL ART

The purpose of the work. The research is related to the study of modern globalization processes, which receive their embodiment at different levels of human existence. The article deals with the concept of vocal art in the context of modern cultural space. The research emphasises on vocal as a typical component of Ukrainian mentality, which reflects all historical, social and cultural changes of being. The work analyzes importance of vocal art in the musical-historical process as well. **The methodology** of work consists in the use of comparative, historical and logical methods, a hypothetical and deductive method, which suggest the consideration of vocal art as a global phenomenon in the globalization processes of culture. This methodological approach contributes to the analysis and formation of the phenomenon of vocal art in the cultural space of creative processes, which helps to determine its place and role in the system of existing artistic forms. **Scientific novelty** lies in the positioning of vocal art as a global sphere of existence and the transfer of values and norms of culture to determine the level of culture of mankind and the artistic space, where there are embodied the peculiarities of the functioning of the social sphere, which carries a weighty socio-psychological and educational potential. For the first time, vocal art as the creativity and activity of mankind receives coverage in scientific work as an embodiment of the global conservation of culture in the globalization process. **Conclusions.** Understanding vocal art as a process of producing the spiritual culture of a nation raises up the importance of communication between the past, the present and the future. Musical reflection on the processes of globalization in the field of vocal art today reaches the level, where Ukrainian art proceeds to a qualitatively new level of existence, based on the dominant system of value orientations of the Ukrainian tradition and their reincarnation in the modern context of the era. Meanwhile it is preserving the immanent folk ties and contributing to the preservation of the Ukrainian national mentality in the global context,

Key words: vocal art; globalization; Ukrainian tradition; creative processes.

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Глобалізаційні процеси культури в мистецтві вокалу

Мета роботи. Дослідження пов'язане з вивченням сучасних глобалізаційних процесів, що отримують своє втілення на різних рівнях людського буття. В статті розглядається поняття вокального мистецтва в контексті сучасного культурного простору. Акцентується увага на вокалі як типовій складовій української ментальності, що відображає всі історичні, соціальні та культурні зміни буття. Аналізується значення вокального мистецтва в музично-історичному процесі. **Методологія** роботи полягає у вико-