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INTERACTION OF VOCAL AND PERFORMING CREATIVE WORK AND MODERN SOCIO-CULTURAL FACTORS

The study of the interaction of vocal performance and modern socio-cultural factors makes it possible to outline the features of the impact of technical and communicative means on the modern performance process, to identify new perspectives of vocal performance problems, to determine subjective and objective factors of the end result of the interpretation process. The purpose of the work is to highlight the features of the modern period of development of vocal performance, namely the process of interaction of vocal performance and socio-cultural factors. The methodological basis of the study are dialectical and systemic methodologies used in the field of cultural studies. General scientific and logical methods of analysis, synthesis, induction and deduction, historical and comparative research of the problem are used. The author applied a hermeneutic approach to the study of modern vocal and performing arts, identifying the personal content of objects to be interpreted. Among the main objectives of the study are: to consider the impact on modern vocal performance of sound recording, the characteristics of the changes that have occurred due to this in the vocal and performing arts; determining the role and importance of the sound director in the process of recording, his influence on the final version of the interpretation, the characteristics of the means that he has, and which have an important impact on the creative process of the singer. The results of the study can be implemented in concert-performing and pedagogical activities, be used in the organization of musical and cultural life. Conclusions. At the present stage of development, due to the significant influence of technical and communicative means, vocal-performing art acquires a number of specific features. Performance on record, along with concert or opera performance, occupies a significant place in the artistic practice of artists, which contributes to the production of additional emotional and semantic nuances.

Key words: vocal-performing creativity, modern artistic space, sound recording, sound director, musical interpretation.

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ВЗАЄМОДІЯ ВОКАЛЬНО-ВИКОНАВСЬКОЇ ТВОРЧОСТІ ТА СУЧАСНИХ СОЦІОКУЛЬТУРНИХ ФАКТОРІВ

Дослідження взаємодії вокально-виконавської творчості та сучасних соціокультурних факторів дає змогу окреслити особливості впливу техніко-комунікативних засобів на сучасний виконавський процес, визначити нові ракурси вокально-виконавських проблем, визначити суб'єктивні та об'єктивні фактори кінцевого результату інтерпретаційного процесу. Мета роботи полягає у висвітленні особливостей сучасного періоду розвитку вокального виконавства, а саме процесу взаємодії вокально-виконавської творчості та соціокультурних чинників. Методологічну основу дослідження становлять діалектична та системна методології, що застосовуються в області культурологічних досліджень. Використано загальнонаукові та логічні методи аналізу, синтезу, індукції і дедукції, історичного і компаративістського дослідження проблеми. Автором застосований герменевтичний підхід до вивчення сучасної вокально-виконавської творчості, виявлення особистісного змісту об'єктів, що підлягають трактуванню. Серед основних завдань дослідження виділяємо такі: розглянути вплив на сучасне вокальне виконавство звукозапису, характеристику змін, які відбулися завдяки цьому в вокально-виконавському мистецтві; визначити роль і значення звукорежисера в процесі звукозапису, його вплив на кінцевий варіант інтерпретації, дати характеристику засобів, якими він володіє і які мають важливий вплив на творчий процес співака. Результати дослідження можуть бути впроваджені у концертно-виконавську та педагогічну діяльність, бути використані у сфері організації музично-культурного життя. На сучасному етапі розвитку у зв'язку зі значним впливом техніко-комунікативних засобів вокально-виконавське мистецтво набуває низки специфічних рис. Виконання на запис, поруч із концертним або оперним виконанням, займає значне місце в художній практиці артистів, що сприяє продукуванню виконавцем додаткових емоційно-сміслових відтінків.

Ключові слова: вокально-виконавська творчість, сучасний художній простір, звукозапис, звукорежисер, музична інтерпретація.

Introduction. As is commonly known, the modern period of development of vocal performance is characterized by an active spread of mass communication media. In this regard, it is impossible to ignore the issues of vocal and performing art related to the consequences of the influence of technical and communicative means on the performing process. It is under these conditions that well-known performing problems appear in a new perspective, and sometimes new ones related to the development of “technical” arts appear.

It is known that the process of interpretation and its final result depends on subjective and objective factors. Thus, the subjective factors include the socio-historical conditions, and the artistic and moral atmosphere in which the performer’s work takes place. It is these factors that are the primary source of the numerous variations of performing interpretations.

To the objective factors that influence the development of vocal and performing art, it is reasonable to include scientific and technological progress, which in our time has reached such a level of development that it is no longer possible to ignore it.

Analysis of research. Throughout its history, the problems of vocal performance have been studied in one or another aspect in the works of prominent cultural figures, both practitioners and theorists.

Researchers whose works are devoted to the theory of vocal art of the twentieth century include V. Konen (Конен, 1995), V. Antoniuk (Антонюк, 1999), L. Burmytska (Бурмицька, 2014), N. Drozhzhyna (Дрожжина, 2008), M. Smorodska (Смородська, 2020), and others.

In connection with the influence on the modern musical and performing art of technical and communicative means, in the scientific literature appeared works devoted to the study of this problem. Thus, K. Rozlohov (Разлогов, 1992) and N. Khrenov (Хренов, 1992) explore the works of contemporary vocal art in the context of technical development and scientific progress, the manifestation of democratization of society.

Scientists L. Apollonova, M. Shumova (Аполлонова, Шумова, 1978), A. Kovalenko (Коваленко, 2012) researched the phenomenon of musical sound recording, characterized its functions in contemporary culture. G. Ginzburg (Гинзбург, 1953), G. Kogan (Коган, 1969) in their works investigated the problem of “sound recording – performer”.

Objective of the work. To highlight the features of the modern period of development of vocal performance, namely the process of interaction of vocal-performance creative work and socio-cultural factors.

The methodological basis is the dialectical and systematic methodology used in the field of cultural

research. General scientific and logical methods of analysis, synthesis, induction and deduction, historical and comparative research of the problem are used. The author applies hermeneutic approach to the study of contemporary vocal and performing creativity, identifying the personal content of the objects to be interpreted.

Presentation of the main material of the research. In connection with the development of scientific and technological progress, which in our time has reached unprecedented development, and has a huge impact on all types of art, including vocal and performing, it is advisable to dwell on such a consequence of the technological revolution as sound recording.

Thus, the emergence in the twentieth century of another performing medium, the sound recording, has revealed new aspects of the study of the cardinal problems of vocal performance. Certainly, the widespread use of discs, phonograms, etc., in no way diminishes the dominant role of live performance and does not cancel the basic laws of this sphere of creative work. However, one cannot ignore the importance of sound recording in the functioning of vocal works in the sphere of artistic culture, and the impact that this type of performance has on the creative process of the musician and the listener's perception.

The invention of sound recording was made possible by a number of scientific discoveries, but its demand, diversity of forms and prevalence were determined by a complex of processes in the culture of the nineteenth and twentieth centuries. The emergence and development of sound recording are associated with such significant aspects for the culture of the 19th and early 21st centuries as the formation of new communication channels of audio information, forms and methods of its recording and storage, cultural norms and practices of music and artistic speech consumption, restructuring of the ways of their social functioning, etc.

Thus, the emergence and development of sound recording is associated with a number of social demands, which we propose to consider below. Sound recording is one of the ways of fixing works of auditory art, preserving cultural values, documenting cultural and artistic phenomena, along with photography and cinema, which developed virtually simultaneously with sound recording. For example, the first inventors of sound recording devices and media, Thomas Edison and Emile Berliner, drew on solutions already found in the art of photography and the electrical telegraph.

The technical reproduction of works of art is associated by many researchers not only with technical

and scientific progress, but also with the manifestation of the democratization of society. Therefore, from the point of view of K. Razlogov, the birth of cinema is associated with changes in the functioning of culture in principle, in particular, the transition to mass culture, in which art becomes accessible to the general population (Разлогов, 1992: 164–165). N. Khrenov, reflecting on the process of cultural expansion, notes that new communicative means draw into cultural processes social strata that have not been seen in them before (Хренов, 1992: 10).

From this point of view, the process of sound recording development is a response to the new cultural needs that were formed in society. And, on the one hand, mass culture, in the process of its formation, brings to life new forms of audio art works, ways of their creation and distribution. On the other hand, recording media, such as records, cassettes, reels, CDs, etc., are important elements in the formation and expansion of mass culture, the establishment of new forms of socio-cultural functioning for a mass audience, and the development of a system of mass consumption.

The popularization of sound recordings and sound reproduction devices gave rise to new ways of consuming works of auditory, particularly vocal art. From the end of the seventeenth century until the middle of the nineteenth century, social forms of consumption of auditory texts (public concert, theatrical production, church service) dominated, but the mass production of sound reproduction devices, sound recording media offered individual forms to society.

Cultural scientist A. Kovalenko, who investigated the phenomenon of musical sound recording, distinguishes its functions in modern culture as follows:

- historical and historical-cultural document (recordings of speeches and narratives-remembrances of public figures and cultural figures, materials of ethnographic research);
- the only possible method of fixation of performers' interpretations of musical works;
- a creative tool for creating new musical works exactly in the form of an audio recording (rock music, jazz, academic, avant-garde, etc.)
- an additional means of fixing literary and artistic phenomena (recordings of artistic readings and theatrical performances, although it is necessary to recognize a certain insufficiency of only sound recording in the second case) (Коваленко, 2012).

As a result of the emergence of sound recording, we note a change in the way of communicative functioning of works of musical art in the modern system of art culture, which is associated with the possibility of accurate repetition of an already performed musical work. Hegel also stressed the

need to reproduce musical works: “Since sounds themselves do not have the ability to exist for a long time, as buildings, paintings or sculptures, but disappear rapidly, each musical work due to this existence always requires re-performance” (Гегель, 1971: 295–296). Thus, it was the sound recording that gave art the opportunity to exist in a new form.

Due to the sound recording, certain changes took place in the field of vocal and performing arts. Thus, the conditions of the creative process of interpreters who performed the work specifically for recording have changed. It is important to take into account the influence of technical and communicative means directly on the performance process, as well as on the general trends in the development of modern vocal performance.

Due to the influence of technical and communicative means on the music-performing art, works devoted to the study of this problem have appeared in the scientific literature. Thus, some authors in their works consider the problem of “sound recording – performer” (Гинзбург, 1953: 94–95). Others consider sound recording in the general set of issues of musical performance.

As a result of the emergence of sound recording, we note a change in the way the communicative functioning of works of musical art in the modern system of artistic culture, which is associated with the possibility of exact repetition of an already performed musical work. Consequently, it was sound recording that provided the opportunity for art to exist in a new form.

In recent years, in addition to musicians and theorists, articles and sound artists have also emerged. Different points of view have been expressed, which at the same time differ in terms of their underlying assumptions. From our point of view, while studying this problem, it is necessary to take into account the fact that if before, a recorded vocal work was a result of creative process of a certain performer only, his talent and skill of performance, nowadays, in the conditions of scientific and technical progress, a recorded work is a result of collective work of a sound performer and producer. Therefore it is necessary to define the role and importance of the sound engineer in the process of sound recording, his influence on the final interpretation, as well as the means that he possesses and that have an important influence on the creative process of the singer.

It is important to pay attention to the fact that the technical capabilities of sound recording have greatly expanded in recent decades. Thus, multitrack recording, multichannel recording technologies, and the invention of special devices for sound processing have greatly increased the role of the sound engineer and necessitated the training of professional

personnel. Thus, we can state the fact that today the sound engineer has become a full participant in the creative process, and sometimes the main actor.

Alec Nisbett turned to the development of problems arising in the sound studio. His work "The Sound Studio. Technique and methods of use" is devoted to this topic. A. Nisbett sees the main task of a sound engineer in transmitting to the listener the creativity of the author of a musical work, the art of the performer and in general the feeling of being in the performing atmosphere. In this case, it is important to be able to use the technical possibilities and to use them skilfully, because technology imposes certain restrictions on the transmitted signal. On this basis, A. Nisbett notes one of the main problems facing the sound engineer: "Despite technical limitations, to be able to convey the art of sound created by means of the same technique" (Нисбетт, 1979: 6). Although A. Nisbett considers technique only as a means to convey the art of performance, the author still considers the key figure in the studio to be the sound engineer, on whose activity the final result depends. Certainly, the technical processing of a performance recording, the ability to distribute all sounds in one acoustic perspective depend on the aesthetic taste of the sound engineer and his ability to work with the performers. However, it is important to note that the latter's work is only a collaboration in the vocal and performing art of the artist.

At the same time, it is important to note that the creative work of a sound engineer should first and foremost be a "support" in the work of the performer. This is argued by D. Galkin, who believes that in sound recording it is almost impossible to separate the technical and artistic aspects. In his view, this is why the performer's creative work must be supported by the creative activity of the director (Галкин, 1961: 100).

Being to a certain extent the corrector of a recorded musical work, the sound engineer must have a special art that is in close connection with technique, for it reflects the creativity of both the performer and the sound engineer himself. He takes an active part in the process of creating an interpretation, and in the end any written musical work contains elements of the director's creativity.

Thus, the activities of a sound engineer in recording a work can be called a certain kind of creativity, although its role and importance in creating the final version of the interpretation cannot be exaggerated. Undoubtedly, the leading role in this process belongs to the performer. The most optimal variant in recording a musical work is expressed in the collaboration of the performer and the sound engineer, and the sound engineer uses technical means and their specific features, his skill for the most accurate fixation of the performer's idea,

revealing the nature of his interpretation, his attitude towards the piece being performed, the methods of sound extraction used.

As noted, in his creative work, the sound engineer operates with certain means and opportunities to influence the final result of the creative interpretation. Despite the fact that these are technical techniques and means, they are not neutral to the work that is being interpreted: "The neutrality of technical means of replication need not be understood too broadly. There is no such neutrality in aesthetic terms" (Яранцева, 1971: 39). Thus, technical means and techniques have a great influence on the artistic and technical result, influence the content aspect of the interpreted works, and lead to changes in the aesthetic evaluation of the given work by listeners.

It should be noted that the technical means and techniques operated by the sound engineer are not included in the framework of art, although the possibility of creating and developing certain means of expression arises, which are the result of engineering technologies and the complex of means operated by the sound engineer.

Conclusions. It can be concluded that at the present stage of development, vocal and performing art undergo a significant influence of technical and communicative means, as a result of which it acquires a number of specific features. Due to the widespread use of mass media in modern society, performing on tape, next to concert or opera performances, occupies a significant place in the artistic practice of artists. The creative process of the vocalist-interpreter in the sound studio ceases to be individual. The final version of the interpretation that sounds in the recording is the result of the collaboration between the performer and the sound engineer, with the latter's activity also being creative in nature.

Thus, let us note the changes that take place in the modern vocal performance under the influence of technical and communicative means:

- changes in the conditions of creative work of interpreters, their artistic techniques and means;
- the use of certain expressive means, which are the result of engineering technology;
- the emergence of the artistic interpretation, which differs from the concert interpretation with new features, the emergence of which is a consequence of the allocation and accentuation of additional emotional and semantic nuances by the performer.

We see **the prospects for further research** in the study of vocal-performance creativity in the context of contemporary mass culture, as well as the specifics of creative interactions in the system "composer – performer – listener".

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