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## MODERN PERFORMING ARTS OF UKRAINE AS LECTURE AND PRACTICAL LESSONS IN THE COURSE WITH FUTURE TEACHERS OF MUSICAL ART

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### Abstract

**The purpose of the work** is to highlight experimental methodical approaches to the representation of certain aspects of modern Ukrainian vocal art on the example of the organization of research, educational and performing activities of master's students of the Faculty of Arts of V. Hnatiuk TNPU.

**The research methodology** consists in the use of methods of historical and cultural discourse, historical and musicological positions on the problems of vocal art, in the implementation of activity and integrative approaches based on the example of art pedagogy. Attention is focused on the problem of representation of the main problems of the

development of modern Ukrainian vocal art on the example of the organization of research, educational and performing activities of future music teachers. Taking into account the tasks of their professional training, the specifics and prospects of their future pedagogical and performing activities, we have already made attempts to extrapolate the history of performing schools to the content of the "Methodology of Music Education" course and the subjects of the school cycle, in particular, the reading of the "Artistic Culture of Ukraine" course during 2019–2020. **The scientific novelty** consists in the presentation of an integrative approach to the organization of the research, educational and performance activities of master's students on the example of the interaction of teachers of specialized lecture-theoretical ("History of Ukrainian Music", "Contemporary Music"), research courses ("Fundamentals of Music and Pedagogical Research", "Methodology of Scientific research", "Fundamentals of musical interpretation") and practical disciplines ("Vocal") during 2020–2021. A number of examples of research work of master's students are presented (essays, "musical quizzes", questionnaires, etc., related to the problems of modern musical art). A block of master's research materials related to musical Ternopil, with the organization of the competition and festival movement, is separately allocated. Excerpts from essays of master's students on the topic "Show business: pros and cons" are given. As examples of the cooperation of academic supervisors with vocal teachers, the content of master's studies was clarified, respectively - programs of master's students' concerts. For example, creative projects "Song about a song", "Moment".

**Conclusions.** We believe that the best examples of modern pop songs are an important contribution to the vocal art of Ukraine. Their role especially increases in periods of social challenges, war tragedies as a reaction-protest of artists and society in general. At the same time, it is an interesting research material, a high-value performing and educational repertoire, which should be qualitatively presented in performance classes of art institutions. So, the layer of popular musical culture and performance, represented by the activities of famous soloists and bands from different regions of Ukraine, participants of the competition-festival movement in Ukraine and abroad, was and remains the subject of thorough comparative research.

**Key words:** musical culture of Ukraine; the end of the 20<sup>th</sup> – the beginning of the 21<sup>st</sup> century; vocal art; modern pop performance; experimental work; integrative approach.

**Statement of the problem.** Vocal art of Ukraine is a valuable contribution of our people to the treasury of European and world musical culture. This multifaceted phenomenon

is considered today in the scientific (cultural, musicological, etc.) and practical (performing, educational, etc.) areas. Today, along with the growing interest of young people in the activities of modern Ukrainian and foreign performers, musical groups, in the phenomenon of author's songs, amateur music making, etc., the problem of forming a critical evaluative attitude to the listed artistic phenomena, to modern musical performing arts in general, is becoming more urgent.

This problem is especially acute in the context of the professional training of the future teacher of musical art as a relayer of cultural and artistic assets, responsible for the preservation and development of the best musical traditions of our people.

**Analysis of recent studies on the problem.** The study of the problems of modern vocal and choral performance in Ukraine, in particular, such a phenomenon as pop performance and pop song in particular, requires a holistic approach, taking into account the dynamics and changes in the cultural and historical context of Ukraine, modern challenges of cultural and artistic life, etc. So, in the scientific discourse, the problem of analyzing artistic trends, studying the stages and trends of the formation of Ukrainian pop music, its potential and compliance with the needs of professional and mass audiences, etc. is actualized. (M. Mozgovii [5], A. Zhebrovska, I. Lepsha, O. Sapozhnik, V. Chepelenko, D. Babich, M. Vishnevskaya, M. Poplavskiy, N. Popovych, T. Samaya [7], etc.) .

**The purpose of the article** is to highlight experimental methodical approaches to the representation of certain aspects of modern Ukrainian vocal art on the example of the organization of research, educational and performing activities of master's students of the Faculty of Arts of V. Hnatyuk National Technical University of Ukraine.

**The methodological basis** of the publication is the methods of historical and cultural discourse, historical and musicological positions on the problems of vocal art, implementation of activity and integrative approaches on the example of art pedagogy.

**Outline of the main provisions.** As mentioned, the cultural and artistic phenomenon of pop performance, and pop song in particular, is a relevant topic for the youth environment, both future professional performers and amateurs, connoisseurs.

Let's consider in more detail on the coverage of individual experimental methodological approaches to the organization of research, educational and executive work of master's students of the Faculty of Arts of V. Hnatyuk TNPU during 2020-2021. on the material of the representation of certain aspects of the development of modern Ukrainian vocal art, in particular, the phenomenon of pop performance.

It should be noted that, taking into account the task of training future music teachers, the specifics and prospects of their future pedagogical activities, we have already made attempts to extrapolate the history of performing arts schools to the content of the "Methodology of Music Education" course and the subjects of the school cycle, in particular, the reading of the "Artistic Culture of Ukraine" course [3; 4; 8] during 2019-2020.

During the past academic year, we developed and implemented a strategy of an integrative approach to the study of pop performance in Ukraine based on the interaction of teachers of music-historical disciplines ("History of Ukrainian Music", "Modern Music", author of the article), research courses ("Fundamentals of Music and Pedagogy of research", "Methodology of scientific research", "Fundamentals of musical interpretation", associate professor, Candidate of Pedagogical Sciences I.P. Grynychuk), performance disciplines (associate professor, Honored Worker of Culture of Ukraine N.M. Ovod) [2]. Such a systematic approach made it possible to deepen cultural and musicological competence, develop critical thinking, an evaluative attitude to the phenomena of musical culture, and a more meaningful and creative approach to students' mastery of the vocal repertoire.

Thus, in the lecture devoted to modern vocal art in the course "Modern music", we considered the problem of the definition of "pop art" (according to T. Samaya [7]). It was emphasized that the traditional division into mass and elite culture was due to the need to take into account the historical, cultural and social conditions of art in a certain society. Subsequently, from the end of the 20th to the beginning of the 21st century, the definition of "mass culture" was replaced by the concept of "pop culture" in musical and aesthetic thought. Today it is already difficult to draw "hard boundaries" between "pop culture" and the so-called "high" (elite) culture, because over time, pop culture phenomena become part of high culture (for example, jazz, etc.) [7]. Thus, researchers of pop music of the 20th–21st centuries. (S. Klitin, A. Anastasyev, I. Bogdanova, V. Grebelna, E. Kuznetsov, E. Uvarova, Yu. Dmitriev, etc.) interpret the variety show as a special sphere of performing arts with its specific patterns.

This makes it possible to more vividly present the work of modern Ukrainian composers, in particular those whom we interpret as composer-songwriters, and those who tangentially turned to pop music.

In the course "Methodology of scientific research" the master's students of the faculty, according to the theme "Categorical apparatus of research", were presented the main provisions of the abstract of the dissertation research "Formation and development trends of Ukrainian pop song" by M. Mozgovoi (2007) [5]. The master's students focused on the

features of the development of Ukrainian pop song in the 50s and 60s of the 20th century, the trends in the development of Ukrainian pop song in the 70s and 80s of the 20th century, and on the main artistic directions of the modern development of Ukrainian pop songs from the beginning of the XXI century.

It was important to conclude that Ukrainian Soviet pop song, according to the researcher, in certain periods received prospects for development as a "nationally distinctive" type of musical creativity and performance, combining national traditions with elements of Western mass musical culture. The following periods of the development of pop music in Ukraine became the basis for the actualization of the trends of free "integration" of Ukrainian pop music into the world space and, at the same time, the preservation of its cultural identity since the beginning of Ukraine's independence.

**The novelty of the article.** We will present the results of practical activities of master's students from the course "Methodology of Scientific Research" [2]. A number of presentations dedicated to pop art festivals and competitions were prepared, discussed and defended ("Song Vernissage", "Taurian Games", "Melody", "Veselad", "Chervona Ruta", "Sea of Friends", "On the Waves of Svityaz", "Velvet Season" etc.). A separate topic was the coverage of Eurovision and the participation of Ukrainian musicians in it.

Let us briefly present the materials of the master's studies related to musical Ternopil [6]. The focus of their attention was: All-Ukrainian festival "Nivroku" (1991-2008), the slogan of which is "Listen to yourself!", the principles of which are "non-commerciality, non-competitive basis, performance of works in the Ukrainian language and support of modern trends in Ukrainian music". Well-known popular bands from different regions of Ukraine performed at the Ternopil venues: "Crying of Jeremiah", "Dance on Maidan Congo", "Tartak", "Viy", "Ot Vinta!", "Motor'rolla", "Dead Rooster", "Elsa's Ocean", "Happiness", "Actually Themselves", Anesthesia, "Doomsday Eggs" and others. Vocal and instrumental music of various styles was played, music premieres took place.

Another "artistic calling card" of the region was the "Fine City" **international music festival**, which brought together representatives of various directions of modern music (rock, alternative, folk, pop, dance music). The name of the competition gave a kind of unofficial name to Ternopil. It is known from printed materials and Internet sources that in 2017, under the slogan "Fine City - the territory of free people", the festival united 20,000 music lovers in 4 days, which became a "record" for the festival during its entire existence.

Among the most famous participants of the festival "Fine City"-2017: Guano Apes (Germany), Poets Of The Fall (Finland), Skindred (Great Britain), Zardonic (Venezuela),

Eskimo Callboy (Germany), Korpiklaani (Finland), Rage (Germany), Caliban (Germany), Annisokay (Germany), Bloom Twins (Great Britain), Brutto with an exclusive acoustic performance, Lyapis 98 (Belarus-Ukraine), Republic of Palina (Belarus), Addis Ababa (Belarus) and others. Among the Ukrainian performers: "Hadyukina Brothers", "Druha Rika", TNMK, O.Torvald, Antitila, "Smoky Mix", Khrystyna Solovii, "Tabula Rasa", "One in Canoe", "Bez Obmezheny", Veremiy, Los Colorados, The Hypnotunes, Violet, Space Of Variations, Dakooka and many others.

Among the famous art projects of Ternopil is the Vysadka festival, founded by the Ternopil Rock Club in 1998. This art project was one of the loud music events in Western Ukraine, along with the alternative festivals "Nivroku" (Ternopil) and "Ruinatsia" (Lviv). The bands "Trutni" (Kyiv), "Ether" (Kyiv), F.A.T., "UltimatuM", Affecting Dissent, Where is wendy, "Honey Wormwood", "Worst", "Bezodnya", LATUR (ex ANNA) performed in its framework, Octopus Kraft. Among our natives are DOUBLE BUBBLE, Q-back, Mackerel, etc.

Masters students were offered a number of topics for essays, among them: "Development of popular pop song in Ukraine: stages, iconic personalities", "Festival-competition movement in the popularization and professionalization of pop song in Ukraine", "Ukrainian performers in the European and world cultural space", "Show business: pros and cons."

We will quote excerpts from an essay on the topic "Show business: pros and cons" (graduate student L.Z.): "...The culture of any society is a complete system with its own characteristics. On the basis of a systematic analysis of culture, it is possible to predict the trends of its development, the interaction between its various components. Show business is one of the components of the culture of modern society, it has its pros and cons. It is known that the culture of modern society arises and develops in a certain socio-cultural context and reflects its features as a whole system.

It should be noted that show business significantly affects the development of culture as a whole, both in a positive and negative sense. The signs of show business are profit, spectacularity, mass and popularity. The historical aspect of show business is directly related to the second feature - "spectacular nature". The dictionary gives the following definition: "show" (eng. show, lit. - display) is a bright variety performance, and "show business" (eng. showbusiness) is an enterprise related to the organization and holding of spectacular performances, the entertainment industry.

On my opinion, that this is where a certain conflict between the aesthetic values of performance and "commerce" is embedded. Another excerpt (master's student V.N.): "... Art is the embodiment of the emotional and sensual experience of humanity. On the other hand, it has a certain social resonance, sometimes quite specific. This fully applies to show business, which arose at the intersection of business and art. it is the duality of its nature that determined the presence of two directions in the sociological study of this phenomenon, aimed at the analysis of its commercial and artistic aspects."

Masters students were offered to compile their own "Top-10" Ukrainian songs (both song classics and modern samples), discuss them in "small groups", compare them with the options presented on websites on the Internet, which will help in compiling "musical quiz" in music lessons.

We will present the results of the "musical quiz" with first-year students (master's student A.R.). The tasks were: to recognize the song, to name the exact name and surname of the composer (which turned out to be the most difficult, since the students often named the performers). Only a complete answer was evaluated. Among the musical samples: "Country, my native country" (music by M. Mozgovoi) - 55% of correct answers; "Gentle" (Tina Karol) - 85%; "The song will be between us" (V. Ivasiuk, but the students also mentioned the name of the performer S. Rotara) - 60%; "Malva" (V. Ivasiuk) - 75%; "Magic Violin" (I. Poklad) - 35%; "1944" (Jamala) - 100%; "Mother's Love" (M. Mozgovyi); "Spring will come" ("VV", O. Skrypka) - 90%; "Wild Dances" (Ruslana) - 100%; "Worth it or not" (O. Ponomaryev) - 85%; "Don't ask me" (I. Poklad) - 35%; "Over the sea" (V. Ivasiuk) - 25%; "Three tips" (I. Shamo) - 10%; "Don't go" (O. Sobchuk, Gaitana) - 95%; "I love you" (O. Ponomarev) - 85%; "Old photos" (A. Kuzmenko. "Skryabin") - 85%.

The analysis of the questionnaires shows that first-year students are not familiar with the Ukrainian song heritage, with the work of composers-songwriters, the most correct answers were given to songs that were "promoted" on the airwaves and songs with which they won the Eurovision Song Contest.

The master's students also developed questionnaires, which included a number of questions about value preferences, the place of Ukrainian songs in modern Ukrainian culture, the future of Ukrainian pop music, etc. A separate block included questions related to the figures of Ukrainian composers-songwriters, popular songs (authors, history of creation, etc.), favorite soloists and popular bands, their repertoire, performance style, place and role in the modern pop scene, etc. [2].

The presentation "Orpheus of the Blue Mountains" was interesting, dedicated to the figure of V. Ivasyuk, in which he was represented as one of the founders of Ukrainian pop music (pop music), author of 107 songs, 53 instrumental works, music for several performances, performer of his own songs. A professional medic, he was also a violinist, mastered the piano, played the cello, and guitar. It is known that he was an extraordinary painter. Discussion was sparked by theses, in particular: "Are classical songs becoming modern?" and etc.

In addition to the cooperation of lecturers of lecture courses presented above, the integrative approach continued in the cooperation of academic supervisors with vocal teachers. Thus, the content of the master's study was jointly adjusted, accordingly - the program of concerts of the master's students. For example, to the program of the concert "Song about a Song" by master's student A.R. (class of associate professor N. Ovod) included a translation for the duet "Melody" by M. Skoryk ("Light a candle"), songs by V. Ivasyuk, M. Mozgovoi, M. Skoryk ("Paint me a night"), which became Ukrainian song classics, works of modern composers and performers T. Petrynenko ("Song about a Song"), O. Ponomaryev, songs from the repertoire of the "SKY" group, etc. [2].

Another creative project is the master's concert "Mit" by M.B. (class of associate professor N. Ovod) combined samples of song classics ("Song about the mother" (B. Oliinyk, I. Poklad), "The day passes, the night passes" (Yu. Rybchinskyi, M. Mozgovyi), "Flowing water" (Y. Rybchinsky, I. Poklad) and others) with modern and regional repertoire, presenting the creativity of our regions. It began with the song "Weeping Icons" by Natalya Bohuslava from Ternopil, who currently lives in Chicago. Unique song debuts were performed - the song "Tell me the wind" (words by Nina Bai, music by Oleksandr Burmitsky, a native of Ternopil, Honored Artist of Ukraine), "Fogs Above the Earth" (lyricist Alla Bintsarovska from Ternopil, author of music by Ternopil, graduate of our faculty Serhiy Rodko). This song, as well as the following two: "In a clear field" (created by contemporary composer S. Dotsenko for Maria Yaremchuk), "Sche mit" by S. Vakarchuk (which gave the name to the concert), were artists' creative response to the tragic events in Eastern Ukraine. The concert ended with the song "Ternopil" by N. Bohuslava, a woman from Ternopil mentioned above.

**Conclusions.** We believe that the best examples of modern pop songs are an important contribution to the vocal art of Ukraine. Their role especially increases in periods of social challenges, war tragedies as a reaction-protest of artists and society in general. At the same time, it is an interesting research material, a high-value performing and educational repertoire, which should be qualitatively presented in performance classes of art institutions.

**Prospects for further research.** So, the layer of popular musical culture and performance, represented by the activities of famous soloists and bands from different regions of Ukraine, participants of the competition-festival movement in Ukraine and abroad, was and remains the subject of thorough comparative research.

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