

5. Комурджи Р. Проблема соотношения музыкального стиля и исполнительской интерпретации. Научный форум: Филология, искусствоведение и культурология: сб. ст. по материалам II междунар. науч.-практ. конф. № 2(2). М., Изд. «МЦНО», 2016. С. 5-9.
6. Кудряшов А. Исполнительская интерпретация музыкального произведения в историко-стилевой эволюции: дис. ... канд. искусствоведения: 17.00.02. Москва, 1994. 233 с.
7. Маркова О. Питання теорії виконавства: Матеріали до курсу теорії виконавства для магістрів і аспірантів. Одеса: Астропринт, 2002. 128 с.
8. Медушевский В. О закономерностях и средствах художественного воздействия музыки. М.: Музыка, 1976. 254 с.
9. Муха А. Процесс композиторского творчества. – К.: Музична Україна, 1979. 271 с.
10. Назайкинский Е. Музыкальное восприятие как проблема музыкознания. // Восприятие музыки. М.: Музыка, 1980. С. 91-111.
11. Сокол А. Исполнительские ремарки, образ и музыкальный стиль. Одесса: Морьяк, 2007. 276 с.
12. Тараканов М. Замысел композитора и пути его воплощения. Психология процессов художественного творчества. Л.: Наука, 1980. С. 127-138.

## References

1. Alekseev A. (1984). Interpretation of musical works. Moscow: GMPI them. Gnesinykh [in Russian].
2. Asafiev B. (1957). Selected Works: 5 v. Moscow: SSSR Academy of Sciences. (Vols. 5) [in Russian].
3. Beregova O. (2006). Communication in the socio-cultural space of Ukraine: technology or creativity? Kyiv: NMAU them. P. I. Tchaikovsky [in Ukrainian].
4. Davydov M. (1997). Theoretical foundations of the formation of performing arts of bayanist. Kyiv: Musical Ukraine [in Ukrainian].
5. Komurdzhi R. (2016). The problem of the correlation of musical style and performing interpretation. Scientific Forum: Philology, Art and Cultural Studies: Proceedings of the 2nd International Scientific and Practical Conference (Vols. 2). (pp. 5-9). Moscow, Ed. "MTSNO" [in Russian].
6. Kudryashov A. (1994). Performing interpretation of a musical work in the historical and stylistic evolution. Candidate's thesis. Moscow [in Russian].
7. Markova O. (2002). Questions of the theory of performance: Materials for the theory of performance theory for masters and graduate students. Odessa: Astroprint [in Ukrainian].
8. Medushevsky V. (1976). On the patterns and means of artistic influence of music. Moscow: Music [in Russian].
9. Muha A. (1979). The process of compositional creativity. Kyiv: Musical Ukraine [in Ukrainian].
10. Nazaikinsky E. (1980). Musical perception as a problem of musicology. Perception of music. (pp. 91-111). Moscow: Music [in Russian].
11. Sokol A. (2007). Performing remarks, image and musical style. Odessa: The Seaman [in Ukrainian].
12. Tarakanov M. (1980). The composer's idea and the ways of its implementation. Psychology of artistic creation processes. (pp. 127-138). St. Petersburg: Science [in Russian].

Стаття надійшла до редакції 11.09.2018 р.

UDC 316.733:784

**Kablova Tetiana**

PhD in Arts, associate professor  
of academic and variety singing,  
Institute of Arts of Borys Grinchenko Kyiv University  
ORCID 0000-0002-6664-5288

## 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 glocal 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 glocal 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 glocal 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.

*Каблова Тетяна Борисівна, кандидат мистецтвознавства, доцент кафедри академічного та естрадного вокалу Інституту мистецтв Київського університету ім. Бориса Грінченка*

### 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 культуропросторю. 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-

ристанні компаративного, історико-логічного методів, гіпотетико-дедуктивному метод, що дозволяє припустити розгляд вокального мистецтва як глокального явища в глобалізаційних процесах культури. Зазначений методологічний підхід сприяє аналізу та становленню феномена вокального мистецтва в культурному просторі творчих процесів, визначити його місце та роль в системі існуючих мистецьких форм. **Наукова новизна** полягає в позиціонуванні вокального мистецтва як глокальної сфери існування та передавання цінностей і норм культури, для визначення рівня культури людства та мистецького простору де втілено особливості функціонування суспільства, що найбільш яскраво отримала вираження в соціальній сфері. Це несе в собі вагомий соціально-психологічний, виховний потенціал. Вперше вокальне мистецтво як творчість та діяльність людства отримує висвітлення в науковій роботі як втілення глокального збереження культури в глобалізаційному процесі. **Висновки.** Осмислення вокального мистецтва як процес виробництва духовної культури нації формує значення комунікації між минулим, сучасним та майбутнім. Музична рефлексія на процеси глобалізації в галузі вокального мистецтва сьогодні виходить на той рівень, коли зберігаючи іманентно народні зв'язки та сприяючи збереженню українського національного менталітету в загальносвітовому контексті українське мистецтво виходить на якісно новий рівень існування, заснований на домінуючій системі цінностей орієнтацій української традиції та їх перевтілення в сучасному контексті епохи.

**Ключові слова:** вокальне мистецтво; глобалізація; українська традиція; творчі процеси.

*Каблова Тат'яна Борисовна, кандидат мистецтвознавства, доцент кафедри академічного і естрадного вокала Інституту мистецтв Київського університету ім. Бориса Грінченка*

### Глобализационные процессы культуры в искусстве вокала

**Цель** работы. Исследование связано с изучением современных глобализационных процессов, которые получают свое воплощение на разных уровнях человеческого бытия. В статье рассматривается понятие вокального искусства в контексте современного культурного пространства. Акцентируется внимание на вокале как типичной составляющей украинской ментальности, которая отражает все исторические, социальные и культурные изменения бытия. Анализируется значение вокального искусства в музыкально-историческом процессе. **Методология** работы заключается в использовании сравнительного, историко-логического методов, гипотетико-дедуктивный метод, что позволяет предположить рассмотрение вокального искусства как глокального явления в глобализационных процессах культуры. Указанный методологический подход способствует анализу и становлению феномена вокального искусства в культурном пространстве творческих процессов, отпределяет его место и роль в системе существующих художественных форм. **Научная новизна** заключается в позиционировании вокального искусства как глокальной сферы существования и передачи ценностей и норм культуры, для определения уровня культуры человека и художественного пространства где воплощены особенности функционирования общества наиболее ярко получившие выражение в социальной сфере, что несет в себе весомый социально-психологический, воспитательный потенциал. Впервые вокальное искусство как творчество и деятельность человечества получает освещение в научной работе как воплощение глокального сохранения культуры в глобализационном процессе культуры. **Выводы.** Осмысление вокального искусства как процесс производства духовной культуры нации формирует значение коммуникации между прошлым, настоящим и будущим. Музыкантская рефлексия на процессы глобализации в области вокального искусства сегодня выходит на тот уровень, когда сохраняя имманентно народные связи и способствуя сохранению украинского национального менталитета в общемировом контексте украинское искусство выходит на качественно новый уровень существования, основанный на димнировании системы ценностных ориентаций украинской традиции и их перевоплощения в современном контексте эпохи.

**Ключевые слова:** вокальное искусство; глобализация; украинская традиция; творческие процессы.

At the beginning of the XXI century globalization became the subject of research in almost all social and humanitarian sciences, which concentrated on the various aspects of this multifaceted and controversial process. Existing as an object of interdisciplinary analysis, globalization can be studied in many contexts: economic, philosophical, sociological, cultural, artistic, etc.

Globalization is the interaction of cultures that is understood as a set of different trends, heterogeneous, multidimensional and uncontrolled macro process for the unification and standardization of all spheres of human life, in particular as a process of cultural universalization in a context of rapid development of socio-cultural interactions. The processes of globalization, on the one hand, create new opportunities for the development of cultures and humans through the comprehension of the multicultural world, on the other hand, they anticipate the unification and universalization of socio-cultural diversity in favour of cultural communities dominated by the modern information and technocratic society and patterns of their existence. As Kablova T.B. notes, "The culture-centered paradigm, dominant in modern science, emphasizes the decisive influence of culture on the conditions of human existence (material, spiritual, interactive)" [3, p.380], this directs us to the definition of those particular peculiar cultural objects that immanently carry the significance of the national idea.

So, that preserving peculiarities that can convey the authentic unique features of Ukrainian culture and make it easy for "the globalization to introduce our Ukrainian culture to the Pan-European context" [4] is a significant need. The most fertile field for this is musical art. The Ukrainian song is considered one of the most striking and melodic thanks to the language and melody. That is the kind of art that embodies the socio-philosophical and historical picture of being. This is confirmed by the concept, which was formed in the VI century by Boethius and was based on ancient views about the place of music in the life of mankind and the universe in general of Pythagoras, Platon and Euclid. The idea of the unity of the "cosmic", "human", and "heavenly" is embodied in the triad *musica mundana, musica humana and musica instrumentalis*.

In other words, it promotes the formation of a high-quality, highly communicative process between individuals in history horizontally and vertically. Communication as a mean of existence and transfer of values and norms of culture determines the level of culture of society and the peculiarities of the functioning of the social sphere has most clearly been expressed in the social sphere. But any *socium* does not exist apart from the cultural and artistic process that takes place in a society and appears as a certain supporter of the main trends, expectations and characteristic definitions of the historical cut.

Studying Ukrainian vocal art has currently become very appealing for modern researchers and scientists. In particular a lot of works of modern researchers are dedicated to regional vocal music. Among the

researchers of recent years are: G. Karas, I. Bermes, L. Kiyanovskaya, O. Markova, M. Rzhetskaya and others who made a significant contribution in this area. Their works are devoted to the study of the specifics of the vocal heritage of Ukrainian composers. A large number of scientific studies are devoted to the study of individual regional choral cultures including O. Badalov, O. Antonenko and T. Martyniuk.

A certain conclusion about the concept of the regional choral culture of Ukraine is the study of S. Rummyantseva and T. Kablova. But with such a variety of scientific works devoted to vocal art a general picture of the place and role of vocal in a globalized world did not receive enough coverage in a separate study. This determines the relevance of this study.

The essence of globalization manifests itself at the level of its influence on cultural and mental values. This is indirectly due to shifts in the processes of identification and self-identification of a person as a representative of a separate cultural community and as the main leader of globalization transformations.

Uniformized samples of mass culture designed to intensify cultural and artistic ties do not provide opportunities for preserving the individuality of a nation. The idea of a holistic universal cultural space for a long time appeared as a desirable element of human world perception: in the main world religions, in various humanistic concepts and accordingly art. It was intended to reproduce the image of a single whole world.

The communicative component of art is intended to promote informational and cultural globalization, which formation is associated with the statement of the active process of forming the artistic space. It is within the limits of artistic existence that communication interethnic processes are possible. Furthermore, during the exchange of creativity takes place a certain assimilation of certain characteristics of works of art.

The main condition is preservation of the archetypal features of the nation, which are the basis for one or another work. That is such a state of culture in an immanent appeal to the form of public representation of theoretical and practical data combined with a single creative concept of the given time [3, 380]. The song, as the most typical component of the Ukrainian mentality, embodies national and extra-national, Christian and religious, artistic and non-artistic principles of thinking and behavior-activities of Ukrainians.

Expression of emotions with the help of a voice is natural for a person, it is genetically determined by human nature. Moreover, a person is equally capable of perceiving the emotions of others, expressed with the help of a voice. This is based on the ability of singing to influence the emotional world of man. In addition, the art of vocals like any other art allows "to discover the truth of life ... in comprehending the metaphysical essence of being" [2, 53]. The song as a kind of vocal performance is a phenomenon that is immanently aimed at identifying the socio-historical, cultural and intellectual achievements of the nation. The singing "is a powerful means of self-affirmation and ethnic self-identification of the Ukrainian people. It is embodied as a unique phenomenon, as a separate culturological system in the context of world culture" [3]

In conditions of globalization, the changes taking place in art implicitly tend to new "forms of representation of objects and objects of art, both on the structural and content levels" [5, 380]. Vocal culture having formed and separated has taken its place in the general culture, and today plays a significant social role. It means association of composers, performers, music lovers and vocal performers in a special musical community, marked symbol of national originality, corresponding to European, as well as world trends.

By conducting certain vectors of the development of vocal art one can determine the stylistic evolution, which receives its manifestation in various dimensions of its performing, thematic, repertoire, etc. Gradually there is a need for the existence of a certain "ethical ideal" and the very specificity of vocal art today, coordinated in such a way that the voice acts as a unique dominant feature of Ukrainian national music in the world.

At various stages vocal performances create a special philosophical conception of being, provides a world-view-differentiated vision of the Ukrainian nation, established in accordance with the needs of society. That is, vocal art is aimed at the embodiment of certain meaningful universals of the historical period. By defining in its basis archaic songs, through the stage of folk development to the professional development of the concert status in the form of both ensemble and solo. Today it is vocal performance and art that stand at the positions of modernization. More and more we can see synergistic combinations of academic and variety in performing culture, translations of instrumental music are created, first of all it concerns so-called symphonic hits. What is important for young people.

An essential component of any vocal piece is the verbalization of images. In addition to the features of the vocal part itself, the instrumental accompaniment plays an essential role. That is why in vocal art the syncretic, romantic, folk, academic-professional and modern forms of creativity were most clearly received. First of all, this is due to the need to preserve its own specific features and the formation of new contemporary images of culture by means of vocal art.

This situation allows us to say that in the vocal art there is accentuation of certain semantic markers of Ukrainian formation and self-determination. Thus, in the XXI century vocal art receives new vectors of development and genre-style priorities. From the amateur creativity of Ukrainians it acquires wide spatial boundaries due to the interest in the Ukrainian folk tradition of other countries and accordingly this kind of art spreads outside of Ukraine. Today in the conditions of globalization the very need for the formation of national unity in conditions of transformational changes makes it possible for representatives of a certain country, first of all the cultural community, to identify themselves within the framework of the globalized process. And it's formed of vocal art contributes.

It can be argued that at the intersection of the cultural section of the XXI century a complex "cathedral" symbol of the Ukrainian nation is accumulated. It traditionally represented archetypal type of kozak-singer with the folk (often in modern remake) or the author's repertoire appeals to European medieval images (troubadours etc.). That embodies the modern tendencies of serving the world's society while preserving the global national component. In other words, a new image of the vocalist is drawn, which somewhat syncretically combines the classical idea of Ukrainian art with the idea of a complete renovation of this artistic sphere in accordance with world trends.

Today in spite of the promptness and change of the areas of interest, the need for identifying itself with the world and with our nation is on the fore. This situation is logically consistent with the new socio-political and cultural conditions in Ukraine. Vocal art appeals to the position of a symbol not only of Ukraine, but rather to the fact that O. Losev called art of archetype, which reflects the highest achievements of the intellectualism of civilization [5]. And in this context, the achievements of the state and independence, etc.

All this ensures the dynamics of the development of vocal art and its access to a new content-quality stage. This stage is characterized primarily by its high educational vocation and conducts certain analogies with the ancient vocal creativity of bandura players. Special attention is paid to the educational activity of bandura art in the territories outside of Ukraine: "The kobzar tradition in foreign countries concerned, first of all, the spiritual role of its representatives as carriers of the national language, religion, culture and aesthetics (instrumental and vocal), as well as specific features of this artistic direction - the traveling character of the performance, methodological and repertoire principles of the Kharkiv school, and the solo epic style of the game "[2].

Due to the interest of the society to the Ukrainian vocal, (our state and Western European ones) as a characteristic feature of the Ukrainian nation, in this concentrate, can find all the cultural coincidences and crossings of the Ukrainian and world mentality. This is that the music of the universal level receives a new executive decision precisely in the vocal implementation. That is, the world academic practice of musical art maintains a connection with no direct primitive reality, but always with reality, ordered in accordance with the well-known universal rules and turns into a word of art thanks to well-known typed word-images that absorb reality, but show the scheme of understanding and awareness of human existence.

Consequently, the current state of culture, characterized the phenomena of globalization, alienation, search for personal and cultural identity, manipulation of social consciousness, mass. All this sharply actualizes the question of the limits of the influence of individual, social, historical cultural experience as a determining multidimensional field of determining the nature of activity and knowledge and the role of certain archetypal components in cultural processes that are capable of carrying an individual national and global context.

This allows a new look at vocal music and contributes to the gradual distribution of the vocalist's image as a unique and at the same time universal music performer. In the conditions of globalization of modern cultural space there is a new perspective on understanding the specifics of vocal art on a conceptually new, qualitative, creative level. Vocal music is acknowledged as an integral part of modern cultural space, which, on the one hand, promotes the aspiration for cultural integration (as a universal instrument), and on the other seeks to protect national priorities and values. Musical reflection on the processes of globalization in the field of vocal art today goes to the level, when it becomes elitist, preserving the immanent folk ties and promoting the preservation of the Ukrainian national mentality in the global context.

#### **Література**

1. Адорно Т. Вибране: Соціологія музики. М., СПб.: Университетская книга, 1998. 445 с.
2. Бермес І. Л. Український хоровий рух у контексті соціокультурних процесів XIX – початку XXI століття: дис. ... д-ра мистецтвознавства: 26.00.01; Нац. акад. кер. кадрів культури і мистецтв. К, 2014. 437 с.
3. Каблова Т. Народна пісня як інтенціональна складова у творчості М. Лисенка/ Каблова Тетяна, Тетеря Віктор // Актуальні проблеми історії, теорії та практики художньої культури: зб. наук. Праць № 37 URL: [http://elibrary.kubg.edu.ua/17241/1/T\\_Kablova\\_V.Teterya\\_AP\\_n37\\_2016%20\(1\).PDF](http://elibrary.kubg.edu.ua/17241/1/T_Kablova_V.Teterya_AP_n37_2016%20(1).PDF)
4. Личкова В. А. Дивосад культури: Вибрані статті з естетики, культурології, філософії мистецтва. / Володимир Личкова. Чернігів: РВК «Деснянська правда», 2006. 160 с.
5. Лосев А.Ф. Философия. Мифология. Культура. М. : Политиздат, 1991. 525 с.
6. Муратов М. М. О роли современного искусства в формировании национальной идентичности URL: <http://libweb.kpfu.ru/z3950/phil/0754327/091-093.pdf>.

#### **References**

1. Adorno T. (1998) Selected: Sociology of music. SPb.: University's book [in Russian]
2. Bermes, I. L. (2014). Ukrainian Choral movement in the context of socio-cultural processes of the 19th – the beginning of the 21st century: Doctor's thesis. Kyiv: National Academy of Managerial staff of Culture and Arts [in Ukrainian].
3. Kablova T, Teterya V. (2016) Folk song as an intentional component in the work of M. Lysenko. Current problems of history, theory and practice of artistic culture: collection of scientific works № 37. Retrieved from: [http://elibrary.kubg.edu.ua/17241/1/T\\_Kablova\\_V.Teterya\\_AP\\_n37\\_2016%20\(1\).PDF](http://elibrary.kubg.edu.ua/17241/1/T_Kablova_V.Teterya_AP_n37_2016%20(1).PDF) [in Ukrainian]
4. Lychkovah V. (2006) Divosad culture: Selected articles on aesthetics, culture, philosophy of art. Chernigov: Desnyanska truth [in Ukrainian]
5. Losev A. (1991) Philosophy. Mythology Culture. Moscow.Politizdat. [in Russian]
6. Muratov, M. On the role of contemporary art in the formation of national identity. Retrieved from: <http://libweb.kpfu.ru/z3950/phil/0754327/091-093.pdf> [in Ukrainian].

*Стаття надійшла до редакції 27.10.2018 р.*