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The Art of Singing Culture: Modern World Picture

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Abstract

The study of the issue of the aesthetic specificity of vocal and performing arts made it possible to discover a very contradictory situation in scientific works. On the one hand, the history of vocal music has been studied in many ways, there are fundamental works on the problems of the connection between music and words (V. Vasina-Grossman, O. Sokolov), a methodology for analyzing melody, harmony, dramaturgy and composition of opera works has been deeply developed (L. Mazel, E Ruchevskaia, V. Kholopova), a theory of genres of vocal music was created (O. Sokolov), studies of the style of vocal music of individual composers and schools are widespread. On the other hand, it was not possible to find works specifically devoted to the vocal and performing arts as an aesthetic phenomenon. That is, there is a situation where the question "how is it done?" ahead of the question "what is it?". Starting with the treatises of Italian theorists of singing, in the scientific and methodological literature there is a significant part of the works, the title of which contains the words "art of singing". In vocal literature, singing is traditionally defined as "the art of correct voice formation", "the art of correct breathing", "a complex psychophysiological process", "a system for the correct use of resonators", etc. Accordingly, researchers and authors of scientific works on vocal performing arts focus their attention on the analysis of various methods and techniques for teaching singing, the number of which has been accumulated since the time of the old Italian masters of the XVII century and which arise again and again. The need for work on the development and improvement of the singing voice and the right direction of the search for most specialists do not raise any doubts. And yet we will attempt a broader formulation of the question: about the aesthetic features of vocal performance, which distinguishes it from other types of art, about the performer as an artist, about the special power of his influence on personality and self-consciousness, and his ability to influence mass consciousness. The main means of artistic expression in vocal creativity, its aesthetic dominant is vocalization, which is primary in relation to the singer's recitation. The human voice is music and poetry, where the sung word is the main part of the vocal text. The most important factor that largely determines the aesthetics of vocal art in its historical perspective is the problem of interaction and mutual influence between opera reforms and vocal art. Here it is necessary to stop briefly and outline the features of singing phonation that have arisen and exist outside the framework of the art of opera. Primitive music was composed of rhythm and intoned speech. Ritual- suggestive functions, rhythimization of joint labor activity, generalization of speech intonations in folk melodies - all this was created and polished over many millennia. But the birth of artistic singing, although it took place in ancient times, but this process is inextricably linked with the development of civilization, and, as a result, with the morphology of culture and social processes in society. The first musical instrument was the voice, and music, born as a reinforcement of the functions of sound communication, is associated with human speech. The art of the kifareds in ancient Greece, the pathetic genre of Greek tragedy, demanded from the performer the expressiveness of precisely the word "sung" by the actor. The genre of opera is born from the appeal of Renaissance musicians to the aesthetics of the ancient Greek theater. Throughout its history, the opera genre has repeatedly turned to the "word". In this case, the role of poetry, its rhythmic basis, prosody and phonetics of the language were to determine the aesthetics of singing. Another property is mimesis. Its influence on the vocal melody is different from the role of the word. Onomatopoeia and emotion play an important role in vocal performance, and singing as a psychophysiological process is closely related to the emotional nature of a person. The level of the singer's emotional development, his emotional "range" and mobility, his ability for a vivid sensual experience is an integral part of vocal art.

Keywords: Art, Singing, Culture, Modern, World, Picture.

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Introduction

Vocal art is one of the most popular types of musical performance - is the most important sphere of a person's spiritual life, a significant layer of his culture. Until the beginning of the 17th century, vocal music dominated instrumental music, and musical instruments played a modest role as voice accompaniment. And in modern culture, it surpasses all other genre spheres of music in terms of volume.

The dynamics of development of this or that kind of art is closely connected with the needs of society. It is a well-known fact that in the education of a harmoniously developed personality, music occupied one of the first places in ancient Greece. Cicero in his "Three treatises on oratory"¹ listed the occupations familiar to a free and noble person - literacy, poetry, gymnastics, mathematics and playing the lyre [[1].

Thus, musical performance problems have occupied the minds of scientists since Antiquity, forcing them to wonder about the essence of performance as a phenomenon. Interest in this topic has not faded to this day. It becomes more and more clear-cut as modern philosophical and research thought moves away from the usual inclination towards rationalism and turns to the comprehension of other, non-rational ways of being a person in the world, among which vocal art occupies one of the most important places. The study of vocal-performing creativity in this regard becomes an urgent problem of modern philosophical and aesthetic knowledge. The need for its solution is connected with the need to understand and describe vocal performance, which is difficult to directly logically analyze, the specificity of which can be formulated by indirectly reconstructing the process of origin and formation (genesis) of vocal performance creativity as an aesthetic phenomenon, as well as clarifying the prospects for development in modern conditions [[[2].

Throughout its history, vocal performance problems have been considered in one way or another in the works of prominent figures.

The problems of identifying the general and specific properties of music and its place in the system of the main types of art from different philosophical and methodological positions were posed and solved in the works of representatives of

Western European and Russian science: Plato, Aristotle, I. Kant, G.W. Hegel, F. V. Schelling, A. Schopenhauer, F. Nietzsche, A.F. Losev, Yu. Borev, O.A. Krivtsun,

E.V. Volkova, M.F. Ovsyannikov, A.A. Rappoport, V.P. Shestakov, E.G. Gurenko, N.L. Korykhalova, E. Husserl R. Ingarden, N. Hartmann, J.-P. Sartre, M. Merleau-Ponty, J. Brele and others. Musicological interpretation this problem was received in the works of B.V. Asafiev, B.L. Yavorsky, V.V. Medushevsky, E.V. Korykhalova, M.K.Mikhailov, A.A.Nikolaev, L.N.Raabena, M.A.Smirnova and others. , Yu.Lotman, I.I. Silantieva, S. Rubinshtein, P. Simonov, M. Arnaudov, E. Ya. Basin, N. A. Berdyaev, M. K. Mamardashvili, E. S. Gromov, D. Diderot , V.L.Drankov, P.Ershov, B.S.Meilakh, N.V.Rozhdestvenskaya. Many aesthetic problems of musical performing art are also considered in the critical and theoretical works of musicians: G.M. Ginzburg, A.B. Goldenweiser, Ya.I. Zak, G.L. Kogan, Ya.I. Neuhaus, L.N. Oborin, D.F. Oistrakh, S. Efeinberg and others [3].

Nevertheless, in the current situation, it can be stated that attempts to move to a higher level of understanding the periods of formation, evolution and development prospects of vocal performance are only being outlined. Different positions in the field of methodological attitudes,

different aspects and approaches in historical, aesthetic and theoretical studies inevitably face the disintegration of the whole and the forced summation of individual systemic approaches to vocal and aesthetic problems. It is this circumstance that puts forward the need for a theoretical study of the problem and an attempt to raise it to the level of general aesthetic issues [4].

Vocal performing art is closely related to the process of aesthetic upbringing and education and becomes one of the topical topics of modern culture, forcing researchers to reflect on the nature of performing activity, its patterns and specific features.

The author sees one of the most topical aspects of the study in the desire to identify common patterns for vocal and performing arts of creating an artistic image by performing, vocal means. At the same time, vocal art is considered as an aesthetic phenomenon, which is influenced by socio-cultural factors, and where the artistic development of the world is closely connected with the ontological processes of worldview formation. This, from our point of view, makes the study of particular relevance, since in artistic creativity the artist not only strives for self-expression and self-realization, but also certainly expresses the most important typological features of the representatives of the society in which he is immersed, becoming, as it were, a herald of worldview positions [5].

The relevance of the study is also in the fact that the singer's work is studied in close connection with the search for new means of expression. Vocal performance creativity is considered as a specific model, which is inherently associated with general aesthetic processes.

In this work, we consider a vocal work as a kind of model of reality, which is not a reflection of the existing reality, but in it, a new reality is born, where the very space of the possible expands, that is, there is a "representation of reality" (Gadamer). Based on Lotman's theory of the essence of a literary text, we believe that the vocal text, as a kind of artistic text, is characterized by:

"expressiveness" (a vocal work is fixed, expressed in certain graphic, musical signs and signs of natural language);

"limitation" (a vocal text opposes, on the one hand, the structures of musical and natural languages, on the other hand, the infinity, ambiguity of their texts);

- structurality ("in order for a certain set of phrases

natural language is recognized as a literary text, you should make sure that they form a kind of structure of a secondary type at the level of artistic organizations"1). Thus, the vocal text at the level of artistic

organization is a structural whole of the secondary type. Note that the structure and delimitation of the text are connected;

- a single meaning (as a conceptuality expressed by the totality of all the above).

The scientific novelty of the study is determined by the fact that in this work the author for the first time analyzes the features and specific aspects of vocal creativity as a unique and independent aesthetic phenomenon.

Scientific novelty is also determined by the following positions:

- the basic definition of vocal-performance art as a specific, conceptual,

a sign phenomenon that affects the development of self-consciousness;

- revealed the aesthetic aspects of vocal performance, which make it related to other types of artistic creativity, such as heuristic, variant multiplicity, processuality,

dialectical connection of traditions and innovation, the ratio of objective and subjective, artistry, theatricalization, synesthesia, etc.;

- substantiated the fundamental characteristics of vocal performance as an artistic interpretation of the composer's text, which

combines musical and literary texts, while the latter is defined by us as auxiliary (subordinate to music);

the general model of the genesis and evolution of vocal performance, which emerged as an independent field of creativity as a result of the separation of composing and performing types of creativity, was studied, which was largely facilitated by the appearance of musical notation;

on the basis of the proposed definition of vocal performance style (as a way or method of presenting vocal art in a peculiar, inherent way, with the help of artistic and expressive means characteristic of the voice), modern style trends are determined;

the factors influencing the specifics of the functioning of vocal art in modern conditions are emphasized, thereby revealing a deterministic connection between vocal performance and general aesthetic and sociocultural processes;

the essence of creative interaction between the composer, performer and listener is characterized, as a result of which the vocal work acquires a real, and not potential, artistic and aesthetic value [6].

The main purpose of the research: to reveal the aesthetic essence of vocal and performing arts, to trace the dynamics of its historical development and to identify current trends and prospects. The general goal of the research was specified in the following tasks:

- to analyze the qualitative characteristics of the vocal text as specific, artistic text and explore its iconic

nature;

- to determine the role and place of vocal and performing arts in the general art system;

- to study the mechanisms of influence of vocal creativity on the development self-awareness of the individual and the formation of a worldview;

- to identify specific features inherent in vocal performance;

to identify the socio-cultural prerequisites for the emergence and development of vocal performing arts, as well as the formation of performance problems in musical aesthetics;

characterize the stylistic features of modern vocal and performing arts and give them an aesthetic interpretation;

- to determine the degree and nature of the impact of scientific and technological progress on

vocal practice;

- to reveal the nature of creative interaction between the composer, performer and listener.

In accordance with the main goal and the proposed tasks of the research, the following provisions are submitted for defense:

Vocal performance, which is one of the types of artistic creativity and an integral part of art as a whole, is characterized by structural and functional duality: obeying the general laws of the functioning of various types of arts, vocal creativity has relative sovereignty (independence), representing a special specific kind of artistic and creative activity [7].

The essence of vocal performance is in the artistic interpretation of the composer's text, which combines musical and literary texts. Thus, the metaphysical, indistinctly conceptualized qualities of music and the sensual-figurative concreteness of the word are organically combined in vocal creativity. From this it is concluded that the specificity of vocal performance in the dialectical unity of sensually free and figurative-specific spheres [8].

In vocal performance, music dominates the word. The poetic basis of a vocal work is undoubtedly a legitimate component of a vocal work, but not an obligatory one. We believe that this entire conglomerate of words appears in the text as auxiliary, expressive means and techniques [9].

Speaking of vocal and performing arts, we primarily mean professional classical singing of the European type, which, in turn, is divided into operatic and chamber sound production. All these singing types are subject to the general aesthetic requirement of exaltation, idealization. Professional singing is "an expression of abstract musical beauty as beauty, however, ideally human, almost universal, associated with the requirements of reflecting a wide range of the most general ideas, emotions, characters"¹. Vocal art in the highest sense is also the art of acting embodiment and reincarnation, which in its best manifestations relies on all the vast experience in the development of this type of creativity. And thus is a harmonious combination of tradition and innovation [10].

So, vocal art has its own special vocal language, and in this regard, for starters, we should agree on what we will call language. For this study, the definition of language given by Lotman seems to be the most suitable for us: "Language is an ordered communicative (serving to transmit information) sign system ... language ensures the exchange, storage and accumulation of information in the team that uses it"¹. Vocal language has its own sound and visual (graphic, musical) form [11].

Vocal language combines a musical text ("pure" music) and a literary text (set out in natural language²). At the same time, the musical dominates over the literary. Thus, vocal art, although it is based on musical and literary text, but only in order to transform them into its own - secondary - language of vocal art. This circumstance is, in our opinion, a fundamental factor in determining its specificity [12].

I would like to immediately note that in this study we deliberately do not consider the operetta, since, being a synthetic art form, where each of its constituent components - music, literature, choreography, etc. - are self-sufficient and equivalent; then, accordingly, vocal performance is here only an auxiliary way of creating an artistic image. Unlike opera and chamber performances, for example, only dramatic art can act as an artistic and expressive means in an operetta. The performer begins to sing only when the "boiling degree" of passions reaches such a limiting level that it becomes impossible to express his surging feelings using only a literary

text. In this regard, the operetta is fundamentally different from opera and chamber performances [13].

In order to carry out its communicative function, the vocal language has a system of signs, where a sign is the minimum language unit, materially expressed and sensually perceived, serving the purposes of communication (phoneme) [14].

The formation of a vocal language is influenced by both objective and subjective factors. As objective, we will name the level of the artistic culture of society, national traditions, the nature of the era, climate, etc.; subjective - aesthetic taste, individual psychophysical data, level of professional training, giftedness, etc. Despite the fact that the problem of vocal and performing creativity has long attracted the attention of researchers, our knowledge about the nature and specifics of this most complex phenomenon of creative activity is often limited only to descriptions of the performing art of outstanding vocalists. But with all the undeniable merits of the concrete experience reflected in them, these descriptions do not have a generally valid character. This circumstance puts forward the need to

study this problem in a philosophical and aesthetic context [15].

Stages

Organization and stages of research:

At the first stage (2021), literary sources were studied, the level of preparation of students for the labor education of younger schoolchildren was determined, the development of the introduction of the studied problem into the practice of educational institutions was analyzed, a scientific problem was formulated, and the research apparatus was developed.

At the second stage (2022), attention was focused on the organization and conduct of the ascertaining and formative experiment, the content of student training, the system of educational tasks, the use of didactic tools and other conditions for effective experimental and practical work were developed. The data of completed tasks were processed and analyzed by the participants of the experiment, promising tasks were discussed.

At the third stage (2023-2024), the formative experiment of comprehensive training was completed, the results were summarized, and research work was formalized.

Results

The main research methods of this stage are: ranking; the method of expert assessments; methods of measurement and mathematical processing of experimental data obtained during the study, their systematic and qualitative analysis, graphical interpretation; description and verbal fixation of the research material and the results obtained.

Its results are presented in scientific publications in the course of research, scientific reports in various mass media. The process and the results of the research were also reported and discussed at the meetings of the department, annual intra- university, inter-university conferences, at regional and republican conferences.

The implementation of the research results was carried out by presenting programs and methodological recommendations to the management bodies of the higher pedagogical school for implementation in other pedagogical institutes.

Discussion

The relevance of the chosen research topic is due to both the needs of aesthetic theory and the need for philosophical and aesthetic understanding and generalization of the theory of vocal and performing arts.

Independent vocal and performing activity was formed as a result of the division of vocal art into composer and performing art, which is largely associated with the appearance of musical notation. As a result, composers have the opportunity to entrust the performance of their vocal composition to another person who is able to read and reproduce musical signs in sounds, and hence to recreate, more or less accurately, the author's intention. As a result of the division of vocal art into composing and performing arts, vocal performance acquires the status of an independent type of artistic and creative activity, while the performer becomes a full-fledged creator [16].

Modern trends in vocal art are largely determined by the postmodern situation, namely:

a trend towards a new understanding of the phenomenon of vocal and performing arts in general and its new interpretation as a result of the spread of mass media and the synthesis of artistic ways of expression, which gives reason to predict the further development of various forms of synthetic arts that enhance the syncretism of human perception and reflection of the world.

a kind of stratification of the classical vocal tradition that was once united in its basis. And if social and aesthetic changes must be recognized as the main cause of such processes, then in practice they have become possible thanks to technological progress with its opportunities to enhance and "improve" the qualities of the singing voice [17].

As a result of the influence of scientific and technological progress and popular culture on the art of classical singing, a type of interpretation arises that differs from the interpretation created in concert conditions. First of all, this interpretation is the result of the co-creative activity of the performer and the sound engineer. In the conditions of the studio, when editing a recorded vocal work, artistic integrity is achieved by analyzing the individual parts of the performed work, isolating its most significant components, and the synthesis that follows. Thus, the result is a holistic interpretation. This process of analysis and synthesis, which takes place during editing, is necessary, since the integral system, which in this case is a work of art, has a complex internal organization, which is a subordination of certain levels [18].

Vocal performance has a deeply social character. The process of transmitting a message by the performer and decoding it in the minds of the listeners can be defined as components of an integral single process of collective thinking. The performer seeks the truth and expresses it precisely "out loud", that is, through language, in this case, vocal, acquiring conceptual forms only when the artistic language has the possibility of suggestive influence (suggestion), as a result of which the vocal work acquires a real, not a potential artistic and aesthetic value. The difference in the processes of perception of amateurs and professionals does not remove the general laws of the principles of perception, during which the opposite effect occurs - the impact of the artist's work on the evolution of aesthetic tastes and needs of listeners [19].

Pointing out the methodological principles that are used in this study, it should be noted that such a multifaceted phenomenon as vocal performance art could not be considered from the standpoint of a single methodology. The complex nature of the study led to the appeal to a number of cognitive paradigms and scientific approaches. Philosophical and aesthetic analysis,

complex, concrete historical, systematic approaches were used as the main methodology.

Methodologically significant for this study are the conceptual provisions and ideas of the aesthetic school on the need to consider each specific cultural phenomenon, in particular vocal performance, as a sign system organically connected with the surrounding cultural spheres.

The research used the methods of semiotics, hermeneutics and structural analysis.

Traditional methods of art research were also used - literature analysis, listening to musical works, etc.

It is assumed that it is this attitude towards a complex combination of various approaches and methods that contributes to the study of the aesthetic "field of problems" of vocal and performing arts.

In the study of the theory of vocal and performing creativity, we relied on the works of musicologists who study the theory of performance (L.A. Barenboim, L.S. Ginzburg, N.P. Korykhalova, M.K. Mikhailov, A.A. Nikolaev, L.N. Raaben, M.A. Smirnov and others), theorists who develop the problems of musical art at the intersection of musicology and aesthetics (V.V. Medushevsky, E.E. Nazaykinsky,

A. Sohor and others), as well as materials from a series "Issues of Musical

Performing Art", published since 1958 (Since 1970, this series has been published under the title "Musical Performance").

Aesthetic problems of vocal and performing arts are explored in the research and through the prism of theoretical views. Many researchers consider the aesthetic problems of performing arts from the point of view of the specifics of performing activity as a type of artistic interpretation, the study of its variable nature, the attitude of musicians to musical text, the problem of "composer - performer", the relationship between objective and subjective in the creative process of interpreters (E.G. Gurenko , G.V. Dragovets, Yu.L. Kochnev, I.D. Kuznetsova, I.V. Malyshev, S.M. The author of this study focuses on other topical, but still insufficiently resolved issues of theory and practice of performance [20].

The research highlights the problem of the specifics of vocal performance, which, for the most part, remained outside the attention of aestheticians, as well as the problem of the influence of the currently widespread mass media both on the performing style, on the process of creative activity of performers, and on the perception of listeners.

The modern period of development of vocal and performing arts takes place in the context of the widespread use of mass media. Along with the "eternal" problems, performance theorists faced questions related to the influence of scientific and technological progress on artistic creativity, the analysis of which is of great importance today.

In this work, an attempt is made to philosophical and aesthetic understanding of the problems of vocal and performing arts. Groups of problems related to vocal and performing arts in modern conditions are singled out. We are trying to analyze the development of problems of the features and specifics of vocal and performing arts and correlate them with artistic practice, to clarify the trends in the stylistic development of modern vocal and performing arts, and also to consider the impact of scientific and technological progress on the creative process of performers and, accordingly, the perception of the results of this work by a modern listener. process. The research summarizes the most significant theoretical provisions, numerous statements of prominent

representatives of the musical and performing culture, and analyzes various points of view.

In the history of arts (and, more broadly, in the history of artistic culture), vocal and performing arts were not immediately formed as an aesthetic phenomenon. It has gone through a certain history of its development. As music became an independent form of art, vocal performance gradually formed as a special sphere of independent artistic activity. In its development, it has gone through several periods, each of which is characterized by features determined by the socio-historical and artistic-aesthetic situation.

The most important factor that largely determines vocal aesthetics in its historical perspective should be recognized as the problem of interaction and mutual influence of poetry and music. "... Is the score just the sum of text and music? After all, thought, closed in words, from magical contact with music, is melted into new semantic and emotional values. A kind of alloy arises, and it is this alloy that turns out to be the subject of creative interpretations". The nature of the human voice is dualistic. On the one hand, the singing voice is a musical instrument in which the sung word becomes a melody, and at the same time, it is a melodic line, the creation of which is subject to the voice and outside the poetic basis. The dialectics of poetry and, in fact, the musical principle can be considered a fundamental factor in determining the specifics of vocal art, which affects the methodology and aesthetics of singing.

One of the essential aspects of vocal art is its conditionality through the creative interaction of composers, performers and listeners. But modern scientific research is dominated by theories based on disjointed parts of this artistic-integral triad. The central place here is mainly occupied by works of a technological nature, exploring a piece of music, its elements, and the connections between them. To a greater extent, methods have been developed for the musical-theoretical study of works, identifying the logic of the development of sound material in a musical composition, studying and analyzing composer's creativity, and to a lesser extent - the creativity of performers.

All these works in one way or another come to aesthetic generalizations, but often lose sight of the problem of listener's perception. In historical and theoretical studies, questions are rarely raised regarding the direct perception of musical sound, its aesthetic value, spiritual and personal awareness of the integrity of music.

A characteristic feature of modern vocal performance can be called intellectualism, the desire of performers to saturate interpretations with deep philosophical content. In this vein, the musical works of both modern composers and classics are meaningfully interpreted, the active development of the heritage 'Rothbaum' Opera. Analyzing the dominant trends in the development of modern vocal performance, we are trying to correlate them with artistic practice.

Modern stylistic trends in vocal art are considered taking into account the influence of scientific and technological progress and mass culture on the art of classical singing (in this case, we consider only one of the consequences of the influence of scientific and technological progress on performance - sound recording).

In the research, we focus on the changes that interpretations undergo under the influence of technical means in modern conditions. The interaction of musical performance with technical means of recording music is considered in the works of Y. Kapustin, G. Kogan, N. Korykhalova, taking into account the latest scientific achievements - in the works of S. Maltsev, from the position of aesthetic problems - in the studies of E. Bodina, E. Gurenko, N.Korykhalova, M.Kharlap.

However, in our opinion, this process has not yet been sufficiently studied. We considered it expedient to consider the change in the conditions for the flow of the creative process, and the change in the actual artistic and expressive means and techniques. This gave grounds to talk about the emergence of a type of interpretation that differs from the interpretation created in concert conditions. First of all, this interpretation is the result of the co-creative activity of the performer and the sound engineer. A piece of music that is performed specially for recording and subsequently sounds from the tape is not the result of the creative activity of the performer alone; many artistic and expressive characteristics of the interpretation of this piece of music arose as a result of the use of technical means.

As noted in the research, not only the results of the creative activity of interpreters are subject to change, but also the process of perception of listeners. As a result of the dialectical process interaction between the performer and the listener, changes in the creative activity of interpreters lead to a change in the nature of the artistic and aesthetic impact of the results of his work. In addition, due to the widespread use of mass media, the conditions for the listener's perception of a work of art are changing.

For the most optimal perception of a recorded work by a listener, an artistic and psychological orientation to sound recording as a certain kind of performing art, which has its own specific features and characteristics, is necessary.

This aspect of the work is the study of the influence of socio-cultural factors on the current trends in vocal and performing arts - should also be classified as the most significant and relevant.

Thus, this study seems both relevant and logically sound.

The practical significance of the research lies in the development of a unified approach to the theory of vocal creativity, vocal pedagogy and performing practice. The study not only generalizes the patterns of development of vocal performance. Based on these generalizations, questions of vocal mastery are analyzed, which give grounds for identifying the patterns and specifics of this type of performance.

We hope that some theoretical conclusions can be used in the practice of teaching aesthetics, theory and history of culture, in the field of art and music criticism and will be reflected in the relevant sections of the course on the history and theory of vocal and performing arts, as well as in special courses on the problems of artistic interpretation of works of art.

Conclusion

The study of vocal performance in an integral system of creativity allowed us to draw several general conclusions about the nature of the problem under study.

The exceptional power of the impact of vocal art on a person prompted us to consider this phenomenon as a unique aesthetic phenomenon, the very nature of which allows us to repeatedly, comprehensively, influence both the emotional and intellectual spheres of the individual. A wide range of the field of influence, a high degree of its intensity are largely due to the specifics of the vocal language, the components of which are the musical text (as the fundamental one) and the literary text (set out in natural language).

Thus, the specificity of a vocal performer is that he expresses thoughts, feelings and experiences using vocal language. Vocal performance is impossible without a very important, decisive component - acting.

At the present stage, vocal-performing creativity is the most valuable material for theoretical generalizations. Based on them, we tried to explore vocal performance from the point of view of fundamental aesthetic theory.

The research attempts to highlight vocal performance in two aspects of musical science - historical and theoretical. The historical review is intended to confirm the theoretical reasoning and conclusions of the work, since "the history of art serves as the basis for the theory of art" (N. Glemnyshevsky). Such an approach in the study is due to the tasks of studying the development of vocal performance in its connections and interaction with public life, with new cultural processes and immanent specificity.

The history of the development of vocal art, which is part of the artistic culture as a whole, is the history of the development of the aesthetic possibilities of vocal art, the allocation of vocal and performing arts into an independent area of artistic activity. Based on the history of aesthetics and vocal art, we single out several periods in the history of the development of vocal performance, each of which is characterized by certain features and corresponding aesthetic provisions and principles.

Thus, a brief historical analysis of the formation and development of vocal performance made it possible to draw the following conclusion. In the process of the evolution of the musical culture of society, vocal performance took shape as an independent form of artistic and creative activity. By the beginning of the 21st century, at a new stage in its development, it tends to merge with other types of activity, as a manifestation of a qualitatively new form of synthesizing artistic and technical creativity.

The division of composing and performing creativity, the emergence in this regard of new tasks and functions of the performer, led to the differences in the types of vocal performers formed: the performer-reproducer and the artist-interpreter.

The process of objectification of the artistic content of a vocal work proceeds in an individually unique form, which does not obey the established stereotypes of the performance tradition, but does not sacrifice the work for the sake of the topical relevance of its reading. The plan of the composer's creative intentions is revealed directly only in the active act of reincarnation of a vocal work in the forms of its performing comprehension (concretization).

It should be noted that the problem of studying the forms of existence of works of musical creativity is still quite acute in modern musical aesthetics.

The essence of the performer's creativity lies in artistic interpretation, which we understand as a creative interpretation by the performer of the composer's intention, represented by musical notation. This performance-interpretation is the dialectical unity of the objective and the subjective, expressed in the form of a personal relationship to the work being performed.

In the course of understanding the process of vocal performance in a generalized form, the work shows the characteristic and necessary components of vocal creativity. The paper summarizes the specific features of vocal performance: creative and procedural nature, variant multiplicity, uniqueness and originality, heuristics, artistry of performance, as well as the emergence of new characteristic qualities associated with the use of various technical means of recording music.

Compared with other types of artistic creativity, vocal performance has a special power of

influence. Its specific features as a creative act bring vocal performance to the rank of a special kind of creative activity in which the listener becomes an accomplice in a complex and interesting vocal and creative process.

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