Essential Characteristics and Content of the Concept
of Contemporary Pop Vocal-Performing Thesaurus

Tatiana Kulaha* and Natalia Segeda**

Bohdan Khmelnitsky Melitopol State Pedagogical University.
* 77 West street, Mariupol, 87553, Donetsk region, Ukraine <mmemsh1@ukr.net>
**<seheda_natalia@mdpu.org.ua>

Tatiana Kulaha is Head of the Department of Musical Pop Art, and a teacher of pop-jazz vocal and saxophone at a music school in Mariupol. She is a postgraduate student at the Bohdan Khmelnitsky Melitopol State Pedagogical University. Her scholarly interest is in the role of the contemporary pop vocal-performing thesaurus as an individual and professional resource for a pop singer, and methods for its construction; she is also concerned with improvisation as a means of developing students' creativity in specialized music education.

Natalia Segeda has taught at the Bohdan Khmelnitsky Melitopol State Pedagogical University for more than 30 years, and heads the commission of the University Academic Council for the examination of educational programs. She is a noted academic, and a member of the scientific and methodological commission of the Ministry of Education of Ukraine. Her particular interest is in the essence and structure of professional self-realization and professional development of the music teacher. She has developed creative-acmeological, holistic-emergent, vital-axiological approaches in higher education pedagogy. She is the originator of the method of analogems and the idea of the cartoid of analogems.

Abstract: The article is devoted to the problems of terminology in the contemporary pop vocal pedagogy field. In the course of the research, which has been conducted from the standpoint of the principle of cultural-conformity, we identified the essence of the concept "contemporary pop vocal-performing thesaurus", highlighted its structure, and represented the thesaurus in the form of an ontology. The contemporary pop vocal-performing thesaurus as a form of personal activity has a cognitive and creative essence and constitutes an individual professional resource for a performer. As a pedagogical category it is a thematically organized and practically tested outcome of teaching a pop vocalist holistically, and is a renewable interaction of all its components. It consists of cognitive, vocal-technical, artistic-technological, communicative, interpretive, and artistic-figurative components. We note that the artistic-figurative and interpretive components are fully demonstrated in the co-connection of all other components, and reflect the specificity of our concept. We outline some characteristic features of contemporary pop music, the specific components of contemporary non-classical vocal techniques, and modes of presentation of musical information, which are used in the process of forming the contemporary pop vocal-performing thesaurus. We emphasize that the results of our research enable modification of the educational process in the context of contemporary pop vocal, by means of its updating and supplementing with unconventional approaches, principles and methods. Despite the fact that our study primarily concerns the problems of Ukrainian pedagogy we think that its main provisions can apply to the development of methods for teaching pop singing in any country of the world

1.0 Introduction

In Ukraine, vocal education in music schools and art schools is one aspect of specialized art education. According to the Ukrainian law "On Education", it "may be gained in the framework of formal, non-formal, informal education" and "envisages attaining special aptitudes, aesthetic experience and value orientations in the process of vigorous artistic activity, gaining by an individual of a complex of professional, including performing, competences, and aimed at … artistic cre-

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ative self-fulfilment of an individual". In turn, music shows, competitions and festivals, which are broadcast without charge and in large numbers through various types of mass media, demonstrate the great demand in society for non-classical music and, in particular, pop singing. This results in a real interest among young people in learning pop vocals, in particular in institutions of specialized art education. The latest version of the Law of Ukraine "On Education" states that "institutions of specialized education perform their activities according to their own educational programs, including comprehensive, or typical educational programs approved by central authorities". Therefore, in the process of the education which is now offered by many of these institutions, teachers of pop vocal are forced either to rely on their own experience, or to seek theoretical and methodological information and information resources beyond government documents, standards, and programs. It should be noted that, firstly, not all institutions of specialized art education have qualified teachers of pop vocal, and secondly, there are now a large number of private pop vocal schools, in which, unfortunately, teachers do not always have the appropriate training, or methodological and theoretical knowledge of general and pop vocal pedagogy, child physiology, psychology, subject methodology, and so on. As a result, students do not always receive a quality music education, and sometimes, instead of vocal competencies, the result is impaired mental and physical health and an injured vocal apparatus.

In addition, our current experience in the field of specialized music education and higher music-pedagogical education, communication with other teachers at meetings of methodological events of different levels, and questionnaires of applicants for the educational and professional program "Secondary education. Music Art", give us grounds to identify certain problems of the native system of specialized music education in the context of contemporary pop vocal, namely:

- methodological principles and approaches to pop vocal education are insufficiently understood and substantiated
- the theoretical component of the learning process is insufficiently studied
- teaching of pop singing is carried out mainly by teachers of academic vocal, despite the fact that these types of singing differ in many ways, sometimes radically, from each other
- traditional academic teaching methods and reproductive activities predominate in teaching
- appropriate diagnostic and criterion apparatus, learning outcomes, and pedagogical approaches to their achievement are not formulated
- there are no domestic textbooks.

Therefore, the need for in-depth study of the theory and methods of formation of contemporary pop vocal-performing thesaurus becomes relevant.

Until the 1990s the term "thesaurus" (from the Greek Θησαυρός = treasure, treasury) was used mainly in linguistics and computer science. But in the modern information age, it is also applied to terminological systems in various branches of science, including the humanities. Examples include Ann Harrold and Graham Lea (1991) *Musaurus: A Music Thesaurus: a New Approach to Organising Music Information*, Harriette Hemmasi (1994) "The Music Thesaurus: Function and Foundations", Serhii Klepko (2014) "Thesaurus Approach to Teaching in the System of Professional Development of Teachers", Yakov Mil'shtein (1983) "Questions of Theory and History of Performance", Igor Riabov (2014) "Concept "Performance Thesaurus" as Reflection of Spiritual and Professional Qualities of an Artist", George Tsatsaronis, Iraklis Varlamis and Michalis Vazirgiannis (2010) "Text Relatedness Based on a Word Thesaurus", Liudmila Velichko (2014) "Thesaurus as a Means of Semanticization of Scientific Concepts", and Masaya Yamaguchi (2006) *The Complete Thesaurus of Musical Scales*.

In particular, Vladimir Lukov (2013, 3) defines a thesaurus as a systematized construction of information (knowledge) and attitudes in a particular area of life, which allows the user to navigate it. With reference to the amount of content, its structuring and search facilities, Liudmila Velichko (2014, 41) recommends the presence of such didactic functions of the thesaurus as: standardization of learning content; systematization of concepts; establishment of links between concepts, including those across disciplines; semanticization of concepts, creation of semantic groups of concepts; definition of didactic units; and identification of controlled terms. Yurii Loshkov and Mariia Kalashnik (2019, 66) consider the musical thesaurus to be "a repository of musical knowledge, a kind of information space that contains potential and relevant cultural meanings embodied through a system of intonations and a certain cognitive context". Yakov Mil'shtein (1983) proposes the concept of "thesaurus of a performer", which he considers as the information stock acquired in the process of preliminary development; impressions, skills, associative connections accumulated in memory; intellectual and emotional giftedness, ability to imagine, co-creation and associative thinking; intuition, and so on. Igor Riabov (2016, 90) understands the performance thesaurus as "the complex of life and professional experience of the performer and his ability to reflect these spiritual achievements in his work". However, it should be noted that most research into aspects of the thesaurus in music relate to the instrumental art of pianists, flautists and violinists.

With regard to the vocal thesaurus, we found only one study, by (Antoniuk 2012), in which the author considers a

purely linguistic aspect of vocal art. In contrast, a forerunner of the vocal thesaurus can be discerned in vocal dictionaries, such as *Vokal'nyi slovar'* (*Vocal Dictionary*) (Kochneva & Iakovleva 1988), *The Student Actor Prepares: Acting for Life* (Jones 2014), and a large number of electronic vocabulary resources on the Internet, notably *Classical Music* (https://www.classic-music.ru/dic_vocal_s.html), *Successful Singing* (https://www.successfulsinging.com/singing-guides/glossary-of-singing-terms/), *Kaii & Friends Music. net* (https://kafm.net/vocab.html), *Sono School of Music* (https://sonomusic.com.au/glossary-of-vocal-terminology/), *TakeLessons Blog* (https://takelessons.com/blog/singing-terms-definitions), *Your Personal Singing Guide* by Aaron Matthew Lim (http://your-personal-singing-guide.com/musical-terms-1.html), and *Find Your Voice Guru* by Mylena (https://www.findyourvoice.guru/Voice-Advices/Vocal-Glossary.html).

Tetiana Samaia (2017, 169), in her dissertation on the problems of pop vocal art, emphasizes the need to "validate many foreign terms and establish the thesaurus for a unified professional vocabulary", with the purpose of understanding the processes taking place in contemporary pop music, and taking into account the specifics of pop art (170). The same author emphasizes that the formation of a professional communicative base and the specification of the meanings of the main terms, "will allow [the performer] to avoid any emotive nature in their interpretation in the creative sphere, and establish the correct limits of their application" (Samaia 2015, 196).

Hence, there is a conflict between the actual interest of Ukrainian youth in mastering pop vocal art, and the lack of theoretical information on the teaching of contemporary pop vocal. The corresponding conceptual and categorical apparatus, which reflects the specific features of contemporary pop vocal performance, represents the research question in this article. We formulate it as the need for definition and semantic streamlining of the complex of basic theoretical concepts that constitute the contemporary pop vocal-performing thesaurus (CPVPT).

The purpose of the article is to substantiate the theoretical nature and define the conceptual structure of the CPVPT.

2.0 Methodology

The study was conducted using the principle of cultural-conformity, which we understand as the direct dependence of educational content on the level of culture and its civilization potential. Changing the semantic emphasis of the modern educational paradigm from gaining knowledge 'about' to mastering knowledge of 'how' determines the direction of the educational process to enhance independent creative mastery of vocal competencies and expand the boundaries of personal experience. At the same time, the improvement in the quality of vocal pedagogy in this context has led us to use in our theory approaches such as interdisciplinarity, thesaurus, holistic-emergent, praxiological and synergistic methods.

In substantiating the concept of CPVPT the interdisciplinary approach involves the use of existing systematic knowledge in various science fields such as: linguistics, computer science, musicology, culturology, philosophy of art, and vocal pedagogy.

The thesaurus approach involves modelling the process of expanding and restructuring the vocabulary of a pop vocalist by identifying a range of basic concepts, and providing him with the basis to create and acquire new knowledge. This in turn leads to the development of an updated vocabulary (Klepko 2014), and the methods and means of building a CPVPT.

According to the holistic-emergent approach, at the heart of the learning process is a student, who in his "integrity and creative interaction with the Universe, ... causes their continuous integrated mutual update" (Segeda 2014, 44). The essence of this approach is the self-organization of continuous mutual development of the subjects of the educational process in which the student has both stable planned learning outcomes and new, unpredictable properties, or 'emergents'.

The praxiological approach is reflected in the pedagogical stimulation of successful and personally valuable creative activity of the student, the system-forming factor of which is the purpose of activity, and the creative action itself becomes a mechanism of musical activity as an internally motivated form of subject-subject interaction (Segeda 2015, 154). Its application creates conditions for self-development, self-education, free choice, personal and practical success of students (Segeda 2013, 373).

According to the synergistic approach, the final effect of pedagogical influence, with respect to the interaction of all its components, "exceeds the action performed by each participant individually" (Kremen' 2013, 4). It is realized in the organization of pedagogical interaction from the standpoint of "openness, co-creation and focus on self-development" (Kremen' 2013, 4).

3.0 Theoretical justification of the CPVPT

3.1 Contemporary music as a form of art

Given the subject of our scientific interest, namely the CPVPT, we consider it appropriate to outline the main features of pop music as a form of art. Kara Van Malssen's classification (2014) divides contemporary music into 3 types: classical music (or Western art music), Western popular music, and traditional music (folk music). The author suggests

that "the data elements and sets of rules deemed important for one type of music do not necessarily apply to other types" (Malssen 2014, 1).

Malssen (2014), Kishimoto and Snyder (2016), Schumacker (2013, 15) and others consider that contemporary popular music, like folklore, is essentially an oral sound tradition, in contrast to classical music, in which performers "are expected to follow those instructions associated with the time period in which a work was created" (Malssen 2014, 1), and "the individualism of the performer … is largely realized through interpretation and expressive means" (Malssen 2014, 2).

The genre of pop music, which combines commercial jazz, folklore, poetry, dance etc., originated on the commercial pop stage of USA in the early 20th century and then captured the whole world. Vocal music of this 'easy' genre has changed significantly and become a symbiosis of the urban song and folklore that is superimposed on the tradition of American commercial music and jazz. It is based on the "conversational vernacular style" (Winnie 2014, 30) of singing, which led to the emergence and development of many new genres of secular music throughout the twentieth and early twenty-first centuries (Winnie 2014, 31).

Pop music in American pedagogy is sometimes called 'contemporary commercial music (CCM)'. This term was proposed by Jeannette LoVetri in 2000. The author emphasizes that it has nothing to do with commerce, but it is used as a general term that covers all genres of non-classical popular music (LoVetri 2007), such as musical theatre, cabaret, country, gospel, jazz, soul, rock, R&B, etc. (Woodruff 2011, 40). In Ukrainian musicology, this type of art includes all kinds of music of "easily perceived genres" (Otkidach 2013, 12).

According to Kishimoto and Snyder (2016) pop music:

– is large and broadly defined corpus of music in a popular idiom … from the 20th and 21st centuries, typically performed and recorded for mass consumption
– does not fall under Western art music
– "include rock, pop, soul, blues, country, jazz, gospel, as well as music from some world folk music traditions" (5)
– the performance interpretations of pop songs often contain "much, including altered melodies or chord progressions, changed lyrics, and added instrumentation, and sometimes are performed in a completely different style or genre from that which the songwriter originally intended" (8)
– performers use "significant musical borrowing, such as sampling, parody, remixes, mashups, and borrowed melodies or lyrics" (24).

There are two main tendencies in contemporary Ukrainian pop music, namely: imitation of Western traditions and creation of its own musical directions on the basis of folklore.

Its main features are the focus on standards of hit; attraction to stylistic synthesis and formation of new stylistic directions on the basis of association of old ones; use of archaic national folklore as a basis for the creation of pop compositions (as well as appeal to the authentic vocal manner of performance, use of folk instruments, their timbres and features of playing them); appeal to the folklore of the peoples of the world; rhythmic accompaniment of drums; clear symmetrical form; extensive use of electronic instruments and modern computer programs for sound processing (Tormakhova 2007).

Characteristics of folk music, according to Nettl (2007), are the anonymity of the creative process or individuality of creation, either by villagers or by professional or church musicians; its dependence on acceptance by a community; its tendency to change as it is passed from one individual to another and performed; change of stylistic features when music crosses ethnic or cultural boundaries.

Let us add the opinion of Tormakhova (2007), who considers folklore to be similar to jazz, rock and pop music in their main common features, namely: collectivity, anonymity and improvisation in creativity, and variability of interpretations of the same work. Its characteristic features, the author believes, are archaic intonational and mood spheres; lack of a clear boundary between performers and audience; focus on the listener and his perception; involving the listener in the 'single creative act'; and use of special costumes, dances, gestures, symbols, etc. It is no coincidence that the 1980s in Europe, and the late 1990s in Ukraine, saw the spread of World music, which uses jazz, rock, pop, and folklore of different people of the world, especially Scottish, Irish, African and Asian songs.

The use of the Ukrainian hexachord, which is a six-step minor mode with a 4# and 6#, and similar to it the seven-step Hutsul mode, introduces vibrant originality into the pop music of Ukraine, especially in its western regions (Soroker 2012, 20-21).

Analysing the ethno-cultural dimensions of pop culture in the context of the formation of folk-orientation in Ukraine, Plakhotniuk (2014) defines "the peculiarities of the assimilation of folk traditions in other cultural realities and the African-American influence on the formation of pop art", and determines pop music "as a meta-artistic, metacultural synthesis of arts" (Plakhotniuk 2010).

We position contemporary pop vocal music as a symbiosis of urban song and the folklore of different ethnic groups, which is superimposed on the tradition of American commercial music and jazz. Its characteristic features are: syntheticity; individuality; improvisation as a feature of performance; everyday pragmatic content; conversational style; non-classical vocal qualities; use of elements of jazz intonation, rhythmic, form, etc.; and the use of non-musical means of expression.

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Thus, the civilizational processes of rapprochement, interpenetration, and the interaction of different national music cultures, sometimes very distant from each other, present a challenge to teachers working in the field of contemporary music, including pop vocals. One of the main tasks of modern teachers of pop singing is to preserve national identity within the context of active integration of national music into world music culture.

3.2 Features of pop vocal performance

Synthesis of traditions of the past and present, of the popular and the refined, the lowbrow (mass) and the highbrow (classical) in art, the integration of musical and non-musical means of expressiveness, symbolize the musical art of the second half of the twentieth century. These tendencies are reflected in polystylistics (from the Greek *polus*, many, and style), a combination in one work of different stylistic phenomena and stylistic diversity, which arises as a result of applying a number of techniques (Keldysh 1978, 336). Polystylistics marked the appearance of a synthetic type of thinking, and one of the main features of art, and in particular pop music, is the replacement of the concept of 'style of the period' by the opposite 'period of styles', which naturally has led to the emergence of a new universal musical language.

In the musical language of pop vocal art of the late twentieth and early twenty-first centuries there is a clear tendency to return to the old natural capabilities of the human body, and the corresponding methods and techniques of voice-production. Unlike the classical tradition, based on the Italian *bel canto* with its perfectly clean and pure vocal sound, the conversational intonations of contemporary vocal music are as equal components of musical fabric as melody and pitch. In greater detail, the main features of the musical language of contemporary pop vocal in terms of voice-production, melody, intonation, vocal technique, metro-rhythm, form, etc. are considered in the articles by Kulaga (2019) and Kulaga & Segeda (2020).

New genres and the use of electronic instruments and the microphone introduce new vocal qualities that allow the use of singing style focused not only on the vocal projection associated with Western classical traditions and sectors, but also vocal techniques that give more intimate and conversational vocal colours (Lebon 2006, 1). The advent of electronic instruments and the development of rock-n-roll have emphasised amplification and greater aggression in the presentation of sound. In the 1970s, the advent of the soul style, which reflected the secularization of evangelical music, added new ways of making sounds using vocal techniques such as untempered intonation (vocal slurs), growl, falsetto, and so on (Lebon 2006, 4-5).

With the advent of rock music, popular music was supplemented by new features, such as ancient peasant modes underlying the melodic structure of songs; nasal manner of singing; sharp accentuation of rhythm; heavy, overemphasized, regular accents inherent in rhythm-and-blues; special physical expressiveness of the metro-rhythm, which calls for complicity and co-creation such as stomping and clapping (Konen 1994, 151), and greater aggression in the presentation of sound.

The main stylistic features of pop vocal performance, according to Klipp (2003), are improvisation, rhythmic originality, singing in different languages, increased expressiveness and emotional expression, natural articulation in the conversational style, combination of singing and dancing movements, virtuoso possession of voice, ability to incorporate in singing growling, screaming, falsetto, and arbitrary control of the singing vibrato and vocal registers.

Ukrainian pop singing, according to Sbitnieva (2016, 188), is characterized by "smooth melodies, lack of long intervals, middle tessitura, clear pronunciation of words, purity of intonation, restrained dynamics and general nobility of style", which are inherent in Ukrainian folk singing. But the analysis of contemporary Ukrainian popular music shows that more and more elements of the musical language of other ethnic groups have been added to these national features recently, and these are often radically different from Ukrainian in their cultural tradition.

Based on the research of Plakhotniuk (2010; 2014), Sokhor (1975), Tormakhova (2007), and on our personal experience, we propose a significant characteristic of individual creativity of a pop vocalist. It synthesizes a reassessment of folk song intonations and the urban vernacular music of each ethnic group, taking into account the main features of non-European vocal music, jazz, soul, R&B, music for the theatre, and more. We consider individuality to be the most important feature of pop art due to the fact that, no matter what technical skills the artist has, if his interpretation of a song, which can be quite primitive, does not stand out from the general mass of performers, it will be very difficult for him to win public acclaim.

In our opinion, the above features of contemporary popular music provide the basis for a pop vocal thesaurus, which we understand to be a complex aggregation of specific vocal techniques borrowed from world folklore, urban vernacular songs, jazz, rock, soul and other styles of contemporary music.

Further, we present some interdisciplinary characteristics of the thesaurus, on the basis of which the concept of "contemporary pop vocal-performing thesaurus" is defined, and its structure is demonstrated.

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3.3 The concept of the Contemporary Pop Vocal-Performing Thesaurus (CPVPT)

Definitions of the term thesaurus exist in various dictionaries such as the *Cambridge Academic Content Dictionary* (https://dictionary.cambridge.org), and "Steps to pedagogical skills" a dictionary from the course "Fundamentals of Pedagogical Skills" (Butenko & Ignatovich 2015). According to Dextre Clarke (2019, 440), an information retrieval thesaurus is a "complex web of interlinked concepts in which each concept is labelled by one or more terms in one or more languages". Mamedova (1998) considers the information retrieval thesaurus, or "descriptor dictionary", as "an ordered list of lexical units, which quite fully represents the vocabulary of the studied subject area, indicating explicitly the links between lexical units".

In the context of our study, we understand the CPVPT to be a selected, thematically organized and practically tested result of teaching a pop vocalist, in terms of the integrity and interaction of all its components.

Lukov & Lukov (2008, 63-6) list the defining features of the thesaurus as a subject-organized knowledge system, namely:

– has the capacity to represent the complete range of knowledge necessary to the individual and sufficient for his purposes
– provides knowledge that corresponds to the significant goals, needs, interests and guidelines of the individual
– has consistency within a hierarchical structure of knowledge ranging from the established to the new
– the ability to orientate and ensure the viability of the individual in the surrounding world by means of creativity, experiment, and de-standardization as components of constructing reality and solution specific situations
– the capacity to combine established knowledge with the new, to ensure flexibility in behavior, and to act as a protective mechanism against stagnation and deterioration.

The main function of the thesaurus, according to Lukov & Lukov (2008, 67), is to provide interaction and interdependence of the individual and the environment through the use of knowledge, understanding and capability as being fundamental properties of human behaviour.

The above positions, from our perspective, are fundamental for the characterization of the CPVPT in the context of the organization of the value-oriented musical activity of the pop vocalist.

According to Brilin (2014, 73), the musical thesaurus is a dynamic system of interaction between emotional, intellectual and creative processes. Kalashnik (2017) considers the musical thesaurus as a means to accumulate, store and broadcast knowledge. She distinguishes between the material and the ideal form of the musical thesaurus. As an ideal form, the scientist offers "the whole set of musical information contained in the minds of the team and the individual" (2017, 13). This complex combines musical ideas and knowledge about music "as an important factor in expanding the latter and deepening them on the way to understanding music" (2017, 11).

With reference to Kalashnik (2017), we consider the ideal form of CPVPT as a personal possession of the vocalist, an individual creative resource that he uses in the process of his singing activities, and the material form as a set of information sources for obtaining the knowledge and ideas necessary for this activity.

The performance thesaurus which results from the practical embodiment of acquired knowledge and ideas is a dynamic individual complex of performing skills. Riabov (2016, 90) singles out the virtuosic, intonational, figurative, interpretive and artistic components of the performance thesaurus, and emphasizes that stage performance is a consequence of the simultaneous work of all components, and the number of potential combinations and relationships between them is uncountable.

From these ideas we derived the concept of the CPVPT, which we formulate as an entity that has a cognitive and creative essence, which constitutes a personal professional resource for a performer, and which provides the means to a vibrant, unique artistic interpretation of a pop vocal composition. In the context of pedagogical research, we understand the CPVPT to be the thematically organized and practically tested outcome of teaching a pop vocalist in a holistically renewable interaction of all its components.

3.4 The structure of the CPVPT

Scientific analysis of the state of study and research into the concept of CPVPT enables us to say that in Ukrainian pop vocal pedagogy the matter has so far not been considered. As a consequence, and using our experience with pop vocalists, we have developed a structure for the CPVPT which consists of artistic-figurative, interpretive, cognitive, vocal-technical, artistic-technological and communicative components.

We regard the cognitive component as one which implies the presence in the thesaurus of a pop singer of complex theoretical and procedural elements relating to general and specific knowledge (knowledge element), and genre-style, performance and interpretive thinking (mental element), which can be considered as ways of learning, awareness, and ordering of the received information.

By general theoretical and specific knowledge we mean awareness: of common and distinctive features of classical and contemporary vocal techniques; of means of expression of various genres and styles expedient for application in a

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pop vocal composition; of kinds of arts and modern technologies; of philosophy and history of music, history of performance, culturology, etc.

Genre-style thinking we interpret as the ability to analysis vocal composition in terms of identifying its components according to particular genres, styles, ways of performing classical music, non-classical music, and folk music, and understanding the corresponding means of expression as a process of perception, assimilation, reflection, personal selection and replenishment of one's own modern pop vocal-performance thesaurus with new elements.

We interpret performance thinking as the ability to analysis form, to recognize the internal logic of development and architectonic of a pop vocal composition; to identify figurative representations; to understand and predict the acoustic-dynamic and timbre sound of the work in general, and, in particular, the vocal part.

We consider interpretive thinking as understanding of the interaction between text and subtext, and expedient musical and non-musical means of expression.

The vocal-technical component, as a feature of singing, combines knowledge of voice hygiene and the structure of the performing apparatus, awareness of physiological and mental processes that occur in the process of listening to music and singing, understanding of techniques and methods of freeing the voice and torso from tension, and the ability to control their body (psychophysiological element), mastery of classical Western European (classic element) and contemporary vocal techniques (modern element).

In our opinion, the vocal-technical component deserves special attention because it displays the largest number of differences between the traditional western European tradition of *bel canto* and contemporary pop vocal techniques. A common feature in both techniques is the presence of clear diction and metro-rhythmic pulsation, although in contemporary pop music, and especially in jazz, music metrorhythm is much more complicated than in traditional academic music and requires special attention and additional efforts to master it. But, nevertheless, its basis is the metric pulsation common to all genres and music styles. As for other elements of the classical vocal technique, namely, breathing on the support, high vocal position, tempered intonation, soft and hard attacks, chest and head registers, and vibrato, these are widely used in contemporary vocal too. At the same time, pop singers use elements that are inadmissible from the standpoint of academic traditions. These include unsupported breathing and aspirate of attack of sound, untempered and unfixed intonation, all existing types of vocal register, conversational vocal position and twang, straight tone etc.

One of the features of contemporary musical art is the interaction of music and non-musical arts which include elements of artifice, scenography, acting, dance and anima-tion, graphics, lighting, electro-acoustic technology and more. In addition, specific elements of modern pop vocal technique and the use of electronic instruments require additional technical support, namely a microphone and amplifying equipment, so that the singer can be heard by the audience. Thus, the need to make your performance unique and creative actualizes the definition of the artistic-technological component as a synergistic feature of contemporary pop which combines a confident and emotional performance (emotional element), uses elements of various arts (integrative element), and applies modern technologies (technological element). In the last decade, active development of ICT has provided additional opportunities for a pop vocalist's education and performance. More detailed use of ICT in teaching contemporary vocal is considered in the author's article (Kulaga 2018).

The communicative component displays another specific feature of modern pop vocal performance. Global trends in the arts of the last hundred years are characterised by a desire for direct contact with the audience, involving them in a joint stage action (interactive element); on the one hand, co-creation and improvisation in creating a single work of art of all participants in the composition (concertmaster, instrumental ensemble, dancers, back-vocalists, etc.) (team element), and on the other hand their individual perception of the event (existential element).

The interpretive component includes performers' conversance with technology and methods of creative embodiment of artistic meaning (theoretical element); the ability to create their own concept of performance (reflection element), variation and improvisation (creative element), and the presence of intrinsic motivation for creative, independent and research activities (motivation element).

The artistic-figurative component is a cumulative attribute of a pop vocalist; it reproduces outcomes through the integrated interaction of all the components of the CPVPT and is a means of its realization. This component is reflected in the potential to use, in various combinations, all the components of the thesaurus and their elements, in order to create a complete, vibrant and unique pop vocal composition in the form of a public performance, audio recording or video-clip.

Visually the interconnection of all components in the structure of the CPVPT is displayed in Figure 1.

The application of the approaches mentioned in Section 2 demonstrates the post-nonclassical philosophical basis of the non-linear structure of the CPVPT. The complex structure of its organization is due to the dynamic nature of pop art and its creative processes, namely the practice of artistic and creative originality by the performer in the presentation of vocal compositions. We offer a brief overview of the relationships between the structural components of the thesaurus in question.
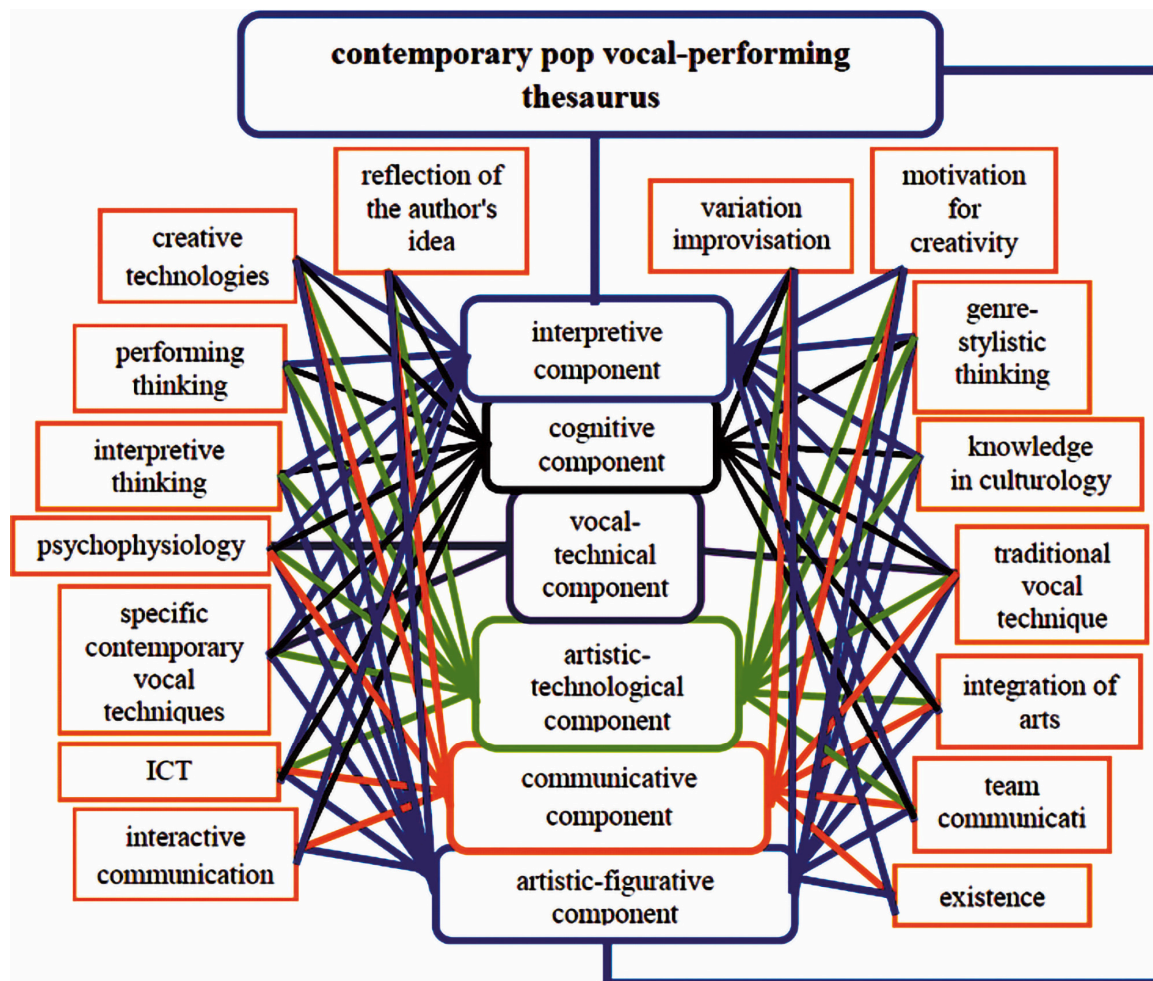
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Figure 1. The structure of the contemporary pop vocal-performing thesaurus.

The realization of a CPVPT during the process of working on a vocal item consists of three stages, namely, cognitive-technical, artistic, and creative-communicative. Interpretation begins with the cognitive processes involved in understanding the style and features of the musical language of the composition according to the composer's intention, and which create a personal concept of its performance and the choice of appropriate means of expression. Next is the selection of vocal techniques, which allow the most vivid, individual and unique use within the intended means of expression. Certain vocal techniques involve the use of particular technical means, and the stylistic features of the work make it possible additionally to use elements of different arts and modern information and communication technologies to accompany the vocal performance. The cognitive and technical work on the composition gradually moves on to creating a personal unique artistic image of the performer, which involves the selection of costume, image creation, scenography, acting, dance and the use of elements of various arts and more. The next stage, which is in part present in the

previous stages, is the creative interaction of all participants in the generation of a complete artistic form of the composition. This may involve creating a record, working with a musical director or instrumentalists, working with backing vocalists, the choreographer, costume designer, and more. Practice shows that at all stages of work on any song there is an active creative process, the result of which is modification, and sometimes partial or almost complete change of the original idea of the author or the performer.

Thus, the artistic conception laid down by the author is realized due to its interpretation by the performer or a group of performers by means of all the components of the contemporary pop vocal-performing thesaurus.

The formation of the thesaurus occurs through the process of mastering different modes of presentation of musical information, which, according to Rousi, Savolainen & Vakkari (2016), is transmitted and perceived in enactive, iconic and symbolic modes of representation. Enactive mode includes musical creativity as a sequence of actions involved in either playing musical sounds (singing, playing, or creating

electronic music), or perceiving music during a concert or listening to, or watching, a recording. The iconic representation of music refers to graphic illustrations such as musical notation, or composer's annotations. The authors categorise symbolic modes of representation as: technological models of music structures (textbooks of harmony and counterpoint); ideological models of music not related to the sound sphere (information on philosophy, music history); and other symbolic information in the form of conceptual sources of information not related to music. The focus on the holistic development of the individual in the process of forming a contemporary pop vocal-performing thesaurus requires the use of all modes of presenting musical information. Its non-linear procedural nature determines the non-linear use of the above modes. In the context of our problem, iconic and symbolic modes with all their components are part of the preparatory stage of musical creativity of the enactive mode of representation on the one hand, and elements of the theoretical part of the cognitive component of this thesaurus on the other.

3.5 CPVPT as an ontology

With reference to the classification of ontologies by level of formality, (Ojo & Janowski 2005) and the typology of modes of representation of musical information (Rousi, Savolainen & Vakkari 2016) we position the CPVPT as a strongly informal ontology, which is defined by natural language and in which enactive (musical creativity, musical perception), iconic (graphic illustrations) and symbolic (technological, ideological and other symbolic models) modes of representation of musical information are used.

According to the classification of knowledge organization systems by Zeng (2008, 162) the CPVPT is closest to group relationship models, in particular, ontologies as "specific concept models representing complex relationships between objects". We have developed the following ontology of contemporary pop vocal-performing thesaurus (see Figure 2).

The above structure formalizes the adjustments of methodology and methods of teaching of pop vocal, updating and supplementing pop vocal pedagogy with non-traditional approaches, principles, methods and more.

4.0 Conclusion

Having made a content analysis of interdisciplinary, methodological, musicological, performance and pop-vocal research, we devised the concept of a contemporary pop vocal-performing thesaurus and identified its structure.

CPVPT is an individual-professional resource for a performer, in terms of personal activity. It is the thematically organized and practically tested result of teaching a pop vo-

calist in a holistically renewable interaction of all its components in which enactive, iconic and symbolic modes of representation of musical information are used.

The structural components of the CPVPT are the artistic-figurative component, which is realized through the interpretive component by means of cognitive, vocal-technical, artistic-technological and communicative components and their corresponding elements.

In modern Ukrainian vocal pedagogy there is no theoretical and methodological knowledge of contemporary pop vocal education of students in institutions of specialized art education. It should be noted that in the world of pop vocal pedagogy, these issues are addressed in some very successful studies, but this knowledge is fragmentary and does not constitute systematic methodological knowledge. We emphasize that American and European studies in methodology, pop vocal pedagogy, and contemporary vocal technique, have theoretical and methodological value and can be used in developing the content of the discipline 'pop vocal', taking into account the specific features of world and Ukrainian contemporary pop vocal music and their inherent vocal techniques. We demonstrate the role of the theory and methodology of native vocal pedagogy by developing a model for the formation of a CPVPT, its validation and further application in the educational process in institutions of specialized art education, namely music schools. Our study primarily concerns the problems of Ukrainian pedagogy but the general availability of information on the Internet contributes to a certain globalization of musical culture. Therefore, in our opinion, the main provisions of the study can be applied in developing methods for teaching pop singing in any country in the world.

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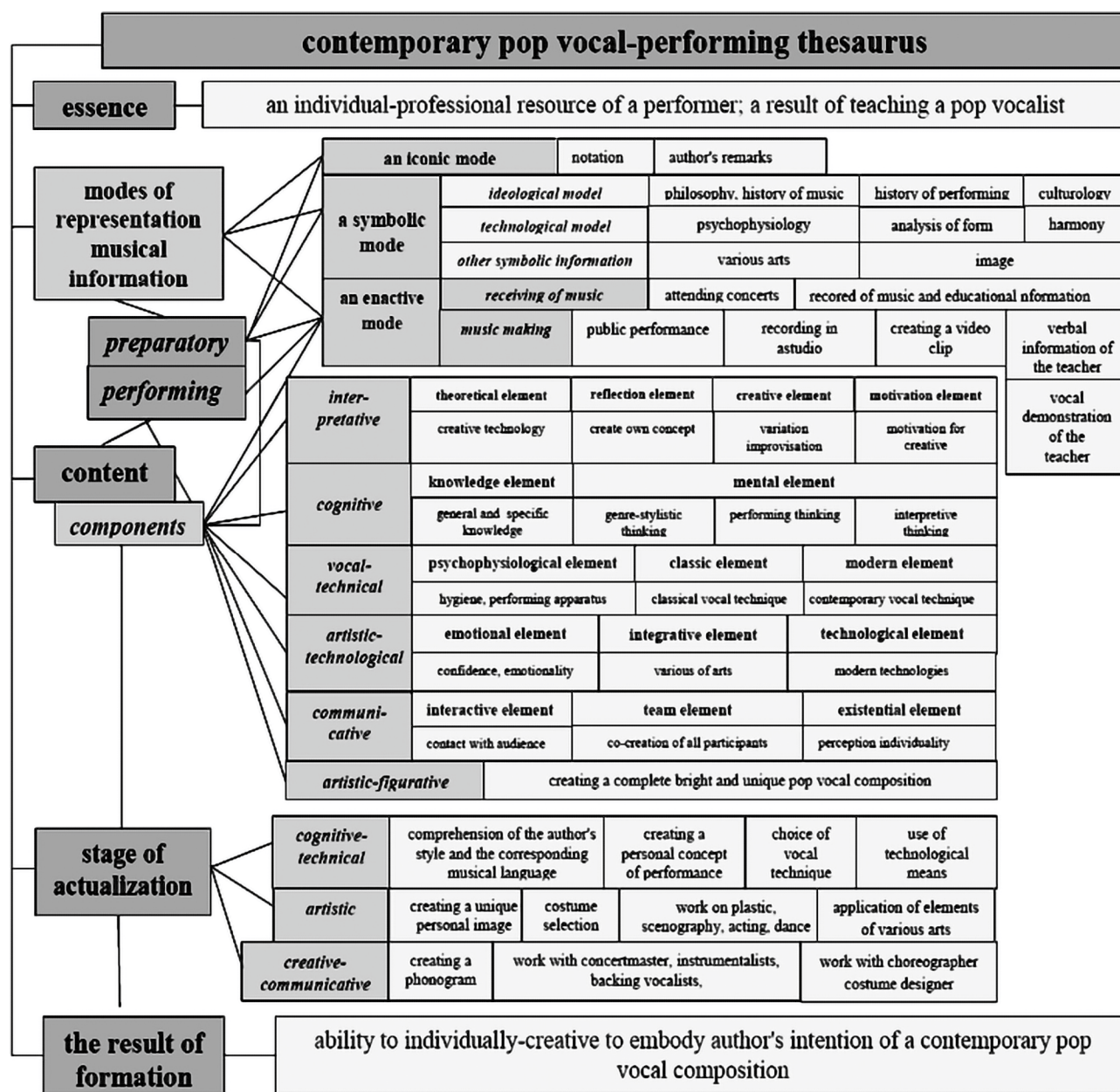
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Figure 2. CPVPT represented as an ontology.

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