

UDC 378:371.1]:784  
DOI <https://doi.org/10.32840/1992-5786.2022.85.24>

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## FUTURE VOCAL TEACHER'S INTERCULTURAL COMPETENCES DEVELOPMENT THROUGH THE PRISM OF GENRE AND STYLE

*The article presents the genre-style content of the search for ways to develop future vocal teachers' intercultural competence. The purpose of the article is to highlight the theoretical and methodological foundations of solving the problem of this phenomenon development through the prism of genre and style categories. Clarification of their essential characteristics and original use of the methodological potential of modern humanitarian knowledge brings elements of scientific novelty into the content of the article.*

*The discursive consideration of the genre-style phenomenon is based on the interdisciplinary, historical-genetic, holistic, systems-synergetic, socio-cultural, linguistic, semiological, communicative, and personality approaches.*

*The results of definitive, historical-genetic and comparative analysis are presented, which allowed to single out the most common interpretations of musical style, such as: style of the era; national musical style; systemic interaction of artistic and constructive beginnings; system of means of expression that helps to embody a certain artistic-figurative content; system of musical thinking; personality embodied in musical sounds; perception style. The essential characteristics of the concept of "style" have been clarified by determining the most important systemic connections of the kinship of all elements of a musical whole (musical-historical era, composer's school, individual musical work, performance interpretation, artistic communication, etc.).*

*The dialectics of the categories of style and genre is highlighted as logical opposites, when the subjective (style) is aimed at self-awareness, and the objective (genre) strives for self-realization in society, which consists in realizing the vital purpose of music in all its social functions. The need to take into account the sociocultural aspect in the process of developing the future vocal teachers' intercultural competence is substantiated. The interrelationship of genre and style is shown, which gives rise to genre-style models in historical coordinates, which we suggest to be guided by in the process of developing future vocal teachers' intercultural competence. In the future vocal teachers' intercultural competence development, the specific weight of the song genre is determined, taking into account three main layers of musical art: folklore, academic and "light".*

**Key words:** *intercultural competence, future vocal teachers, song genre, national musical style, methodological approaches.*

**Problem statement.** In the new millennium, the problems of training a highly qualified specialist in the higher education institution come to the forefront of scientific research. Special importance acquires the study of the issues of professional competences development. Research in the field of art pedagogy is no exception. Among Chinese researchers who apply for PhD degrees in Ukrainian pedagogical universities, the issue of training vocal teachers is gaining popularity, therefore the study of the issues of future vocal teachers' intercultural competence development through the prism of genre and style categories is relevant.

Since, any research must be methodologically supported, we consider the discursive consideration of the phenomena of style and genre based on the leading methodological approaches of modern

humanitarian science to be the primary procedure on this path. The problems of genre and style became topical in musicology in the middle of the last century. Scientists begin to investigate the social, historical, artistic-figurative, musical-semantic, linguistic, semiological and other aspects of style and genre in their interconnection. Special attention is drawn to new interpretations of the category of style and scientific explorations of new genres.

**Analysis of current research and publications.** In the modern scientific space of Ukraine, problems of genre and style are studied in various contexts. Thus, the issue of genre-style modeling is investigated by S. Shyp [1; 2], and the problems of interstyle are studied by M. Yemelianenko [3]. The works written by Ukrainian art critics at the turn of the millennium regarding the creative aspects of musi-

cal style (V. Moskalenko [4]) and regarding the phenomenon of the Ukrainian national musical language (O. Kozarenko [5]) remain relevant. Attention is drawn to T. Riabukha's [6] explorations of the genre-style phenomenon of song and N. Chechel's [7] philosophical-anthropological discourse into the style sphere of Ukrainian spectacular culture. Among Chinese researchers, we highlight the dissertation work of Qi Mingwei [8], in which the genre and style priorities of the vocalists' professional training in China at the stage of globalization are determined.

**The purpose of the article** is to highlight the theoretical and methodological foundations of solving the problem of future vocal teachers' intercultural competence development through the prism of genre and style categories.

**Methodology.** In scientific investigations, consideration of the genre-style phenomenon is carried out on the basis of interdisciplinary, historical-genetic, holistic, systems-synergetic, socio-cultural, linguistic, semiological, communicative, and personality approaches. Research methods include general scientific (generalization, systematization) and special scientific, in particular analytical (definitive, historical-genetic and comparative analysis), as well as scientific discourse.

**Main Material.** The solution to the problem of future vocal teachers' intercultural competence development is multifaceted. In the theoretical plane, the categories of genre and style have a serious heuristic potential. In the theoretical plane, the categories of genre and style have a serious heuristic potential. Therefore, we will consider them in the scientific discourse, having carried out, first of all, a definitive analysis.

The second half of the 20<sup>th</sup> century was marked by new interpretations of the style category appear. In some studies, it is defined as a system of musical thinking, concepts of images and means of their embodiment in socio-historical and worldview contexts (L. Mazel), and, therefore, thinking itself provides style categories of a procedural nature, forming and defining a style that functions as an active factor of musical and creative process. In the studies of other scientists, style: only reflects musical thinking and is devoid of dynamics (Yu. Tiulin); considered in relation to the musical form (N. Horiukhina); is defined as a system of stable features of musical phenomena and ways of their differentiation (S. Tyshko), constitutes the last reality of the "artistic face" (O. Losev), is studied from the standpoint of psychology as a style of perception (M. Mykhailov). When the artist is placed at the epicenter of the style consideration, the musical style is identified with the personality embodied in musical sounds (E. Nazaikinskyi), and musical thinking is defined as its auditory consciousness (T. Cherednychenko).

The lack of synthetic, consistent definitions of

musical style is also explained by the fact that it is both a category of noumenal (thinking) and phenomenal levels, as well as a category in which they try to combine the logic of the interaction of artistic and constructive beginnings, thematic and structural-formal musical layers. Let's emphasize that we, following the majority of scientists, consider the musical form to be the structural element of the musical style, which determines such structural elements as metro-rhythm, melody and harmony, texture, and in the procedural plan – the actual interaction of the parts of the musical form. The latter is interconnected not only with functional, but also with content aspects of style, current concepts and ideas of art. In addition, it is in the musical form that the internal self-regulation of a specific style is expressed.

The results of the problem-logical analysis have proved that one of the most widespread interpretations of style is based on the nature of connections between all elements of musical works. In this case, the style is interpreted in the form of the most subtle ties of *kinship* (S. Skrebkov) between all elements of the whole (musical work, composer's school, musical-historical stratum, artistic communication, etc.). So, in our opinion, the systematicity and "comprehensiveness" of manifestations of kinship is the essence of the concept of style. It is kinship that allows several methodological approaches, laws and principles to "work" at once, such as: historical-genetic, when the first cell is found – kinship; dialectical, when an epochal change in style occurs according to the dialectical law of the negation of the negation; holistic, when kinship makes individual parts a single whole; systems-structural, when the general type of connections becomes the kinship of all elements at all hierarchical levels; synergetic when there is an attractor – a type of kinship, the attractive power of which initiates formation of new systems and keeps them from disintegrating.

We'd like to add that from the standpoint of the synergetic approach, we can define style in art as a complex, dissipative, i.e. one that exchanges energy with the environment, system, as well as exhaustively explain the epochal changes in style that occurred when the penetration of individual foreign elements into the musical whole acquired a violent character, the system reached the point of bifurcation, where the old connections of its elements lost their strength and it (the system) scattered into separate pieces, which according to the principles of holism could only be "healed" by the appearance of a new attractor, a new type of kinship. Since each era has dominant styles, the configuration of their replacement in the context of a synergetic approach can be imagined as two independent waves. The wave of the old is receding, and the wave of the new is rising. In another projection, the general evolution of styles has a spiral character, so from time to time, on a new turn,

the attraction to the classical type begins to prevail, when all system-forming factors strive for a harmonious combination.

Systematization of the results of the analysis of a wide range of scientific sources allows to define one more aspect of the study of the problem of musical style – semiological. In its stream O. Kozarenko conducts his research on the phenomenon of the national musical language. In his monographic studies, the national musical language is defined as a specific artistic semiological system of non-conceptual nature; as a phenomenon of the musical-historical process; as a communicative tool of culture, which ensures its integral unity in the chronotope of the ethnos; as a sign system that arises at a certain stage of the semiotic process, when a national “language-style” is finally formed, which functions according to the laws of sign systems [5, p. 257].

It should be emphasized that the concept of style occupies one of the main positions in the categorical apparatus of not only musicology, but also of all humanitarian knowledge. In particular, in the post-neoclassical cognitive paradigm of culture, style becomes a meaning-making concept. In cognitive psychology, literary studies, and art studies, the concept of style allows us to identify specific concepts that reflect: the structure of knowledge about a typed object, the function of language and language expression, individual manner and genre preferences, etc.

If the concept of style is interpreted in an axiological way, in accordance with the adapted principles of form-making known since ancient times, it becomes the embodiment of the transcendental categories of Truth, Good and Perfection. The Titans of the Renaissance add the aspect of the author's style, interpreting it as a result of the individual creative activity of a “universal” personality, arguing that the artifacts reflect the characteristic properties of the creativity of their authors. B. Pascal considered style to be a mirror of the artist's spiritual essence. Glorious figures of the Age of Enlightenment – O. Baumgarten, G. Buffon, J.-J. Rousseau – make important corrections in the development of the theory of style. In this connection, we will recall G. Buffon's idioms “style is the man” or “style is the order and life”. The cult of individual feelings in the philosophical ideas and aesthetic views of Georg W. F. Hegel, Johann Wolfgang von Goethe and Friedrich Schiller enriches the theory of style with the doctrine of the universum, of finding the ideal relationship between content and form, the apotheosis of which becomes their complete fusion.

In the last century, the well-known Ukrainian scientist D. Chyzhevsky declared that each historical period, each epoch as a complete systemic phenomenon has its own face, its own individual character, its own style [9]. At the same time, T. Adorno, C. Lévi-Strauss and J. Ortega-y-Gasset explore the phenomenon of style in epistemological and/or anthro-

pological perspectives. Close to ours is the concept of J. Geisinga, who in his landmark work “Homo Ludens” manifests that the birth of style is a game of the Spirit in its search for new forms, since style “lives in the same way as a game: rhythm, harmony, alternation and repetition, emphasis and cadence” [10, p. 211].

Generalization of the results of scientific search has proved that in solving the problem of future vocal teachers' intercultural competence development through the prism of genre and style, the interdisciplinary contexts of style should be taken into account. Modern philosophers define style as a materialized perception of the world [7, p. 7], which is the result of cognition of the macrocosm and microcosm phenomena. Culturologists consider style as a manifestation of the historical development of culture, and its dominant style is created by only two beginnings – classical and romantic in different proportions. The first of them personifies the desire for perfection in classical forms and clearly defined boundaries, while the second prefers perfection in the boundless freedom of infinity [11]. So, it is classical and romantic cultures that permanently exist in a dialectical unity, creating an infinity of various styles.

In modern studies, the problem of style is often solved in the categorical field of the communicative approach, which introduces the concept of interstyle dialogue. The latter is formed on the basis of “the style interaction of individual composer poetics and leads to the expansion of the intertextual field of music” [3, p. 14]. It is in this way that the work of great composers differs from others, whose author's style, acquiring features of interstyle, determines the musical style in historical coordinates.

The study of the problem of future vocal teachers' intercultural competence development through the prism of genre and style should also take into account the socio-cultural aspect. That is why in our scientific discourse it is impossible to bypass the fundamental work of S. Skrebkov “Artistic principles of musical styles”, where the author, studying musical historical styles, uses the concept of the “style of the era”. The scientist defines style as the highest form of artistic unity, emphasizing that the artistic organization of music is determined by its social purpose, which has its own characteristics in each historical era [12, p. 16]. So, style is a sociocultural phenomenon, as well as a way of summarizing the results of an individual's creative activity according to a certain historical period of art development. Let us emphasize that social stratification of music is carried out according to genre and style characteristics, where the genre itself becomes the main factor.

Note that in Hegel's philosophy, the categories of style and genre can be considered logical opposites that have a horizon of transition from one to the other. From the standpoint of the dialectic of the subjective

(style) and the objective (genre), the first is aimed at self-awareness, and the second, as an objective phenomenon, seeks self-realization in society, i.e., realization of the vital purpose of music. That is why musical genres become classifiers of all kinds of musical works and forms of music making according to their social functions.

Highlighting the problem of future vocal teachers' intercultural competence development through the prism of genre and style, it is impossible to bypass the position of S. Shyp, who considers musical genres through realization of their cultural functions and visual and content similarity. In this way, a genre style is born, in which the peculiarities of musical genres can be perceived through style features [1]. In his works, the scientist emphasizes that any features of the genre (stable, mobile, higher order, etc.) in a specific historical retrospective are organically connected with the integrity of the historical style. They live and change not by themselves, but in stylistic coordinates, which allows us to formulate the concept of "genre-style model". It is they who should be oriented at in the process of future vocal teachers' intercultural competence development.

Serhii Ship offers a stereometric genre model of musical culture, which allows multidimensionality of its presentation. Thus, on the basis of the characteristics of musical works belonging to certain taxa (religion, nationality, profession, etc.), it is possible to describe generic units of musical culture, in particular genres, the names of which reflect the corresponding dimensions of the cultural space: Protestant chorale (religious taxon), "Allemanda", "Polonaise", "Lezginka" (national taxon), Chumatsky or agricultural songs (professional taxon), etc. The vertical structure of the genre stratification of musical culture also reflects the social hierarchy that led to the division of musical culture into "high" (sacred, noble, aristocratic, etc.) and low (profane, plebeian), clearly declared in the Middle Ages by the antitheses of heavenly and earthly, spiritual and bodily [2].

Considering the problem of future vocal teachers' intercultural competence development through the prism of genre, let's pay attention to the phenomenon of song/solo singing. It should be taken into account that the genre of the song is the primary meta-genre (remember D. Kabalevsky's "three whales" – song, dance, march), as well as the original form of intonation. Note that it is impossible to overestimate the role of this genre in any historical era, its ability to be modified in various aesthetic and communicative forms of both academic and mass cultural content. In our opinion, classification of subspecies of the song genre can be carried out based on three main layers of musical art: folklore, academic and "light". Note that today the future vocal teachers' intercultural competence includes their acquaintance with all three layers of the song genre.

**Conclusions.** The theoretical and methodological foundations of solving the problem of future vocal teachers' intercultural competence development through the prism of genre and style categories necessarily include a discursive consideration of the specified phenomena based on the leading methodological approaches of modern humanitarian science: interdisciplinary, historical-genetic, holistic, systems-synergetic, socio-cultural, linguistic, semiological, communicative, personality.

The most common interpretations of musical style are singled out, such as: style of the era; national musical style; systemic interaction of artistic and constructive beginnings; system of means of expression that helps to embody a certain artistic-figurative content; system of musical thinking; personality embodied in musical sounds; perception style. We consider the essential characteristic of the concept of "style" to be the systemic ties of kinship of all elements of a musical whole (musical-historical era, composer's school, individual piece of music, performance interpretation, artistic communication, etc.).

The interrelationship of genre and style is shown, which gives rise to genre-style models in historical coordinates, which we suggest to be guided by in the process of developing future vocal teachers' intercultural competence.

In the future vocal teachers' intercultural competence development, the specific weight of the song genre is determined, taking into account three main layers of musical art: folklore, academic and "light".

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**Николаї Г., Янь Пен. Формування міжкультурної компетентності майбутніх викладачів вокалу крізь призму жанру та стилю**

*У статті представлено жанрово-стильовий контент пошуків шляхів формування міжкультурної компетентності майбутніх викладачів вокалу. Мета статті полягає у висвітленні теоретико-методологічних основ розв'язання проблеми формування означеного феномену через призму категорій жанру та стилю. Уточнення їх сутнісних характеристик та оригінальне використання методологічного потенціалу сучасного гуманітарного знання вносить у зміст статті елементи наукової новизни.*

*Дискурсивний розгляд жанрово-стильового феномену здійснюється з опорою на міжпредметний, історико-генетичний, холістичний, системно-синергетичний, соціокультурний, лінгвістичний, семіологічний, комунікативний, особистісний підходи. Презентовано результати дефініційовального, історико-генетичного та порівняльно-зіставного аналізу, які дозволили виокремити найрозповсюдженіші трактовки музичного стилю, такі як: стиль епохи; національний музичний стиль, системна взаємодія художнього та конструктивного початків; система засобів виразності, що допомагає втіленню певного художньо-образного змісту; система музичного мислення; особистість, яка втілена у музичні звуки; стиль сприйняття. Уточнено сутнісну характеристику поняття «стиль» за рахунок визначення за найважливіші системних зв'язків спорідненості усіх елементів музичного цілого (музично-історичної епохи, композиторської школи, окремого музичного твору, виконавської інтерпретації, художньої комунікації тощо).*

*Висвітлено діалектику категорій стилю і жанру як логічних протилежностей, коли суб'єктивне (стиль) є спрямованим на самоусвідомлення, а об'єктивне (жанр) прагне самореалізації в соціумі, що полягає у здійсненні життєвого призначення музики у всіх її соціальних функціях. Обґрунтовано необхідність врахування соціокультурного аспекту у процесі формування міжкультурної компетентності майбутніх викладачів вокалу. Показано взаємозв'язок жанру і стилю, що породжує в історичних координатах жанрово-стильові моделі, на які пропонуємо орієнтуватись у процесі формування міжкультурної компетентності майбутніх викладачів вокалу. У формуванні міжкультурної компетентності майбутніх викладачів вокалу визначена питома вага пісенного жанру, зважаючи на три основні пласти музичного мистецтва: фольклорного, академічного і «легкого».*

**Ключові слова:** міжкультурна компетентність, майбутні викладачі вокалу, пісенний жанр, національний музичний стиль, методологічні підходи.