

UDC 371:378:78.03

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DOI 10.24139/978-617-7487-53-0/2019-01-02/277-285

## **THEORETICAL-METHODOLOGICAL FOUNDATIONS OF THE USE OF SONG “SCHLAGER” IN VOCAL TRAINING OF FUTURE MUSICAL ART TEACHERS**

*Methodological approaches and theoretical ideas of scientists in order to substantiate the peculiarities of the use of song schlager in vocal training of future musical art teachers are revealed in the article. The article outlines the features of the variety song: its leading role in the system of show business; professionalism of creators and performers of song schlager; version nature of the genre; its stage representation. The author argues that of great importance for future musical art teachers is the children’s schlager, the search of which should be added to the tasks for students for the period of pedagogical practice.*

**Key words:** *theoretical-methodological foundations, vocal training, song schlager, future musical art teachers, song hit, pop vocals, comprehensive school.*

**Introductions.** The use of pop vocal music in future music teachers training until recently has been considered *mauvais ton*. However, the processes of democratization and liberalization of the national system of education at all its stages have led to inclusion of the best examples of pop vocals in the preparation of musical art teachers with the aim of their further use in work with school youth. In particular, the problem of using popular music in the educational process of a comprehensive school focuses on the song *schlager*, as it is the best musical material for realizing the interests and vocal-performing abilities of students. At the same time, new trends in music education need serious theoretical and methodological substantiation.

**Analysis of relevant research.** The theoretical-methodological support of the educational process requires careful analysis of scientific approaches, conceptual-terminological apparatus and a considerable array of dissertation research. In particular, the issues of popular music and pop vocals have recently become the subject of a number of fundamental studies in the field of art. Among domestic researchers, first of all, we will name the following: A. M. Voiko (Бойко, 2019), O. V. Voropaieva (Воропаєва, 2009), N. V. Drozhzhyna (Дрожжина, 2008), M. P. Mozhovyi (Мозговий, 2007), T. M. Riabukha (Рябуха, 2017), T. V. Samaia (Самая, 2017), H. M. Shekhtman (Шехтман, 2011) and others. Methodological foundations for solving the specified problem should be sought in the works of such philosophers and

culturologists as T. Adorno (Адорно, 1998), G. A. Burns (Burns, 1987), M. M. Muratov (Муратов, 2005), E. L. Rybakova (Рыбакова, 2007) and others. However, extrapolation of theoretical-methodological provisions from the fields of philosophy, sociology and art studies into the music-pedagogical plane needs careful attention of researchers.

**The aim of the article** is to reveal methodological approaches and theoretical ideas of scientists in order to substantiate the peculiarities of the use of song *schlager* in vocal training of future musical art teachers.

**The methodology of the research** was based on the positions of philosophy of music, culturology, aesthetics, theory of education and musicology with reliance on scientific tools of psychology, marketing and socio-communicative approach. Interdisciplinary scientific discourse was carried out with reliance on such analytical methods as terminological, comparative and music-intonational analysis of song *schlagers*, as well as systematization of scientific thought (philosophical, culturological, psychological, musical-pedagogical, etc.). The method of theoretical generalization made it possible to formulate conclusions of the search-analytical work and to determine the prospects of introducing a song *schlager* in future music teachers training and school practice.

**Research results.** Actualization of the problem of scientific substantiation of peculiarities of the use of song *schlager* in future musical art teachers vocal training and school practice requires, first of all, a detailed consideration of the corresponding thesaurus.

The term *song schlager* was actively used in the Soviet Union to identify popular samples of pop vocal music in the second half of the XX century. The term is of German origin (*der Schlag* – stroke) and was first used by traders to refer to the product that has been sold successfully, the “event of the season”, the “sales leader”. Analogues in English include such terms as *bestseller* (well-sold product) and *hit* (well-sold musical composition).

Although nowadays the term *hit* displaces the notion of *schlager* from the post-Soviet space of mass culture, the article deals with the phenomenon of the *schlager* of the last century, as its best samples have proved their viability, remain popular today, and their excellent musical characteristics make them the best material for use both in future musical art teachers training and in the work of the school vocal circle.

The choice of the term *song schlager* in the article is based on a grounded theoretical-methodological base, which was laid in the last century by the famous German philosopher, sociologist and musicologist Theodor Ludwig Wiesengrund Adorno. His original philosophical system came into being at the intersection of neo- Hegelianism, avant-gardism, philosophy of culture, aesthetics, sociology of music, etc. The scientist denied the gnostic potential of the technocratic rationality and totalitarian worldview, warned against the negative influence on the personality of stereotypes of mass culture, which began to be actively spread in the middle of the XX century by means of mass communication.

T. Adorno believed that all-powerful entertaining programs that attracted attention of the audience with easy, accessible and relevant content in everyday life played the main role in the formation of mass consciousness. In the works of leading representatives of the Frankfurt Institute for Social Research – Max Horkheimer, Theodor Adorno and Herbert Marcuse, was made an attempt to study the role of sociology of mass communications and was offered a perspective of analysis, which combined: features of the “industrial” production of mass culture products with the specificity of its texts content and perception of mass culture materials by the audience (Адорно, 1998).

In the late 1930s, during his emigration to the United States, T. Adorno was invited by one of the leading sociologists in the field of functionalism, Paul Lazarsfeld, to participate in the study of music radio programs. Theodor Adorno suggested expanding the scope of the project, insisting on a more holistic consideration of the role of the media, seeking answers to the questions: who, why and how communicates in society.

In Max Horkheimer’s and Theodore Adorno’s “Dialectics of Enlightenment” (1947), the authors point out that, under capitalism, the laws of the market are decisive for all spheres of society, including the sphere of culture. Culture materials thus take the form of a commodity designed for sale and profit. Their value is determined not by artistic merit, but by the logic of commodity production and exchange.

Just as the definition of a competitive commodity, the term *schlager* was picked up by a growing industry of music entertainment, first in the activities of music publishers, distributing notebooks with tunes and texts of household songs and popular operetta arias. Later the phonographic firms became schlagers’ producers.

In the second meaning, the concept of “schlager” is closely connected with the concept of “star” – a performer who is endowed with a particularly competitive image and whose repertoire is marked with one or more schlagers at each stage of his/her creativity (release of a new record).

The genesis of the *schlager* as a special type of entertainment song is related to unification and standardization of many genres and traditions of vocal music – the urban song of the early and mid XX century, operetta arias, vaudeville couplets, as well as romantic vocal miniature.

From the beginning of the XX century jazz was imprinted on the schlager, and since 1950s – rock music.

Among the definitions of the *schlager*, special attention deserves characteristic given by the famous composer I. Dunaievskiy. The author of the famous Soviet-era *song schlagers* had to “disown the notion, saying that “it is applied to the musical design of American films, when easy-to-remember chorus is endlessly repeated in different types and tonalities for better learning. Soviet cinema does not use such methods” (Дунаевский, 1961, с. 34).

At the end of the XX century, the most developed can be considered the definition of the *schlager*, proposed by T. Cherednychenko in the “Music Encyclopedic Dictionary”. The scientist believes that the *schlager* is:

- an entertaining dance song, usually on a love-lyric text. One of the main forms of pop music, the characteristic product of the “mass culture”. It differs in both musical and poetic patterns;
- a very popular song that has noticeable, easy-to-remember details of melody, harmony, arrangement that fit the latest fashion, and more often generates fashion for a dance formula, arranged effect, etc.;
- in a figurative sense, a *schlager* is any piece of music, as well as a work of other kinds of art that is particularly popular but frivolous in content, in line with the moods of the public (Музыкальный энциклопедический словарь, 1990, с. 639).

The contemporary domestic researcher T. Riabukha considers the *schlager* in the context of the national pop song, emphasizing: “1) “titularity” of this genre in the system of commercial mass culture; 2) professionalism of creators and performers of *schlagers*; 3) version nature of the pop song genre; 4) stage representativeness of the genre, which evolved from the concert show to the “song theater” and the corresponding audio and video production” (Рябуха, 2017).

Systematization of the thesaurus of our article requires a more detailed consideration of the term “pop music”, which, unlike the generic term “popular music”, is rather negative, which is reflected in the synonym “pops”. The typological certainty of pop music is created by four factors: entertainment function, special role of the artistic standard, similar to the *canon* in folk and traditional professional art, close connection with the mass media and technical means of circulation and distribution of artistic production, commercial promotion strategy – increasing popularity of performers and works (Лексикон нонклассики. Художественно-эстетическая культура XX века, 2003, с.344).

Among modern Russian researchers of the music pop art first should be named E. Rybakova. In her fundamental culturological study, carrying out terminological discourse, the scientist, in line with the ideological stamps of her country, identifies variety music with mass culture. E. Rybakova emphasizes that nowadays the terms “variety”, “variety music” are beginning to be relegated to some extent. Instead, the terminology of Western European and American humanities is becoming widespread, among which the researcher calls pop music, *schlager* (our italics – H.N.), rock music, and defines them as “mass genres of music, mass culture, and something that fills radio and television, sounds at discos, is distributed on cassettes and CDs, is designated as a pop hit (Рыбакова, 2007, с. 17–18).

It should be noted that, according to T. Riabukha, the signs of the song *schlager* have all the works of V. Ivasiuk, “who created a fundamentally new direction in this genre, focused on the synthesis of traditions and national vocabulary”. T. Riabukha suggests considering stylistics of the composer’s song

schlagers (80 samples, presented in the collection “V. Ivasyuk. Musical works for the 60th anniversary of the composer’s birthday” (2009)) by two criteria.

1. The ratio of words and music, realized in the songs on his own texts; in the songs on texts of other poets (B. Stelmakh, Yu. Rybchynskyi, O. Pushkin, A. Dementiev, V. Vozniuk, R. Kudlyk, M. Petrenko and others); in the songs on folk lyrics (“Oh rose bloomed”).

2. Genre features (song-romance, song-dance, ballad, elegy, lullaby, nocturne) that are available in definite schlagers.

The analysis of V. Ivasiuk’s song creativity by the specified criteria allowed T. Riabukha to distinguish the characteristic features of the composer’s song style:

- orientation towards the couplet-variant form, in which the recitation chant alternates with the cantilene-song chorus (all songs of the collection);
- synthetic musical-linguistic vocabulary that reflects ethno-auditory mental “codes” in synthesis with non-national elements (“Chervona Ruta”, “Day with you”, “My uncalled love” and others);
- use of a set of typical intonations characteristic of pop music;
- autonomy of accompaniment in the spirit of a variety song-romance;
- openness of songs to different interpretative versions.

A bright illustration of the latter position can be interpretations of “Ballad of Mallows” by the duet of S. Vakarchuk and N. Matviienko, “Vodograi” by R. Lyzhychko; “Chervona Ruta” by S. Rotaru with the band “TNMK” or Turetskyi Choir and so on.

The proposed criteria may be useful for the selection of song schlagers in vocal training of future musical art teachers and in school music-pedagogical practice.

A serious theoretical basis for the study of the problem of the use of song schlager in vocal training of future musical art teachers may be I. Shnur’s research (Шнур, 2018).

The author defines the song schlager as “a socio-cultural music product, represented by a pop song of predominantly love-lyrical content, which – thanks to ease of remembering, reliance on the genre-intonational vocabulary of the era, focus on emotional response, presence of extraordinary performing image and balanced correlation of standardized and unique musical material – has acquired such property as recognition of large audience” (Шнур, 2018, с. 202).

Of particular interest are the provisions on the immanent socio-communicative nature of the song schlager, “which is realized at all levels: from verbal-intonational to individual-performing. Very important in this process is presence in this phenomenon of hook and viral-memetic components and its active marketing spread” (Шнур, 2018, с. 200). The researcher has given such an important characteristic of the song schlager as its recognition by wide audience due to “reliance on current genre-intonational patterns and attraction of lexemes of the intonation vocabulary of a certain era” (Шнур, 2018, с. 200).



Nowadays, the communicative nature of the song schlager as a hit is of particular importance, as it “causes an immediate modification of its elements in accordance with current listeners’ needs” (Шнур, 2018, с. 201). So, at the beginning of the XXI century it has been gradually replaced by the term hit. We suggest referring to the latter as a one-day song, while the schlager is marked by its viability in socio-cultural chronotope.

Future musical art teachers should master the technique of selecting and learning the song schlager, be able to create their own versions, and adapt the musical text to the vocal abilities of students. We believe that we can also talk about children’s schlagers, the search of which should be added to the tasks for students for the period of pedagogical practice. We remember the hits of the last century – “Song about Captain” by I. Dunaievskyi, “Two Colors” by O. Bilash, “Island of the Unlucky” and “Song about Bears” by O. Zatsepin or the modern schlager by Tina Karol “Ukraine is you”.

Thus, having analyzed methodological approaches and theoretical ideas of the scientists on the song schlagers in vocal training of future musical art teachers, we came to the following **conclusions**.

It is shown, that the term *schlager* has German origin and was popular in the countries of the socialist camp in the second half of the last century. At the beginning of the XXI century it has been gradually replaced by the term *hit*. The viability of schlagers in socio-cultural chronotope is proved.

The article outlines the features of the variety song, in particular schlager: its leading role in the system of show business; professionalism of creators and performers of song schlager; openness for new interpretations; its stage representation.

Of great importance for professional growth of future musical art teachers we consider the children’s schlager, the search of the best samples of which should be added to the tasks for students for the period of pedagogical practice.

In further studies, we plan to find out the methodological bases of the use of pop vocals in extracurricular education, to expand scientific substantiation of the concept of a children’s schlager and to clarify the possibility of its use in the theory and practice of future musical art teachers training.

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## АНОТАЦІЯ

**Ніколаї Г. Ю.** Теоретико-методологічні основи використання пісенного шлягеру у вокальній підготовці майбутніх учителів музичного мистецтва.

У статті висвітлено проблему актуалізації естрадної вокальної музики у підготовці майбутніх учителів музичного мистецтва з метою подальшого її використання у роботі зі шкільною молоддю. Показано, що

*проблема використання популярної музики у виховному процесі загальноосвітньої школи фокусується на пісенному шлягері, оскільки саме він служить найкращим музичним матеріалом для реалізації інтересів і вокально-виконавських можливостей учнів. Доведено, що нові віяння в музичній освіті потребують серйозного теоретико-методологічного обґрунтування. Визначено мету статті, яка полягає у висвітленні методологічних підходів і теоретичних ідей науковців задля обґрунтування особливостей використання пісенного шлягеру у вокальній підготовці майбутніх учителів музичного мистецтва.*

*Охарактеризовано методологію дослідження, що базувалась на положеннях філософії музики, культурології, естетики, теорії виховання та музикознавства з опорою на науковий інструментарій психології, маркетингу та соціокомунікативного підходу. Інтердисциплінарний науковий дискурс здійснювався з опорою на такі аналітичні методи, як термінологічний, порівняльно-зіставний, компаративний аналіз і музично-інтонаційний аналіз пісенних шлягерів, а також систематизацію наукової думки (філософської, культурологічної, психологічної, музично-педагогічної тощо). Метод теоретичного узагальнення дозволив сформулювати висновки пошуково-аналітичної роботи й визначити перспективи впровадження пісенного шлягеру в підготовку майбутніх учителів музики та шкільну практику.*

*Показано, що термін «шлягер» має німецьке походження і був популярний у країнах соціалістичного табору у другій половині минулого століття. На початку XXI ст. його поступово витісняє термін «хіт». Доведено життєздатність шлягерів у соціокультурному хронотопі. Окреслено особливості функціонування естрадної пісні, зокрема шлягера: провідне значення в системі шоу-бізнесу; професіоналізм композиторів і виконавців; відкритість на нові інтерпретації, сценічна репрезентативність. Стверджується, що для професійного зростання майбутніх учителів музичного мистецтва важливими стають пошуки найкращих зразків дитячого шлягера.*

**Ключові слова:** *теоретико-методологічні основи, вокальна підготовка, пісенний шлягер, майбутні учителі музичного мистецтва, пісенний хіт, естрадний вокал, загальноосвітня школа*

## РЕЗЮМЕ

**Николай Г. Ю.** Теоретические основы использования песенного шлягера в вокальной подготовке будущих учителей музыкального искусства.

*В статье освещена проблема актуализации эстрадной вокальной музыки в подготовке будущих учителей музыкального искусства с целью дальнейшего ее использования в работе со школьной молодежью. Показано, что проблема использования популярной музыки в воспитательном процессе общеобразовательной школы фокусируется на*



песенном шлягере, поскольку именно он служит превосходным музыкальным материалом для реализации интересов и вокально-исполнительских возможностей учащихся. Доказано, что новые веяния в музыкальном образовании требуют серьезного теоретико-методологического обоснования. Цель статьи заключается в освещении методологических подходов и теоретических идей ученых для обоснования особенностей использования песенного шлягера в вокальной подготовке будущих учителей музыкального искусства.

Охарактеризована методология исследования, которая основывается на положениях философии музыки, культурологии, эстетики, теории воспитания и музыкознания с опорой на научный инструментарий психологии, маркетинга и социокоммуникативный подход. Интердисциплинарный научный дискурс осуществлялся с опорой на такие аналитические методы, как терминологический, сравнительно-сопоставительный, компаративный анализы и музыкально-интонационный анализ песенных шлягеров, а также систематизацию научной мысли (философской, культурологической, психологической, музыкально-педагогической и т.п.). Метод теоретического обобщения позволил сформулировать выводы поисково-аналитической работы и определить перспективы внедрения песенного шлягера в подготовку будущих учителей музыкального искусства и школьную практику.

Показано, что термин «шлягер» имеет немецкое происхождение и был популярен в странах социалистического лагеря во второй половине прошлого века. В начале XXI в. его постепенно вытесняет термин «хит». Доказано жизнеспособность шлягеров в социокультурном хронотопе. Определены особенности функционирования эстрадной песни, в частности шлягера: ведущее значение в системе шоу-бизнеса; профессионализм композиторов и исполнителей; открытость на новые интерпретации, сценическая репрезентативность. Утверждается, что для профессионального роста будущих учителей музыкального искусства важным становится поиск лучших образцов детского шлягера.

**Ключевые слова:** теоретико-методологические основы, вокальная подготовка, песенный шлягер, будущие учителя музыкального искусства, песенный хит, эстрадный вокал, общеобразовательная школа.