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Presentation date: April, 2020

Date of acceptance: June, 2020

Publication date: July, 2020

## INDIVIDUAL ARTISTICALLY PERFORMING FORM AS THE CONTEMPORARY EUROPEAN SOCIOCULTURAL PHENOMENON

### FORMA INDIVIDUAL DE DESEMPEÑO ARTÍSTICO COMO EL FENÓMENO SOCIOCULTURAL EUROPEO CONTEMPORÁNEO

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#### Cita sugerida (APA, sexta edición)

Hromchenko, V. (2020). Individual artistically performing form as the contemporary european sociocultural phenomenon. *Revista Universidad y Sociedad*, 12(4), 207-212.

#### ABSTRACT

The purpose of this scientific article is discovering from the contemporary European culture the most brilliant examples of compositions which were written in the artistically performing form solo, with delineating their maximally characteristic traits for interaction of society and culture. The round of methods concerning represented scientific investigative is postulated by series of empirical approaches, a namely observation and generalization. The newness of this scientific article is stipulated by studying of artistic works, which were created in artistically performing form solo, with detecting their sociocultural significance. First, the sociocultural, artistically total scientifically investigative observation of academic compositions solo into different types of contemporary European art, exactly music, theater and choreography, are represented by author in this research. The masterpieces in artistically performing form solo are disclosing a deeply individual world of creator-soloist, which is making from natural social factor regarding interaction of personality with environment. Performer-soloist enters of audience into him own unique artistically spirit world, affirms brightly expressed societal criterion of creation, produces general comprehension of artistic imagination as well as definite ideological content, which were naturally born by stage-single act creativity.

**Keywords:** Composition, sociocultural phenomenon, performer, solo, stage-single creativity.

#### RESUMEN

El propósito de este artículo científico es descubrir de la cultura europea contemporánea los ejemplos más brillantes de composiciones que fueron escritas en forma artística en solitario, con la delineación de sus rasgos máximos característicos para la interacción de la sociedad y la cultura. La ronda de métodos relacionados con la investigación científica representada se postula mediante una serie de enfoques empíricos, a saber, observación y generalización. La novedad de este artículo científico se estipula mediante el estudio de obras artísticas, que se crearon en forma artística en solitario, con la detección de su sociocultural significado. Primero, la observación sociocultural, artísticamente científica y de investigación científica de composiciones académicas en solitario sobre diferentes tipos de arte contemporáneo europeo, exactamente música, teatro y coreografía, está representada por el autor en esta investigación. Las obras maestras en la ejecución artística en solitario están revelando un mundo profundamente individual de creador-solista, que se basa en un factor social natural con respecto a la interacción de la personalidad con el entorno. El intérprete-solista ingresa a la audiencia en su propio y único mundo artístico artístico, afirma un criterio social de creación brillantemente expresado, produce una comprensión general de la imaginación artística, así como un contenido ideológico definido, que naturalmente nació de la creatividad de un solo acto escénico.

**Palabras clave:** Composición, fenómeno sociocultural, intérprete, solista, creatividad escénica.

## INTRODUCTION

Emphasize, that in these conditions, the soloist-personality, as a key part of European culture, gets essential, holistic significance of the most universal instrument for creating the all newness in the contemporary culture. Person represented, changing, disclosing the new from culture. There is not culture without individual. Nevertheless, the personality is not only moving strong and creator of the culture, but the person is the main purpose of culture's establishment (Drach, 2008).

Therefore, the accentuation of individual, stage-single act creating, where the center is humane-creator, synthetically universal soloist, is remarking as the absolutely natural situation in the modern culture. Hence, the studying of artistically individual action in the culture is conditioned as the one of the important sociocultural problem (Bodnar, Mirkovich & Koval, 2019).

We also do not need to forget of the maximally improved, developed professional affirmation in the contemporary scientific think that **“social skills are important in all stages of an individual's development”**: (Aydin, 2019)

The topicality of this introduced research is postulated by approving of stage-single creative act as the artistically perfective art process at the contemporary educational activity, at the divers level of academic pedagogical practice, at the accomplishments of culturally educational action as well as at the national and foreign professional competitions, academic concert-festival meetings and etcetera (Koval, Polyezhayev & Bezkhlibna, 2018).

The compositions of artistically performing form solo as, underline, the modern European sociocultural phenomenon, are not studied in the scientifically investigative researches. The appearance of masterpieces solo is interesting of scientists from different investigative area, first of all, from its performing technological and artistically practical particularity. The works of such scholars as Bentya (2007); Kolosov (2010ab); and Hromchenko (2014), are discovering the actively technological peculiarity of stage-single creative act into various kinds of art (theater, music, choreography). However, the holistic scientific view to the individually personal stage creativity (artistically performing form solo) in aspect of sociocultural singularity is not presented in contemporary scientifically investigative thought.

The purpose of article is revealing in the modern European culture the brightest examples of compositions, which had written in artistically performing form solo, with delineating their maximally characteristic traits, artistic signs concerning interaction of society and culture.

## DEVELOPMENT

The features of personality's functioning in culture were displayed by contrast panorama of absolutely different artistic directions of the 20th – the beginning of the 21st centuries. The problems in reference to functioning of personality, individual spirituality into enormously complex and dramatic world, alienation of a human, the exceptional multifaceted of person's interpretation into the divers artistic directions and vectors have made the cultural foundation of impetuous development in relation to individual, stage-single, solo form of modern artistic creation.

Solo (italian. solo, from lat. solus – one), in the contemporary culturally artistic comprehension, is process of stage-single performing by musician (instrumentalist, vocalist), dancer, actor of specific fragment, part from artistic composition or, emphasize, artistically independent, perfect solo composition, which was written by author for performing, accentuate, only one artist (soloist). As a rule, the composition solo has hugely expressive, sophisticatedly relief character of theme, which is revealing, firstly, into artistically content, ideally imaginative sphere of its development.

Solo, as a individually performing act of creativity in the European artistic culture of the second half of the 20th – the beginning 21st centuries, becomes the fundamental basic for emergence of the divers masterpieces solo. Underline that solo compositions demand from performer-soloist the highest-level of requirement as touching the performing professional mastery, determined the skills of artistic playing as well as specific communicatively informational activity on the academic stage.

Kolosov (2010a), approving the communication of performer-soloist with audience as a highest value concerning mono-performance, writes the next. **“There is unique act of communication, conversation, dialog of artist and audience. Artist, without partners on the stage, naturally appeals to audiences, charges of viewers from the own creative idea, wakes up the position of complicity and active return reaction from each human. This is the most fundamentally main value for the theater of one actor, which always provides the high attention and interest to the personality as a phenomenon”**.

Accordingly, the highest level of actor's mastery is concentrated into mono-performance. Herewith, an only one performer opens the sophisticated plot line, which often contains several different artistic images, that is making certain artistic imagination of concrete performance.

The mono-performance 1900 by Oleg Menshikov for the story A. Barikko Novecento. Un monologue is constructed

by actor on the profoundly individual, inner conflict of the pianist-virtuous, which was born in 1900 on the ship and lived on the sea all life. The time is staying without changes for main hero of mono-performance. He did not comprehend of earthly life; nevertheless, it was into constant, obligatory changing of ship's passengers. Consequently, there is artistic reflection of the musician-pianist. His creation is into the definite, denoted time, but during, his creative process has a place in the far alienation from really, certainly life. The inner world of musician is filling from permanent contradictions between really life on the ship and amazingly active earthly world.

The profound tragedy of the relationship between man and woman, which were married not by heart, but only by physical attractiveness, is exposed in mono-performance "Taboo" by Mikhail Melnik for the story of L. Tolstoy's "Kreutzer's sonata". Underscore, that M. Melnik, making the musical characters for stage images, is applying the performing form solo, a namely stage-single, artistically perfect academic saxophone playing. In such a way, the creator connects the talents of actor, director, screenwriter, artist and musician-performer. He also claims the phenomenon of enormously creative universality in reference to artist-soloist, what is first criteria of artistic compositions solo, including the contemporary theater of one actor.

The peculiarity of conversation between artist-soloist and audience in the theater of one actor is brightly underlined by theatrical expert R. Kolosov (2010b). *"Dramatic theater of one actor is a genre of theatrical art into the little form, which principally differs from the theater of artistic word. The specific character of dialog between actor and audience is generated in the dramatic performance, a namely, when the theatrical stage becomes the nearly continuation of audience conscious and subconscious"* (Kolosov, 2010b)

The personality of dancer-performer, his maximal creative potential in the choreography art is represented, primarily, into the mono-ballet. Among the most characteristic masterpiece of contemporary dance-theater, we will be remarking the mono-ballet "Solo" by stage and directorial work of Henrietta Horn, who is director of celebrated and widely known German dance association "Folkwang Tanzstudio".

The famous, renowned performer Henrietta Horn, dancing into the mono-ballet "Solo", reproduces the inner condition, individual sensation of person, which is staying into the constant, permanent searching of the true purpose, genuine content regarding personal existence, concerning the way of life. The well-known art critic Bentya approves next as touching above indicated. *"This is similar*

*to the usual working day, spent alone at the working table; only the day was demonstrated in enormous acceleration, which gives the dance moves originally expressive sharp and bright"* (Bentja, 2007). Demonstration of the person's inner world into above-mentioned dance composition is emphasized by the high level of psychological tension, which may be due to the influence of the mass media (Shamilishvili, 2019; Suryantini, Darmayanti & Arsawan, 2020). Desire to find of the answer for main question of all life, to note the own "solo part" emotionally concentrates the overall atmosphere of masterpiece "Solo", whereby brightly underlining the brilliantly sophisticated characterization of expressionist dance-solo.

Underscore, that the most new, contemporary searching in the sphere of choreography, differences of the modern ballet-theater from classic ballet have concentrated, to a greater extent, in the free and expressive, filling non-classic choreography lexis of mono-ballet's solo-dance. Exceptional and unique personality of dancer-soloist, bright stage-single person is peculiar lawmaker for this kind of changeability.

The contemporary musical stage-single compositions are, mainly, program masterpieces. In this connection, the program is specific mean, specialized way for maximal concretization as well as precise concentration as touching artistic content of music in the context minimization, a namely the constriction of wide observing panorama of musical performing to certain possibilities for academic-stage individual representation of musical masterpieces by only one musician-soloist (instrumentalist or vocalist). As a result, modern composers often designate not only definite name for musical piece (in accordance with artistic imaginative content), but authors represent the little program explains on the beginning of intonation-artistic compositions solo.

Distinguish, that exactly the wind solo (stage-single performing wood or brass academic instrument) in European professional composer and performing art of the 20th – in the beginning of the 21st centuries is expressively disclosed by many creators as an independent performing form, with readable signs of determined genre phenomenon, videlicet concert, sonata, suite, poem, fantasy, caprice, instrumental or vocal miniature and etcetera.

The appealing of professional composers to academic wind instruments with monophonic nature (flute, oboe, clarinet, bassoon, saxophone, trumpet, horn, trombone, tuba) is stipulated by enormously bright particularity of this musical instrumentation. Accentuate, that these academic wind instruments, comparing with polyphonic instruments (piano, organ, accordion) or instruments with

opportunity to polyphonic playing (string instruments), the most naturally reveal deeply individual, personal, generated by minimum expressive means one or another artistic image. Exactly this is reproducing one of the most important philosophy and aesthetically artistic dominant of the postmodern period, a namely biggest concentration on the aesthetics of minimalism.

Consequently, absolutely naturally, that wind academic instruments (woodwind as well as brass instrumentation), being the natural carriers of monophonic playing, attract the attention of the many contemporary professional composers.

Among the concert masterpieces of wind solo, we call the next musical compositions: Concert for clarinet solo "Play over the abyss by E. Stankovich, Suite for oboe solo "Masks" by S. Cortez, Fantasy for horn solo by M. Arnold, Cycle "Dedication" for clarinet solo by B. Kovach, Suite for oboe solo "Six metamorphoses by Ovid" of celebrated composer B. Britten, Sonata for saxophone-alto solo S. Piliutikov, Sonata for clarinet solo by E. Stankovich, 20 Caprices for clarinet solo by I. Olenchyk, Capriccio for tuba solo by K. Penderetsky, "Homo ludens I for ..." flute (clarinet or saxophone) solo by V. Runchak, "Basta" for trombone solo by F. Rabe, "Homo ludens V" – "Interview with stutterer or seven minutes in the trumpet" for trumpet solo by V. Runchak and many others academic compositions of wind solo.

Particularly emphasize, that the tendency to creating of program musical pieces was revealed into the music for academic wind instruments solo. For example, B. Britten has given the brief program comment to each of six miniatures from his well-known Suite "Six metamorphoses by Ovid" for oboe solo. The programs display of the artistically plot line, which is discovering the images of ancient Greek mythology, a namely Pan, Phaeton, Nioba, Bacchus, Narcissus, Arethusa. Individual images, activity of plot sphere concerning to each musical piece is reflected by the expressive means only one monophony academic instrument – oboe. Artistic genius of B. Britten is maximally approaching of ancient heroes to the contemporary period by virtue of realization the new artistically expressive ways. Nevertheless, the fundamentally magistral expressive mean is wind melody (intonation) of monophony professional instrument, the tune of stage-single oboe-soloist, as an individual and unrepeatable world of personality's emotions. Herewith, emphasize, the sensitive world is interestingly viewed, observed by audience.

Obligatorily stress, that academic melodic intonation is the professional base, fundament of the individual, solo performing process. *"Development of intonation control is*

*believed to be an important component of an instrumental music curriculum"*. (Latten, 2005)

Highlight that only one musician on the academic concert stage is absolutely, fully free into his sensation of time, feeling of his freedom. *"The score of Luciano Berio's "Sequenza VII" for solo oboe exhibits a strict and definite temporal space, yet most performers do not manage to perform the work within the prescribed time"*. (Barrier & Panebianco, 2019)

Certainly, there are compositions with synthesis of musical and theatrical arts in the European academic culture of the second half of the 20th – the beginning of the 21st centuries. Among such masterpieces, we are noting the next artistic masterworks: "Basta" for trombone solo by Swedish composer F. Rabe, "Harlequin" for clarinet solo by celebrated German composer K. Stockhausen as well as "Homo ludens IX (oboe: I and oboe) or nine not occasional stops for a walking oboist" for oboe solo by renowned Ukrainian composer, conductor V. Runchak.

Undoubtedly, the each kind of art has own, the genetically inherent arsenal of expressive means. Herewith, the successful practice in relation to performing of artistic composition solo shows the comprehensive versatility, flexibility and originality concerning interaction, artistically expressive cooperation of music, theater and choreography into artistically performing form solo. Famous art critic E. Nazaikinsky (2013) is emphasizing next: "The musical genres are not separated by specialized wall from different genres of theater, literature, choreography".

Certainly, individual artistically performing form solo, in the signification of contemporary European sociocultural phenomenon, has the precise, direct characteristic content incarnation into the phenomenon of informal education. The individuality of learning process as well as single-personal characterization training-educational act are generated by individually person, stage expression of ideologically imaginative filling one or another art composition, emphasize, by only one stage-single performer on the academic professional artistically content stage.

Intensification of students' independent work at the many principles European educational institutions is conditioned, among other things, by possibility of educational process by means of specific artistically performing forms. In particular, the artistic compositions, which are written by different authors for performing by only one artist-soloist (academic musician instrumentalist or vocalist, professional dancer, vocational actor), are stipulating the brightly expressive individuality of educational process into stage-personal, performing-individual form solo.

Underscore, the contemporary instructionally educational plans, as total significance of certain training subject, and individual characterization of learning strategy for student, possess many stage-single artistic masterpieces. These specialized compositions, as a rule, were written by modern composers, creative authors, into brilliant cycle form, which are concentrating by the structure of several characteristic pieces, united by overall artistically imaginative content, the holistic artistically art ideology.

This kind of compositions solo, were made into individual artistically performing solo form, underline, in European culture of the beginning of the 21st century, had designated by particularized process of restructuration in touching to compositional sequence of each solo pieces. Accentuate, there is performing process of one or several masterpieces from marked by professional teacher the solo cycle. The vocational pedagogue usually delineates for student, which compositions will be having the pedagogic importance, crucial signification, professionally performing value and peculiar educationally training connotation for each disciple.

Emphasize, the occupational teacher, designating for student's independent work the definite composition into artistically performing, maximally creative form solo, obligatorily has to detect, discover the excellently characteristic features of denoted artistic masterpiece concerning its compositional structure, artistically imaginative content, expressive means and etcetera. Undergraduate, in turn, individually working for selected by teacher the composition solo, reveals, in the first place, the own artistically esthetic view, profoundly individual, personally creative inspirations, brightly sensorial motivations. Consequently, there is informal training-educational process as, underline, from the professional teacher, and, accentual, from the student of determined artistically-art specialization, definite creative vector.

Underscore, the compositions, which were produced by contemporary authors into stage-single artistically performing form solo, generate the specialized development of individual imaginatively creative possibilities for performer-soloist. Creative personality receives the opportunity in relation to evolution of own artistic potencies, accent, as into training classes of professionally educational institution (formal learning), and into independent, individual, home training-educational process (informal learning).

Accordingly, the individual artistically performing form solo, which possesses by precise, compositionally expressive signification into creatively perfective masterpieces solo in different kinds of academic European professional art from the beginning of the 21st century (music,

choreography, theater), gets bright sociocultural meaning, particularized connotation not only in relationship with large audience, but also in artistically-art pedagogic mutual enrichment concerning the contemporary educational spheres a namely formal and informal learning.

## CONCLUSIONS

The relief expressed effect concerning the individual involvement of audience into natural creative act was delineated by creators in the compositions of artistically performing form solo in the period of the 20th – in the beginning 21st centuries. The masterpieces of artistically performing form solo reveal the profoundly individual world of creator-soloist; the singular and particular world, which are making from the direct, natural societal factor regarding the interaction of personality with environment, from usual atmosphere of life situations, circumstances.

The artistic dialog of soloist and audience, peculiar chambering, intimacy for representation of compositions solo belong to the fundamental, specific characterizations as touching the phenomenon of stage-single, individually solo performing. Masterpieces of artistically performing form solo, presenting only one creative person, are specialized act for the donation, granting of artistic imagination, emotionally sensitive condition to the audience. Performer-soloist introduces of audience into own, unrepeatable artistically spirit world, approves and claims of brightly societal criterion of creativity, forms the general comprehension of artistic imagination, certain idea content, naturally was born by stage-single act of creation.

Accordingly, stage-single performer, having the most level of creative freedom, in comparison with collective artistically stage art, brings up to the new qualitative level the emotional reproduction of artistic idea, imagination, in total, the artist-soloist generates, produces the new socio-cultural phenomenon of artistic unity, underline, the most relief and expressively sophisticated than in collective artistic creativity.

The individual artistically performing form solo obtains also particularly characteristic sociocultural signification in the phenomenon of individual training educational particularized work as from many professional teachers, and from students, emphasize, different artistically-art specializations a namely music, choreography, theater. Herewith, there is generation of the particular pedagogic process, which is functioning as in context of the formal learning, and in prism of the informal education.

The prospect of this represented scientific investigation is studying of stage-single act of creation in context of other

artistic kinds with obligatory detecting the most characteristic sociocultural traits.

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