

the illocutionary goals of the speaker, as well as discursive features. An analysis of scientific literature and pedagogical practice allowed us to identify the following main components that make up the structure of the ICC of a specialist: linguistic competence, sociolinguistic competence, strategic competence, discursive competence and psycho-emotional competence. It is the comprehensive development of all components of the ICC of a modern specialist that will contribute to successful foreign language communication in the context of professional activity and ensure the achievement of professional success during international cooperation events. We see prospects for further exploration in the study of the features of the formation of the main components of the structure of the ICC of a specialist, which will allow us to confirm the significance of each component for the formation of an individual's readiness for a specific professional activity.

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ACADEMIC VOCAL SCHOOL IN THE INTERPRETATION OF UKRAINIAN POP SONG OF THE 1960s–1970s: THE PERFORMING ASPECT

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АКАДЕМІЧНА ВОКАЛЬНА ШКОЛА В ІНТЕРПРЕТАЦІЇ УКРАЇНСЬКОЇ ЕСТРАДНОЇ ПІСНІ 1960–1970-Х РОКІВ: ВИКОНАВСЬКИЙ АСПЕКТ

Ukrainian popular music of the first half of the XX century developed in the context of a synthesis of mass musical tradition and academic professional practice. In contrast to the tendencies of Western popular music, which focused on the microphone and sound production, Ukrainian pop music maintained a strong connection to the system of academic vocal training. This led to the formation of a distinctive performance style, dominated by technical mastery, exquisite sound production, and deep semantic interpretation.

The academic vocal school was based on a carefully structured system of vocal training that included breathing techniques, uniformity across vocal registers, timbre stability, refined intonation of phrases, and standardized articulation. These principles stayed important in popular music but were adjusted to fit the style of different genres. Performers kept the clear, strong vocal sound but reduced the more dramatic operatic styles to better align with the genre's expectations and connect more closely with the lyrics.

In this regard, the musical works of Dmytro Hnatiuk, Kostiantyn Ohniev, Diana Petrynenko, and Liubov Chaikovska had a significant impact, as their contributions had played an important role in establishing a solid foundation for understanding and interpreting Ukrainian pop music. Hnatiuk was distinguished by his desire to preserve a rich baritone timbre, precise declamatory technique, and large-scale stage thinking, even within the framework of the song repertoire. His speech was logically structured, and the climactic moments were organically integrated into the dramatic structure of the text. Ohniev, known for his lyrical style marked by academic precision, adjusted his melodic approach to better fit the pop genre. He used adaptable dynamic modeling and avoided artificial effects, allowing him to balance his rich vocal delivery with controlled emotional expression. Petrynenko showed a clear and pure tone, a bright and rich sound, and a strong focus on the poetic aspects of the lyrics, which helped her performances connect deeply with the traditions of chamber vocal music; at the same time, the pop style did not make her vocal technique simpler or lower the quality of her singing. Chaikovska maintained the academic form of sound and timbre volume, which gave the performance elegance and stylistic validity; even in simple-genre compositions, the influence of legato and

thoughtful dynamic gradation was noticeable. All of the performers listed above represent a model of vocal performance in which academic technique was not seen as opposed to pop expressiveness, but served as its artistic catalyst.

An emphasis on natural vocal projection and acoustic fullness defined the performance style of Ukrainian pop music during this period. Unlike trends in Western popular music, where microphones were often used to create an intimate, “chamber” timbre effect with elements of conversational style, the Ukrainian performance tradition of the 1960s and 1970s remained committed to the academic principle of operatic sound. The microphone technique was primarily used as an amplification tool rather than for modeling vocal mannerisms, which meant that performers maintained a full acoustic sound, allowing them to project clearly in large concert halls without losing the natural tone. This method also affected how phrases were structured and how they changed in volume: the phrases were built to fit naturally with the voice’s resonance, and the high points were created by using the voice’s natural power rather than relying on technical tools.

This model contributed to the establishment of a special sound standard in Ukrainian pop music — prosperous, full-toned, and stable, yet free of excessive pop stylization. At the same time, the emphasis on academic principles prevented the performance from turning into a formalized operatic interpretation. Artists intentionally controlled how strongly they expressed emotions, spoke more gently, and avoided using their higher voices too much, as doing so might weaken the genre’s deep, personal feel. So, it was essential to find a good balance between proper vocal training and the specific elements of a pop song. Academic methodology serves as a fundamental basis, but the final artistic result was shaped by adaptation to the textual and imagery uniqueness of the pop song.

The academic vocal school played a significant role not only as a foundation for technical development but also as a determinant of aesthetic standards in the evolution of Ukrainian pop music in the 1960s and 1970s. It ensured the formation of a high level of intonation competence, vivid clarity of speech articulation, harmonious comparison of timbre characteristics, and consistency of interpretive intent. As a result, Ukrainian pop music of that period demonstrated professional excellence and artistic persuasiveness, distinguishing it from many other popular music examples. Thanks to the academic tradition, performers were trained to focus on interpretation rather than merely conveying melodic material; attention to poetic text, logical phrasing, and the dramatic development of the image testifies to a deep understanding of the song as a complex genre in which words and music are inextricably linked.

The paramount importance of this study is that it examines Ukrainian pop music from the 1960s and 1970s, using the concept of academic vocal art to better understand it. This approach includes looking at the genre not just as part of mass culture but also as a distinct professional area of music with clearly defined technical and artistic standards.

Focusing on performance allows us to analyze the mechanisms by which academic techniques are transformed in the context of pop style, as well as to reveal the interaction among the sound ideal, textual and visual interpretation, and stage representation. Thus, the study broadens the understanding of the history of Ukrainian vocal culture in the second half of the XX century, emphasizing the interconnection between the opera and chamber tradition and the specifics of pop practice. So, looking at how the academic field interprets pop songs helps give a more complete picture of how the national performing style has developed and where it stands in the European cultural context.