

DOI <https://doi.org/10.30525/978-9934-26-609-6-10>

UKRAINIAN SOUND RECORDING IN THE CONTEMPORARY MEDIA SPACE: TECHNOLOGICAL AND CULTURAL ASPECTS

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The sound recording industry is widely disseminated throughout the contemporary media landscape. Global music culture intensively utilises the latest methods of audiovisual representation in the creative output of prominent artists. Musicians within the show business sphere, through the processes of sound recording, are in a constant state of experimental flux, exploring new sonic palettes. Consequently, the culture of the mass media space is undergoing a radical transformation, synthesising diverse art forms and their disciplines, including choreography, music, and cinematography.

Sound recording has permeated daily human activity, from education and science to domestic life. However, research into this phenomenon cannot be considered exhaustive, as a significant number of questions remain, particularly from the perspective of popular stage art. The modern world offers a multitude of vocal training methodologies, including jazz, popular, academic, and folk traditions. Aspiring singers study various sound production techniques that enable the performance of musical material, considering specific manners and vocal abilities related to breath control, phonation, facial expression, dynamics, and acting skills. Studio environments replicate various recording techniques to enhance vocal quality [1]. Performers are required to understand the terminology and operational principles of studio equipment, from the use of microphones and mixers to the processing of vocals and phonograms with specialised software.

A key vector in the development of 20th-century music culture, which gave rise to multimedia and phonographic technologies, was the shift in established pedagogical processes within music institutions, the increased accessibility of information resources, and the growth of music corporations, labels, and recording studios [5]. However, these factors have had a detrimental impact on the specialisation and qualification of both composers and performers. This cultural negativisation, particularly within

academic music, is manifested in the formation of a multicultural and electro-acoustic environment, the creation of new musical forms in intercultural contexts, the erosion of professional competence, and the total embodiment of a «phantom» artist image that often does not align with their real-life position or emotional state.

The unique aspects of sound recording within «mass», «elite», and «musical» cultures as specific forms of artistic development rightly concern scholars. Researchers aim to identify, analyse, and describe the implementation of contemporary multimedia recording processes designed for work with musicians [3]. The objective of many specialists is to delineate the general deterministic concepts related to the role of sound recording in contemporary art, leading to an increase in relevant publications. Sound recording represents an innovation in music culture, particularly since popular art began to actively disseminate songs within the mass media space.

The significance of «sound recording» was amplified by 20th-century scientific achievements in computer programming and hardware systems research, which laid the groundwork for the mass production of compact discs. Nevertheless, a problematic situation persists, rooted in the discrepancy between the widespread cultural manifestations of sound recording and the clear definition of its artistic importance in domestic science. There is a pressing need to analyse the development of sound recording from a culturological standpoint, establishing its interconnections with other cultural phenomena. Addressing this issue facilitates a more complete understanding of contemporary art's significance. In this context, digital recording evolved experimentally in the early 1960^s, though commercial production of digital records only garnered interest from studio corporations in the 1970^s, initially for jazz and classical artists under contracts with Japanese and British studios. This history suggests a periodisation for the evolution of audiovisual art, divided into three stages: first, the 1930^s, when sound recording acquired artistic agency through the manipulation of balance, montage, and acoustic space; second, the 1950^s–1970^s, a period of technological advancement that provided sound engineers with electro-acoustic processing tools to alter a work's phonographic characteristics; and third, the contemporary era, defined by the enrichment of musical texture and the introduction of new vocal and instrumental timbres [2].

The processes of sound recording have proliferated thanks to the information-computerised systems of the new era. While the development of recording equipment has spurred its widespread use across various fields of musical creativity, numerous issues within the sphere of musical arts still require substantiation and resolution. Sound recording can be classified as a distinct art form that integrates informatics, engineering, sound

direction, pedagogy, logic, and musicology [4]. To fully grasp the emergence of the term «sound recording», one must trace the historical formation of its core concepts. The application of various devices and sound apparatuses in recording has been explored in two main directions: the programming of sound effects that influence the phonogram's sound, and the synthesis of new sounds.

The modern aesthetic of sound recording in the information-cultural space signifies a shift from live performance to an artificial one, considering that most listeners perceive music in digital formats. This places a significant responsibility on the sound engineer in shaping aesthetic tastes. It should be noted that the genesis of sound recording and its associated equipment, despite its vast potential, represents merely a new stage in the evolution of 21st-century musical tools. They do not replace the creativity, talent, and culture of composers, musicians, performers, and sound engineers [6]. The sound engineer conducts the recording, reproduction, processing, and mixing of musical components using technical means and computer equipment associated with multimedia.

Thus, the provided information regarding sound recording from an information-cultural perspective explains the specific formational processes of working with the sonic plane as it relates to the activities of the musician-vocalist. These sound technologies are a product of computer science and engineering innovation within the audiovisual arts, yet their essence is entirely based on elements of musicological knowledge and art-historical practice. The data presented in this section indicates that while sound recording was initially rooted in computerisation, the 21st century has shifted the genesis of audiovisual production toward the practices of art studies.

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