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# INTERMEDIALITY PROBLEMS IN THE CONTEXT OF STUDY OF POP VOCAL PERFORMANCE

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**Abstract.** The article is devoted to the study of modern popular music, which incorporates elements of different types of art and it is characterized by diversity. In respect of this aspect, the problem of integrating the concept of “intermediality” into research of pop-vocal music and training of popular song performers is brought forth for the first time.

Throughout its historical path of development, pop music, being a kind of jazz branching, has appeared both as mass music geared towards the working class representatives, and as a direction reflecting the winds of revolution and the protest of the younger generation against old regimes, and as a mode of behavior, dress, revealing the drive for freedom of speech and independence. But if that were the case, one thing is important – pop music was integral to the processes, which were taking place in the twentieth century, reflecting both scientific and technological progress, and global trends, thereby moving closer to the postulates of the postmodernism philosophy. It is fair to say that it was all the foregoing in aggregate that gave rise to a new kind of pop culture, which took on forms much wider than just musical culture in its classical sense. Performing arts came to the fore, obtaining the value of an important creative process, since it presupposed originality of interpretations, recognizable handwriting of an artist. The leading role began to pertain to musical improvisation, but inclusion of non-musical components in the performance, scope of which expanded over time, seemed to be no less significant.

Under modern conditions of digitalization and globalization, new, more consolidated requirements and approaches to training a performer as a vocalist are more relevant than ever, and in our opinion, they will be intermediality and intermedia analysis. The article has an overview and general conceptual character, here the meanings of the terms – *intermediality*, *intertextuality*, text and media in the pop music contest are revealed. It should be also stated that when considering the meaning of the concept of “intermediality”, complexity of its interpretation was revealed from the standpoint of studying the aspects of synthetization in literature, painting, philosophy, philology, etc. In addition, the fact of the matter is that the concept “intermediality” has different interpretations in post-Soviet and Western science, and in the present article it is associated with designation of the concept of “interaction of arts” but more broadly – it involves interaction of languages of different types of arts in the system of a single whole.

Thus, a new approach to the study of modern trends in popular music is envisaged, thereby, attempts are being made to form a new theoretical and methodological base for further research in this direction.

**Keywords:** intermediality, modern pop culture, arts, interaction of arts, pop vocal.

*Authors declare that there is no conflict of interests. All authors have read and approved the final version of the manuscript.*

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## Introduction

Concert creative activities occupy a special place in the system of artistic performances. Under modern conditions, the concert is given not only a cultural and educational function, but also an educational function that contributes to the creation of a cultural personality with a stable system of value orientations in all spheres of activity. A spectator is no longer attracted to the "usual" programs, consisting of items of local choreographic and vocal groups. In present-day conditions it is necessary to attract audience with more interesting and unusual performances and show programs. Therefore, there is a need to create new, interesting and non-traditional concert performances. Popular music performers, like no one else, experience the new realities of visualization and digitalization. Modern technologies in scenography help to achieve the maximum effect of the audience's presence in action on stage. When creating concert programs, a variety performer needs to combine several aspects: vocal skills, dramaturgy of performance, scenographic design, choreography and completeness of the program with original and suitable items. Such events require creation of a special stage space in which movement, music, sound, light and color will be combined, that is, harmoniously complementing a vocalist's performances.

These tendencies of modern world pop culture, which are organically interlace with performances of pop-artists, dictate the algorithm, philosophy, composition of their conduct, and often become the object of scientific research. Most of the works in this direction are written in the field of cultural studies, theater studies, art history, philosophy, philology (intertextuality), and this issue is not sufficiently covered in music studies. The problems of the interaction of arts, diversity of their forms, require their own aesthetic comprehension and substantiation, thereby determining the relevance of this study.

The purpose of this work is to reveal philosophical and categorical aspects of the intermediality concept in the study of performance and pedagogical culture of a popular music artist. In this regard, the following tasks should be defined:

- to study the processes of development and impact of digital technologies;
- to consider the impact of scientific and technological progress on the popular music evolution;
- to identify integration processes in the vocal-stage training of the vocalist-performer of popular music.

The concept of intermediality in modern science is considered both in the CIS and in Western countries. In the territory of the CIS, N. V. Tishunina actively covers this topic through the concept of "intertextuality" in the philosophical

and philological context. Based on the research of M. Bakhtin, Y. Kristev and R. Barthes in the seventies of the twentieth century, the position about the intertextual nature of any discourse is being formed: “any text is an intertext; other texts are present in it, at varying levels, in forms more or less recognizable: the texts of the previous culture and those of surrounding culture. Each text is a new tissue created from old quotations. Parts of cultural codes, formulas, rhythmic patterns, fragments of social idioms, etc. pass through the text and redistribute it, as there is always a language to the text inside it” (Barthes 218). That is, intertextuality in literature and culture is associated with citing one art in a new philosophical and artistic context of the other one. Here we turn to the Lotman’s concept of “polyglotism” of culture, “culture is, in principle, polyglottal, and its texts always materialize in the space of at least two semiotic systems. The fusion of word and music, word and gesture in a single ritual text was noted by an academician Veselovsky as “primitive syncretism”. But the idea that after parting with the primitive era, culture begins to create texts of a monolingual type strictly implementing the laws of any genre ... provokes objections. <...> Encryption with many codes is a law for the overwhelming majority of cultural texts” (Lotman 143). Thus, we observe “intersemioticity”, since different semiotic series interact in a polyart work. This is where the transition to the concept of “media” takes place, which we, like Western researchers, understand as a wide information space, mass media, social networks, etc. But a philosopher I. P. Ilyin offers a broader interpretation: “By this ambiguous term, I mean not only the proper linguistic idioms and thoughts and feelings, but also any sign systems in which any message is encoded. From a semiotic point of view, they are all equal information media, be it the words

of the writer, color, shadow, and line of an artist, sounds (and printed music as a way of fixing them) of a musician, organization of volumes by a sculptor and an architect, and, finally, arrangement of the visual on the screen plane – all of this in the aggregate represents those media that in each art form are organized according to their own set of rules – a code representing a specific language of each art. All together these languages form “a big language” of culture of any particular historical period” (Ilyin 8). Thus, “media” are defined as channels of artistic communication between the languages of different types of art. This is the difference between understanding and interpretation of the concept of “intermediality” in Western and post-Soviet philosophy.

In this work, for the first time, an attempt is made to integrate the concept of intermediality into the study of the problems of popular music, to assess interaction of artistic codes of different types of arts, to create an integral polyartistic space in the performing system of a popular singer.

## Materials and Methods

Due to the fact that the very concept of “intermediality” presupposes the analysis of the object and language of an artistic phenomenon in an interdisciplinary study, the main method of this work is the analysis of concert performances of contemporary artists. At the same time, comparative analysis of various scientific works is used in the work. The methodological basis of the research is the theoretical ideas of studying the text set forth in the works of Y. Kristeva, R. Barthes, Y. Lotman and others, as well as the concepts of modern researchers of intermediality – Y. Muller, O. Hanzen-Leve, N. Tishunina, M. M. Bakhtin and others. At the same time, the comparative-analytical research method should be indicated as the dominant one. In this context, methods of comparison,

genre analysis, semantic analysis, textual parsing and performing analysis of specific performances are used.

## Results

In modern popular music, computer media technologies are widely used, their application enables a performer to create whole performances, united by a single thought, style and plot. High-tech concerts attract an audience with their novelty and relevance, a spectator wants to watch exclusively new acts, performances, show programs, and use of modern computer technologies contributes to their motivation. 3D Mapping is widely used – a video playback technique using specialized equipment and software, which can be controlled both on flat screens, walls, and on screens with distorted geometry and facades of buildings with complex architecture. Here we can recall an already legendary performance of Beyoncé at Billboard Music Awards 2011, a light show with a projection of many moving images of a pop diva, performing along with the “original” a famous march Run the World. At the end of the performance, Beyoncé was joined by her dance group, making the performance truly inspiring. All this offer us an insight to how a universal popular performer has to be today.

In modern society, culture is understood as a form of communication, a kind of dialogue. When humanity is “committed to dialogue” (Kagan), “interpenetration of the arts” (Kozlowski) becomes a key principle. In this regard, studies of synthetic processes in art and artistic culture are relevant. In our article, we would like to consider such a new word in the field of contemporary musical art and education as *intermediality* in the training of a popular music performer.

The term intermediality, which appeared relatively recently (in the 1980s), is actively used to denote such concepts as “interaction

of arts” and “synthesis of arts”. Intermediality is “a special type of structural relationships within a work of art, based on the interaction of languages of various types of art in the system of a single artistic whole” (Tishunina 4). This is “the presence in a work of art of such figurative structures that contain information about another type of art” (Tishunina 101). It is important not to confuse this concept with “interlude”, which is also a synthesis of artistic forms, but in terms of media art, media text, being a type of text that is reproduced with the use of modern technical means typical of screen, visual, media arts (Shak 17).

The issues of interrelation of the arts, their impact on each other and, in this regard, the problem of determining their specificity, the possibilities of mutual semantic exchange are immanent in the entire history of art and constitute a significant field of reflection in the European aesthetic tradition. Simonides is among the names representing the field of “pre-intermedial” excursions, his idea of reversibility of painting and poetry was repeated by Horace, Sextus Empiricus, who wrote about the evaluative meaning of the concept of “musicality”, Richard Pattenham, who traced phenomenon of the “golden section” in poetry, in painting and in architecture, D. Diderot and G. E. Lessing, who saw in descriptive poetry transfer of “picturesqueness” into verbal text, Russian and European romanticists, who made up an entire era in the history of this issue, G. Wellin, who established the categories, common to all types of fine arts, O. Walzel, who wrote about the possibility of “coverage” of poetry with the help of fine arts, T. V. Adorno, who philosophized about analogy of music and painting in different periods of cultural epochs, and so on.

Speaking of our problem, we should not forget about such concept as “intertextuality”,

the definition of which is adjacent to the concept of intermediality. In the twentieth century, with development of postmodernism, a new formulation for the world order of our world appeared – “text”, here music, images, choreography and any work of art is the text of various artistic languages that cite both each other and different eras. So in 1967, Yu. Kristeva defines “intertextuality” as a common property of texts, expressed in presence of links between them, thanks to which the texts (or parts of them) can explicitly or implicitly refer to each other in many different ways (Kristeva, Bakhtin 439.).

Observing the historical development of culture and art, we can confidently say that “intermediality” itself existed long before the very appearance and scientific definition of this concept. The term “intermediality” (English *inter + media/art = intermedia/interart*) was proposed by a German scientist Hansen-Leve (Hansen-Löve 291), and substantiation of the term was given by a Russian philosopher I. P. Ilyin, who deduced the great language of culture, formed from the languages of each art (Ilyin). In a broad sense, intermediality is creation of an integral field of artistic space in the system of culture (artistic meta-language of culture, according to Ilyin). In a narrow sense – a special type of intra-textual relationship in a work of art, where different types of art interact. Here, I would like to return to the research of Hansen-Loewe, who in 1983 tried to separate the concepts of intermediality and intertextuality, where intermediality is the interaction of various types of arts, and intertextuality means by intertext only interliterary connections. In general, our further work will be built upon these beliefs.

Speaking about intermediality in the training of a pop vocalist, we would like to note that there is a certain contradiction between current requirements to increasing the level of masterly performance in the field

of popular music and the basic procedures in training of a future pop vocalist.

In the development of performing qualities, it is necessary to integrate vocal and stage pedagogy. Such a complementary unity will contribute to development of artistic and aesthetic, emotional and sensual, figurative and logical abilities and skills that are realized in artistic communication and ways of personal expression.

At present, a plastic, vocal, artistic culture of a modern pop artist has assumed the functions of the main carrier of culture and education of a multimillion, primarily youth audience, which extremely acutely raises the question of the professional responsibility of a pop musician for the results of his work, which are expressed in the creation of each concert item. Now there are no more so-called “pure” types of art, all modern culture is intermedia. Modern musical performance has long been a synthesis of various directions and the concept of intermediality is the best way to describe peculiarity of the interconnections and interpenetration of the whole variety of styles and directions.

Vocal art, and above all academic, finds deep scientific understanding in a large number of fundamental studies of domestic and foreign representatives of musicological science, devoted to the musical language, issues of style, genre, vocal and intonation features, compositional structure and forms of vocal works, etc.

The content and state of the performing arts of pop vocalists, unfortunately, remains outside the scope of scientific interests of art historians and researchers. The overwhelming majority of works published in the last century, as well as the latest literature about pop singers, is usually of memoir nature or considers contemporary non-academic music in its socio-cultural purpose. The concept of intermediality in connection with music and variety performance and training of popular music performers has not been used previously.

In this aspect, it should be noted that a figurative culture, which has become an integral part of the creative work of outstanding pop singers of the 20th and the beginning of the current century, expresses their vivid individuality in the musical images of vocal works created by them, which in turn become the standard for subsequent generations of spectators and performers. The art of choreography, supplemented by stage movement, rhythmic, methods and techniques for staging a plastic drawing of a vocal concert item, undoubtedly gives a positive result in the professional activity of a vocal artist. Theatricalization in pop vocal has always existed, but in the second half of the twentieth century, primarily thanks to cinema and television, it acquired new forms of expression and methods of dissemination (video clips, where various types of art are presented in a comprehensive manner in a micro-scale synthetic, quasi-plot expression), that is, visualization.

The principles of intermedia analysis of song lyrics were developed on the basis of the theory of intertextuality – a study of extra-textual connections conducted by R. Barthes and Y. Kristeva – and were developed in the works of G. A. Levinton, B. Waldenfels, E. Husserl, M. Merleau-Ponty. Therefore, such ideas and concepts of intertextuality as borrowings and remaking of topics, subjects and images, evident and latent citation, allusion, reminiscence, imitation, parody, transference are reflected in the intermedial typology (Yampolsky, Arnold, Vladimirova, Epstein, Fateyeva, Ronen, Guchinskaya, Smirnova, Prokhorova, Denisova, Kuzmina). Werner Wolf is one of the main theorists of the intermedial interaction of the temporal arts, especially literature and music. We will discuss in more detail classification of the links between two arts that he proposed; it covers the typology of S. P. Scher and at the same time enriches

it with new concepts. In Wolf's concept of intermediality, intermedial connections of both types of art are understood in broad and narrow senses (Wolf 16).

Classification of intermediate links according to V. Wolf:

- I. Intermediality in a broad sense (extracompositional intermediality).
  1. Transmediality (narrativeness of music and literature, principles of variation, etc.);
  2. Intermediate transposition (for example, transfer of a novel to an opera).
- II. Intermediality in the narrow sense (intracompositional intermediality).
  1. Intermediate reference (one semiotic system is used):
    - a. implicit reference (intermediate imitation):
      - musicalization of the work (“music in literature”),
      - program music (“literature in music”);
    - b. explicit reference (intermedial thematization):
      - discussions about music in literature,
      - reflection of music in literature (“music in literature”);
  2. Plural mediality (significates belong to more than one semiotic system):
    - a. intermedial fusion (performance of opera, opera; “music and literature”),
    - b. intermedial combination (textual basis of the opera; “music and literature”).

But no one has yet touched on this problem in the context of an interdisciplinary nature in the educational process.

## Discussion

This scientific problem has been previously considered in the works of A. A. Hansen-Loewe, I. Rajewski, A. Yu. Timashkov, E. P. Shinyev, M. M. Bakhtin and others. In their works, scientists have revealed

this concept from the perspective of philology, philosophy, semiotics, but so far the concept of “intermediality” remains a definitively unspecified, “umbrella” term. So in 1983 Aage (Oge) A. Hansen-Loewe, a German-Austrian scientist, based on the works of M. M. Bakhtin divides the concept of “intertextuality” and “intermediality” on the example of Russian modernity, correlation of verbal and visual arts, and as early as in 2006 he defines intermediality as a translation (from one language of art to another) within one culture, or a union between various elements art in monomedia (literature, painting, etc.) or multimedia (theater, cinema, etc.) text; such models, as a rule, have multimedia presentations in the system of some art form, likewise monomedia models, in which the limits of integration are set in view of the special conditions of synthesis within the media zones, where heterogeneous media, both spatial and temporal, exist (Hansen-Löve 292). E. P. Shinyev considers this area of knowledge as a “mechanism of intercultural diffusion”, which leads to their scholarly elaboration of a dialogue and syncretism of culture in general, and not just artistic creativity in particular, which is reflected in the artistic practice and self-consciousness of a modern artist. In the present paper, in the context of musicology, attempts are made to reveal and consider this idea and finally determine characteristic features of intermediality in performing culture of a popular singer, which is possible only when considering it in the sense of the historical development of the arts and identifying their interaction in chronological order, since a so-called “layering” of artificial material and forms, which gives the final result of the intermedium.

## Conclusion

The analysis of the specialist literature on issues relating to professional training

of students of higher educational institutions of arts and humanities for artistic variety-performing activities indicates that “stage skills” or “elements of artistic technique” are included by researchers in a wide range of skills associated with the concept of “professional technique” (Belukhin, Khristozov, Klipp and others). In a point of fact, the following are distinguished in a vocal component: mastery of voice, diction, correct breathing, etc.; in mimic and pantomimic – posture, gait, facial expressions, gestures, plasticity, etc.; in self-regulation of a mental state – self-control, endurance, reflection, etc. However, in the very method of training of music pop singers, there is no unity in defining the content and forms of training. At the same time, the contemporary practice of pop performance requires from an artist not only vocal skill, but also an ability to actively and expressively act in the stage dramatic art with a high culture of plastic movement, various digital technologies in preparation of a concert act. Globalization and digitalization of art, mainstreaming of humanitarian knowledge, characteristic of world culture at the turn of the Millennium, tendency towards interdisciplinary research to a great extent determined specificity of the theoretical understanding of the cultural process as interaction of various related areas of art. The era of establishment of a culturological paradigm requires formation of new approaches, one of which should be pointed out as an attempt of intermedia analysis, study of intermediality as a problem of art and theoretical knowledge in the field of popular vocal music. The prospects for the artistic achievements of modern pop art require training of such performers – vocalists, for whom professional skill is associated not only with a high level of vocal, but also with other types of arts. In the presence of correct, scientifically grounded and tested through practice techniques, one does not interfere with the other, but on the contrary, contributes

to the full development of a voice, and vocal talent stimulates figurative culture, especially its “musicality”, acting skills, etc.

The questions underlying this article, and the author’s years of long practical experience in the field of vocal pedagogy, staging concert items and mass cultural events, allow us to offer developing a new system of forming an intermedial approach in the process of training popular music

artists. The modern age with new demands at micro and macro levels, with expansion of boundaries and opportunities, organically intertwines with globalization processes, giving rise to new requirements. In this aspect, the study of modern culture is not possible outside the context of integration, determining importance of intermedia analysis, which contributes to the fullest disclosure of the problems of pop music.

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З. К. Курманбаева – анализ научной литературы, работа с зарубежными источниками, подготовка и исполнение исследовательской части текста, подготовка литературного обзора.

З. М. Касимова – разработка методологии проведения и формирование проблемы исследования, концептуализация выводов.

### **Contribution of authors**

Z. K. Kurmanbayeva – analysis of scientific literature, work with foreign sources, preparation and accomplishment of the research part of the text, preparation of a literary review.

Z. M. Kassimova – development of the method for conducting and formation of problem of the research, conceptualization of conclusions.



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## ВОКАЛДЫ-ЭСТРАДАЛЫҚ ОРЫНДАУШЫЛЫҚТЫ ЗЕРДЕЛЕУ АСПЕКТІСІНДЕГІ ИНТЕРМЕДИАЛДЫҚ МӘСЕЛЕЛЕРІ

**Аңдатпа.** Мақала әр түрлі өнер элементтерін қамтитын және жан-жақтылығымен ерекшеленетін заманауи танымал музыканы зерттеуге арналған. Бұл тұрғыда эстрада-вокалды музыка және танымал ән орындаушыларын дайындау зерттеулерінде «интермедиялық» ұғымын интеграциялау мәселесі алғаш рет көтеріледі.

Джаздың өзіндік бір тармағы болып табылатын поп-музыка өзінің бүкіл тарихи даму жолында жұмысшы табының өкілдеріне арналған бұқаралық музыка ретінде де, жас ұрпақтың ескі режимдерге қарсы революциялық көңіл күйі мен наразылығын көрсететін бағыт ретінде де, сөз бостандығы мен тәуелсіздікке деген ұмтылысты ашып көрсететін өзін-өзі ұстау және киім кию стилі ретінде де көрінді. Қалай дегенмен де, ең маңыздысы – поп-музыка ғылыми-техникалық прогресті де, жаһандық үрдістерді де көрсете отырып, XX ғасырда болып жатқан процестермен тығыз байланысты болды, сөйтіп постмодернизм философиясының постулаттарына жақындай түсті. Осы айтылғандардың барлығы жиынтықтай келгенде оның классикалық мағынасындағы жай ғана музыкалық мәдениетке қарағанда әлдеқайда кеңірек формаға ие болған поп-мәдениеттің жаңа түрін тудырды деп айтуға болады. Маңызды шығармашылық процестің мәніне ие бола отырып, орындаушылық өнер алдыңғы қатарға суырылып шықты, өйткені ол интерпретациялардың өзіндік ерекшелігін, әртістің танымал шығармашылық қолтаңбасын талап етті. Жетекші рөл музыкалық импровизацияға тиесілі бола бастады, бірақ уақыт өте келе ауқымы кеңейген музыкалық емес компоненттердің қосылуы да едәуір маңызды болды.

Қазіргі цифрландыру мен жаһандану жағдайларында орындаушы вокалисті оқытудағы жаңа, неғұрлым кешенді талаптар мен тәсілдер бұрынғыдан да өзекті болып отыр. Бұлар біздің ойымызша, интермедиялық пен интермедиялды талдау тәсілдері болмақ. Мақалаға шолу жасау және жалпы ұғымдық сипат тән, мұнда поп-музыка контекстінде интермедиялық, интертекстуалдық, мәтін және медиа сияқты терминдердің мағыналары ашылады.

Сондай-ақ, «интермедиялық» ұғымының мағынасын қарастырған кезде оны әдебиеттегі, кескіндемедегі, философиядағы, филологиядағы және т.б. синтездеу аспектілерін зерттеу тұрғысынан түсіндірудің көп қырлылығының анықталғанын атап өткен жөн. Сонымен бірге, посткеңестік және батыс ғылымында «интермедиялық» ұғымының әр түрлі түсіндірілетіндігі маңызды, ал бұл мақалада ол «өнердің өзара әрекеттесуі» ұғымын белгілеумен байланысты, бірақ кең мағынасында, ол сан алуан өнер түрлері тілдерінің біртұтас жүйеде өзара әрекеттесуін талап етеді.

Осылайша, танымал музыкадағы заманауи ағымдарды зерттеудің жаңа тәсілі қарастырылған, сол арқылы осы бағыттағы әрі қарайғы ғылыми-зерттеу жұмыстары үшін жаңа теориялық және әдіснамалық базаны қалыптастыруға талпыныс жасалады.

**Тірек сөздер:** интермедиялдылық, заманауи поп-мәдениет, өнер, өнердің өзара әрекеттесуі, эстрадалық вокал.

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## ПРОБЛЕМЫ ИНТЕРМЕДИАЛЬНОСТИ В АСПЕКТЕ ИЗУЧЕНИЯ ВОКАЛЬНО-ЭСТРАДНОГО ИСПОЛНИТЕЛЬСТВА

**Аннотация.** Статья посвящена исследованию современной популярной музыки, вбирающей в себя элементы разных видов искусств и характеризующейся разносторонностью. В данном аспекте впервые выдвигается проблема интеграции понятия «интермедийность» в исследование эстрадно-вокальной музыки и подготовки исполнителей популярной песни.

За весь свой исторический путь развития поп-музыка, которая является своего рода разветвлением джаза, предстала и как массовая музыка, рассчитанная на представителей рабочего класса, и как направление, отражающее революционные настроения и протест молодого поколения против старых режимов, и как стиль поведения, одежды, раскрывая стремление к свободе слова и независимости. Но как бы то ни было, важно одно: поп-музыка была неразрывно связана с процессами, происходившими в XX столетии, отражая и научно-технический прогресс, и глобальные тенденции, тем самым сближаясь с постулатами философии постмодернизма. Можно утверждать, что именно все сказанное в совокупности породило новый вид поп-культуры, которая обрела формы намного шире, чем просто музыкальная культура в классическом ее понимании. На передний план выдвинулось исполнительское искусство, обретая значение важного творческого процесса, поскольку оно предполагало самобытность интерпретаций, узнаваемый почерк артиста. Ведущая роль стала принадлежать музыкальной импровизации, однако не менее существенным представилось включение немusических компонентов в исполнение, рамки которого расширились со временем.

В современных условиях цифровизации и глобализации как никогда актуальны новые, более комплексные требования и подходы в обучении исполнителя-вокалиста, чем, по нашему мнению, станет интермедийность и интермедийный анализ. Статья имеет обзорный и общепонятный характер, здесь раскрываются значения терминов «интермедийность», «интертекстуальность», «текст» и «медиа» в контексте поп-музыки. Необходимо также отметить, что при рассмотрении смысла понятия «интермедийность» выявлена многогранность его трактовки с позиций изучения аспектов синтезированности в литературе, живописи, философии, филологии и т. д. Вместе с тем важно то, что в постсоветской и западной науке понятие «интермедийность» имеет различные интерпретации, а в данной статье оно связано с обозначением понятия «взаимодействие искусств», но шире – предполагает взаимодействие языков разных видов искусств в системе единого целого.

Таким образом, предусматривается новый подход к изучению современных течений в популярной музыке, тем самым предпринимаются попытки к формированию новой теоретической и методологической базы для дальнейших научно-исследовательских работ в данном направлении.

**Ключевые слова:** интермедийность, современная поп-культура, искусство, взаимодействие искусств, эстрадный вокал.

*Авторы заявляют об отсутствии конфликта интересов. Все авторы прочитали и одобрили окончательный вариант рукописи.*

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