Ad narrandum, non ad probandum

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МУЗЫКАЛЬНО-ТЕАТРАЛЬНОЕ ИСКУССТВО: ИСТОРИЯ, ТЕОРИЯ, ПРАКТИКА

Учебно-методическое пособие

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MUSICAL THEATRE ART: HISTORY, THEORY, PRACTICE

A Study Guide

An abridged translation from Russian

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The study guide examines the historical-theoretical and methodological principles that are essential to the development of professional competences of future teachers of music as well as musical theatre art. The focus is also on the issue of introducing a genre-stylistic approach into the practice-oriented study of musical theatre activity.

The book targets university students undergoing the 44.03.01 "Pedagogical Education" training, program "Musical and Theatre Art", as well as teachers. The current educational situation and a large number of foreign students studying in this profile require that this course be presented in English. The translation is done professionally, efficiently using competent English musicological vocabulary. In 2020, the educational and methodological manual "Musical and theatrical art: history, theory, practice" was published in Russian. This edition is an abridged translation of the teaching manual.

It is recommended for developing professional competences in compliance with the Federal State Educational Standard of Higher Education.

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INTRODUCTION

The study guide "Musical Theatre Art: History, Theory, Practice" is designed for future teachers at general and additional education institutions related to the sphere of musical and theatre culture and art, i. e., students of higher educational institutions pursuing the "Musical and Theatre Art" training program within the "Pedagogical Education" studies. It can also be applied at musical departments of pedagogical colleges.

The process of training qualified musical performance and theatre teachers is regulated by the Federal State Higher Education Standard for the "Pedagogical Education" studies as well as the "Teacher" occupational standard. It contains a complex of requirements for basic professional education programs.

The given study guide encompasses a number of issues such as contemporary conditions for high-quality training of future teachers in the sphere of musical theatre performance, its scope and objectives, means, forms and methods for improving the quality of specialist training.

There is an objective necessity for teaching genre-stylistic analysis in application to historic and contemporary forms and types of musical theatre activity, which can not only integrate theoretical knowledge and skills and provide practical experience but also contribute to students' personal artistic-aesthetic development.

According to the Russian cultural tradition, musical theatre culture is a unique sphere having to do with researching historical-theoretical bases of the musical theatre art and familiarizing people with the best pieces of the world musical theatre that is immediately linked to the issues of practical musical theatre activity, education, artistic nurturing and aesthetics.

Musical theatre has deep historical roots and enjoys high demand and popularity in the world now. Knowing the styles and genres of musical art

from antiquity to the present day enables a student to evaluate a work of musical theatre art as a cultural and historical phenomenon. Musical theatre activity offers students plenty of room for improving and implementing their professional skills while conducting creative projects in the field of musical theatre practice. This extremely diverse sphere contains a number of roles embodied by its participants and varies in form, content and artistic movements involved. For many years, musical theatre performances have been used in the educational activity as part of students' performance practice at the Institute of Arts and Artistic Education of Vladimir State University, namely at the specialized department of performance skills in the Vladimir Regional Philharmonic. At present, this activity is being carried out by the musical and poetic theatre called "Znamenye" (literally "The Omen") under the auspices of the Institute.

The main goal of the given study guide is to assist students in studying musical theatre culture as a unique cultural phenomenon as well as in searching for ways and methods of developing professional competences while including genre-stylistic forms and models of musical theatre into the study process.

The given study guide contains three chapters.

1) Chapter "Musical Theatre Genres: The Past and the Present" summarizes historical and theoretical principles of the musical theatre art arranging them chronologically, from the antiquity to the contemporary period.

2) Chapter "Genre-Stylistic Guidelines of Contemporary Popular Musical Theatre Performances" gives a historic-theoretical description of genre-stylistic models that are used as components of musical theatre performances, variety entertainment, revue or shows.

3) Chapter "The Practice of Developing Professional Competences of a Musical Theatre Performer" conceptualizes a practice-oriented approach and the integration potential of musical theatre activity for the educational process.

Special attention has been paid during the educational process to theatrical productions combining various kinds of art, styles, genres and

artistic movements. Creative projects evolving during the practice-oriented education activity contribute to students' creative self-realization as young artists. They also help to find effective ways of nurturing artistic culture and shape moral and spiritual ideals of young people living in the Vladimir region while taking into account the present sociocultural conditions.

A practice-oriented approach, accumulation of artistic-creative and aesthetic experience, its involvement into one's individual musical and pedagogical experience − that is what, in the authors' opinion, shapes the specific character of training artists and teachers for educational activity under the modern conditions.

The study guide includes test questions, tasks, a terminology glossary, recommended bibliography. Given the impossibility of adding the appendix, an abridged version of the study guide is published. The appendix is available in "Musical Theatre Art: History, Theory, Practice" (L. N. Ulyanova, E. I. Vasilyeva, R. G. Zakharov, 2020).

The guide can be used in the teaching practice of the specialized course "History of Musical Theatre Art" and the extracurricular courses "Cultural and Educational Activity Administration", "Performance Practice" as well as in the cultural creativity and performance practice.

Chapter 1
MUSICAL THEATRE GENRES: THE PAST AND THE PRESENT

1.1. Musical Theatre as a Synthetic Kind of Art

A huge creative niche in today's sociocultural realm is represented by the musical theatre, one of the most striking and unique types of performance arts. Its coming into being, formation and development throughout the history of humankind is a perfect example of how music, acting, choreography and fine arts have interacted and coexisted within the theatre art.

Theatre (from the Greek *Θέατρον* "a place for viewing", "performance", derived from *θεάομαι* "to watch", "to see") is a type of performing arts which synthesizes various other arts: literature, music, choreography, vocal art, fine art and others. It possesses its own specific character: the reflection of a storyline, conflicts, characters, their interpretation and evaluation, establishing ideas. All this is made possible by means of dramatic action represented predominantly by actors [2, 30].

Dramatic action, music, literary source, choreography and scenography always have diverse relations, oppositions or mutual subordinations and thus form an integral artistic synthetic system – a theatrical performance.

The origin of the theatre goes back to ancient times. It was based on ceremonial and everyday festivals that combined singing, playing instrumental music and plastic movements. The appearance of *spectators* at festivals promoted further development of the theatre genre. The Ancient Greek tragedy was performed entirely by singing. As F. Nietzsche pointed out, "tragedy arose from the tragic chorus" [25, 96]. The Greek satyr chorus, the first kind of chorus that had ever existed, had the opportunity to choose tunes from famous folk songs. The semantic culmination of any true tragedy, according to F. Nietzsche, is "metaphysical solace... that, despite every phenomenal change, life is at bottom indestructibly joyful and powerful, was expressed most concretely in the chorus of satyrs, nature beings who dwell behind all civilization and preserve their identity through every change of generations and historical

movement" [25, 100]. In the Ancient Greek art, it was the dialectical interaction and the opposition between the gods Apollo and Dionysus that largely determined the artistic mechanism of the tragedy. Temporality, rational thinking on the basis of events in the drama unfurling enable the person experiencing the tragedy to clearly see the truth hidden in it.

After the ancient tragedy, which was inseparable from music, became obsolete, several types within the theatre genre began taking their shape: the *drama theatre* (based on a literary work – a drama or script involving improvisation or a production prepared for staging), *opera theatre* (based on the merging of dramatic action, singing, orchestral music and dance), *ballet theatre* (based on musical and choreographic images), *puppet theatre* (based on animated artistic puppetry), *pantomime* (based on creating an artistic image using facial expressions and the plasticity of the human body without involving spoken word) and the *musical theatre* (based on the interaction of music, acting and choreography).

What attracts viewers in musical theatre is its multidirectional character: a performer combines various professional techniques. The most essential functions of musical theatre are *hedonistic* (taking pleasure in the art while watching a musical performance) and *educational* (viewers get acquainted with the aesthetics of a certain epoch through diverse artistic devices). We regard musical theatre as an educational one if *its main function is enlightenment*. Therefore, a musical theatre artist can be viewed as a highly educated enlightener.

As a borderline kind of art that encompasses the arts of acting, dancing and singing, it is an ensemble staging musical performances that can be referred to as a musical theatre. Apart from that, it is also a musical stage genre which includes numerous genres of musical theatre art: opera, operetta, rock-opera, vaudeville, farce, mystery, melodrama, musical comedy, musical tragedy, tragicomedy, monoopera and musical monodrama.

1.2. Opera as a Type of the Musical Theatre Genre

Opera (deriving from the Italian *opera* "labour", "work", in Latin meaning "works") is a type of musical dramatic work based on the combination of spoken word, theatrical action and music [13, 20].

The opera genre can be traced back to the Renaissance period. Its distant predecessor is the Ancient Greek tragedy, in which spoken dialogues and solo (chorus) singing were interspersed with songlike recitation accompanied by aulos and cithara. This genre, which was coming into being at that time, had more immediate predecessors than the ancient tragedy. In the medieval European culture, experiments combining music with dramatic action date back to the 10–11th centuries, when the so called liturgical dramas were staged which represented episodes from the Gospel and were performed during festive religious worship [47, 14].

In the Renaissance period, when opera was taking shape, the most widespread kind of art which was open to everyone and had its own "language" and "technique" approved by a wide audience was drama theatre. The drama theatre provided composers with a completely different realm of images, a different musical thinking [16, 53]. The drama theatre enabled the music genre that re-emerged then to take its rightful place within the music art [16, 55].

An actor-performer came forth in the art profession. The singer, who had for centuries been a mere 'vocal unit' in the complex chorus structure, turned into a drama character with their typified and yet individual feelings" [16, 76].

The dramma per musica genre, which appeared in 1600, came to be known as opera. First examples of that art were created by the Florentine Camerata group – composers J. Peri, V. Galilei, G. Caccini. Vocal-dramatic singing emerged (along with melodic recital), and the type of musical dramatic performance created by the Florentines was gradually transforming into an aesthetic phenomenon – the opera [16, 44]. The first operas dealt with historical or mythological subjects. The most popular myth was about Orpheus and Eurydice. The first composer to focus on establishing the principles of what is known as musical drama was Claudio Monteverdi.

European opera music culture in the 17–20th centuries. The musical theatre life in Europe of the 17–20th centuries was intense and diverse. A crucial role in it was played by prominent Italian, French, Czech, German, Austrian and Hungarian composers and virtuosi.

Opera seria. Opera seria, the "serious opera", inherited its historical and mythological plots from the Venetian school and added to them a clear distinction between spoken word and music. One of the founders of this genre was Alessandro Scarlatti, head of the Neapolitan opera school. Opera seria was attaining a performance-oriented character, and static drama began to prevail in it, which was based on the theory of affect: each emotional state (sorrow, joy, anger, etc.) implied certain means of musical expression that could evoke corresponding emotions in the viewers. This genre had a long life. A number of operas were written by George Frideric Handel, a German-British Baroque composer, for instance *Rinaldo* (1711). Other famous examples of opera seria include works by Italian composer and teacher Antonio Salieri which set libretti by Marco Coltellini, an Italian opera librettist, and Antonio Simeone Sografi, an Italian playwright and librettist: *Armida* (1771), *Annibale in Capua* (1801). The great Austrian composer Wolfgang Amadeus Mozart composed opere serie, too, for instance *La clemenza di Tito* ("The Clemency of Titus", 1734) and many others.

Opera buffa. The genre that eventually became most popular among Italian composers was opera buffa, which emerged in Naples. It appeared in the 18th century as an interlude performance that was meant to entertain the audience tired of serious music. It gradually grew into a major genre with its own defining characteristics – historical or heroic-mythological plots, essentially with buffoonery and comedy elements. In 1733, Giovanni Pergolesi created a classical example of this genre – *La serva padrona* ("The Maid Turned Mistress").

The Italian opera. The Roman opera school developed in the first third of the 17th century. It combined two movements represented by the flamboyant baroque performance (for example, *La catena d'Adone* "The Chain of Adonis", 1626, by Domenico Mazzocchi) and the comically

sententious play that is stylistically and conceptually close to commedia dell'arte.

During the baroque period, opera preserved such elements of musical stylistics as spoken recitative (It. *recitativo secco*), genre choruses and songs slightly accompanied by harpsichord and arioso increasing in the dramatic aspect. "The chorus culture of the Renaissance period had melodics that remained an underdeveloped and subordinate element, whereas in opera it prevailed at the very early stage. It served as a means of individualizing characters, conveying their emotional state to the extent of every single nuance. The melodics far outweighed any other means of musical expression" [16, 76]. Apart from the melodic principle, such vocal forms as aria, duet, terzetto, arias and recitatives accompanied by orchestra established themselves. Giovanni Francesco Busenello, an Italian poet and librettist, was the author of the Venetian libretto type which is rich in fabulous dramatic events.

Venetian overture consisted of two parts: a slow, solemn one and a quick, fugal one; this type of overture later took shape in the French opera. Its classical examples, which had three parts (the first and the third ones being slow and the second one being fast), were created by Jean-Baptiste Lully [17, 674].

Here are some outstanding Italian opera composers of later generations.

Gioachino Rossini (1792–1868) was an Italian Romantic composer. His operas were mostly written in the comic genre but also involved heroic and historical subjects and literary sources, both tragedies and dramas: *Otello*, *Mosè in Egitto* ("Moses in Egypt"), *Maometto II*, *Zelmira*, *Guillaume Tell* ("William Tell"). The triumph of his creative career was his opera *Il barbiere di Siviglia* ("The Barber of Seville"), which influenced the development of the Italian opera buffa.

Gaetano Donizetti (1797–1848) created operas *L'elisir d'amore* ("The Elixir of Love"), *Don Pasquale*, *Lucia di Lammermoor*, which are known for their passionate melodies and dramatic feeling, use the bel canto melodics among their artistic devices and reveal the subtleties of harmonic texture.

Giuseppe Verdi (1813–1901) was a prominent composer who wrote unsurpassed pieces of world opera art: *Aida*, *Otello*, *Falstaff*, *Un ballo in maschera* ("A Masked Ball"), *Rigoletto*, *La Traviata*, *Il trovatore* ("The Troubadour"). Verdi's operas represent a new interpretation of the traditional Italian opera forms: recitatives, arias, ensembles, the leitmotif system. Besides, common genres are used as a means of characterization, and the social injustice and nationwide spiritual uplift issues are addressed in the heroic opera and realistic musical drama genres.

Opera composer *Giacomo Puccini (1858–1924)* represented the "verismo" style in music. He became famous worldwide through his operas *La bohème*, *Tosca*, *Madama Butterfly,* which highlighted extraordinary subjects and revealed a melodic structure with various musical intonations, applied a continuous symphonic evolution and a dramatic unity of the musical form.

The French opera. In France, opera was first performed in 1645 in Paris, when an Italian troupe presented *La finta pazza* ("The feigned madwoman") by a Venetian composer Francesco Sacrati. Truly national French opera was created by French composer, violinist and conductor Giovanni Battista Lulli who became known as Jean-Baptiste Lully. He had a delicate understanding of the tastes and demands of the French court. As a result of his creative work, ballet was added to court festivities as a culminating point.

Lully tried to achieve harmony in the opera composition by elaborating its structural maturity and completeness of musical performances, scenes, acts, sequences of solo vocal performances, choruses and ballet, by combining elements of Venetian opera and French court performances. He developed three opera genres: a lyrical tragedy, a heroic pastorale and an opera ballet, the difference between them being in the way a plot was interpreted and the role of dance. Besides, he modernized the two-part Venetian overture, transforming it into a French one.

Here are some of the prominent French opera composers of the subsequent epochs.

French composer *Charles Gounod (1818–1893)* was the founder of the French lyric opera genre, the best example being *Faust*. It has a clear and comprehensive musical-dramatic composition, expressive melodics and an ingenious orchestral texture. He gained fame through such operas as *Sapho*, *Philémon et Baucis* ("Philemon and Baucis"), *La reine de Saba* ("Queen of Sheba"), *Mireille*, *Roméo et Juliette* ("Romeo and Juliet"). Among other French composers of lyric operas are C. Saint-Saëns, J. Massenet, A. Thomas.

French composer *Léo Delibes (1836‒1891)* wrote ballets, operas, operettas. His most notable operas include *Le Roi l'a dit* ("The King Said So"), *Jean de Nivelle*. It is *Lakmé* that is considered to be the most outstanding of his operas.

Georges Bizet (1838–1875) was a French Romantic composer whose operas include *Carmen*, *Don Procopio*, *Les Pêcheurs de perles* ("The Pearl Fishers"). The dramatic structure of his operas features characters unfolding their psychological complexity and dynamics, emphasizing continuous development, "genre-related generalization", the acute dramatic conflict, the link with performance-oriented opera, as well as the national and the individual in the music.

Maurice Ravel (1875‒1937) was a French composer and conductor. He went down in history as one of the leading figures in the musical impressionism. As an innovator, Ravel had an immense influence on many composers of the subsequent epochs. His music combines impressionist softness and vagueness of sound with classically clear and elegant forms. Among his works are operas *L'heure espagnole* ("The Spanish Hour"), *L'Enfant et les sortilèges* ("The Child and the Spells").

French composer, pianist, critic Francis Poulenc *(1899–1963)* wrote such operas as *Les Mamelles de Tirésias* ("The Breasts of Tiresias") and *Dialogues des Carmélites* ("Dialogues of the Carmelites") and the monoopera *La voix humaine* ("The Human Voice"), a lyrical tragedy depicting a great emotional ordeal.

Austro-German opera. The first German operas appeared in the first third of the 17th century. The opera genre was developing at that time

primarily in Dresden, Munich, Innsbruck. The subsequent German music reveals a strong Italian influence.

German composer *Christoph Willibald Gluck (1714–1787)* was a major representative of the classical period in music. His operas rank high in the musical culture of the Classicism era, some examples being *Iphigénie en Aulide*, *Armide*, *Iphigénie en Tauride*, *Alceste*, *Paride ed Elena*. His famous opera *Orfeo ed Euridice* ("Orpheus and Eurydice") became an example of a long-form piece of music and testified to the absolute unity of musical and stage development. The term Gluck applied to his innovative operas was *dramma per musica* ("musical drama"). In musical respect, the new opera type combined the French tragedy and the Italian-Spanish opera traditions featuring simplicity and authenticity of dramatic expression, absence of major solo scenes and the increased role of chorus.

Austrian composer and consummate musician *Wolfgang Amadeus Mozart (1756–1791)* had an enormous influence on the world musical culture. He wrote over twenty operas, attempting to move beyond the single genre and uniting several genres. Among his famous opere serie are *La Clemenza di Tito* ("The Clemency of Titus"), *Idomeneo, re di Creta*, singspiel opera *Die Zauberflöte* ("The Magic Flute"), opere buffe *Le nozze di Figaro* ("The Marriage of Figaro"), *Don Giovanni*, which preserved the Italian opera buffa traditions while also introducing life realism.

Opera "Fidelio" by *L. van Beethoven* is an example of a heroic drama.

German composer *Carl Maria von Weber (1786–1826)* wrote Romantic operas in which the demonic, knightly and psychological prevail, with theatricality and dramatic action in the background: *Der Freischütz* ("The Freeshooter"), *Euryanthe*, *Oberon, oder der Schwur des Elfenkönigs* ("Oberon, or The Elf-King's Oath").

German composer, conductor and major opera reformer *Richard Wagner (1813–1883)* had an immense impact on the European musical culture and the development of opera and symphony genres. His creative career began with Romantic operas *Der fliegende Holländer* ("The Flying Dutchman"), *Tannhäuser*, *Lohengrin*. The following works are marked by

a greater role of orchestra, continuous action development and a leitmotif system: opera cycle *Der Ring des Nibelungen* ("The Ring of the Nibelung"), operas *Tristan und Isolde* ("Tristan and Isolde"), *Die Meistersinger von Nürnberg* ("The Mastersingers of Nuremberg"). Other characteristics of Wagner's music include theme-related vivid intonations, harmonic artistic devices, polyphonic texture, coloristic-intonational innovations in orchestration.

German composer *Richard Strauss (1864–1949)* was a prominent representative of the late Romantic era and the German expressionism. His outstanding works in the comic opera and monoopera genres include *Salome*, *Der Rosenkavalier* ("The Knight of the Rose"), *Ariadne auf Naxos*, *Die Frau ohne Schatten* ("The Woman without a Shadow"), *Intermezzo*, *Arabella*, *Die schweigsame Frau* ("The Silent Woman"), *Daphne*, *Die Liebe der Danae* ("The Love of Danae"), *Capriccio*. Composers A. Berg, C. Orff and K. Weill worked in the musical theatre genre, too.

Operas by B. Smetana, A. Dvořák, B. Bartók, B. Britten, L. Janáček, G. Gershwin reflect musical theatre principles of the national composer schools in the 19–20th centuries.

Russian opera. "In Russia, there had long existed a tradition of performances which dated back to the skomorokhs and combined elements characteristic of music and drama: dialogues, singing and dancing" [9, 5]. But it was not until the mid-17th century that the opera genre as such became known in Russia. Peter I exhibited a profound interest in opera and high regard for it. The main aspect of opera which excited him was the spectacular one. In 1742, a wooden opera house was erected on the bank of the Yauza river. The first opera in Russian, *Tsefal i Prokris* ("Cephalus and Procris", 1755), was written by Italian composer Francesco Araja, who worked exclusively in the opera seria genre, to a libretto by Alexander P. Sumarokov, Russian poet and playwright.

In the 18th century, the court opera in Saint Petersburg was headed by several Italian composers in succession: Baldassare Galuppi, Tommaso Traetta, Giovanni Paisiello, Domenico Cimarosa, Vicente Martín y Soler and Giuseppe Sarti. They wrote predominantly comic operas in Italian. At

the same time, empress Catherine II would send Russian composers to Italy for study: Maxim Berezovsky, Dmitry Bortniansky and Yevstigney Fomin. Thus the Russian vocal opera school was gradually taking shape. The time when Russian opera actually appeared was the 19th century, during the Romanticism era.

The 18–19th centuries were marked by creative enthusiasm in the Russian opera art.

The leading musical theatre genre of the period before M. I. Glinka in Russia was common comic opera, represented by composers D. S. Bortniansky, V. A. Pashkevich, Y. I. Fomin.

An example of Romantic historic opera is *Askoldova mogila* ("Askold's Grave") by A. N. Verstovsky.

The works by Russian composer *Mikhail Ivanovich Glinka (1804–1857)* had a significant impact on the creative work of other major Russian composers: A. S. Dargomyzhsky, M. P. Mussorgsky, N. A. Rimsky-Korsakov, A. P. Borodin, P. I. Tchaikovsky. Glinka is considered to be the "father of Russian opera". He wrote the opera *Zhizn za tsarya* ("A Life for the Tsar"). This masterpiece was a result of the musical-historic experience that had for decades been accumulated in Russian vocal choral culture, and namely in the part song concert and Russian common opera genres, by Glinka's predecessors: Bortniansky, Berezovsky, Pashkevich, Fomin and others. The historic-patriotic opera embodied a new drama type – the conflict-dramatic one. "It was an opera where singing was performed truly continuously" [40, 241]. The first epic masterpiece by M. I. Glinka was the opera *Ruslan i Lyudmila* ("Ruslan and Lyudmila") written after a poem of the same name by Alexander Pushkin.

Russian composer *Alexandr Sergeyevich Dargomyzhsky (1813–1869)* played a crucial role in the development of the 19-century Russian musical art. Dargomyzhsky is considered to be the founder of the realistic movement in Russian music. His opera *Rusalka* ("Mermaid"), written after the same-name poem by A. S. Pushkin, is of particular interest. It was the first Russian opera in the common psychological drama genre. Other operas by A. S. Dargomyzhsky include *Kamenny gost* ("The Stone Guest"), *Esmeralda*, *Torzhestvo Vakkha* ("The Triumph of Bacchus"),

Mazepa, *Rogdana*, which are based on melodic recitatives and declamation.

Russian composers from "The Mighty Handful" (or "The Mighty Five") created a number of prominent operas.

Russian composer *Modest Petrovich Mussorgsky (1839–1881)*, member of "The Mighty Handful", who reflected Russian authentic national traits in an original and vivid way. This defining characteristic of his style was expressed in his ability to approach folk songs and church music in the melodics, harmony, rhythmics, form, in the way plots taken mainly from Russian life were developed. The greatest creative achievements of M. P. Mussorgsky lie in the opera sphere, and it was a "musical drama" that he called his own opera variety. Starting from the 20th century, his operas *Boris Godunov*, *Khovanshchina*, *Zhenitba* ("Marriage") and *Sorochinskaya yarmarka* ("Sorochintsy Fair") are regarded as musical masterpieces worldwide. Mussorgsky's new opera differed significantly from the Romantic opera stereotypes that predominated at that time.

Alexandr Nikolayevich Serov (1820–1871) was a Russian composer and musical critic. His most successful operas include *Yudif* ("Judith"), *Rogneda*, *Vrazhya sila* ("The Power of the Fiend"). His opera creativity features, among other things, vivid artistic images.

Anton Grigoryevich Rubinstein (1829–1894) was a Russian composer, pianist, conductor, music teacher and the founding father of professional musical education in Russia. His first major opera was *Dmitry Donskoy*, and the most famous one was *Demon* ("The Demon"). A number of Rubinstein's operas became classical examples of Russian musical art. His one-act operas written after Russian folk tales include *Hadzhi-Abrek*, or *Mest* ("Revenge"), *Sibirskie okhotniki* ("The Siberian Hunters"), *Fomka-durachok* ("Fomka the Fool"), *Der Makkabäer* ("The Maccabees"), *Kupets Kalashnikov* ("The Merchant Kalashnikov"), *Neron* ("Nero").

Alexandr Porfiryevich Borodin (1833–1887) was a Russian composer, organic chemist, music educator, member of "The Mighty Handful". Borodin, being an adherent of the Russian national musical school and a disciple of Glinka's, formed his musical-aesthetic views

under the influence of M. A. Balakirev and other members of the artistic union. His most significant work was the opera *Knyaz Igor* ("Prince Igor") which he wrote for 18 years and left incomplete. Another opera he created and also left unfinished was *Mlada*. An orchestra music innovator, Borodin was the first to apply to it the epic drama principles.

Nikolai Andreyevich Rimsky-Korsakov (1844–1908) was a Russian composer, teacher, conductor, music educator and musical critic, a member of "The Mighty Handful". He composed operas in the fairy-tale and historical genres, such as *Sadko*, *Skazka o tsarye Saltane* ("The Tale of Tsar Saltan"), *Noch pered Rozhdestvom* ("Christmas Eve"), *Motsart i Salyeri* ("Mozart and Salieri"), *Snegurochka* ("The Snow Maiden"), *Zolotoi petushok* ("The Golden Cockerel"). Rimsky-Korsakov also orchestrated operas by other composers: *Vilyam Raklif* ("William Ratcliff"), *Kammenny gost* ("The Stone Guest"), *Ruslan i Lyudmila* ("Ruslan and Lyudmila"), *Ivan Susanin*, *Khovanshchina*.

Pyotr Ilyich Tchaikovsky (1840–1893) was a Russian composer, teacher, conductor and musical critic, one of the greatest composers in the world, a key figure in musical Romanticism and one of the most outstanding composers whose lyrical music has a psychological drama effect. His works contributed greatly to the world music culture and marked a new stage in the development of Russian music. In the opera genre, P. I. Tchaikovsky created lyrical-psychological dramas. He was also the founder of classical Russian ballet. His operas feature Russian history, Russian folk life, the human fate theme, for instance, *Oprichnik* ("The Oprichnik"), *Kuznets Vakula* ("Vakula the Smith"), *Orleanskaya deva* ("The Maid of Orleans"). His opera masterpieces include *Yevgeny Onegin* ("Eugene Onegin"), *Pikovaya dama* ("The Queen of Spades").

Sergey Ivanovich Taneyev (1856–1915) was a Russian composer, pianist, teacher, musicologist and music educator. He founded a composer school, trained a number of musicologists, conductors and pianists, promoting the Nikolai Rubinstein's piano traditions. His operas are known for their fine and profound underlying ideas, highly ethical and philosophical orientation and mastery of thematic and polyphonic development. Taneyev was attracted to moral-philosophical subjects in his

works. Thus, his only opera consisting of three parts, *Oresteia*, is an example of how an ancient plot was realized in Russian music.

A variety of style and genres can be found in musical theatre works by S. V. Rachmaninoff and I. F. Stravinsky.

Sergey Sergeyevich Prokofiev (1891–1953) was a prominent Russian composer, pianist and conductor. Prokofiev interpreted opera as musical drama and applied principles of "continuous composition". The following operas demonstrate a variety of genres: *Lyubov k tryom apelsinam* ("The Love for Three Oranges"), *Ognenny angel* ("The Fiery Angel"), *Obruchenie v monastyre*, or *Duenya* ("Betrothal in a Monastery", or "The Duenna"), *Igrok* ("The Gambler"), *Voyna i mir* ("War and Peace").

Dmitri Dmitriyevich Shostakovich (1906–1975) was a renowned Russian composer, pianist, teacher and a musical public figure. The top achievement among his musical theatre works is the opera *Katerina Izmailova*.

1.3. Operetta as a Type of the Musical Theatre Genre

Operetta (Italian "operetta", a diminutive for "opera") is "a musical theatre genre, a theatrical work or performance based on a synthesis of spoken word, theatrical action and choreography" [8, 136].

From the early 17th century till the mid-19th century, it was a small opera that was referred to as an "operetta". The meaning of the term changed in the course of time. In the 18th century, it was associated with the genres of a vernacular comedy and a pastorale – types of comic opera with spoken dialogues. According to the Soviet Encyclopedia, "operetta is seen as one of musical theatre genres, a work and also a musical theatrical production containing one to five acts, in which vocal, choral and choreographic performances intersperse with conversational scenes that go without music or involve orchestral fragments. That is a synthesis of several arts: acting, vocal singing, music and choreography" [23, 222]. Genetically, operetta is close to comic opera; however, comic opera exploits spoken dialogues more extensively [23, 222].

Classic operetta usually implies a traditional orchestra cast, its own dramatics and a variety of forms and subjects. It can involve a love affair, a humorous story, as well as satire. A distinction is made between mock

operettas, satirical operettas, lyrical comedy operettas, lyrical-dramatic operettas, heroic-romantic operettas and melodrama buffas with a happy ending.

Music for operetta inherited academic musical traditions as well as classic opera forms (such as choruses, arias and vocal ensembles), however, what distinguishes operetta is its understandable musical language and a close link to musical reality of a certain country and epoch. The musical dramatics in operetta is based on forms of common, dance and popular music, which is why operetta music attracts people, its classic forms and styles being more simple and adhering to dancing and singing. It is "stark contrasts ranging from dramatic tension, Romantic elevation to bacchanal ecstasy and raging buffoonery" that characterize the operetta genre [8, 9–10].

Parisian operetta. Traditions of the French comic opera and variety arts performed at cafés and concert halls popular at that time gave birth to the Parisian operetta of the mid-19th century. Its founders were a French composer, conductor and organist Florimond Hervé and a French composer, conductor and cello player Jacques Offenbach. On July 5, 1855, the Théâtre des Bouffes-Parisiens was opened at the Champs-Élysées Avenue.

In the subsequent 20 years, 89 operettas were staged at the theatre, in particular *Orphée aux enfers* ("Orpheus in the Underworld", 1858), *Geneviève de Brabant* (1859), *La belle Hélène* ("The Beautiful Helen", 1864), *La vie parisienne* ("Parisian life", 1866), *La Grande-Duchesse de Gérolstein* (1867), *La Périchole* (1868), *La Princesse de Trébizonde* (1869), *Madame l'Archiduc* (1874), *Les brigands* ("The Bandits", 1869).

Viennese operetta. Classic Viennese operetta first began to be spoken of thanks to musical masterpieces by Austrian composer, conductor and violinist Johann Baptist Strauss. *Die Fledermaus* ("The Bat", 1874) is an acclaimed musical chef-d'oeuvre, an incarnation of enchantment and joy in the "merry old Vienna". Besides, Strauss composed such operettas as *Der lustige Krieg* ("The Merry War", 1881), *Eine Nacht in Venedig* ("A Night in Venice", 1883), *Der Zigeunerbaron* ("The Gypsy Baron", 1885).

Other classic Viennese operettas of the 19th century were written by Austrian composer and conductor Franz von Suppe (*Die schöne Galathée* "The Beautiful Galatea", 1865; *Fatinitza*, 1876), Austrian composer and conductor Carl Millöcker (*Diana*, 1867) and a classic Viennese opera composer Carl Zeller (*Der Vogelhändler* "The Bird Seller", 1891; *Der Obersteiger* "The Mine Foreman", 1894).

In the early 20th century, the operetta genre was crowned by musical works by Franz Lehár, an Austro-Hungarian composer and conductor. His works are famous for exceptional and profound expressiveness, exquisite melodic quality, many of them being the best examples of the operetta art: *Die lustige Witwe* ("The Merry Widow", 1905), *Der Graf von Luxemburg* ("The Count of Luxembourg", 1909), *Eva* (1911), *Wo die Lerche singt* ("Where the Lark Sings", 1918), *Paganini* (1925), *Friederike* ("Frederica", 1928), *Giuditta* (1934).

English operetta. The rise of the English operetta was a time of theatrical collaboration between librettist W. S. Gilbert and composer, organist, conductor and teacher Arthur Sullivan, when a number of works were produced: an operatic extravaganza *Thespis* (1871), a drama cantata *Trial by Jury* (1875), comic operas *H.M.S. Pinafore* (1878), *The Pirates of Penzance* (1879), *Iolanthe* (1882).

They were followed by a British musician Edward German (*Merrie England*, 1902) and a British conductor and composer Sidney Jones (*The Geisha*, 1896).

Russian operetta. The early 20th century was essential to the operetta development in Russia. The basis for all operetta performances was still the classic French operetta, which inspired Russian film directors. The founders of the Soviet operetta were Nikolai Mikhailovich Strelnikov and Isaak Osipovich Dunayevsky. Nikolai Strelnikov's operettas were written in accordance with the traditions of the Viennese school, the most well-known of them being *Kholopka* ("The servant", 1929), *Chaikhana v gorakh* ("A Teahouse in the Mountains", 1930).

Isaak Dunayevsky, a prominent Russian composer, affirmed operetta in Soviet music as an ideologically oriented genre that was close to the American musical but focused on Soviet popular songs. Just to name some

of those works: *I nashim, i vashim* ("For Us and You", 1924), *Karyera premyera* ("Lead's Career", 1925), *Zhenikhi* ("Bridegrooms", 1927), *Nozhi* ("The Knives", 1928). It was those operettas that marked a transition to the Soviet operetta stylistics, with explicit satire and parody, as well as heroes' subject line involving a lyrical aspect.

Popular song is an essential means of musical dramatics in Russian operettas. Several operettas are based on popular songs: *Zolotaya dolina* ("The Golden Valley", 1937), *Volny veter* ("The Wind of Liberty", 1947), *Belaya akatsia* ("White Acacia", 1955). Isaak Dunayevsky worked in the film comedy genre as well, which is referred to by musical critics as film operetta.

The operetta genre was extensively used by acclaimed maestri, in particular by Soviet composer Boris Alexandrovich Alexandrov (*Svadba v Malinovke* "Wedding in Malinovka", 1937), Russian and Soviet composer, pianist and public figure Georgy Vasilyevich Sviridov (*Ogonki* "Twinkling Lights", 1951), Soviet composer, conductor and pianist Dmitry Borisovich Kabalevsky (*Vesna poyot* "Spring sings", 1957), Soviet composer Dmitri Dmitriyevich Shostakovich (*Moskva, Cheryomushki* "Moscow, Cheryomushki", 1959).

1.4. Ballet as a Type of the Musical Theatre Genre

Ballet (French *ballet*, from Italian *ballare* "to dance") is a kind of stage art; a performance in which the content is represented by musical-choreographic images [42, 632].

A classical ballet play is based on a certain plot, a dramatic idea, that is, on a libretto. In the 20th century, however, ballet drama was unfolding purely through music. Therefore, an important role in ballet is ascribed to pantomime with which actors convey heroes' conversations and feelings as well as the essence of what is happening on the stage. There are two main types of dance in ballet: classical and feature (popular, national) dance.

French ballet. The beginning of the world ballet history is considered to be October 15, 1581. On this day, Ballet Comique de la Reine, a grand court ballet, was performed. It was staged by a French court musician, composer and choreographer Balthasar de Beaujoyeulx. The musical basis for the first French ballets were court dances which made up

an old suite. The second half of the 17th century was marked by new theatre genres such as comedy ballet, opera ballet, in which ballet music prevailed and was more dramatic.

Musical staging reforms conducted by Jean-Georges Noverre, a French ballet master, made ballet into an autonomous type of stage art. He based his plays on the French enlightenment aesthetics, their content unfolding in expressive characters.

Russian ballet. The first ballet performance took place in the court of the Russian tsar Aleksey Mikhaylovich in the village of Preobrazhenskoye on February 8, 1673. Old Russian ballets were sublime in their aesthetics. Sometimes they were staged to ancient plots, for example, Charles-Louis Didelot's ballet *Flore et Zéphyre* (1795). National Russian ballet school took shape in the early 19th century and was related to the French ballet master Charles-Louis Didelot, who strengthened the role of corps de ballet and enhanced the significance of female dance as well as the link between pantomime and dance. Music, choreography, dramatic art and the theatrics were taught at the Imperial Theatre School. However, in the wake of the 1917 revolution, all art forms began to be taught autonomously. Many Russian theatres, though, preserved a mixed repertoire, in which ballet was interspersed with dramatic performances.

The founder of Russian ballet is undoubtedly Russian composer, teacher and conductor Pyotr Ilyich Tchaikovsky. He contributed greatly to the ballet content, dramatic expression and continuous symphonic evolution, which led to a breakthrough in ballet music. Some of his ballets, which are considered national cultural heritage, include *Lebedinoye ozero* ("Swan Lake", 1876), *Spyashchaya krasavitsa* ("The Sleeping Beauty", 1889), *Shchelkunchik* ("The Nutcracker", 1892). The music written for these ballets unfolds the inner course of events in the plot and uses symphonization, leitmotifs and diverse orchestration to personify characters' inner and outer interaction.

Modern dance. Modern dance is an artistic movement in the dance art which arose in the early 20th century as a result of a transition from strict ballet norms to performers and choreographers' creative freedom. This movement's precursors appeared in P. I. Tchaikovsky's works, in

which separate ballet aesthetics and ballet technique as such were challenged.

The founder of the ballet movement which gave birth to various other movements within modern dance and plasticity was Loie Fuller, an American actress and dancer who reformed classic dance, followed by Isadora Duncan, an American dance innovator, the founder of modern dance, who developed a dance system and plasticity based on Ancient Greek dance.

1.5. Musical and Rock Opera as Types of the Musical Theatre Genre

Musical is a musical theatre performance genre as well as a piece combining features of music, drama, choreography and opera [8, 288].

The musical genre emerged as a result of expanding expressive means and established art canons and traditions as in the wake of the evolution of operetta in America and Europe. A musical features an acute dramatic collision, a dynamically unfolding plot, a variety of song and music forms. Its choreography is clearly different from that of ballet and chamber operetta dances. However, other musical theatre genres that have influenced the musical, apart from operetta, were comic opera, vaudeville, burlesque and music movements and styles of the 20th–21st centuries. All that enabled the musical to develop its own genre features and become stylistically more autonomous. The cornerstone of this genre is formed by music, show, dialogues and dance. The musical is one of the most commercial musical theatre genres, which is attributed to a variety of subjects for production as well as spectacularity, visual effects and an unlimited spectrum of artistic devices employed by artists.

American, English and French musicals. American composers George Gershwin, Cole Porter and Jerome Kern contributed greatly to the fact that musical assumed typically American traits. Ragtime, jazz and blues hugely influenced the rhythm, while libretto became more complex, and singers' acting skills improved. The collaboration between composer Richard Charles Rodgers and Oscar Hammerstein, a musician, screenwriter and film producer, resulted in the creation of a number of masterpieces such as *Oklahoma!* (1943), *Carousel* (1945), *South Pacific* (1949), which had an overwhelming success with the audience. In the 1960s, Leonard

Bernstein, an American composer, pianist and academic music educator, wrote his musical *West Side Story* (1961), which was an adaptation of the play *Romeo and Juliet* by William Shakespeare. By the end of the sixties, another aspect of musical revealed itself. For example, the musical *Hair* by Gerome Ragni and James Rado reflected the ideas of the hippie subculture.

Musicals by contemporary British composer Andrew Lloyd Webber represent the summit of this genre. *Evita* (1978), which is based on the book "The Woman with the Whip", a biography of Eva Perón, First Lady of Argentina, is a landmark musical featuring sumptuous scenery and costumes. 1981 saw the appearance of *Cats*, a musical marked by vivid images, soft and plastic cat dances, accurate musical intonations. The musical was an adaptation of a verse cycle by Thomas Stearns Eliot, an American-British poet and playwright, entitled "Old Possum's Book of Practical Cats".

Another musical by A. L. Webber, *The Phantom of the Opera* (1986) was based on the same-name novel by Gaston Leroux. The production featured a fine line between thriller and a detective story. In 1980, *Les Misérables* was first staged in France, a musical which was adapted from French writer Victor Hugo's novel of the same name, by Claude-Michel Schönberg, who composed the music, and Alain Boublil, who wrote the libretto.

The music genre in France is absolutely inconceivable without *Notre-Dame de Paris* (1998), a masterpiece of international significance, written after Victor Hugo's novel *The Hunchback of Notre-Dame* (or *Notre-Dame de Paris*) by French-Italian singer Riccardo Cocciante (music) and French Canadian lyricist Luc Plamondon (libretto). The musical is popular in France, Belgium, Canada, Switzerland, the USA, England and Russia. It was premiered in Russia on May 21, 2002, in Moscow. Russian libretto was written by poet, playwright and screenwriter Yuliy Kim. *Roméo et Juliette* (2001) is a French musical based on William Shakespeare's classical play (*Romeo and Juliet*), composed by Gérard Presgurvic, a French composer and screenwriter. Being an optimistic love tragedy, the musical *Roméo et Juliette* is celebrated not only in France but also in other European countries. It was staged in Russian, English,

German, Italian, Hungarian, Japanese, Spanish and Korean. Its major focus is on remarkable musical pieces, splendid scenery and costumes à la 14th century, e.g., blue shades stand for the Montagues and the red ones for the Capulets. Interestingly, Romeo's death is interpreted in different ways: while the French production suggests that Death kills Romeo by kissing him, in the English version Romeo and Juliet stab themselves with Romeo's dagger, and in the Russian production Death takes Romeo's life strength away from him.

Masterpieces of French musicals include *Les Misérables* (1980), *La Légende de Jimmy* (1990), *Le Petit Prince* (2002), *Le Roi Soleil* (2005), *Dracula, l'amour plus fort que la mort* (2011).

Rock opera is an opera in the rock music genre which emerged in the late 20th century in the USA. It is a musical theatrical performance in which the plot is unfolding by means of rock musical speech. *Rock opera is a type of musical.* British rock guitarist, singer, leader of a rock band "The Who" Pete Townshend is considered to be the founder of this genre and the inventor of the "rock opera" term. In 1969, the name of the new genre first appeared on the cover of the "Tommy" album. The entire musical texture in rock opera is based on live sound: percussion, bass guitar and keyboard.

The most vivid and remarkable productions include *Jesus Christ Superstar* (1971) by British composer Andrew Lloyd Webber and British writer and playwright Tim Rice, which was adapted for screen by Canadian film director Norman Jewison in 1973, and *Mozart, l'opéra rock* ("Mozart, the rock opera", 2009) featuring the life of the Austrian composer, consummate musician Wolfgang Amadeus Mozart, by Jean-Pierre Pilot, Olivier Schultheis (music), Dove Attia, François Chouquet (lyrics), William Rousseau, Jean-Pierre Pilot, Olivier Schultheis (libretto), which became one of the most commercially successful shows in 2009. The latter production focuses on presenting Mozart as a genius rebel and a rock star of his time, whose life is full of twists of fate. The rock opera was a huge success in France, Belgium, Switzerland, Ukraine and Russia.

Among other famous rock operas are *Avantasia: The Metal Opera* (2001) by German musician Tobias Sammet composed in the power metal

genre; *She* (2008) by British musician Clive Nolan; *Spider Man: Turn Off the Dark* (2010), a Broadway rock opera by Irish musicians Bono and The Edge and an American screenwriter Julie Taymor based on the Spider-Man comics.

Musical and rock opera in Russia. As recollected by Soviet and Russian composer Gennady Gladkov, "As for us, the founders of the Russian musical, Rybnikov, Dashkevich and me, we started from scratch. And we were constantly criticized. The word "musical" itself caused irritation. We avoided it shyly. The genre of the *Bremenskie muzykanty* ("The Bremen Town Musicians" – *translator's note*) was defined at the premiere as a "musical fairy tale". But, anyway, we can't compete with American musicals, with their lively dances and songs. We have always been inclined towards investigating human relationship" [11, 28].

The genre became popular in Russia from 1991 onwards, when foreign musicals, in which the authentic stage design and choreography were preserved, as well as original Russian musicals were being staged. In 1975, rock opera *Orfey i Evridika* ("Orpheus and Eurydice") by composer Alexander Zhurbin was first performed in Russia. Another rock opera, *Zvezda i smert Khoakina Muryety* ("The Star and Death of Joaquin Murieta", 1975), was written by Russian and Soviet composer, Honoured Artist of Russia Aleksei Lvovich Rybnikov to a libretto by Pavel Moiseyevich Glushko. The rock opera was based on a dramatic cantata "The Splendor and Death of Joaquín Murieta" by the Chilean poet Pablo Neruda. In 1981, the Moscow State Theatre "Lenkom" staged a "modern" rock opera *Yunona i Avos* ("Juno and Avos") by A. Rybnikov.

In 1990, the Mossovet State Academic Theatre first presented the internationally famous rock opera *Jesus Christ Superstar* by British composer Andrew Lloyd Webber and British writer and playwright Tim Rice. In 1999, the Moscow Operetta State Academic Theatre staged a Polish musical *Metro* by Janusz Stokłosa, a Polish pianist and composer, to a libretto by television journalists Maryna and Agata Miklaszewska. That was the first musical to embody the Broadway genre in Russia. 2001 saw a successful debut of the Russian musical *Nord-Ost* based on the novel "The Two Captains" by Veniamin Kaverin. Music and libretto were written by

Aleksei Ivaschenko and Georgy Vasilyev. In the wake of the *Nord-Ost* premiere, the musical theatre genre became highly popular. In fact, the musical put into practice a socio-economic model that has been a Western management standard [31, 1].

Another Russian musical that came to be popular is *Monte-Kristo* ("Monte Cristo", 2008) whose literary basis is a novel by the French writer and playwright Alexandre Dumas. *Monte-Kristo* is an original Russian production with music composed by the Russian composer Roman Ignatyev and libretto by Yuliy Kim. During 2008–2012, there were over 500 performances in the Moscow Operetta Theatre. In 2014, *Monte-Kristo* was awarded a Grand Prix for Best musical at the Daegu International Musical Festival in Korea.

Rock opera *Master i Margarita* ("The Master and Margarita", 2009) in 2 acts and 4 scenes was based on a novel of the same name by Mikhail Afanasyevich Bulgakov and composed by Soviet and Russian singer, composer, Honoured Artist of Russia Alexander Borisovich Gradsky. It was not staged in theatre; however, it sparked interest due to the spread of the rock opera audio record.

Another contribution to the Russian musical development was *Graf Orlov* ("Count Orlov", 2012), which was staged at the Moscow Operetta Theatre. The musical is based on episodes from the history of the 2nd half of the 18th century encompassing the reign of Catherine the Great. The production was a result of creative cooperation between Russian composer Roman Ignatyev and poet and playwright Yuliy Kim. The performance was awarded several awards: "Music Heart of Theatre", "Chrystal Turandot", "Star of the Theatre-Goer". *Alye parusa* ("Scarlet Sails", 2013) is a musical based on a tale of the same name by Alexandr Stepanovich Grin. The music for it was composed by Maxim Isaakovich Dunayevsky to a libretto by Russian poet, prose writer and playwright Mikhail Bartenev and Russian dramatist and children's writer Andrei Usachev.

There have been several prominent foreign musical productions in Russia, one of them being *Beauty and the Beast* (1993) written to a libretto by the British composer and writer Tim Rice and composed by the American composer and pianist Alan Menken. Other productions include

Notre Dame de Paris (2002); *Romeo and Juliet* (2004); the Broadway musical *Chicago* (2002) with music by John Kander, libretto by Fred Ebb and choreography by Bob Fosse; the English musical *Mamma Mia!* (2006) based on the music by the Swedish band "ABBA", namely by singer, musician and composer Benny Andersson.

1.6. Vaudeville as a Type of the Musical Theatre Genre

Vaudeville (French *vaudeville*) is a dramatic art genre featuring a comedy play with light verses and dances. Its name combines several song genres: *Vau de Vire* (meaning "the Vire valley") – Norman one-voiced songs of the 15–16th centuries and *voix de ville* ("the voice of the city") – strophic songs with love content of the 16th century. Vaudevilles were 17th-century city songs of satirical content sometimes accompanied by an instrument.

The evolution of the vaudeville genre in France. These small theatrical plays that emerged in France radiated energy, gayety and joy with a touch of lightness of day-to-day life. In 1792, the "Théâtre du Vaudeville" was opened in Paris, where actors various in character played in vivid and colourful performances of diverse musical theatre genres. French vaudevillists, who often went on tour to other European countries, were widely celebrated. Among them were the French playwright Augustin Eugène Scribe and the French novelist and playwright Eugène-Marin Labiche. Interestingly, in France, a collection of vaudevilles was called chansonnier.

Vaudeville evolution in the USA and Canada. Vaudeville is a popular kind of entertainment in North America. At the turn of the 19th century, it was theatre-variety shows close to those performed at music halls or circuses that were regarded as vaudevilles. Such plays were combinations of diverse genre performances by jugglers, classical and popular musicians, animal tamers, dancers, humourists, burlesque masters as well recital of literary works.

Vaudeville evolution in Russia. The prototype of the vaudeville genre in Russia was the comic opera of the late 17th century. Here are some of its first examples: *Kofeynitsa* ("The Coffee-Grounds Fortune Teller", 1783) by Russian publicist, poet and fabulist Ivan Andreyevich

Krylov, *Mnimye vdovtsy* ("Imaginary Widowers", 1794) by writer Vasily Alekseyevich Lyovshin, *Sbitenshchik* ("The Sbiten Vendor", 1821) and *Neshchastye ot karety* ("Misfortune from a Carriage", 1779) by Russian classicism author Yakov Borisovich Knyazhnin. Another play which had an immense success was *Melnik – koldun, obmanshchik i svat* ("The Miller Who Was a Wizard, a Cheat and a Matchmaker", 1779) written by Russian playwright and satirist Aleksander Onisimovich Ablesimov in the vaudeville genre.

The 19th-century vaudeville is a "small comedy with music", some of the examples being *Lomonosov* (1812) and *Kazak-stihotvorets* ("Cossack-poet", 1815) by Russian playwright and theatre personality Alexandr Alexandrovich Shakhovskoy. Regrettably, the emergence of operetta in the 19th century weakened vaudeville's popularity in Russia. However, it was preserved in the repertoire of the Russian theatre. Some examples are jokes *Medved* ("The Bear", 1888), *Svadba* ("The Wedding", 1889), *O vrede tabaka* ("On the Harmful Effects of Tobacco", 1886), *Yubilei* ("The Anniversary", 1891) by Russian writer Anton Pavlovich Chekhov. The fascination with vaudeville was indeed extreme. During a single theatrical season at the Alexandrinsky Theatre in St. Petersburg, there were over 25 plays staged, every play being accompanied by one or two vaudevilles.

There is a type of vaudeville called *farce*. In the 14–16th centuries, it was a kind of Western European medieval popular theatre. In the 19–20th centuries theatre, farce was a frivolous comedy-vaudeville with purely outward comic devices. Farce laid the foundation of a new comic-satirical genre which grew particularly popular in the French literature of the 15–17th centuries and came to be known as *sotie* (French "a trick", "a buffoonery"). The sotie genre is referred to as a type of satirical or allegorical comedy and also a parody of church rituals. One of the most celebrated authors who worked in this genre was Pierre Gringore, who wrote popular farces. It is known that there were musical associations in Europe at the turn of the 15th century such as "Confrérie de la Passion" ("Confraternity of the Passion") which staged morality plays, mystery plays and sotie. However, this literary genre ceased to exist in the early 16th century.

1.7. Mystery Play and Opera Mystery Play as Types of the Musical Theatre Genre

Mystery play (from Latin *ministerium* "a ceremony") is a religious genre of European medieval theatre. Mystery plays represented biblical or evangelical subjects. They also included peculiar comical scenes from everyday life. Medieval sources suggest that mystery plays were most often accompanied by farce. For instance, *Mystère de Saint Martin* (1496) was performed along with the farce entitled *Le meunier de qui le diable emporte l'âme en enfer* ("The Miller Whose Soul Was Carried to Hell by the Devil").

The 15th century saw the peak of popularity mystery plays. Thus, the "Mystery of the Acts of the Holy Apostles", which contained 60 thousand verses, remains one of the major works of this genre up to the present. In the mid-15th century, mystery plays were no longer staged in Italy, while in France and a number of other European countries they were prohibited during the Counter-Reformation of the 16th century. A huge contribution to the development of mystery plays was made by Spanish playwright, poet and prose writer Lope de Vega, Spanish dramatist, Doctor of Theology Tirso de Molina, Spanish playwright and poet Pedro Calderón de la Barca and Italian pianist and teacher Luigi Dallapiccola (mystery play *Job*, 1950).

Opera mystery play. The 20th century saw the emergence of a remarkable and quite topical phenomenon in the musical theatre sphere that drew musicologists' attention and gave birth to a new musical theatre genre called opera mystery play. Researchers argue that "opera is essentially mystery-like and bears in itself its 'genre memory' as part of the evolution from the ancient mythological theatre of Egyptian mystery plays that echoed again and again in the Greek tragedy variant, in the medieval mystery play, in the opera variants of the 17–19th centuries and in the new multigenre mystery plays of the 20th century. As such, it has always retained its main generic characteristics and united secular and sacred traditions and genres, synthesizing them and living them through over and over again in the mythological field" [3, 39–40].

Opera mystery play deals with key events in the human history and such issues as the path of life and moral choice, which are demonstrated with the help of vocal techniques, theatrical images as well as a powerful stage design featuring mystically charged and naturalistic special effects. It is the musical component that fills the main niche in this musical theatre genre. Some vivid examples of it include *La rappresentazione di anima e di corpo* ("The Representation of Soul and Body", 1600) by Italian composer Emilio de' Cavalieri and *Il Sant'Alessio* ("Saint Alexis", 1632) by Italian composer and teacher of the early Baroque Roman school Stefano Landi. Other examples are opera mystery plays by Russian avant-garde composer and Honoured Artist Nikolai Karetnikov such as *Misteria Apostola Pavla* ("The Mystery of Apostle Paul", 1970–1987) and *Til Ulenshpigel* ("Till Eulenspiegel", 1965–1985); opera mystery plays by Soviet and Russian composer and People's Artist of RSFSR Sergei Slonimsky, such as *Master i Margarita* ("Master and Margarita", 1972), *Videnia Ioanna Groznogo* ("Visions of Ivan the Terrible", 1994), and many others.

1.8. Melodrama as a Type of the Musical Theatre Genre

Melodrama (Ancient Greek μέλος "song, poem, lyrical work" and δρᾶμα "act") is "a play featuring an acute intrigue, exaggerated emotions, a clear opposition between the good and the evil and a tendency towards moral instruction, which appeared in the late 17th century in France and in the 1920s in Russia" [28, 54].

A melodrama unfolds its characters' sensuous and spiritual realm in extremely vibrant emotional circumstances and draws comparisons the good and the evil, hatred and love. A number of melodramas have features of historical dramas but are based on family relationships with a happy ending. The leading feature of theatrical melodramas is musical accompaniment to the characters' dialogues and monologues, with images taking on the additional overtones.

1.9. Comedy as a Type of the Musical Theatre Genre

Comedy (from Ancient Greek *κωμ-ῳδία*, deriving from *κῶμος* "a festivity in honour of Dionysus", and *ἀοιδή/ᾠδή, ᾠδά* "an ode, song") is "an artistic genre that is characterized by a humorous or satirical approach and a drama type in which the moment of an active conflict or struggle between the antagonistic characters is resolved in a specific way" [22, 407].

Comedy can be defined as a drama type in which an active conflict or struggle is resolved, the plot and the characters being interpreted in comic forms. Comedy, which originated in Ancient Greece, ridicules human delusions and flaws. As a musical theatre genre, comedy is accompanied by musical pieces and background comic music that emphasizes characters' traits.

Comedy encompasses such musical theatre genres as vaudeville, farce, operetta and parody.

In a *situation comedy*, it is the events and certain circumstances that are the main source of comic effect.

A *comedy of characters* (comedy of humours) is a satirical comedy ridiculing human traits, in which the comic effect is achieved by the inner essence of human nature.

1.10. Tragedy as a Type of the Musical Theatre Genre

Tragedy (Latin *tragoedia*, from Ancient Greek *τραγῳδία* "goat-song") is "an artistic genre designed for staging, whose plot has a catastrophic end, or a drama type imbued with tragic pathos" [5, 408]. The bedrock principles of a tragedy are an individual's collision with the society, profound interpersonal conflicts and existence issues. Tragedies are usually written in verse.

Ancient Greek tragedy. The genre of the Ancient Greek tragedy emerged on the basis of religious-cultural rituals addressing Dionysus, the Ancient Greek god of fertility and winemaking. The Soviet and Russian scientist of classical philology Viktor Noyevich Yarkho argues that the tragedy originated from satyrs' chorus (goat-legged creatures in the Greek mythology) and was initially purely festive and jocular but with time became "serious", as it is presently known. The Greek tragedy excites and amazes every viewer both psychologically and physiologically, causing a tremendous intrinsic astonishment to the extent of a catharsis.

According to Aristotle's "Poetics", tragedy fills viewers with compassion and fear and thus purifies their soul. As ancient Greek philosophers Aeschylus and Sophocles suggest, tragedies provide perfect examples of finite, harmonious works of art. The tragedy accompanies alternating cultures, stimulates thinking as human existence and contributes to living one's life consciously.

The Renaissance period tragedy. The literary-rhetoric genre of tragedy was revived during the late Renaissance and the Baroque, when it was affected by further conflicts. That led to a tragic perception of reality, which was staged in the form of a tragedy. It is in the tragedies by the English poet and playwright William Shakespeare, the great English writer of the 16–17th centuries, that one can most clearly see how the time went "out of joint". In Shakespeare's tragedies, the personality of the main character is intrinsically open but capable of change and ironic attitude.

At the turn of the 17th century, the external and internal contradictions of the epoch became universal. For instance, in tragedies by German poet and playwright of the Baroque Andreas Gryphius life appears as "a cruel and bloody performance anticipating the end of the world, and the aim of a tragic character is to make a moral choice between the eternal bliss and eternal damnation".

Classical tragedies are written in an "elevated style with the unities of time, place and action". Some examples include plays by the French poet and playwright Pierre Corneille, such as *Le Cid* (1636), *Horace* (1640), *La Mort de Pompée* ("The Death of Pompey", 1644), *Andromède* (1650), *La Toison d'or* ("The Golden Fleece", 1660) as well as tragedies by another prominent French playwright Jean-Baptiste Racine, such as *Andromaque* (1667), *Britannicus* (1669), *Iphigénie* (1674), *Phèdre* (1677).

1.11. Tragicomedy as a Type of the Musical Theatre Genre

Tragicomedy is a dramatic work which has characteristics of both comedy and tragedy and can also involve any literary plot or refer to a work of theatre or visual art. Tragicomedy was spread on a large scale in Ancient Rome and during the Renaissance period.

As the Italian poet and theorist Battista Guarini pointed out in *Compendio della poesia tragicomica,* "An author of a tragicomedy borrows from tragedy high-profile characters but not glorious events; a probable storyline but not a historic one; excitement but not astonishment;

some pleasure inherent in tragedy but not its gloominess; its hazards but without death; they take laughter from comedy, though not an extreme one; humble entertainment, fictional complications, a happy ending and, most importantly, a comic mode" [20, 99–100].

The tragicomedy genre was widely spread in the 17th century in Italy, France, Spain and England. The great English Jacobean playwrights John Fletcher and Francis Beaumont became the founders of tragic plays with a happy ending. The English poet and playwright William Shakespeare wrote such tragicomedies as *The Tempest* (1611), *The Winter's Tale* (1623) and *Pericles* (1623). A second revival of tragicomedy took place at the turn of the 20th century. Among the playwrights who worked in the tragicomedy genre were the Swedish writer and publicist August Strindberg (*Bandet*, 1892); the Norwegian playwright who founded a new European drama Henrik Ibsen (*Gengangere* "Ghosts", 1881), German playwright Gerhart Hauptmann (*Die Ratten. Berliner Tragikomödie* "The Rats", 1911). It is the American and English film actor and screenwriter Charlie Chaplin, who often used pantomime and buffoonery in his creativity, that introduced the tragicomedy genre into cinematography.

1.12. Monodrama as a Type of the Musical Theatre Genre

Monodrama is "a dramatic work played entirely by a single actor (or actress)" [23, 456]. Monodrama is also referred to as a dramatic work with two or more characters but played by a single actor. An opera with a single singer is called a monoopera, some examples of it being *La voix humaine* ("The Human Voice", 1959) by French composer, pianist and critic Francis Poulenc, *Erwartung* ("Expectation", 1909) by Austrian-American composer, teacher, conductor and musicologist Arnold Schoenberg.

A vivid example of a monodrama actor is Arkady Isaakovich Raikin, a Soviet theatre, variety and film actor, comedian and entertainer. His miniatures and plays were remarkably satirical, and his performances on television and radio were exceptionally popular.

Chapter 2

GENRE-STYLISTIC GUIDELINES OF CONTEMPORARY POPULAR MUSICAL THEATRE PERFORMANCES

2.1. The Concepts of Musical Style and Genre. Their Role in the Educational Process

The musical concepts of "style" and "genre" represent the basis of stylistic thinking, whose main characteristic feature is the understanding of these concepts in the theory and practice. Learning the style of a musical composition, its music genre and the structure of a certain musical theatre piece or a musical theatre performance and acquiring a deep understanding of the director and composer's conception are the key aspects of a clear organization of stylistic thinking within the educational process. We regard the stylistic thinking of a professional, competent specialist in the musical theatre art field as the comprehension of a work of musical theatre art through an imaginative theatrical reflection, as a person's creative activity and their communication with the world through a prism of theatre and music.

Music genre is a "kind of music, musical compositions that has certain plot, compositional, stylistic and other features; it also refers to particular subgenres of this type" [20, 299]. Russian musicologist and cultural studies scholar T. V. Cherednichenko defines the music genre as "a multi-valued concept for characterizing kinds and types of musical creativity in connection with their origin, performance conditions and perception" [40, 192].

The genre concept can be found in all types of art, however, the music genre, being one of the most important means of artistic identification, uses artistic devices to describe the types and kinds of musical works that developed historically and evaluate their content.

The complexity of the genre concept is caused by the fact that the form of a musical work or its place in the long form appear in diverse combinations to various degrees of mutual conditioning. In musicology, various systems for the music genre classification have been established,

which is indicative of its ambiguity. The genre classification is based on the factors that can be considered as central. Soviet musicologist V. A. Zuckerman considers the content of a work to be the fundamental factor, while the music sociologist A. N. Sohor argues that it is the factor of social life, music's essential mission, its interpretation and perception that is most important.

Soviet musicologist T. V. Popova suggests a classification of music genres *based on the conditions of their existence and performance*: folk music (musical folklore), symphonic music (designed to be performed by a symphony orchestra), chamber music (to be performed by chamber ensembles), choral music (for choir ensembles), entertainment music (modern variety and popular culture), theatre music (written for performances, films).

Soviet musicologist V. A. Zuckerman defines music genres depending on the following characteristics: the *primary* ones (related to the condition of their existence) and the *secondary* ones (established during concert performance). He suggests a genre classification according to their *substantive attributes*: epic genres (heroic music, parable, moral teaching in an allegorical form), lyrical genres (praising historical events, personal feelings), picture-like genres (program music).

In A. N. Sohor's monograph "Sociology and Musical Culture", music genres are classified depending on their *genre content* and can be broken down into the following types: cult and ritual genres (associated with religious or holiday ceremonies), common genres designed for the masses (characteristic varieties of dances, songs, marches), concert genres (symphonies, sonatas, oratorios, cantatas, trios, quartets, quintets, suites and concerts), theatre genres (opera, ballet, operettas, musicals, musical dramas, vaudeville, musical comedies, melodramas). Depending on *performance*, vocal, instrumental, solo, ensemble and choral genres are distinguished.

According to Soviet and Russian musicologist Y. V. Nazaikinsky, three historical forms are identified in the system of music genre functioning, namely aesthetic, syncretic and virtual. As for the *aesthetic form*, which emerged with the spread of musical notation, the semantic

function (using speech to render the sense) becomes a distinguishing aesthetic phenomenon. In the *syncretic form*, responsible for the synchronization of creativity and its perception, the music genre acts as a canon that connects the action. With reference to the *virtual form*, the spread of sound recording put the structure-forming genre functions to the forefront, which often leads to a confusion of the music genre and style terms. The distinguishing feature of the virtual form is the ability to perceive and understand music in a variety of conditions.

A comprehensive definition of the musical style was given in "The Structure of Musical Works", a study guide by Soviet musicologist and teacher L. A. Mazel as well as in "The Analysis of Musical Works" by L. A. Mazel and V. A. Zuckerman. According to L. A. Mazel, the concept of *musical style* implies "a system of musical thinking, ideological and artistic concepts, images and artistic devices which is associated with a certain social and historical background and a particular outlook. The concept of style also covers musical content and means" [24, 68]. Musical style, being inextricably connected with a historical and cultural atmosphere, is a creative feature of the musical art of certain historical eras and art movements.

In modern aesthetics, three basic levels of artistic style are defined: historical (epoch) style, style of a certain movement and individual style. The *historical style* sums up the musical and artistic phenomena within a historical period. The *style of a movement* implies additional units depending on the nature of the common features (school or branch). The *individual style* is a prerequisite for the formation of collaborative styles as well as their particular form. For example, a composer's individual style is being shaped throughout their career and can sometimes be divided into the early and the late periods of their creative activity.

What reveals an artist's individual style is their works' content, the author's worldview, their principles of work on a composition; its most important factor is the national identity. A number of historical periods formed what is known as the "*epoch style*" (Renaissance style, early and late Baroque style, Classicism style, Enlightenment style, modern age style). "In musical art, the main criterion for the concept of "*epoch style*" is

that the music should possess a feasible shared complex of stylistic features that systematically correlate with each other" [12, 81].

Close attention should be paid to shaping and developing the *stylistic thinking* of the students undergoing the musical theatre program. The formation of the stylistic thinking of a would-be specialist, which is a key aspect in the development of their professional competence, is integrated at the theoretical and practical levels. Great emphasis in the educational process is, undoubtedly, laid on real performance practice. It is extremely important to back it up with the knowledge of the fundamental performance style and genre principles of work on the musical theatre material within the theoretical educational process. The successful formation, development and consolidation of musical style thinking skills throughout practical musical theatre activity can be achieved provided that the students' aesthetic and cognitive experience is regularly enriched and their creative thinking, imagination as well as their perception of musical style and theatre images are activated. At the very initial stage of training, special attention is devoted to the formation and development of the stylistic thinking of competent future specialists in the sphere of musical theatre art. Therefore, an essential prerequisite is a clear organization of the educational process. Depending on the level and degree of the students' preprofessional training, the following goals are set for the entire training period:

1) to determine the training stages for the "Musical and Theatre Art" program;

2) to draw up a plan for mastering tutor skills in the field of musical theatre art;

3) to establish the development stages of key professional expertise in the given field;

4) to regularly check the level and degree of the knowledge and skills acquired in the musical theatre art field (by means of rating control on each stage).

A systematic approach to the choice of methods and forms of work with students as well as a gradual development of their professional competence in the sphere of musical theatre art is the fundamental goal of

the educational process as required by the "History of Musical Theatre Art" discipline. A key aspect thereby is a complete involvement in the subject of musical style and genre during the process of studying profession-related disciplines.

2.2. Ethnic Music: Formation Stages and Historic Development

Ethnic music is the music that is connected with the national traditions of certain peoples, often deriving from ancient musical practices and based on traditional and modern folk music [33, 141].

At present, it denotes music that extensively borrows melodic phrases from the traditional folk music of various cultures of the world along with non-European classical music. What constitutes ethnic music is a certain style of performance as well as musical instruments used, conventional scales that a certain mode involves and much more.

Ethnic music is characterized by *sampling* of folk instruments and singing as well as elements of folk music performance (a sample is a small digitized musical fragment and also a sound of an acoustic or electronic instrument). Here are some of the ethnic music devices: *khoomei* – Tyvan throat singing; playing instruments such as the following: *djembe* – a West African drum; *bagpipe* – a traditional wind instrument using reeds that is common in Europe; *gusli* – a folk stringed instrument in Russia; *sitar* – a multi-stringed instrument for performing Indian traditional and classical music; *didgeridoo* – a wind instrument with a mouthpiece played mostly by Australian Aboriginal peoples.

Ethnic (national) culture in Russia. In the modern sociocultural area of Russian regions, ethnic (national) musical culture is an important part of their cultural and historical heritage. Its popularization can be attributed to the fact that folk music traditions have been preserved in the songwriting and instrumental creative activity of folk choir ensembles and orchestras as well as solo performers.

Russian folk song is a folk composition that lives in oral tradition and is passed down from person to person, a product of Russian oral folk art. Russian folk songs are marked by plenty of ordinary, day-to-day life

motifs, a close relationship to everyday life and work and a special language of folk music and literature.

The following *genres of Russian folk song* are distinguished:

- *songs related to the ritual calendar*: Yuletide, Shrovetide songs, spring songs (Easter songs, vesnyanki – spring songs), winter songs of praise (ovsenki, schedrovki, Christmas carols), summer songs (Kupala songs), mowing, reaping and joint work songs;

- *family ritual songs*: songs of reproach, mock songs, lullabies, wedding songs, funeral songs, nursery rhymes (cherishing rhymes, playthings and bywords);

- *traditional lyrical songs*;

- *work songs;*

- *mock songs*: chastushkas, pripevki, satirical songs;

- *departure songs*: songs of soldiers, workers, coachmen, Chumaks.

The oldest ensemble performing Slavic folklore is the Kuban Cossack Choir, which was formed in 1811. It is the only professional folk art ensemble in Russia that maintains its continuity and traditions, tracing its history back to the beginning of the 19th century. Its repertoire includes *Vo kubanskoi vo stanitse* ("In the Kuban Stanitsa", 1990), a folk song of the Black Sea and Line Cossacks, and *Ty Kuban, ty nasha Rodina* ("You, Kuban, are our Motherland", 1992), a Russian folk song, as well as many others. The second half of the 19th century saw the creation of the Circle of Balalaika Player Enthusiasts (now the V. V. Andreyev State Russian Orchestra).

In the 20th century, it was the M. Y. Pyatnitsky Russian Folk Choir, founded in 1911, that contributed significantly to the popularization of Russian songs. Another artist who played a remarkable role in establishing traditions of performing Russian folk songs as well as songs displaying national spirit was Lyudmila Georgievna Zykina, the prominent Soviet and Russian singer, People's Artist of the USSR. Her repertoire includes such music albums as *Techot reka Volga* ("There Flows the River Volga", 1996) and *A lyubov vsyo zhiva* ("And Love Is Still Alive", 1996). Other ensembles that achieved widespread popularity and enormous recognition in the 20th century were the N. P. Osipov State Russian Folk Orchestra,

founded in 1919, and the Orchestra of the Russian Folk Instruments of the All-Union Radio Committee, founded in 1945 by Pyotr Ivanovich Alekseyev.

2.3. Ballad: Formation Stages and Historic Development

Ballad is a one-voiced dance song that Latin people sang, which sprang from folk round-dance song. At the turn of the 13th century, the ballad was one of the most important musical-poetic genres of the troubadour and trouvère art (i. e. French poets and musicians), and had a stanza structure, its performance featuring an alternation of solo and chorus. In the Renaissance, the ballad grows lyrical in its character, and its polyphonic variant comes into existence.

Ballad in the European countries and Russia. French poet and composer Guillaume de Machault, a major representative of the Ars Nova era (the 14th century), created the most elaborate examples of the *polyphonic ballade*, which is melodically close to folk art. By the beginning of the 15th century, the ballad genre in France was gradually approaching the urban chanson, while in England it became a special solo song form.

In the mid-18th century, the genre was revived. English writer and journalist Thomas Percy and Scottish poet, historian, collector of antiquities, prose writer Walter Scott created anthologies of folk ballads that attracted the attention of German poets of the Enlightenment and early Romanticism eras. Among them were German writer and philosopher Johann Wolfgang von Goethe, German writer, cultural historian, the pioneer of a historical understanding of culture Johann Gottfried von Herder, German poet, philosopher, art theorist and playwright Friedrich Schiller. The poetic ballads served as a basis for the vocal ones. For instance, the ballad *Lenore* (1773) by the German poet Gottfried August Bürger was set to music by German composer and teacher Joseph Joachim Raff (symphony no. 5 *Lenore*), French composer Henri Duparc (symphonic poem *Lénore*) and Austrian composer Maria Theresia von Paradis (Ballad for Soprano and Piano).

The vocal ballad was at its zenith during the Romanticism era in German and Austrian music, mainly in works by Franz Schubert (*Erlkönig* "Elf-King", 1815; *Die Forelle* "The Trout", 1816), Robert Schumann (vocal cycles *Dichterliebe* "Poet's Love"; *Frauenliebe und Leben* "Woman's Love and Life", 1840), Carl Loewe (*Edward; Der Wirthin Töchterlein* "The Landlady's Daughter"; *Erlkönig,* 1824), Hugo Wolf (*Liederstrauß*, 1878). The Romantic ballad combines distinctive features of the Romanticism epoch: blending the real and the fantastic, the picturesque and the dramatic, the plot development and the dynamics of continuous action.

Here are some notable examples of Russian ballads based on the traditions of Romantic poetry: *Chornaya shal* ("The Black Shawl", 1820–1823) by Russian composer and theatrical manager A. N. Verstovsky set to a poem by Russian poet, prose writer and playwright A. S. Pushkin; *Osedlayu konya* ("Riding a Horse", 1782) by Russian composer, conductor and singer A. E. Varlamov to a poem by Russian poet A. V. Timofeyev; *Nochnoi smotr* ("Nocturnal Roll-Call", 1836) by the great Russian composer M. I. Glinka to a poem by Austrian playwright and poet J. C. von Zedlitz translated by Russian poet, founder of Romanticism in Russian poetry V. A. Zhukovsky; *Gonets* ("The Message", 1897) by Russian composer, teacher and conductor N. A. Rimsky-Korsakov to a poem by German poet, publicist and literary critic of the late Romantic era Heinrich Heine; *More* ("The Sea", 1822) to a poem by Russian poet V. A. Zhukovsky; *Korolki* ("Persimmons", 1875) by Russian composer, teacher, conductor and musical critic P. I. Tchaikovsky to a poem by Russian poet and prose writer L. A. Mei.

At the turn of the 19th century, opera composers used the ballad genre as a narrative solo aria. Some examples are Senta's ballad in *Der fliegende Holländer* ("The Flying Dutchman") by R. Wagner, Finn's ballad in *Ruslan i Lyudmila* ("Ruslan and Lyudmila") by M. I. Glinka, Tomsky's ballad in *Pikovaya dama* ("The Queen of Spades") by P. Tchaikovsky and others.

The Romanticism epoch saw the formation and development of the *instrumental ballad*, which featured an epic narrative with a dramatic

unravelling of the plot, vivid lyricism and picturesqueness. The instrumental ballad is a narrative instrumental work which dates back to old round-dance songs.

The instrumental ballads composed by Polish composer and pianist, leading representative of Western European musical Romanticism Frédéric Chopin have become the world classics. Chopin's four ballads are single-movement piano opuses composed between 1831 and 1842. These one-movement pieces with dramatic development, which are either free or mixed in form, are considered to be the most complicated works in the standard piano repertoire: G-moll (1831–1835), F-dur (1836–1839), As-dur (1840–1841), F-moll (1842–1843). Other famous ballad composers include Hungarian composer, pianist, teacher Franz Liszt (ballad no. 2 B-moll, 1853), Norwegian composer, pianist, conductor Edvard Grieg (ballad in the form of g-moll variations), Russian composer, conductor and teacher, professor at the St. Petersburg Conservatory A. K. Lyadov (ballad *Pro starinu* "About Olden Times", 1848).

It is through the song genre of the musical theatre that the hero's internal state is revealed and the personal and historical dramatic events are unfolding in a musical theatre production, both in a *dramatic ballad* (dramatic monologue) and a *poetic (lyrical) ballad*.

Nowadays the ballad genre is spread widely in solo and choral performance. Among such examples are the solo ballads by Czech composer and music ethnographer Leoš Jánček that are based on Czech folklore and the images of everyday life, for example, *Balada Blanická* ("Ballad of Blaník", a symphonic poem, 1920). The modern ballad is often based on heroic poetry, for instance, *Geroicheskaya ballada* ("Heroic Ballade") by A. A. Babajanian, *Ballada vityazya* ("The Knight's Ballade") by Russian composer, conductor and music teacher Y. A. Shaporin.

2.4. Romance: Formation Stages and Historic Development

Romance is a small musical composition for voice and instrument written to poems of lyrical content.

Spanish romance. In the 15–16th centuries, a romance in Spain was "a poem in the local Latin-derived *Romance* vernacular language of epic or

lyrical-dramatic character that describes historic events, legendary national heroes' exploits, wars, calamities and battles with the Moors" [9, 333].

An anthology of Spanish romances was originally called *Cancionero de Romances* (later *Romancero*). Musical romances, "small strophic songs without a refrain", were composed to these poems. Polyphonic romances (a genre of serious music) gained popularity, too; they were mono-rhythmic and intended for performance in the royal court. Such romances of the last quarter of the 15th century and the first quarter of the 16th century are preserved in "The Palace Songbook", a collection of romances including the ones created by anonymous authors: *Triste España sin ventura* ("Sad, Joyless Spain", 1509), *Mi libertad en sosiego* ("My Untroubled Freedom", 1519) by Spanish poet, playwright and composer Juan del Encina; *En memoria d'Alixandre* ("In Memory of Alexander", 1501) by Spanish Basque composer Juan de Anchieta.

In the 16 century, romances became more democratic. One-voiced romances accompanied by a vihuela were a great success at that time. Towards the end of the century, romances began to have a refrain and broadened the range of their artistic subject.

Romance in Europe. From the 18th century onwards, in a number of European countries, such as France, Germany, Russia and Austria, a romance was a small poetical and musical composition of lyrical (pastoral, comical, sentimental) nature, which was performed by a solo singer accompanied by a musical instrument.

The work of German writer and philosopher Johann Wolfgang von Goethe and German poet, publicist and literary critic of the late Romantic era Heinrich Heine, had a huge impact on the development of romance.

In the 19th century, national romance schools were established in Austria, Germany and France. The most prominent romance composers in Germany were R. Schumann, J. Brahms, in Austria – F. Schubert, G. Mahler, in France – H. Berlioz, G. Bizet, J. Massenet, C. Gounod.

Romances often formed song cycles. Such a tradition was started by Ludwig van Beethoven, for instance, with his *An die ferne Geliebte* ("To the Distant Beloved", 1816). Romantic song cycles were also created by

F. Schubert: *Winterreise* ("Winter Journey", 1827) and *Die schöne Müllerin* ("The Fair Maid of the Mill", 1823). Other excellent romances and song cycles were produced by the composers of the Russian national school: M. I. Glinka, M. P. Mussorgsky, N. A. Rimsky-Korsakov and A. G. Rubinstein.

The period from the second half of the 19th century to the beginning of the 20th century saw the coming into being of Finnish, Polish, Czech and Norwegian national schools of romance. The distinctive features of the national schools of that epoch are the revealing of the overall mood of the text, attention to detail and comprehensible melodies.

Russian romance. It was a poetic, vocal and instrumental art genre which was formed in the wake of the spread of Romanticism in the first half of the 19th century. Romances in the 18th-century Russia were songs in the French language written by foreign and Russian poets and composers. The founders of the Russian romance genre, including its variations, were A. A. Alyabyev, A. E. Varlamov and A. L. Gurilyov. They contributed to the establishment of *romance subgenres*: classical romance, urban (domestic) romance, cruel romance, Gypsy romance, Cossack romance. The classification of the Russian romances was made possible thanks to an invaluable contribution of A. G. Titov, a researcher of the old Russian romance. He identified the following types of romance: prison romance, the White Guard romance, the nobles' romance, actors' romance and reverse romance (written as an answer to a song already known – *translator's note*).

Classical romance. It is a lyrical piece of music written by a professional composer and based on a poetic work. Among the founders of the classical romance were the leading Russian composers M. I. Glinka (*Nochnoi zefir* "Night Zephyr", 1838; *Slyshu li golos tvoi* "When I Hear Your Voice", 1848; *Ne govori, shto sertsu bolno* "Don't Say That It Hurts Your Heart", 1856; *Ya pomnyu chudnoe mgnovenye* "I Remember the Wonderful Moment", 1857) and A. S. Dargomyzhsky (*Ya Vas lyubil* "I Loved You", 1830; *Mne grusno* "I Am Sad", 1849; *Ya zdes, Inezilya* "I Am Here, Inesilla").

Urban (domestic) romance. It was a type of romance which existed as folklore in Russia at the end of the 19th – in the first half of the 20th century. The urban romance was an art song in its method of creation but remained folklore in its way of existence. Its frequent distinguishing features are an accurate character portrayal, presentation of the lyrical character as worldly-wise, a stepwise composition, harmonic minor, authentic musical cadences and progressions. Urban romances had their genesis in Russian songs and cruel romances along with urban legends of the second half of the 19th century; however, subsequent forms of urban romance were influenced by the Gypsy romance and operetta. The urban romance later became the cornerstone of the development of art song.

The early 20th century saw renewed interest in the urban romance genre. Thus, composer A. N. Vertinsky gained truly national glory with his *Tango "Magnolia"* ("Tango 'Magnolia'", 1931), *Malenkaya balerina* ("A Little Ballerina", 1940). Soviet variety performer, composer and poet V. A. Kozin also worked in the urban romance genre (*Kalitka* "A Wicket Gate"; *Utro tumannoye* "Misty Morning").

Cruel romance. It is a Russian folk song genre which appeared in the mid-19th century. The distinctive feature of the cruel romance is a harmonious synthesis of the genre principles of ballads, lyrical songs and romances. Marina Aleksandrovna Trostina pointed out that the cruel romance emerged on the basis of the traditional Russian ballad. The characteristic subjects in a cruel romance are family and everyday life. Other specific features include melodramatic and tragic narration, urge for ecstatics and cruelty, orientation towards the kind of poetry that matches the style, usage of accentual-syllabic verse, accurate rhymes, strophic structure and typical folklore images, such as "blue sea", "raspberry" and "a dear friend". A plot that frequently occurred in cruel romances is a seduction of a girl by a cunning tempter.

Gypsy romance. It is a genre of Russian romance that took shape in the mid-19th century and was based on Russian folk songs and domestic romances. It was influenced by a unique performance style of singers and guitarists who accompanied St. Petersburg and Moscow Gypsy choirs. The Gypsy romance goes back to the urban romance in its musical and poetic

form. This genre took shape chiefly under the influence of Russian poets and composers, who introduced specific Gypsy musical devices, in particular the guitar accompaniment texture.

Nowadays the Gypsy romance is a type of song that has its roots both in the typical Russian urban romance and the urban lyrical song, in which Gypsy music and lyrics are recognizable. Some examples of Gypsy romances include *Ochi chornye* ("Black Eyes", 1884), *Tvoi glaza zelyonye* ("Your Green Eyes", 1923) and many others.

Cossack romance. Cossack art songs originated in the Don River region, one of the examples being *Ne dlya menya pridyot vesna* ("Not for Me the Spring Will Come", 1838).

The 20th century was the "golden age" of the Russian romance. Among its outstanding interpreters were A. D. Vyaltseva (*V lunnom siyanii* "In the Moonlight", 1828; *Zachem lyubit, zachem stradat* "Why Love, Why Suffer", 1912; *Veshniye gryozy* "Spring Dreams", 1896), P. K. Leshchenko (*Moya Marusechka* "My Marusechka", 1930; *U samovara* "At the Samovar", 1931), A. N. Bayanova (*Dorogoi dlinnoyu* "The Long Road", 1924), I. D. Yuryeva (*Yesli mozhesh, prosti* "Forgive Me If You Can", 1940). However, those were trying times for the romance genre because from the 1930s onwards it was not officially recognized and was regarded as a relic of the tsarist epoch that obstructed the socialistic future being erected. It was not until the Great Patriotic War that the romance was revived, and it led to the emergence of the art song genre. Since 1970 the romance genre in Russia has been popular again, some of its interpreters being N. A. Slichenko, V. D. Ponomaryova, N. G. Bregvadze and V. B. Agafonov.

In the 20th century, the *instrumental romance* emerged, which was a stylization of 19th-century chamber vocal music. For example, some instrumental romances were written as film scores for the following feature films: *Ovod* ("The Gadfly", 1980) with music by D. D. Shostakovich; *Poruchik Kizhe (*"Lieutenant Kijé", 1934) with music by S. S. Prokofiev. Among other film scores are Romance in C Major for String Orchestra by Jean Sibelius and Romance for Flute and Piano by Arthur Honegger.

2.5. Popular Music: Formation Stages and Historic Development

Pop music (popular music) is "a field of mass culture encompassing various forms, genres and styles of entertaining functional music of the second half of the 20th century – the early 21st century. Its typical features are rhythmicity, accentuation of voice parts, simplicity of the instrumental part, the chorus-verse songwriting structure" [47, 138].

Pop music includes the following subgenres: *europop* (pop music style created in Europe in the 1970s with expressly uncomplicated rhythms that can be followed by anyone, plain melodies and ordinary lyrics); *Latin American music* (referring to musical styles and genres of the Latin American countries along with the music composed by the emigrants from those regions who shape large, densely populated Latin American communities); *synth-pop* (a genre of electronic music that emerged in the 1970s in Great Britain and Japan); *disco* (one of the major dance music genres of the 20th century that came forth in the 1970s) and *dance pop music* (pop music composed as accompaniment to dance).

The history of pop culture development and coming into being. The musical predecessors of popular music were folk music genres along with ballads and street romances of the late 19th century. However, it was not until 1925 that the "pop song" term began to be used, when it appeared in England. Pop music in European countries and the USA evolved in parallel with other music genres, for instance, rock-music; however, pop music cannot always be separated from other music genres. In the US, pop music is closely linked to jazz and soul music, while in France it is related to chanson. In the 1950–1960s, the typical form of pop music was a traditional pop song performed by a solo singer with an accompaniment. In the Soviet Union, it was customary to call pop music "variety music", and among its interpreters were the outstanding Soviet artists Mark Bernes, Leonid Utyosov, Vladimir Troshin and Klavdiya Shulzhenko.

In the 1970s, the disco and eurodisco style came forth (some of the representatives being such vocal groups as "Boney M", "ABBA", "Dschinghis Khan" and others), which was a true breakthrough in pop music, and dance music became its key trend. In the 1980s, pop music was influenced by rhythm and blues, hip-hop and soul music. The following

performers achieved international popularity: American pop, soul and blues singer, Grammy Award winner Whitney Houston (*I will always love you*), American composer who received a number of Grammy Awards Stevie Wonder (*Living for the City*, *Music of My Mind*), American pop singer, composer and winner of prestigious musical awards Britney Spears (*Hold It Against Me*).

2.6. Disco: Formation Stages and Historic Development

Disco (from French *discothèque*) is a music and dance style that first emerged in the early 1970s. Disco music rhythm is driven by identical and proportional drum beat with dominant vocals and keyboard and a 4/4 time signature with an accent on each beat.

Disco in the USA and European countries. First compositions in the disco style were written by soul music performers Barry White and Isaac Hayes; other examples include *Soul Makossa* (1972) and *One Night Affair* (1972). At the peak of its popularity, in the late 1970s, disco songs accounted for over 70 per cent of radio broadcasting time. This period played a key role in the development of disco subgenres: disco-fusion, Philadelphia soul, Munich disco sound, Italo disco, eurodisco and space disco.

The transformation and popularization of disco in the 1970s was linked with the name of Italian composer, record producer Giorgio Moroder who released 1352 soundtracks (*Love's Theme*, 1983; *Tangerine*, 1967 and many others). Among popular performers of that time are American singer Donna Summer, known as the "Queen of Disco", (*Hot Stuff*, 1979; *I Feel Love*, 1977), British-Australian musical band "The Bee Gees" (musical albums *Turn Around, Look at Us*, 1967; *Here at Last... Bee Gees... Live*, 1977 and many others), "The Jackson 5" (*I Want You Back*, 1969; *ABC*, 1970; *The Love You Save*, 1970; *I'll Be There*, 1970). The performances of these artists were accompanied by light effects.

In the late 20th century, European disco was closely intertwined with traditional pop music and common pop music tendencies, *retaining the following features*: a simple rhythmic pattern without American elements,

a basic melody line, strong, bright and diverse instrumentation with electronic special effects.

At the turn of the 21st century, the genre was again at its peak. Disco's immense popularity was due to the simplicity of its basic movements, lack of strict rules and requirements, the possibility to improvise as well as express one's individuality and vocal artistry.

Musical critics observed the renaissance of disco in pop culture. Compositions by Daft Punk and Kylie Minogue reach the top positions on charts and achieve commercial success. In 2005, American singer and songwriter Madonna released a studio album in the nu-disco subgenre. In 2013, Daft Punk's album *Get Lucky* appeared on pop charts, which won a Grammy Award. In the 21st century, no more than five albums and a certain number of singles in the disco and nu-disco styles are released annually.

The disco musical culture had a sociocultural influence on many music genres and styles. Thus, European composers of the 1970s adopted jazz and blues elements for their new melodies. The original disco sound of the late 1970s became the basis for the *disc jockey culture*. The disco music drove the spread of the house music, which emerged in 1984 in Chicago, as well as the *rave culture* with its electronic music that tended towards plain dance melodies. Compositions in the disco style are often used in musical theatre productions, for instance, the English musical *Mamma Mia!* is based on pieces composed by the Swedish musical band "ABBA", namely by singer, musician and composer Benny Andersson.

2.7. Gospel Music: Formation Stages and Historic Development

Gospel music is a genre of Christian music that emerged in the USA in the late 19th century and became widespread in the first third of the 20th century. The "gospel music" term was first used by musicologist Phillip Bliss in his "selection of hymns and songs, both old and new, for evangelic congregations and Sunday schools" in 1874.

Historical sources suggest a distinction between *African American* and *European American* gospel music which arose within the Methodist

Church of the American South (the Methodism movement originating from the Protestant Church).

European American gospel music. As a genre of religious music, European American (white) gospel music emerged at the end of the 19th century. The mixing of Christian hymns and folk melodies established itself in the music industry and, over decades, filled the corresponding musical niche. The European American gospel music genre was founded by the "Carter Family" ensemble in the 1920–1930s: *Wabash Cannonball* (1936), *Wildwood Flower* (1927–1928), *Can the Circle Be Unbroken* (1935).

African American gospel music. The Black American gospel music emerged in the 1930s from the African American Church and preserved the tradition of the *spirituals* (religious songs of African Americans). It is generally believed that the genre was founded by Charles Tindley, a Methodist minister who wrote literary texts as well as composed music for his songs.

The distinctive features of the African American gospel music are dance rhythms, spontaneous cues and improvisation. One of the greatest gospel music singers was American performer Mahalia Jackson, known as the "Queen of Gospel Song", who invigorated the genre for a long time (*I Can Put My Trust in Jesus*, 1955; *Everytime I Feel the Spirit*, 1961; *Great Songs of Love and Faith*, 1962). She was followed by American singer Marion Williams (musical albums *Strong Again*, 1991; *The New Message*, 1971; *Born to Sing the Gospel*, 1995), American actress and singer Della Reese, who won a number of prestigious awards (albums *The Classic Della*, 1962; *Waltz with Me, Della*, 1963), American singer and songwriter Ruthie Foster, who mixed the genres of gospel music, rock and roll, blues and country music in her musical albums (*Crossover*, 1999; *Runaway Soul*, 2002; *Stages*, 2004). Among other musicians who used the genre of gospel music are Johnny Cash, Whitney Houston, Ray Charles and Elvis Presley.

2.8. Soul Music: Formation Stages and Historic Development

Soul is a genre of popular music of African American origin that evolved in the southern states of the USA in the 1950s from rhythm and

blues. Soul music is marked by a heartfelt, tender, exalted vocal style that combines characteristics of gospel songs and spirituals, as well as jazz vocal improvisation.

According to musicologists, the earliest soul composition is *I've Got a Woman* (1954) along with *Georgia on My Mind* (1960) performed by the great American pop music singer and pianist Ray Charles. Another early soul recording is the ballad *Please, Please, Please* (1956) by American pop music singer James Brown.

Soul music became a popular African American music genre in the 1960s, the key record of that time being *A Change Is Gonna Come*, which combines both the political topicality and biblical symbolism in revealing the political struggle of African Americans for their rights. Other notable representatives of the Southern soul music of the 1960s are Aretha Franklin, an American singer known for her unparalleled vocal flexibility (musical albums *Soul Sister*, 1966; *Sweet Passion*, 1977; *Jewels in the Crown: All-Star Duets with the Queen*, 2007), American singer, producer and arranger Otis Redding (*Shake*, 1965; *Satisfaction*, 1966; *A Change Is Gonna Come*, 1965) as well as American singer Sam Cooke, a pioneer in soul music (*Bring It on Home to Me*, 1962; *Cupid*, 1961).

In the 1960s, soul music branches were established which received their names from recording companies. *Detroit soul (the Motown sound)* came into being in the north of the USA and was linked with Tamla Motown, the most successful recording studio in the history of popular music business. What American producers Berry Gordy and Smokey Robinson considered the main idea of Detroit soul was the integration of the White and the Black.

Memphis soul came into existence in the southern states. What distinguished it was explicit rhythm, musical link with blues and instrumentalists' consummate performance. Artists of this genre worked with Stax/Volt Records.

In the 1970s, *Philadelphia soul* gained ground, which introduced elements of disco and funk and had sophisticated vocal arrangements, some examples being musical albums of American singer and Grammy Award winner Barry White (*I've Got So Much to Give*, 1973; *Sheet Music*,

1980; *Dedicated*, 1983) released by Philadelphia International Records and Philly Groove Records.

The fruitful activity of "The Righteous Brothers" throughout the 1970s paved the way for a multitude of White performers primarily from Great Britain. Among them are the prominent British singer, pianist and composer, Grammy Award winner Elton John, who released over thirty musical albums including compositions in the soul music genre (*Goodbye Yellow Brick Road*, 1973), British blues, rock and soul music singer Joe Cocker (album *The Best of Joe Cocker*, 1992) and Dusty Springfield, a British singer with a brilliant timbre (*Dusty in Memphis*, 1969). In the USA, the soul music (in particular the British one) sung by White performers was referred to as blue-eyed soul, whereas the one performed by the Latin American singers was called hazel-eyed soul.

Here are just some of the key songs in the soul music genre: *Hit the Road, Jack* (1961) by Ray Charles, *I Put a Spell on You* (1965) by Nina Simone, *It's a Man's Man's Man's World* (1966) by James Brown, *Respect* (1967) by Aretha Franklin, *You've Lost That Lovin' Feelin'* (1965) by "The Righteous Brothers", *Living for the City* (1974) by Stevie Wonder, *River Deep – Mountain High* (1966) by Tina Turner, *What's Going On* (1971) by Marvin Gaye, *A Change Is Gonna Come* (1965) by Sam Cooke, *The Tears of a Clown* (1970) by Smokey Robinson, *Ain't No Sunshine* (1971) by Bill Withers.

2.9. Funk: Formation Stages and Historic Development

Funk is a music genre, one of the fundamental movements in African-American music. As a rhythm and blues genre, it is most associated with dance. Its formation began in the 1960s. The funk genre features a pulsing rhythm, syncopated musical texture of all the instruments, bright and striking vocals, multiple repetition of short melodic phrases and the "wah-wah" technique of bass guitar.

Funk represents transformed, heavier soul music, however, in the beginning, it used to be considered as entertaining music, some of the examples being *In the Midnight Hour* (1965) and *Funky Broadway* (1967). The founding fathers of funk were American composer and singer George

Clinton and American musician and producer Sly Stone. The "godfather" of funk and soul, however, was American singer James Brown (*Papa's Got a Brand New Bag*, 1965; *Funky Drummer*, 1965).

Popular bands that were active at the turn of the 1960–1970s included "Earth, Wind & Fire" and "Sly & the Family Stone". American jazz pianist and composer, Grammy Award winner Herbie Hancock created the *electro-funk* style (a funk subgenre that is combined with electronic music and appeared in the wake of the wide spread of means of electronic sound processing, drum machines and electronic synthesizers).

The 1980–1990s were marked by the influence of funk on alternative rock music. In particular, it can be observed in the creative activity of American rock groups ("Minutemen", "Red Hot Chili Peppers", "Beastie Boys", "Spin Doctors") as well as British band "Jamiroquai" who worked in the funk rock genre.

In the mid-1980s, samples of funk hits were used in hip-hop genres, in particular, in songs performed by the famous American singer, Grammy Award winner Michael Jackson (*Dangerous*, 1991; *Thriller*, 1982; *Bad*, 1987).

The development of funk and a rapid spread of synthesizers, drum machines and means of electronic sound processing in the 20th century led to the appearance of *funktronica* and *synth-funk*, funk music subgenres that were associated with electronic music.

2.10. Jazz: Formation Stages and Historic Development

Jazz is an original improvisational music with an irregular rhythm and tempo that features European and African traditions [9, 140]. There is no precise etymology nor a universal understanding of the term "jazz". Let us enumerate some of the commonly accepted definitions. Russian composer, performer, publicist, writer, prize winner of numerous Russian and foreign jazz festivals A. S. Kozlov defines it as follows: "Jazz is more than just a style, it is a lifestyle. What is essential to jazz is a drive, a syncope, an improvisation. However, all of them are merely musical ways to express the main thing – nonconformism as an artistic and, what is more, a life principle" [7, 39].

N. M. Provozina, PhD in Pedagogy, argues in her study guide "History of Jazz and Pop Music" that "jazz is a city art, an art of an urban lifestyle which involves nervous tension. What is inherent to jazz is non-academic ways of vocalization and intoning, improvisation in melody presentation and development, regular rhythmic pulse, high emotionality" [31, 10].

By contrast, French jazz historian H. Panassié in his study guide defines jazz as "an idiom, a music language" [cit. ex 30, 6]. The history of jazz development is rich and diverse. Having emerged at the turn of the 20th century, jazz was at that time merely a semiprofessional art which combined European and African-American mundane culture. After spreading across the whole world, it became part of the cultural life in Western Europe and Soviet Union and acquired a status of professional music art. Being remarkably beautiful and unique, jazz was nonetheless fully comprehensible to those who had been accustomed to traditional aesthetic criteria and common music logic.

Stylistic features of jazz performance. Jazz improvisation. The history of music began with improvisation, and jazz spontaneity is something without which jazz is impossible to imagine. Every self-respecting jazzman elaborately develops their improvisation technique throughout their artistic career, considering improvisation to be a higher form of composition. One of the key characteristics of improvisation is spontaneity, which enables the performer to introduce variations of a single musical theme.

A. V. Karyagina, singer and teacher, author of a method for training, developing and adjusting singing voice "Return to the Voice", makes the following remark about jazz musicians in her beginner's practical guide "Jazz singing": "A jazz musician is a performer and composer whose music arises right on the stage! If the performer has a good sense of rhythm, can hear the harmony, has an improvisation talent, then, in the current harmony, they can demonstrate their own improvisation as well as the one copied from another performer or musical theme; this implies a proper phrasing and the right stresses" [14, 9]. When doing an improvisation of a certain jazz theme, it is necessary to be aware of its

structure and feel familiar with the jazz square. The jazz square (12, 16, 32 bars) is the duration of an improvisational solo. All jazz themes consist of a sequence of squares, which, in their turn, contain a certain number of bars that make up a specific jazz theme for improvisation.

Blues intonation – the use of the blues mode. "Blues is one of the essential forms of jazz. It goes back to old African-American labour songs" [6, 13]. In contrast to the tempered tuning of European music, African American folklore and jazz have the so-called blues intonation ("blue notes"), which is characterized by the flatting of some degrees (most often 5th and 7th degrees). The blues scale is also referred to as a mode with a flat third and a low seventh. Blues intonation is applicable not only to jazz standards but also to blues, twelve-bar blues being a form of jazz. In jazz blues the "tonic – dominant – subdominant" sequence should always be maintained from the 4th to the 5th bar. It is this harmonic sequence, not tempo and major/minor, that blues is defined in jazz. Therefore, major blues is possible in jazz at a quick tempo. There are pieces that have an AABA structure, where the A part stands for a blues 12-bar square.

The scat and swing technique. Improvisation is inseparable from working on swing and scat singing. A singer often moves in time with the music, following the rhythm of that piece. Such movements are called swinging. Swing involves syncopation and triplet feel. In rare cases, performers possess an inborn sense of swing. Most often professional swinging does not come natural to a singer, and this skill is formed through practice. Singers' work on swing begins with developing the sense of musical pulse and metre. By using metric pulsation, beat and ground beat, or by starting a phrase earlier or later, the singer can adjust rhythmic patterns to the song's melodic phrase. Another essential part of jazz is scat: it is not only a style of singing that uses syllables but also a vocal improvisation that is in line with the jazz style rules. As a jazz singing technique, scat is used primarily in vocal improvisation and occasionally in an instrumental theme that has no lyrics. When using the scat technique in a jazz composition, one has to remember the following rules:

1) the scat language is unique;
2) the phonetics of the English language is the most important component in the pronunciation;
3) it is important to alternate pre-dental and labial consonants;
4) open and closed syllables are interspersed depending on phrasing.

Using jazz vocal techniques. *Bending*, or note bending, is actually a portamento between two sounds, which is done in a narrow pitch range.

Dirty tones are particular techniques of intonation and sound articulation. They are characterized by an unstable connotation of sounds within one register, strong dynamics and excessive vibrato.

Glissando is a steady sliding from the one sound to another; it is marked by a wavy line or a dash.

Growl is a specific device in jazz which helps vocalists and (wind) instrumentalists achieve the husky growl effect.

Frullato, or flutter-tonguing, is the buzzing effect of tremolo.

Shout is the use of various intonation techniques (whispering, shouting, falsetto).

The styles of jazz music. The 20th and the 21st centuries saw the appearance and active development of jazz styles.

New Orleans jazz is a style of early jazz music that appeared in New Orleans. New Orleans was a city in which musical traditions of African American culture were kept alive and handed down. It was at folk festivals that rhythmic African music, involving drums and percussion bands, gave rise to the New Orleans style in jazz, which combined folklore, ragtime, spiritual, labour songs and blues and reflected the ideas about wind orchestras.

New Orleans jazz is represented, among others, by American jazz cornetist and conductor King Oliver (Joseph Oliver), American jazz pianist and singer Jelly Roll Morton (director of the band "Red Hot Peppers", 1926–1929), American trumpeter and singer Louis Armstrong, who had the dominant influence on jazz development and contributed to the popularization of the genre (*What a Wonderful World*, 1967; *Hello, Dolly!*, 1963) and American jazz trombonist Kid Ory.

Cool jazz is a style of modern jazz which entered the scene in the late 1940s on the west coast of the USA and spread mainly among white bebop musicians. Cool jazz reached its prime in the 1960s. Its origin was associated with the name of American tenor saxophonist Lester Young, who developed a "cool" manner of sound articulation, as opposed to "hot" jazz. Historically, the term "cool jazz" emerged after the release of the musical album *Birth of the Cool* (1957) by American jazz trumpeter and bandleader Miles Davis.

The distinctive features of cool jazz are the presence of symphony orchestra instruments in the texture, the increased role of form and harmony in the composition, polyphony and controlled emotionality. Among the renowned musicians who worked in this genre are jazz alto saxophonist, composer Paul Desmond, jazz musician and saxophonist Stan Getz, American jazz pianist Bill Evans, American clarinetist Jimmy Giuffre and American drummer Sheldon Manne.

Cool jazz compositions include *My Funny Valentine* (1937) sung by the great American jazz singer Ella Fitzgerald, a master of scat and improvisation; *Round About Midnight* (1956) performed by the famous American jazz trumpeter Miles Davis and *Take Five* (1959) played by Dave Brubeck's jazz quartet.

Bebop is a jazz style that took shape in the first half of the 1940s and is characterized by a fast tempo and complicated improvisations based on playing upon the harmony but not the melody. The founding fathers of bebop are American jazz saxophonist and composer Charlie Parker, consummate jazz trumpeter and composer Dizzy Gillespie, American jazz pianists Bud Powell and Thelonious Monk. Bebop is characterized by sophisticated improvisations with chord sequences, complexly structured musical phrases (an improvisational phrase begins with the second beat or the one that is syncopated), dissonant notes that differ from the tonality and create an exotic musical overtone in solo improvisations.

Progressive jazz was a jazz movement that evolved in the early 1940s and aimed to create a new musical style. Progressive jazz music differs greatly from the usual musical compositions by big bands (large jazz bands consisting of ten or more musicians, which emerged in the

1920s). Musicians working in the progressive jazz style did not decisively reject jazz traditions, however, their main creative tasks were to improve musical phrases in swing and study and gain experience in harmony and tonality. The progressive jazz style was formed in the 1940s in the USA by American pianist, composer and conductor Stan Kenton. The first instrumental album in the progressive jazz style was *Artistry in Rhythm* (1946). This music had distinctive features of late Romanticism as well as those of symphonic jazz. Progressive jazz is also characterized by symphonic sound, frequent seconds, challenging harmonies, specific legato and staccato techniques for saxophone, soloists' improvisations, polytonality and jazz rhythmic pulse. A great contribution to the genre development was made by American jazz trumpeter Miles Davis, American jazz pianist and composer Gil Evans. Among the masterpieces that they released in cooperation are *Miles Ahead* (1957), *Porgy and Bess* (1958) and *Sketches of Spain* (1960).

Hard bop is another jazz style, which evolved in the 1950s from bebop and combines elements of blues, gospel and soul music. As a new style of modern jazz, it is based on standard song forms and, characteristically, on blues, as well as a pounding and expressive rhythm, and radiates infectious energy.

Among the musicians working in the hard bop style are American jazz musician, saxophonist and composer Theodore Walter "Sonny" Rollins (*Saxophone Colossus*, 1956), American jazz saxophonist John William Coltrane (*Relaxin'*, 1956; *Cookin'*, 1957; *Steamin'*, 1961; *Workin'*, 1959); American jazz bassist and composer Charles Mingus (musical albums *Tonight at Noon*, 1964; *Money Jungle*, 1962). Their skill at improvisation remains an example of instrumental play in hard bop until the present day.

In the 1960s, American jazz pianist and composer Horace Silver and American jazz drummer Art Blakey founded "The Jazz Messengers", a vivid and influential group who played in this style. Over the twenty-five years of its existence, the ensemble included brilliant hard bop performers: American trumpeters and composers Woody Shaw, Donald Byrd and Lee Morgan, American jazz saxophonists Hank Mobley, Johnny Griffin and Branford Marsalis.

Modal jazz. In the late 1950s, American jazz saxophonist and composer John Coltrane and American trumpeter Miles Davis adopted from classical music a few specific modes for the structure of their compositions. As a result of such experiments, a new jazz style was evolved, namely *modal jazz*, which was static in its harmony and based exclusively on a melodic jazz form and, essentially, a shift from the given tonality towards another one.

What generally distinguished music written in this style was its slowness and inconstant, variable character, as well as usage of *non-European scales* (African, Arabic, Indian) as its "modal basis". It was, for example, modal jazz music by American trumpeter Miles Davis (*Flamenco Sketches*, 1959; *Milestones*, 1958; *So What*, 1959) and American saxophonist and composer John Coltrane (*My Favorite Things*, 1960; *Impressions*, 1960) that became particularly popular.

Soul jazz is African-American jazz music that is associated with the blues tradition as well as African-American folklore, blues and gospel music. The soul jazz culture was taking shape in the mid-1950s in the compositions that were performed by small jazz bands that featured an organ.

Music in the soul jazz style was meant to evoke passion and a feeling of solidarity, and the repeated use of figured bass and rhythmic samples made this music intelligible and popular with a wide audience. It was during the soul jazz era that most of the greatest organists were active as members of small trios and quartets, among them being American jazz organist Jimmy Smith, who contributed heavily to the development of the organ technique in the soul jazz style, American jazz organist Jack McDuff and many others. Another musician that should be mentioned is American singer and pianist Ray Charles, who is considered to have been "the Genius" in the soul jazz culture, as well as his band. Other prominent performers include American jazz tenor saxophonist Stanley Turrentine, American tenor saxophonist Houston Person, American jazz bassist and composer Charles Mingus, American tenor saxophonist Gene Emmons. Among the well-known hits are *Compared to What* (1969) by Harris and McCann, *The In Crowd* (1965) by Ramsey Lewis.

Jazz-funk is a jazz style that came into existence in the USA in the 1970s. It is characterized by an emphasis on the weak beat of the rhythm and blues intonations, electrified sounds, usage of analogue synthesizers and virtually absent voice part. Across the stylistic spectrum of jazz-funk, there are jazz arrangements of disco as well as soul and funk improvisations.

Musicians who acted as jazz-funk innovators are Coleman Hawkins, an American jazz tenor saxophonist who created a performance school of his own (a solo album *The Hawk Flies High*, 1957) as well as American jazz musician Pee Wee Russell (*Jazz Reunion*, 1961). In addition to musicality and active imagination, another innovation was freedom from chord sequences that allowed music to take any course. What fundamentally distinguished jazz-funk from other jazz styles were the rhythmic changes: *rhythm, metre, pulse, groove were not essential to jazz-funk*.

The musical texture in jazz-funk is not based on the conventional *tonal system* (the principle of mode, the central category of which is the tonic). Jerky and convulsive notes along with the *atonal system* (the principle of pitch organization that manifests itself in the fact that the composer abandons harmonic tonality) become foremost. Jazz-funk, controversial at the early stage of its existence and developments, is nowadays a viable musical form of expression.

Jazz fusion is a music genre that emerged in the 1960s and combines the elements of jazz and other styles of music: pop, folk, reggae, funk, hip-hop, rock. Jazz fusion is usually represented by instrumental music with a complex time signature, rhythm and metre as well as extended compositions based on instrumental improvisations. However, since the mid-1970s it has been transformed into a light-weight R&B style of performance. In the 1980s, a number of celebrated American musicians worked in the jazz fusion style: guitarists Pat Metheny, Elmor James, John Scofield, John Abercrombie, drummer Ronald Shannon Jackson and saxophonist and trumpeter Ornette Coleman. One of the first bands to perform fusion in the USSR and Russia was the band "Arsenal" set up by Aleksei Kozlov in 1973; 1982 saw the appearance of the band "Kvadro"

(consisting of guitarist and composer Victor Zinchuk, bass guitarist Anatoly Kulikov and pianist Vyacheslav Gorsky). The first Soviet jazz fusion album was *"Labirint"* ("Labyrinth", 1974) by the instrumentalist ensemble "Melodia", whose artistic director was Georgy Garanian.

Smooth jazz is a kind of jazz that appeared in the USA in the 1970–1980s and was largely influenced by rhythm & blues, rock 'n' roll and funk. Smooth jazz is characterized by absence of instrumental solos and a highly polished sound. Smooth jazz music is mainly performed using guitar, bass guitar, soprano saxophone, keyboard instruments, viola and percussion. Among the smooth jazz musicians are American saxophonist Dave Koz, American jazz musician and singer Al Jarreau, Canadian jazz singer and pianist Diana Krall, American jazz guitarist and composer Lee Ritenour and American pianist and composer Dave Grusin.

2.11. Blues, Rhythm and Blues: Formation Stages and Historic Development

Blues (deriving from *blue devils* meaning "gloom and despondency") is a type of secular African-American music, generally vocal [14, 616]. It originated in the late 19th century in the southeast of the USA. The first to use this term was English playwright George Colman in his one-act farce *Blue Devils* (1798). Blues goes back to work songs, rhythmic field hollers, Christian gospel songs (spirituals) as well as short stories written in verse (ballads).

The specific feature of blues is a blues scale: flatted 3rd, 5th, 7th degrees – the blue notes. The most famous early blues performers were American bluesman and guitarist Blind Lemon Jefferson and American singer and songwriter Huddie William Ledbetter, known as Lead Belly.

Classic blues. Blues fully established itself in the 1920s, when first blues ensembles appeared. Its characteristic features were inherited from the African-American music. In 1920, American vocalist Mamie Smith recorded the first blues composition, *Crazy Blues*, which proved a major commercial success and heralded the blues era. Another performer, who came to be called the "empress of the blues," was American singer Bessie Smith, whose first recording was *Down Hearted Blues* (1923). The vocalist

that was recognized as the "mother of the blues" was American singer Ma Rainey (*Assassinators of the Blues*, 1902). In the 1940–1950s, American jazz singer Jimmy Rushing was extremely popular (*Listen to the Blues*, 1955; *Gee Baby Ain't I Good to You*, 1967; *Going to Chicago*, 1971). Another blues legend is American singer and composer Robert Johnson (*Cross Road Blues*, 1937; *Walkin' Blues*, 1936). Other famous musicians include American blues singer Big Bill Broonzy and American blues musician Charley Patton.

From the mid-20th century onwards, Russian musicians start discovering Western blues musicians and ensembles performing blues rock (American blues musician and guitarist Johnny Winter, founder of the band "Ten Years After" Alvin Lee and many others). Musician and teacher Aleksei Vladimirovich Belov, a well-known Soviet bluesman, set up the band "Udachnoye Priobritenie". The most striking blues performers of the 1980s were Russian guitarist and singer Sergei Yurievich Voronov as well as vocal-instrumental ensembles "Liga Blyuza", "Galereya" and "Neprikasayemye".

Rhythm and blues is a musical style of the song and dance genre; it is also a general name for mass music based on the blues and jazz music of the 1930–1940s. Rhythm and blues was a successor to the *jump blues* style which emerged in the early 1940s as a result of African-American vocal-instrumental ensembles' activity. Jump blues is characterized by a high speed of performance, a small number of interpreters and the prevalence of wind instruments. Being popular with the youth, rhythm and blues contributed to the appearance of rock and roll in the 1940–1950s.

Robert Palmer defines rhythm and blues as synonymous with jump blues, whereas rhythm and blues, in its turn, is seen as a term related to any music performed by Black people for Black people [50, 325]. It typically featured active electrification and use of electric instruments (electric organs, electric guitars and bass guitars); besides, the singer's voice and the sound of percussion were amplified with the help of a microphone. For this reason, a quartet sounded stronger and louder than a traditional big band consisting of numerous performers. Among the leading performers of rhythm and blues are African-American singer and composer Big Joe

Turner, known as the "blues shouter", as well as American jazz singer Jimmy Rushing.

2.12. Rock, Rock 'n' Roll, Rockabilly: Formation Stages and Historic Development

Rock music is a general name for a number of forms of popular music. As a cultural phenomenon, rock music brought about a "rock and roll lifestyle", a certain way of behaviour and a system of life values, some sort of life philosophy. However, the subcultures that arose on the basis of various forms of rock music often do not have anything in common. What distinguishes rock music is its drive. It liberates one from the well-established social principles and stereotypes, from the surrounding reality.

The origins of rock music lie in blues, from which sprang the first rock genres, *rock and roll* and *rockabilly*. They appeared in a close connection with pop and folk music. Rock compositions may be remonstrative in their content, but also philosophical, profound. At the same time, they can be jocular and even feigning nonchalance.

The 1970s saw the appearance of major rock music genres: *punk rock*, *avant-rock* and *hard rock*. Throughout its coming into being and development, rock music has been linked to numerous music genres: jazz (*jazz-rock*), Latin American music (*Latin rock*), art music (*art rock*), Indian music (*raga rock*).

The 1970–1980s saw the appearance of *alternative rock*, a rock music genre that originated from musical underground and proposed an antithesis of mainstream rock music as an alternative; *post-punk*, a rock music genre that is an experimental and elaborate form of punk; *hardcore*, a rock music genre, fast and aggressive punk rock; *death metal*, an original metal subgenre; *black metal*, an experimental movement of metal.

In the 1990s, the following subgenres came forth: *Britpop* (melodies inspired by the British traditions both in folk and rock 'n' roll music); *alternative metal* (a blend of the heavy metal and alternative rock genres, featuring a heavy guitar sound and unconventional techniques); *grunge* (a substyle of alternative rock which sprang from hardcore punk and heavy metal); *psychedelic rock* (a music genre that is closely connected with the

hippie subculture and the oriental (Indian) philosophy as well as the notion of psychedelia); *folk rock* (a movement that combined elements of folk music and rock); *jazz-rock* (a music genre that has the elements of jazz and other music genres). In the musical theatre realm, rock music genres are typically used in rock operas. The most famous rock operas are *Jesus Christ Superstar* (1971) by British composer Andrew Lloyd Webber and British writer and playwright Tim Rice as well as *Mozart, l'opéra rock* ("Mozart, the Rock Opera", 2009) by Dove Attia and Albert Cohen.

An inseparable part of the genre is *live sound*. A rock band comprises bass guitar, electric guitar, keyboard and percussion.

Rock and roll is a genre of popular music that spread in the USA in the late 1940s – early 1950s. It evolved as a fusion of African-American and white genres such as rhythm and blues, boogie-woogie, gospel and country music, synthesizing various styles of American music.

The musical term "rock and roll" was coined by American disc jockey Alan Freed. The distinctive features of rock and roll are a fast tempo, 4/4 time signature as well as a relaxed manner of performance.

Rock and roll in the USA. It was in American blues performer Wynonie Harris's *All She Wants to Do Is Rock* (1949) that the term "rock and roll" was first used with regard to musical culture. However, most researchers consider the first rock 'n' roll composition to be *Rocket 88* (1951) by a band set up by American rhythm and blues musician and producer Ike Wister Turner. The first classic compositions include *Rock the Joint* (1952) and *Rock Around the Clock* (1954) by American musician and singer William John Clifton Haley, *That's All Right* (1954) by American singer and actor Elvis Presley, who was known as the "King of Rock and Roll". Among the famous African-American rock 'n' roll performers are American jazzman and bluesman Louis Thomas Jordan (album *Rock 'n' Roll*, 1956), American singer and composer Little Richard, American singer and pianist, Grammy Award winner Fats Domino, American rock musician, guitarist Charles (Chuck) Berry, music groups "Deep River Boys", "The Platters" and others.

One of the musicians that strongly influenced rock 'n' roll was African-American singer, pianist and composer Little Richard, who also

inspired first musicians of *garage rock* (a music genre, a raw and dynamic style of rock 'n' roll that flourished in the mid-1960s in Canada and the USA, the chief forerunner of punk rock) and *proto-punk* (rock music performed by garage bands). The "King of Rock and Roll" was American actor and singer Elvis Presley. Having achieved great commercial success and international fame, he had a powerful stylistic influence on the younger generation of the USA and many European counties.

Rock and roll in Russia. In Russia rock 'n' roll appeared in the 1950s in the groups which played Western hits by ear. Officially it was considered an element of Western propaganda and was ignored by the authorities. Rock 'n' roll began to be performed and recorded in Russia in the 1980s, the first such bands being vocal-instrumental group "Bravo", rock groups "Sekret", "Zoopark", Latvian vocal-instrumental rock band "Arkhiv" and many others.

Rock and roll in Great Britain. The first recordings in the rock 'n' roll style in Great Britain appeared in the mid-twentieth century. They were greatly influenced by folk music, which was revealed in singing to an accompaniment combining the elements of English folk verses and American Dixieland, i. e. *skiffle* (e. g. British rock musician John Lennon's skiffle group "The Quarrymen"). Among popular British rock 'n' roll performers are singer Billy Fury, pop and rock 'n' roll singer Cliff Richard, rock 'n' roll singer and musician Wee Willie Harris, and the first British composition to become a hit was *Move It* (1958).

Rockabilly is a music genre that is an early form of rock and roll and combines rock and roll and country music. It emerged in the American South in the 1950s, when it became extremely popular from the very start. It was from rockabilly that the classic rock and then the contemporary rock originated. The "Sun Records" studio found in 1952 was the centre of the development of rockabilly.

Rockabilly in the USA. Among the well-known rockabilly performers are American country singer Johnny Horton, American singer and rock and roll pioneer Buddy Holly and Wanda Jackson, one of the first rock and roll performers. Rockabilly was revived in the 1970–1980s. Albums by the following musicians were especially popular: Elvis Presley

(*Elvis: The Comeback Special*, 1968), American rock band "Creedence Clearwater Revival" (*Creedence Clearwater Revival*, 1968), American performer Chris Isaak, rock group "Stray Cats" and British singer Shakin' Stevens.

Rockabilly in the USSR and Russia. The first vocal-instrumental ensembles that gained recognition in the USSR were "The Revengers" (1962) and "Melody Makers" (1964). They were formed in Latvia by rock musician Pete Anderson. He was the first in the USSR to release a cover album of early rock and roll hits. Rockabilly was also popular in the 1970s in Estonia, some of the bands being "Apelsin", "Rock Hotel", "Dr. Friedrich". In the 1980s, rockabilly was played by such bands as "Standart" in Leningrad (former name of St. Petersburg) and "Tihiy chas", "Bravo", "Mister Twister" in Moscow. In the 1990s, rockabilly, along with *psychobilly* (an extreme form of rockabilly), reached their popularity peak and were performed by rock bands "Gavayskiye ostrova", "Staroye taxi", "Staraya gvardiya" in Moscow as well as "Sunstrokers", "Starlings", "Rattling Shakers" in Leningrad.

Chapter 3

THE PRACTICE OF DEVELOPING PROFESSIONAL COMPETENCES OF A MUSICAL THEATRE ART PERFORMER

Training a professionally competent specialist in the musical theatre art is a compound creative process. Its fundamental purpose is to identify the optimum conditions that are necessary for training professional qualified personnel that would be competent in the field of musical theatre art. According to the theory of theatre art and mastery of the actor, which was developed by the great theatre director and educator Konstantin Sergeyevich Stanislavsky in 1900–1910, a musical theatre artist is a person with certain knowledge, skills and abilities that they demonstrate using their own body, voice, face and brain [36, 33].

Firstly, Stanislavsky considered that it is an artist's *intellect* that constitutes their main quality: an artist must keep in mind a lot of tasks while serving their universal super-objective as well as remember their part, be it the score or the script. Besides, they have to experience every role as a little life, one at a time, so that emotions could give birth to a word and a thought but not the other way round. *Secondly*, an artist has to be *plastic*, to control their body perfectly, which implies knowledge of the plastic movement basics, skills of non-verbal communication with the audience and advanced coordination skills. *Thirdly*, an artist must have a certain style of verbal presentation as well as *possess* a sonorous voice and an emotionally coloured timbre. The ability to make an impact on the audience using their voice plays a crucial role. *Fourthly*, an artist, as a kind of *educator* who has knowledge of history, philosophy and art theory, has their own point of view which they express by means of an artistic image they have created.

As K. S. Stanislavsky pointed out, a truly professional artist must be well versed both in the creative and theoretical part of his job. Indeed, it is how skillfully they fulfill, within their part, the creative tasks set by the director that forms their competence in the field of musical theatre creativity. To do that, the artist needs to grasp the director's idea and study the circumstances set for the role individually.

There are a number of specific educational institutions in the Russian Federation that serve the purpose of training qualified personnel, including both *institutions of higher education* (Gnesin Russian Academy of Music) and *institutions of supplementary education*: studios, clubs, schools, etc.

The only educational institution in the Vladimir region that provides professional training of highly qualified personnel in various culture and art educational programs is the Institute of Arts and Artistic Education of the A. G. and N. G. Stoletov State University of Vladimir. "One of the current purposes of higher artistic education is to maintain the link between the conceptual-theoretical apparatus of aesthetics and practice, i. e. a specific object available through observation and experiment. As regards artistic practice, it is observation and experiment that should constitute the basic empirical material to be applied in the context of conceptual-theoretical interpretation, which would lead to 'theoretical loadedness of experience'" [41, 9].

The major focus of the educational process envisaged by the 44.03.01 "Pedagogical Education" studies, training program "Musical and Theatre Art", is on real performance practice. The base for the practical concert activities is the Vladimir Regional Philharmonic, where musical theatre productions are staged by the Educational Musical Theatre – a joint creative project of the VlSU and the Vladimir Regional Philharmonic, with Professor L. N. Ulyanova, PhD, head of the Institute, as its artistic director.

These educational musical programs target both children of junior and senior school age and the adults. They are devoted to the following subjects: prominent Russian personalities – Russian writers and poets, as in the "Muzyka. Poezia. Lyubov" cycle ("Music. Poetry. Love"), namely a trilogy featuring Nobel laureates B. Pasternak, I. Brodsky, I. Bunin, staged on the occasion of the Year of Literature in 2015; a trilogy of performances "Roman o Romanse" ("The Novel about Romance"), a musical-literary composition about the past, present and future of the Russian romances; "I serebryany mesyats yarko nad serebryanym vekom styl" ("A Bright Silver Moon Had Etched Cold Across the Silver Age") about the Silver Age in Russian poetry represented by Anna Akhmatova, Marina Tsvetayeva and Nikolay Gumilyov; "S lyubimymi ne rasstavaites" ("With Those You Love

Don't Ever Part") about the revival and peak of Russian poetry in the late 20th century; a cycle of performances "Svyatye zemli russkoy" ("The Saints of the Russian Land"), which encompasses "Andrey Rublyov", a historical musical and theatrical production about the great icon painter; "Knyaz Vladimir Krestitel" ("Prince Vladimir the Evangelizer"), a historical musical performance dedicated to the 1000th anniversary of the repose of Saint Vladimir, Equal-to-the-Apostles; "Liki lyubvi" ("Representations of Love") featuring stories about the lives of Prince Vsevolod and Princess Maria, Prince Pyotr and Princess Fevronia; *the streets of our hometown Vladimir*: "Muzykalnye progulki po Vladimiru" ("Musical Strolls around Vladimir"), a time travel through the streets of our hometown – Ulitsa Devicheskaya, Ulitsa Dvoryanskaya, Ulitsa Knyagininskaya, Ulitsa Bolshaya Moskovskaya; *the lessons of the good and beautiful*: "Skazka o poteryannom vremeni" ("Tale about the Lost Time"), "K stosemidesyatipyatiletiyu P. I. Chaikovskogo" ("On the 175th Anniversary of P. I. Tchaikovsky") (season 2015/2016); *performances about the contemporary social reality*: "Zateryavshiyesya v seti" ("Lost in the Web"), "Ostorozhno! Detyam razreshayetsa!" ("Caution: Children Admitted!"), "Ostorozhno, deti!" ("Caution: Children!") (season 2016/2017).

The well-coordinated and practice-oriented creative activity of the Educational Musical Theatre enables prospective musical theatre specialists to gain and reinforce their practical skills in vocal performance and acting as well as acquire the essential knowledge of stylistic and genre principles of approaching musical theatre material in terms of performance.

LECTURE AND PRACTICAL LESSON CONTENT

1. Musical theatre as a synthetic kind of art encompassing acting, dancing and singing.

2. The history of musical theatre from the antiquity to the Middle Ages.

3. Major Ancient Greek dramatists. Ancient Greek tragedies and their content.

4. The main forms of Roman dramaturgy.

5. The musical theatre of the Middle Ages: liturgical drama, mystery play, opera mystery play. morality play, farce, commedia dell'arte.

6. The Renaissance theatre.

– Major figures of the Spanish musical theatre culture: Lope de Vega, Miguel de Cervantes (interludes, heroic dramas);

– Major figures of the English musical theatre culture: William Shakespeare, Ben Jonson;

– Major figures of the Italian musical theatre culture: Claudio Monteverdi, Alessandro Scarlatti;

– Major figures of the French musical theatre culture: Jean-Baptiste Molière, Jean-Baptiste Racine, Pierre Corneille.

7. Theatre of the Enlightenment period.

– The Sturm und Drang ("Storm and Stress") literary movement, its leading figures: Johann Wolfgang von Goethe, Friedrich Schiller, Gotthold Ephraim Lessing;

– Major figures of the French musical theatre culture: Pierre-Alexandre Monsigny, Jean-Baptiste Lully, André-Ernest-Modeste Grétry, François-André Philidor;

– Major figures of the Italian musical theatre culture: Giovanni Battista Pergolesi, Carlo Goldoni, Carlo Gozzi;

– The Viennese classical composers: Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven.

8. Romanticism in musical theatre. Major representatives: Carl Maria von Weber, Franz Schubert, Felix Mendelssohn, Robert Schumann.

9. Symbolist drama. Naturalism in art and musical theatre.

10. Musical theatre culture of the 19th century.

– Major figures of the French musical theatre culture: Charles Gounod, Léo Delibes, Georges Bizet, Maurice Ravel, Adolphe Adam, Jacques Offenbach;

– Major figures of the Italian musical theatre culture: Gioachino Rossini, Giuseppe Verdi, Giacomo Puccini, Vincenzo Bellini, Gaetano Donizetti;

– Major figures of the Austro-German musical theatre culture: Franz Lisz, Giacomo Meyerbeer, Richard Wagner, Johann Strauss;

– Major figures of the Polish-Hungarian and Czech musical theatre cultures: Ferenc Erkel, Antonín Dvořák, Bedřich Smetana.

11. Russian musical theatre culture of the 19th century. Chief representatives: Mikhail I. Glinka, Alexandr S. Dargomyzhsky, Modest P. Mussorgsky, Alexandr N. Serov, Anton G. Rubinstein, Aleksandr P. Borodin, Mily A. Balakirev, Nikolay A. Rimsky-Korsakov, Pyotr I. Tchaikovsky, Sergey I. Taneyev, Anton S. Arensky.

12. Musical theatre culture of the 20th century.

– Major figures of the Austro-German and Hungarian musical theatre cultures: Gustav Mahler, Richard Strauss, Arnold Schönberg, Alban Berg, Paul Hindemith, Carl Orff, Béla Bartók;

– Major figures of the French musical theatre culture: Benjamin Britten, Jean Cocteau, Francis Poulenc, Arthur Honegger;

– Major figures of the American musical theatre culture: Frederick Loewe, George Gershwin;

– Major figures of the Russian musical theatre culture: Sergey V. Rachmaninoff, Igor F. Stravinsky, Sergey S. Prokofiev, Dmitri D. Shostakovich, Rodion K. Shchedrin, Alfred G. Schnittke.

13. The semantic space of a theatrical production. Stage director's conception.

14. Artistic devices employed in an opera, operetta or ballet production.

15. "Super-objective" as a component of the stage director's conception.

16. The symbolic language of stage direction.

17. The concept of "director's imagination". Ways of developing imagination.

18. The specific character of opera, operetta and ballet stage direction in terms of genre and style.

19. The stage direction concept of a "conflict". Its significance in stage production activity.

20. The concept of "composition" and the laws of its organization in opera stage directing.

RATING ASSESSMENT QUESTIONS

1. Tragedy: the definition of the genre. The origin, formation stages and development of the Ancient Greek tragedy.

2. Leading Ancient Greek dramatists: tragedies (their names and a brief description).

3. Provide definitions of the following categories: the beautiful, the exquisite, the sublime, kalokagathia, beauty, harmony.

4. Provide definitions of the following concepts: leitmotif, pantomime, "theatre in theatre".

5. Explain the essence of the following categories: the Apollonian and the Dionysian principles.

6. Describe the examples of how Ancient Greek tragedies became the basis of other plays in various epochs: *Phèdre*, *Oedipus Rex*.

7. Describe the examples of how Ancient Greek tragedies became the basis of other plays in various epochs: *Oedipus Rex*, *Oresteia*.

8. How do you understand the process of perceiving the "semantic space" of a performance?

9. What kind of director's symbols do you know?

10. How do you understand the "polyphony of the whole" in a performance?

11. How do you understand the process of aesthetic perception of a performance?

12. Provide the definitions of the main forms of Roman dramaturgy.

13. Fabula palliata as one of the types of Ancient Roman comedy.

14. National Ancient Roman comedy – fabula togata.

15. The Roman tragedy: authors, works and their form.

16. What replaced the Roman theatre?

17. In which forms was the secular theatrical activity preserved after the fall of the Roman Empire?

18. Provide the definitions of the following genres of the medieval theatre art and give some examples: mystery play, morality play, farce.

19. How did the liturgical drama emerge?

20. What is commedia dell'arte?

21. Define Carl Orff's scenic cantata *Carmina Burana* in terms of style and the way it reflects medieval texts.

22. Works by L. de Vega.

23. Works by M. de Cervantes.

24. Works by W. Shakespeare.

25. Works by G. F. Handel.

26. Opera *Don Giovanni* by W. A. Mozart.

27. Opera *Le nozze di Figaro* ("The Marriage of Figaro") by W. A. Mozart.

28. Opera *Die Zauberflöte* ("The Magic Flute") by W. A. Mozart.

29. Opera *Salome* by R. Strauss.

30. Works by J.-B. Molière.

31. Works by J.-B. Racine.

32. Works by J.-B. Lully.

33. Works by J.-B. Pergolesi.

34. Works by A.-E.-M. Grétry.

35. Works by V. Bellini, G. Rossini.

36. Opera *La Traviata* by G. Verdi.

37. Opera *Otello* by G. Verdi.

38. Opera *Tosca* by G. Puccini.

39. Leading Viennese classical composers.

40. Opera *Faust* by C. Gounod.

41. Opera *Carmen* by G. Bizet.

42. Works by L. Delibes.

43. Ballet *Giselle* by A. Adam.

44. Works by J. Offenbach.

45. Works by R. Wagner.

46. Opera cycle *Der Ring des Nibelungen* ("The Ring of the Nibelung") by R. Wagner.

47. Opera *Tristan und Isolde* by R. Wagner.

48. *Die Dreigroschenoper* ("The Threepenny Opera") by K. Weill.

49. Opera *Der Freischütz* ("The Freeshooter") by C. M. von Weber.

50. Major figures of the Italian musical theatre culture of the 19th century.

51. Opera *L'elisir d'amore* G. Donizetti.

52. Opera *Rusalka* by A. Dvořák.

53. Opera *Zhizn za tsarya* ("A Life for the Tsar") by M. I. Glinka.

54. Works by A. S. Dargomyzhsky.

55. Works by M. P. Mussorgsky.

56. Works by A. G. Rubinstein.

57. Opera "Oresteia" by S. I. Taneyev.

58. Works by A. S. Arensky.

59. Ballet *Shchelkunchik* ("The Nutcracker") by P. I. Tchaikovsky.

60. Major representatives of the French musical theatre culture of the 20th century.

61. Major representatives of the Austrian musical theatre culture of the 20th century.

62. Works by S. V. Rachmaninoff.

63. Works by I. F. Stravinsky.

64. Works by S. S. Prokofiev.

65. Works by D. D. Shostakovich.

66. Works R. K. Shchedrin.

67. Works by A. G. Schnittke.

68. Works by A. L. Webber.

69. Works by G. Gershwin.

70. The symbolic language of stage direction.

71. The specific character of opera, operetta and ballet stage direction in terms of genre and style.

MIDTERM EVALUATION
Test Questions

1. Tragedy: the definition of the genre. The classical structure of pieces written in this genre.

2. The appearance, formation stages and development of the Ancient Greek tragedy.

3. Major Ancient Greek dramatists. Ancient Greek tragedies and their brief content.

4. Examples of how Ancient Greek tragedies were embodied in various epochs: *Oedipus Rex*, *Oresteia*.

5. Examples of how Ancient Greek tragedies were embodied in various epochs: *Phèdre*, *Oedipus Rex*.

6. The Apollonian and the Dionysian principles: the essence of these cultural categories.

7. The process of perceiving the "semantic space" of a performance, its aesthetic perception and the "polyphony of the whole" in a performance.

8. Definitions of the following concepts and categories: kalokagathia, beauty, harmony, leitmotif, pantomime, "theatre in theatre", the beautiful, the exquisite, the sublime.

9. The main forms of Roman dramaturgy.

10. Fabula togata as the national Ancient Roman comedy.

11. Fabula palliata as one of the types of Ancient Roman comedy.

12. Roman tragedy: its coming into being, formation stages and development.

13. Roman tragedy: major authors, works and their form.

14. Definitions and examples of the following genres of medieval theatre art: mystery play, morality play, farce.

15. Definitions and examples of the following genres of theatre art: liturgical drama and commedia dell'arte.

16. The Renaissance theatre. Spanish theatre culture: Lope de Vega, Miguel de Cervantes.

17. The Renaissance theatre. English theatre culture: William Shakespeare, Ben Jonson.

18. The Renaissance theatre. French theatre culture: Jean-Baptiste Molière, Jean-Baptiste Racine.

19. Theatre of the Baroque period. Works by G. F. Handel.

20. Theatre of the Baroque period. Italian musical theatre culture: Claudio Monteverdi, Alessandro Scarlatti.

Examination Questions

Examination paper no. 1

1. Tragedy: the definition of the genre. The appearance, formation stages and development of the Ancient Greek tragedy. ***Analysis of a stage performance.***

2. Opera *Rusalka* by A. Dvořák.

Examination paper no. 2

1. Major Ancient Greek dramatists. Ancient Greek tragedies and their brief content. ***Analysis of a stage performance.***

2. Opera *La Traviata* by G. Verdi.

Examination paper no. 3

1. The process of perceiving the "semantic space" of a performance, its aesthetic perception and the "polyphony of the whole" in a performance. ***An analysis example of a stage performance.***

2. Opera *Don Giovanni* by W. A. Mozart.

Examination paper no. 4

1. The main forms of Roman dramaturgy. Tragicomedy. ***Analysis of a stage performance.***

2. *Die Dreigroschenoper* ("The Threepenny Opera") by K. Weill.

Examination paper no. 5

1. Symbolist drama. Naturalism in art and musical theatre. Examples of works. ***Analysis of a stage performance.***

2. Opera *Der Freischütz* ("The Freeshooter") by C. M. von Weber.

Examination paper no. 6

1. Romanticism in musical theatre. Melodrama. The Apollonian and the Dionysian principles: the essence of these cultural categories. ***Analysis of a stage performance.***

2. Opera *Tosca* by G. Puccini.

Examination paper no. 7

1. Fabula togata as the national Ancient Roman comedy. Fabula palliata as one of the types of Ancient Roman comedy. The connection between the Roman and the medieval theatre. Genres. ***Analysis of a stage performance.***

2. Opera *Otello* by G. Verdi.

Examination paper no. 8

1. The Renaissance theatre. Spanish theatre culture: L. de Vega, M. de Cervantes. Interludes, heroic dramas. ***Analysis of a stage performance.***

2. Opera *Faust* by C. Gounod.

Examination paper no. 9

1. Definitions and examples of the following genres of medieval theatre art: liturgical drama, mystery play, farce, morality play. ***Analysis of a stage performance.***

2. Opera *Il barbiere di Siviglia* ("The Barber of Seville") by G. Rossini.

Examination paper no. 10

1. Commedia dell'arte: definition and examples of the improvisation genre of theatre art. Commedia dell'arte elements in works by W. Shakespeare, J.-B. Molière, L. de Vega. Analysis of a stage performance.

2. Opera *Le nozze di Figaro* ("The Marriage of Figaro") by W. A. Mozart.

Examination paper no. 11

1. Definitions of the following concepts and categories: kalokagathia, beauty, harmony, leitmotif, pantomime, "theatre in theatre", the beautiful, the exquisite, the sublime. ***Analysis of a stage performance.***

2. Opera *Die Zauberflöte* ("The Magic Flute") by W. A. Mozart.

Examination paper no. 12

1. The Renaissance theatre. English theatre culture: W. Shakespeare, B. Jonson. ***Analysis of a stage performance.***

2. Opera cycle *Der Ring des Nibelungen* ("The Ring of the Nibelung").

Examination paper no. 13

1. The Renaissance theatre. French theatre culture: J.-B. Molière, J.-B. Racine. ***Analysis of a stage performance.***

2. Opera *Turandot* by G. Puccini.

Examination paper no. 14

1. Theatre of the Enlightenment period. The Sturm und Drang movement: J. W. von Goethe, F. Schiller. G. E. Lessing. ***Analysis of a stage performance.***

2. Opera *Carmen* by G. Bizet.

Examination paper no. 15

1. Theatre of the Enlightenment period. French musical theatre culture: P.-A. Monsigny, J.-B. Lully, A.-E.-M. Grétry, F.-A. Philidor. ***Analysis of a stage performance.***

2. Opera *L'elisir d'amore* G. Donizetti.

Examination paper no. 16

1. Theatre of the Enlightenment period. Genres. Italian musical theatre culture: G. B. Pergolesi, C. Goldoni, C. Gozzi. ***Analysis of a stage performance.***

2. Opera *Orfeo ed Euridice* ("Orpheus and Eurydice") by C. W. Gluck.

Examination paper no. 17
1. French musical theatre culture of the 19th century. Genres. Main representatives. ***Analysis of a stage performance.***
2. Opera *Tristan und Isolde* by R. Wagner.

Examination paper no. 18
1. Italian musical theatre culture of the 19th century. Genres. Main representatives. ***Analysis of a stage performance.***
2. Operetta *Orphée aux enfers* ("Orpheus in the Underworld") by J. Offenbach.

Examination paper no. 19
1. German musical theatre culture. Classicism and romanticism. Genres. Main representatives. ***Analysis of a stage performance.***
2. Opera *Aida* by G. Verdi.

Examination paper no. 20
1. Russian musical theatre culture of the 19th century. Genres. Main representatives. ***Analysis of a stage performance.***
2. Musical drama *Salome* by R. Strauss.

Students' Self-Study
Musical Compositions for Studying Foreign and Russian Musical Theatre Art

1. Opera *Il barbiere di Siviglia* ("The Barber of Seville") by G. Rossini.
2. Opera *La Traviata* by G. Verdi.
3. Opera *Otello* by G. Verdi.
4. Opera ballet *Turandot* by G. Puccini.
5. Opera *Faust* by C. Gounod.

6. Opera *Lakmé* by L. Delibes.

7. Opera *Carmen* by G. Bizet.

8. Opera *Les Pêcheurs de perles* ("The Pearl Fishers") by G. Bizet.

9. Opera *Madama Butterfly* by G. Puccini.

10. Ballet *Giselle* by A. Adam.

11. Opera *Rusalka* by A. Dvořák.

12. Opera *Каменный гость* ("The Stone Guest") by A. Dargomyzhsky.

13. Opera *Демон* ("The Demon") by A. Rubinstein.

14. Opera *Садко* ("Sadko") by N. Rimsky-Korsakov.

15. Opera *Руслан и Людмила* ("Ruslan and Lyudmila") by M. Glinka.

16. Opera *Жизнь за царя* ("A Life for the Tsar"), or *Иван Сусанин* ("Ivan Susanin"), by M. Glinka.

17. Opera *Князь Игорь* ("Prince Igor") by A. Borodin.

18. Opera *Борис Годунов* ("Boris Godunov") by M. Mussorgsky.

19. Opera *Пиковая дама* ("The Queen of Spades") by P. Tchaikovsky.

20. Ballet *Лебединое озеро* ("Swan Lake") by P. Tchaikovsky.

CONCLUSION

The study guide examines the basic movements and genres of foreign and Russian musical theatre art from antiquity to present day. Special attention is paid to artistic styles, basic historical-theoretical principles of musical dramaturgy and genre features which may act as components of musical theatre works. The introduction of stylistic and genre methodological guidelines into pedagogical practice allows us to organize the process of studying musical theatre works from a new standpoint.

Further development of performance and pedagogical activity in this field derives from the need to analyze the processes and levels of comprehending musical theatre works as well as the need to accumulate and analyze relevant practical experience in musical theatre culture. The main stylistic and genre categories correlate with contemporary musical theatre practice and students' performance activity, which suits the purpose of combining theoretical knowledge and practice-oriented activity as the main training principle. Complex interaction between historical-theoretical and practical levels of knowledge in the process of studying musical theatre activity, accumulation of personal artistic-aesthetic and practical experience of preparing creative projects in the sphere of musical theatre activities are among the key tasks in specialist training nowadays.

The given study guide, which deals with historical, stylistic and genre aspects of studying musical theatre culture, is to provide support in the process of training both performers and teachers working in the musical theatre sphere. What is important, it is possible to involve modern sociocultural practice, access regional and nationwide artistic culture and propose a set of special methods for studying and implementing elements of theory and practice of the musical theatre culture as part of the following specialized courses: "History of Musical Theatre Art", "Cultural and Educational Activity Administration", "History of Music Art",

"Performance Practice" and "History of Arts". The interdisciplinary character of the study guide enabled us to include elements and methods of art history, psychology, theatre history, musicology and other related sciences.

Musical theatre culture is one of the main constituent parts of modern social life. It is essential to examine musical theatre phenomena in the artistic context of a certain epoch, manage to discern numerous genre and stylistic links to previous periods and the contemporary sociocultural reality, as well as deal with full professional responsibility while introducing aesthetic, spiritual-moral values into modern musical theatre practice that focuses on children, teenagers and youth.

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