

DEVELOPMENT OF STUDENTS' AESTHETICAL TASTE BY MEANS OF MUSIC AND THEATRICAL GENRES

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Abstract: Studying of music art at high school is of great importance for all-round progress of young personality. The aim of modern Music Pedagogy is forming music educated students as an integral part of personality's inner culture. Education was and has been the main part of forming personality the exceptional part plays art education developing the inner values in student's consciousness through beauty as aesthetical category. The aim of this research is introduction of music-theatrical history (operetta, musical comedy, rock-music) and their influence on future functioning variety art and musical mass genres and the influence on authentic culture of modern student.

Key words: music- theatrical genres, music hall, operetta, musical comedy.

1. Introduction

In music - pedagogical and music studying literature a great part is devoted to studying the problems of functioning music - theatrical genres and first of all to operetta and music comedy. The number of researches paid attention to incipience and development of these genres.

V. Vayner, T. Cudinova, M. Yanovskyi and others were interested in operetta's problems. Ye. Andruschenko, L. Danko, Ye. Kostyuk and others devoted their researchers to musical comedy.

Relevance appeal to the question of relationship of variety art and music-theatrical branch is determined by the wish to conduct a systematic research of this problem: to substitute the appearance of youth subculture as inner paradigm of the second part of XX c. Taking into consideration the influence of music theatre too. Music-theatrical branch was one of the component influencing greatly on the development of many music genres.

Practical importance of this article is that its material can be used for giving lectures on History of Music Art and in cultural education activities, in organizing different types of scenic activity.

2. Materials and methods

One component of art is music-theatrical branch and we are going to discuss some types of theatrical genres, influencing directly and indirectly on forming variety art and later on modern music styles.

Café - chantant. In the middle of XVIIc. in many port and industrial cities of many countries were opened cafes and restaurants where visitors were entertained with music, songs and dances. Variety art of care - chantantbet on original, unusual and extraordinary performance. Variety art performances and genres of this type came from France, partially on the stages of boulevard theatres and on the stages of first chantant.

Café-concert - is a café with more varied, in comparison with café - chantants, concert program. Since 1850 tiny café-chantans had been replaced gradually by more entertaining

cafes so called "café-concerts". There were better conditions for organizing concerts and the concerts size increased.

Cabaret originates from so called restaurant variety form. At first cabaret were improvised performances organized by poets, musicians, actors in literature and art cafes. They have gained popularity in France, mostly in Paris, since 80th of XIX. In café poets recited poems, actors sang actual songs, performing satirical scenes. Feeling of holiday, freedom, solemnness were expressed in these short scenes and travesty in cabaret cafes. The performances usually took place at night. Later professional actors started to play there.

Simple form of variety art developing and improving became grandiose music-hall performance and concert variety on the one side and on another one complicating the content of variety performance became a variety theatre and miniature that is a theatre-cabaret.

Music-hall appeared at the early XX c. can be considered as concert-café of huge size which later turned into variety art theatres. First café-concerts distinguished by seclusion room, small audience and the modesty of actors. A new, larger variety show was inspired by the café-conferences' evolution and concerts in the restaurants halls at hotels in England in 1893 - 1840. The start of English variety art development became the beginning of large entertainment and it was the same process in the other countries. Out - doors entertainment depended on the weather and gave a way to leisure in halls. English pubs let in actors and musicians. Wandering companies gave different concerts in castles and palaces. So a new form of entertainment for England became music-hall that is music halls at palaces and hotels [2].

For a long time concert program consisted of performances by comic singers and circus performers. A master of ceremonies led the performance. He sat in the corner of the stage, introduced actors to the audience and commented the performance. Draw parallels a disk jockey will do the same at future discotheques.

In 1870 – 1880 huge Paris café concert were called music-halls too. At their stages an old diverse program was

substituted by a play review with much more performers and luxurious design and it became after one of the most important attributes of rock-performances, especially different festivals and concerts.

Variety includes music, theatrical and circus elements and it is very close to music-hall, cabaret performances and etc. In 1870 in first French varieties appeared singers, dancers, conjurers. This turn was used to call art entertainments of different forms [4, 50].

Musical - music-scene genre used at its beginning expressive music means, principles of drama, choreography and operetta art as a form of music art musical appeared after the First World War in the USA and it involved varied sources spread both in Europe and overseas different entertainments (ministeli-show, burlesque, vodevil, review, operetta, music-hall) [4, 43-44].

There was an interesting event from the history of music appearance. Because of the fire the actors of New-York music theatre left unemployed. The producer asked for a help the director of Drama theatre and they joined efforts of both different theatrical companies, they staged an unordinary performance which had been appraised by the audience for 5 years. The experiment was a success and a new genre spread fast at the theatre [2158-160].

Musical in its varied forms is very alive art. Musical itself was called differently; comic comedy, operetta, budonada, music comedy and etc. The best musicals have three main features:

- style and context;
- true and sincere emotions;
- courage to do something creative and interesting

Musical involved a lot of different genres from operetta to singing, from ballet to dancing, from drama theatre to action. All this musical jointed by music which can be varied and unexpected, from light to serious.

At first musical was considered entertainments like music concert which consists of different performances joint by conventional plot. But the authors of musicals distinguished very fast great opportunities of this genre. Very restricted scene's size gave almost full freedom of action. It was encouraged by great commercial success of musical among audience. Staged in 1927 music comedy "Swimming theatre" O. Hammerstone with J. Hertz's music is considered the first musical [1,409].

Due to open form musical was enriched using different theatrical and variety art genres such as review and music-hall, clownery and circus tricks. In 1920-1950 jazz had a great influence. Music language and songs were becoming more complicated and improved; a number of episodes gained symphonic development. J. Yershvin, R. Rodgers, C. Vayl and other were creating their compositions at that moment.

Term "musical" approved after World War II. The end of 1950-1960th is considered as the period of musical blossom (F. Low, L. Bernstein, J. Stain). American musicals "My beautiful lady", "West side story"; "Cabaret", "Hello, Dolly" "Violinist on the roof" became popular in Europe. The end of 1960 was marked with genre's crisis, because a new form - rock operetta - displaced it for some time. In 1970-80

English composer E. Weber created a few musicals and rock-operettas determining this genre in these years ("Kittens", "Phantom of the opera", "Jesus Christ - super - star"). Musical became one of the most popular genres in the world's music theatre [1,120]. Since the middle of 1990th peculiar effect of musical had been made all over the world "Underground", "Cathedral of our Lady of the Paris", "Chicago", "East Wicks' witches", "North-East", "Romeo and Juliet" and many others.

Since musical can be considered theatrical variety art genre synthesizing music (jazz, chanson, country, rock) dance, singing with microphone, acrobatics and other circus performances. The program is made according to the "numbers" of performances. They are combined by the plot and very often based on the serious literature source.

The experience of Western colleagues had been very useful to the modern Russian composers who wrote a great number of successful musicals. Among them there are musicals "Yunona and Uvos" by O. Pubnikov, "Three musketeers" and "Merry Popins" by M. Dungevskiy, and "Bremen musicians" by Hladkova are very popular with children.

The attempt to create home musical was made by such composers as O. Kolker, V. Dushkevych and others. Musical "The adventures on the Mississippi" by Levko and Zhanna Colodub was a vivid event in writing musical. It was made on the plot of M. Twain musical "The adventures of Tom Soyer and Heklberrry Finn". The adventure plot of the musical includes musical performances of Afro-American Folklore with jazz intonations and rhythms.

So, musicals are very different by content, mood and literature form but they have become one of the most vivid theatrical-musical modern entertainment.

Musical comedy is music and scenic composition built on the base of comedy. The term "musical comedy" is used as synthesis and can be referred to almost all genres mentioned above and also to operetta and musical. Musical comedy as independent genre of musical theatre appeared at the end of XIXth. Unlike to operetta the music of musical comedy is not so closely tied with the action and deployed musical scenes are very rare in it. For musical comedy it is usual to use songs genres and social dances [3,144].

Undoubtedly, the most important genre to feed music variety art in XIX was operetta. The peculiarities of operetta as a genre were explained by extraordinary combination of art. The characteristic feature was alternation dialogues with singing during the performance. Such basketry is an ancient tradition of folk art. The actor were combining their singing and reciting and they were buffoons, mimes, lutsediys. Each of them had several professions and combined them in one person as a musician, a singer, a dancer, a teller, a balancer, a trainer of animals.

As an independent genre operetta appeared in 50th of XIX from musical farces with parody and entertainment character and were very popular with Parisian. Florimon Erve and Jack Offenbuch (whose music "Cuncun" from operetta "Orpheus in hell" is familiar almost to everybody) were the founders of French classical operetta.

Since the end of 70th in XIX Vienna has become the capital of operetta and the development of this genre has started there. The genre changed its lyric - comedical and became an entertaining music melodrama. Composer Y. Shtraus is considered the bright representative of Vienna operetta. He wrote about 19 operettas, "Flying mouse" and "Gipsy baron".

At the beginning of XX c. Austrian operetta was the most dramatic and sentimental simultaneously. Such trend was called "neovienna operetta", the most famous representatives of this genre are FrantsLegar, ImreCalman and others.

The famous Hungarian composer ImreCalman, the writer of so-called neovienna operetta took special part in the development of this genre. His master-pieces "Silva", "Buyudera", "The princess of the circus", "The queen of Chardash", "The violet of Monmartre" have been on the stage for centuries and their first night have been success and sold out. They brought the author to the top of operettas Olimp, their melodies have been heard all over the world, Hungarian, folk music has attracted the audience with its charming melody and unrestrained temperaments.

England was the third country to make home operetta after France and Austria. Their founder were the composers A. Sullivan and playwright U. Hilbert. The blossom of English operetta was not long. At the beginning of XX c it was replaced by music-hall which took some elements of operetta, its property to fill the performance with dances and etc.

American operetta owns to English ballad opera, A.Sullivan and C.Johnson operettas, neovienna operetta. Many famous authors of operetta came from Europe. Later in XX c. American operetta gained some national features due to special national theme, fricht and varied folklore, jazz development and home music.

At Russian stage operetta came in 60th XIX c. but at first there was a foreign repertoire on the stage. The founders of this genre were J.Dynayevskiy and M.Strecnikov. They

made new ways in their activities closely connected with mass song and folklore. Large music groups, finals, orchestra episodes were included in their operettas. I. Dynayevskiy's style was based on town and instrumental home music, but also connected with operetta and jazz. "The son of clown" and "White acacia" was the best among them. They were full of optimism and trust in life [2,160].

3. Conclusions

The development of music and theatrical forms were present in all types of music variety art and they have been presented by nowadays. They turned into original "theatres of songs", the theatricality of variety art and etc. The interaction theatre and variety art influenced beneficial both on the concert repertoire of actors and encouraged further blossom of variety art as a whole.

Existing problems of interaction music and theatrical genres with popular music are too difficult to be solved and there is a perspective for their future research. It is necessary to reveal better the specific of functioning variety art as art culture which is closely connected with different types of art, especially music and theatric.

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