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## **THE PRINCIPLE OF THEATRICALITY AND THE FORMS OF ITS APPLICATION IN MUSIC**

*The author considers the basic principles of theatricality and the forms of their application in music. Theatricality in music is understood as artistic feature, which expresses on the figurative and psychological level, the internal connection of music with the "theater of performance." With the strengthening in the XX century of synthesis of the arts and gravitating toward spectacularity, new music-theatrical genres are created, in which are combined the elements of oratorio, mime, dance, dramatic play, reader's art, and even music reportage. In the second half of the XX century, the interaction of music and theater has created a fundamentally different type of synthesis – pure instrumental music and stage plastics.*

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The emergence of the theory of theatricality is associated with the name of famous director N. N. Evreinov [1]. He was the first to point out and prove that theatricality is rooted in the ground of being and is immanently inherent to culture. The theatricalization of life is connected, according to N. N. Evreinov, with the instinct of transformation, instinct of opposition to the images, taken from outside, randomly created by human, by the instinct of appearances transformation [1]. At his suggestion, theatricality was "spilled" outside the theater and started being considered a universal principle, self-enclosed reality, free from theatrical institutional frameworks and having its ontology. Theatricality, in his opinion, is characterized by pre-aestheticism, pre-art property, feature preceding religiosity, and in many ways being the basis for its emergence. According to N. N. Evreinov, theatricality is generally an independent reality, free from everyday life and human logics.

In other words, the theatricality becomes the reflection and expression of the characteristic features of society and its view of life, lifestyle, thoughts, occupations, profession. As a role of a kind of "psychotropic injection" means to overcome existential loneliness, herd instinct of the crowd, theatricality does not only outrageously respond to ever-changing being, but also creates types of its virtual forms, overcoming the inertia of the reality itself [8].

N. N. Evreinov believed that the essence of theater is in theatricality and there is no theater out of theatricality. On the contrary, the theater may not be in the theater building, if only there was this theatricality. Developing the theory of theatricality

N.N. Evreinov concluded – the theater meets the need of humanity in theatricality, grows from it. This need, according to N. N. Evreinov, belongs to the same category of primary instincts as the sexual instinct, hunger etc, and thus it is already pre-aesthetic. Before any awareness or understanding of beauty the human already had this instinct of theatricality. When a savage adorned himself with a feather or dead animal skin, or hung a necklace of teeth on his neck, he did it not for aesthetic reasons, which he had not had yet, but from the theater ones: he wanted to be not more beautiful, but – more theatrical, he is motivated not by the thirst for beauty, but the instinct of transformation.

So what is the essence of theatricality? N. Evreinov searches for it in the ethnogenesis and believes that it is opposed to art, as the latter seeks to express the identity of the creator, when theatricality is a thirst for changing one's own self, to be different, not own self. It is this instinct that a savage obeys when adorns himself with beads, feathers, scalps, hangs a ring in his nose, covers his body with tattoo. Here he is naked among the same naked as he is, and there is no difference between them, and he is always like himself. But as soon as he put on a scroll of scalps, took a heroic pose, and there he is different, he has become a leader, the winner of hundreds of foreigners – the white.

According, N. N. Evreinov, like every instinct, the theater one is universal, and no one nation, no matter how low in the stage of development it is, cannot be deprived of it, cannot remain strange to it. The most thorough research in the life of any primitive tribes, who have denied the universality of the existence of the idea of God, certainly opens up a number of facts that indicate the presence of theatricality instinct, if only they are able to correctly understand and evaluate such facts and not to seek by any means to explain them by aesthetic needs which have absolutely nothing to do here. And, as the latest apologist of theatricality, Evreinov makes a review of all the available data, anthropology, inspects all the known primitive tribes to convince himself and others of the validity of this statement [2].

This instinct does not disappear with civilization, on the contrary, the most brilliant epochs in history are associated with the rise of theatricality and there are many examples of it: the court of Louis XIV at Versailles, ceremonies, receptions, toilets were authentic theater in life. Napoleon was a first-rate actor, for whom the whole world was a stage, and still it seemed not enough.

In its essence, theatricality permeates our entire life and people in our life play one role or another, and sometimes many roles. According to N. N. Evreinov, the viewers go to the theater, it is surely because of the thirst to get out of their personality, to dissolve it in others. When a young actor asks to play on the stage, he is motivated by the same desire to renounce his specific, phenomenal personality for the sake of those masks, which theater will allow him to put on, and which are the true noumenal essences. It is easy to understand, therefore, that to Evreinov talks about the impact of life on the theater seemed quite idle: it means to distort the essence of phenomena. As Wilde said that life copies art, so Evreinov upholds the impact of the theater on life and requires not to transfer it to the stage, but to transfer the theater to life. "Theatricalization of life" is the slogan of Evreinov, this is the sociological task which he sets to the theater. [3]

It should be noted that for a long time theatricality was mistakenly viewed as a derivative of only the theater. At the turn of the XX century in Russia the idea of it as a specific method of theatrical art was supported by a variety of theatrical concepts. The emerging schemes encouraged to experiments, forming for each director his own system of understanding of both the theater and theatricality. In this regard, the Silver Age is famous by three theater names. The same Konstantin Stanislavsky reduced theatricality to the stage stamp, seeing it as actor's unprofessionalism. The theatricality of Vsevolod Meyerhold differs in representativeness, the showiness of stage embodiment. Aleksandr Tairov is characterized by the position of theatricalization of the theater itself, for the theater, in his opinion, had the right to creative theatrical experiment. Of course, his position was largely influenced by the interest in the aesthetics of the traveling show, in old playing. Both Vsevolod Meyerhold, and Aleksandr Tairov were characterized by the desire to return to the stage the daring, laid-back art of vulgar comedians, achieve acute contact with the ancient play of masks with the contemporary for them Russian reality.

Thus, the theatricality of this angle was most often considered only in relation to the theater, emphasizing only those theatrical elements that are involved in the direct implementation of performance. But starting from Patrice Pavi, widely spread has become the practice of understanding and using theatricality as a valuation category. On the one hand, theatricality already meant the metaphorical world, the world of theatrical performance, directly associated with the idea of the mask, the projection of the world of sense; on the other hand, theatricality is refinement, a

person's ability to adapt and aesthetically fit into dialectically tensioned flows of being, most evidently shown in the artistry.

In our view theatricality is conceived as *a special phenomenon*, absorbed into itself the phenomena, norms, values, rules, traditions, properties inherent of *all* cultures, regardless of the geographical area, of the historical time and social conditions, we can talk about its immensity. Taking into account the fact that theatricality is dissolved in the cultural context of even any local culture, then no doubt, as a cultural phenomenon, it can be explained and understood by means of universal concepts of philosophy, a priori inherent to it as a cultural property.

The manifestations of theatricality, as well as any other figurative factors in art, are extremely diverse both in the forms of expression, and in the degree of manifestation and the role in the artistic context of the work. Theatricality can be decisive for the composer's creative method in general (the works of G. Mahler, R. Strauss, S. Prokofiev, I. Stravinsky, D. Shostakovich).

Theatricality can be decisive for the whole concept of this work as a whole, and be present in all its figurative manifestations (examples – the latest works by S. V. Rachmaninov, starting from op. 38, "Carnaval" and "Scenes from Childhood" by R. Schumann, piano works by F. Liszt, and more).

Theatricality can be present as a special, specific figurative characteristics within the work (for example – the final party of the first part of J. Brahms's Fourth Symphony, the final party of the first part of the Third Symphony by Tchaikovsky, No. 4, 5, 7, 8 of the cycle "Kreisleriana" by Robert Schumann, and many more). Figurative theatricality may appear at the level of "hint" or separate characteristic stroke (countless number of examples throughout the entire musical literature). But the dramatic value and the level of figurative manifestation of theatricality within the work are conditioned only by the specifics of a particular figurative task performed by this display of figurative theatricality, and does not depend on any other factors. Therefore the forms of figurative theatricality may be as countlessly diverse as is diverse the figurative the world of music art.

To summarize the above, and give the characteristic of theatricality and its prerequisites: theatricality in music is a kind of artistic feature, expressing, on the figurative-psychological level, the internal connection of music with the "theater of performance." This relationship can be defined as self-significant, principal role of conventionalism in the imagery of the work. Conventionalism here is understood as

the absence of the author's identification with the imaginative world of the lyrical hero or heroes of work. The author's position here can be defined not as "expression" but as "demonstration." This factor of removal is crucial for determining the figurative theatricality in music.

Theatricality becomes the dominant principle in the development of the concept of spectacular forms that more and more cover all the sectors of human activity, from sports to politics. In place of "speculative", "literature-centrist" culture, "spectacular" theatricalized culture has come [6, p. 55]. Not a single event in modern life is conceivable without the theatricalization, whether it is sport (let us remember the grandiose spectacular performances of opening/closing of the Olympic Games, football championships, superb theatricalized performances prior boxing tournaments) or fashion shows (let us recall the great theatricalized performances of English designer John Galliano), or the speeches of the politician, who in a fit of staging once wore a mask of a "nice guy", then of a "generous donor", or a "wise prophet."

Thus, N. Khrenov, analyzing the place of spectacular arts in the artistic culture of the XX century, calls our time "spectacle-centric." Moreover, he believes that "... spectacle starts dictating new conditions of traditional arts existence and functioning (...) that ... the internal restructuring of other art forms takes place, leading to the fact that spectacular elements (...) directly or indirectly come to the fore "[7, p. 38, 40].

Such a turn of public consciousness to spectacularity, to the theatricalization has led to the fact that this feature started to be clearly manifested, as we have already mentioned, in virtually all spheres of life, non-theater genres of music also have not escaped the impact of theatricality. More often pieces of music began to emerge, upon playing which, action tends to performance, when musicians are moving about the stage, come down to the auditorium, commit other acts, playing one role or another. Theatricalization has penetrated non-theater music both as an external, role expression and as an internal factor of development.

According to V. Kholopova for example, in the First Symphony by A. Schnittke the beginning is already impressive: "... runs out the drummer starts ringing the bells, crowds of musicians rush him playing on the go, fill the entire stage and raise incredible super-vociferous uproar ..." [9. 76]. In the third part of the same symphony the composer creates the effect of dimensionality by movement: departed copper sound like an echo from behind the scenes. I. Xenakis in "Sin arrimo y con

arrimo" establishes connection of choreography with the composition of a string quartet, as the clarinetist, being on stage, shows the choreographic picture of dance.

Similarly, the stage action can be observed in the symphony of S. Gubaidulina, "Pas de Cinq" by M. Kagel for five moving performers, in his "Phonophonia" for two voices and other sound sources, in choral prelude "Iesu, deine tiefen Wunden" by V. Tarnopolsky, ritual-show "Yes" by N. Korndorf. At the same time there are cases where the behavior of musicians was marked by a fair amount of eccentricity, *epatage*. In particular, a similar trend can be seen in the works of J. Cage and his followers. As conceived by J. Cage at the beginning of the play "Theater Piece" ("Theatre play") "dead fish is thrown into the piano, and during the performance, one of the musicians is pulling a chair by him, others run pass the audience, wearing long nightgowns" [5 p. 259]. Such works, according to C. Kohoutek, are "... explicit antics of musical *café chantant*, farcical nature ..." [5, c. 260]. They cause confusion, laughter, surprise, sometimes – annoyance, but, anyway "... such a form of entertainment can also be necessary" [5, c. 261].

A separate group of works is formed by those, which in the name itself reflects the idea of one or another action. We can name in this regard such works as "Spells" by V. Artemyev, "Last Pagan Rites" by B. Kutavicius, "I turned and I saw ..." by B. B. Zimmerman, "Crab that played with the sea" F. Arthuys ...

It is clear that all these examples are of different type, but reflect a general tendency associated with the interaction between music and theater. This tendency has a long history.

For example, back in ancient Egypt were developed a dramas-mysteries of Osiris, which combined ritual actions in honor of the sun god with musical-poetic elements. In other ancient civilizations, Phoenicia, Babylonia, India – the reproduction of significant events in the life of human and nature was also carried out by all available means – song, word, dance, mime. In Greek tragedy similarly music, dance, action, conversational-narrative utterance of text are united into one whole.

In Western-European medieval music the art of wandering musicians was very popular. *Spielmanns*, jugglers, *histrions* were universal masters: singers and instrumentalists, actors – reciters, illusionists and acrobats – tightrope walkers. Being a vivid spectacle, their performances were held in the streets and squares of the cities, at fairs and church porches.

Noteworthy genre is also the one of "masks," which appeared in England in the XIV century. This art combined music with the dances, poetic-comedy texts, acting. Despite the differences, the specific peculiarities of each of these musical theaters, they are united by the fact that the participants were also musicians, dancers and reciters. With the emergence in the XVII century of opera, theatricality in music art reaches its highest point of development, since in opera spectacle two types of artistic thinking interact – theatrical and music.

These are theatrical elements, the story, the word, the movement, are "pushing" the music to "model" the played events. It is no accident that V. Konen in her study "Theatre and Symphony" [4], considering the problem of the extra-musical in music, marks the formation of expressive means of classical symphony in the depths of opera. In particular, it concerns the principles of dramaturgic development of instrumental thematism (here, first of all, we should must specify the system of operatic leitmotifs and their through development as some kind of existing characters, deepening of intonation-thematic contrasts and conflicts). It is important to note also the fact that, like the drama theater, the opera has become an art happening in the conditional space, being clearly separated from reality, receiving special conditions of existence and performance.

Spectacularity is amplified in the operetta of late XIX – early XXc. In it are formed the elements of impact on the viewer – listener which have the most striking effect. Now the actor-musician is required to have not only professional vocal abilities, but acting and dancing too. However, the most synthetic form of the interaction of music and theater is sought by musical. It simultaneously uses musical, plastic, scenic possibilities, in other words, the integration of music, dance, mime, acrobatics and drama (It should be noted however that there is no dominant of vocal in musical, and, compared to the operetta, more attention here is paid to the plastic means of expression).

With the strengthening in the XX century of synthesis of the arts and gravitating toward spectacularity, new music-theatrical genres are created, in which are combined the elements of oratorio, mime, dance, dramatic play, reader's art, and even music reportage. All this leads to a radical retreat from the concept of "opera" and the emergence of "total theater." So, one of the avant-garde manifestations of synthetic genre in the 60-s of the XX century, became happening – theater-spectacular art, fundamentally different from the theater itself. Spontaneous action

affirming illogicalness and leading the content and form to the level of the irrational, is designated to shock, to surprise the audience. Much attention at that is paid to the costumes (to attract the attention of the audience), light, performing the role of painting and sound (human voices, musical instruments, the sounds of various objects). However, in the second half of the XX century the interaction of music and theater created a fundamentally different type of synthesis – pure instrumental music and stage plastics. This synthesis is called instrumental theater.

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