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SOCIO-CULTURAL ASPECTS OF FORMATION OF PROFESSIONALISM OF THE MUSICAL ARTIST

The Article deals with the specifics of the professional skills of the musical actor in its socio-cultural aspect. The musical is regarded as a phenomenon, not only theater, but also the so-called mass culture. We consider the socio-cultural factors that from the beginnings of the formation of the genre of the musical influence on the peculiarities of a particular type of professional actor musical, due, on the one hand, the triune nature of the genre - organic alloy singing, dance, drama, and, on the other hand, the presence of formed artistic personality, responsive to the socio-cultural factors of the modern world and music.

Keywords: musical, artist, professional, socio-cultural factor, and synthesis.

The musical is one of the most popular genres of music and dramatic arts, which is widespread in the contemporary culture. By virtue of its “simplified”, accessibility and entertainment (compared to the operatic art), this genre of musical theater is in demand among contemporary listeners of different ages and degrees of musical awareness. The synthetic nature of the musical and the availability of its musical language provide a very high level of exposure to a wide audience, which is always “known” in the stories and musical-dramatic form of a sort of its life of reality. This can be considered as a musical phenomenon of not only a theater but also the so-called mass culture, which in various forms broadcasts cultural needs of its time, and which generate a certain type of artistic personality, responsive to the socio-cultural factors of the modern world and music.

In this sense, the professionalism of the musical actor is a very complex phenomenon, first of all - by virtue of its fundamental complexity: the trinity of vocal, choreographic and dramatic elements of skill, which should naturally be combined with the socio-cultural authenticity of the image created by its modern “sound”. Accordingly, more than once it was stated that “... the artists of the musical have very high and diverse requirements. Therefore, it is fair to consider that the professionalism in the musical is a unique phenomenon” [5, p. 168].

Therefore, under the conditions of the undoubted popularity in the modern musical culture and social demand of actors the relevant thing is learning the features

of professional appearance of an actor of the musical (especially considering the fact that the development of the domestic art history of this problem is very few in number).

The Purpose of the Article is to identify the social and cultural aspects that influence the formation of a specific type of musical professionalism of the artist. The *Object of study* is the professional image of the musical actor. The *Subject of study* is the impact of social and cultural factors on the formation of a specific type of musical professionalism of the artist. Musical theater has always reflected the general cultural processes that are typical of an era in musical-dramatic art that has always embodied the aesthetic, ethical, moral and social values, the demands of society and its cultural needs. The diversity of these needs and requirements are embodied in the musical genre of the versions of Dramatic Arts, formed in world theater traditions, including musical belongs to a very special role. Originating in the late XIX century as an entertainment genre, the musical has evolved into the largest and most significant genre of the popular culture. And the genre in the second half of the last century has declared itself as a serious art, the ability to talk about “big” topics on its more accessible and simple musical language, rather than, for example, academic opera.

In musicological literature problems of the genres of “light music” in their socio-cultural examination has not yet received adequate lighting. Among the few Russian-language sources there should be mentioned the thesis of V. Savransky thesis “Musical Genre Essence of the Operetta”, A. Sakharov “Musical Theater of Andrew Lloyd-Webber: Genre-Style Model of Mass and Academic Music”, A. Sysoeva “Broadway Musical”. The process of formation of the genre in the 10’s - 20-ies of XX century, the book by T. Kudinova “From Vaudeville to the Musical”. In the aforementioned studies, the object of the study is a genre-style image of the musical, in consideration of which are only indirectly affected by the sociocultural context of its evolution. Differentiation of “mass” and “academic” indicator of the poetics of musicals of E.L. Webber in the thesis by A. Sakharov is made in terms of types of musical expression, bypassing the socio-cultural meanings of the analyzed works [8].

“Easiness” and “Entertainment” of the musical, which will undoubtedly make

its genre specificity, only at first glance are its defining stylistic qualities. The entire history of the genre in the American and European musical culture talks about the principal poetic musical *complexity*. Accordingly, the question arises about the unique in its versatility performing artist of musical professionalism. Synthetic specifics of the genre of music and dramatic art defined its multi-level system of expressive means. Each of the components of the musical - vocal, dance, stage movement, drama - has its expressive and communicative potential, and each of them is an equal opportunity plan for the transfer of authors and creators of the show. At the same time in different productions a vocal component (classic and modern musical, rock opera, pop-opera) can prevail, in others - dance (dance-musical), in the third - the dramatic line (drama, musical). Mastery of a musical actor, respectively, incorporates the whole range of different expressive possibilities of forming a synthetic (complex) nature of professional artist. Based on the fact that the art of music is an integral part of any culture, subject to the laws of social development and reflects the fundamental transformation of the era, a clear relationship with the social needs of the epoch specific genre features. This idea of musical art was the base of musical sociology, which states that “the genre, including a social, historical and cultural category, is ... a kind of “cultural reflector” of the age” [6, p. 45].

However, one cannot deny the fact that the very type of professional skills is stipulated by the socio-cultural factors of the genre in which it was formed. The genre of the musical spontaneously and for a long time being subject to the needs of the “market”, responding topic of the day, reflecting the attitudes and preferences of the mass audience, it can be said, reflecting the current and the development of social life. In order to understand the specificity of the musical as a sociocultural phenomenon we turn to the work of one of the few researchers in this genre, and consider the origins of musical terms of the formation of social and cultural profile of consumers of the genre, and hence the specificity of the individual artist, working in this genre.

E.Y. Campus in “About the Musical” describes the origins of the genre as follows:

1) Ballad opera - comedy-musical performance, born in the 18th century in Europe (in Italy - opera buffa, in France - a comic opera, and England - ballad opera). Popular music of the national character in the genre fused into a kind of ballad opera city folklore, one of the sources of US pop music up to the modern pop culture [1, p. 23-24]. Striving ballad opera to actuality, to the image of everyday life, elements of satire - it all to a certain extent was the anticipation of the musical as a socially topical genre;

2) "Theater of minstrels" is the roots of this art originated in the English ballad opera and "drolls". In music, the "theater of minstrels" formed some early elements of jazz (ragtime). Having joined the Broadway stage, minstrels facilitated the penetration of jazz on a professional stage scaffolding [1, p. 24-26];

3) Extravaganza - unusual, fantastic views, full of melodramatic events and publishing appalling stage effects, seasoned with songs and dances, elements of vaudeville and circus attractions. Extravaganza initiated the tradition of lush spectacular with music, singing and dancing [1, p. 26-29];

4) Burlesque – "travesty", a parody of the well-known serious play, where popular songs and comic numbers become more important than the literary source. Topical themes, characters recognition, truthfulness dialogues vernacular, sometimes identity striptease - burlesque left a legacy of musical interpretation primarily sharpness of contemporary problems [1, p. 29-31];

5) Vaudeville - in the American version, a set of variety of rooms, something like modern pop Ferris with a through storyline. American vaudeville based on British tradition, and is the successor of Gdańsk music hall. Vaudeville forced to discipline and precision, what entertainment theater did not know. None perform a scene should not exceed ten minutes. From vaudeville "stars" needed the ability to play, dance and sing [1, p. 31-34];

6) Revue- a conglomerate of parody, satire, comic numbers, songs and dances. What is new is not the content, and the way of mounting the individual elements. Revue and vaudeville are twins. Both represent a cascade of verbal, musical, dance and acrobatics, in which there is a single action, but there is a thematic unity revue.

From a musical revue passed the ability to combine into a single view diverse, seemingly incompatible elements. [1, p. 34-35];

7) Operetta - throughout its path (fifty) US imitated European operetta. The American public saw it as a romantic and exotic action is far from reality. The need for a more democratic, current genre is closely linked with reality, it spawned a musical. He did not come as a continuation, but as a denial of the operetta. However, this does not exclude the continuity between these genres [1, p. 35-41];

8) Jazz - synthesized the elements of different genres: the ballad opera, the "theater of minstrels" Extravaganza, burlesque, vaudeville revues, and operettas. Jazz in this synthesis role belongs to enzyme catalyst [1, p. 41-42].

The studies of Campus characterize not only musical origins of the musical as a genre, but also its social versatility - as a characteristic of the huge range of "customers" and "consumers" of the genre. If the destination is so diverse, the artist must have the professional skills and personal characteristics of such a level that would allow it to be interesting to any audience.

In other words, from a professional point of view, a musical actor shall be equally convincing in both comedy and drama, shall be convincing in the different vocal performing stylistic spectrum - both in classical and in jazz, rock, chanson, romance, own plastic methods most different directions. In addition, the actor of the musical (as opposed to opera singer) cannot have the scenic charm and personal charisma, and the coincidence of the appearance of the substantive content of the character necessary (in the musical, unlike opera, Juliet cannot look like her plump nurse).

Now let's consider the social and value aspects of the musical personality of an actor of the musical. Eclecticism of the musical (we mean a wide range of artistic techniques) very accurately characterizes the contemporary social environment (under contemporary we mean the XX-XXI centuries.). The theater is not for the elite, but theater for all - intimate, intuitive, covering all forms of artistic human exposure. The hero of this genre is not the legendary knight, a boy from the crowd ("Oliver" L. Barth), provincial theater actors ("Kiss me, Kate!" K. Porter), the Jewish

inhabitants of the village (“Fiddler on the Roof” J. Bock). Later, the musical begins to seize the territory of the classical drama – “Les Miserables” K. Schonberg, mystical thriller “Phantom of the Opera” E.L. Webber, and fabulously allegorical world of “Cats” E.L. Webber.

But in all its diversity the musical in a better and fuller way than other stage genres reveals the soul of the hero of the today’s world. “Musical provides its character with psychology, attitude, appearance, and the rhythms of its time”, - says T. Kudinov [2, p.126]. A hero in the musical is always modern. Even if it is a historical character, he often undergoes modernization ironic (“Jesus Christ – Superstar” by E.L. Webber, “The Count Vorontsov” by E. Ulyanovsk, “Equator” by A. Zlotnik). Recognized master of the musical theater, I.A. Grinshpun argued that “for an actor in the musical theater a sense of humor is a mandatory condition. A sense of humor is always associated with resourcefulness” [7, p. 34]. Musical hero is a contemporary (even if it is a historical or fictional character). His feelings and desires of modern society are clear. It is not an intellectual hero, today’s hero doesn’t reflect, he chooses instinctively, reacting to circumstances quickly, at a subconscious level. The hero of our time is not reasoning Pechorin, it is beloved Tony and Marie (“West Side Story” by L. Bernstein) - the modern incarnation of Romeo and Juliet. “Archetype” of the modern hero is closer to attitudes and motivations of primitive impulses, intuitive rather than intellectual contact with the world. The hero is recognizable, similar to everyone and not at anyone in particular, because of his inherent features of any modern representative of a global, information overloaded space. In our opinion, the leading role of music and rhythm in a musical illustrates exactly this feature of the perception of the modern viewer - not the intellect and feeling, reflex, impulse, something that often cannot articulate the words.

Initially, the various forms of musical theater, which determined the specificity of the American musical genre, have a clear idea of the social and cultural: they had to distract the viewer-listener from the difficulties of everyday real life, to serve a certain outlet that allows you to “switch” from the cares of the world into the world of the beautiful, attractive and carefree. Accordingly, the ordinary viewer should be

interesting, understandable and fun. On this occasion, the researcher A.V. Sakharov said: “The musical as a phenomenon belonging to a large extent the field of popular culture, music and demanded involvement of sociological, psychological and cultural research methods” [8, p. 3]. This particular feature of the musical was his idea of a genetic - as a genre of entertainment and “light” music. Some researchers note theatrical art that often “... setting on the “entertainment value” is accompanied by a decrease in valuation of acting ...” [9, p. 141-142].

However, in respect of the musical this assertion is debatable. It is in this genre of music and dramatic arts acting in conjunction with the vocal and choreographic elements is the contemporary incarnation of requests, which is the basic idea of the artistic genre. (It is time to recall Lenin’s thesis: “Art belongs to the people and they must be understood”.) In this case, the cultural needs of the society (in the narrow sense - the public) in an entertaining and accessible for the ordinary perception of art does not make it easy, but complicate the professional look artist. The sense of the performance mastery of a musical actor is precisely that it should *be* able to everything - singing, dancing, and playing, and with the help of these artistic means “to breathe” life in a variety of stories that show different aspects of the life of the society. This may be a household history – “Fiddler on the Roof” by J. Boca or “Nameless Star” by M. Samoilov, comedy – “Hello, Dolly!” by G. Herman, or “Don Cesar de Bazan” by E. Ulyanovsk, a social drama – “Cabaret” by G. Kender, or “Viper” by A. Kolker, the tragedy – “Miss Saigon” by C. M. Schonberg, or “White Crow” by G. Tatarchenko, a fairy tale – “The Phantom of the Opera” by E.L. Webber, and “Ordinary Miracle” by G. Gladkov.

It can be concluded that the formation of the type of artistic professionalism characteristic of the musical is directly related to socio-cultural factors. Socio-cultural factors usually mean the prevailing social values of life, moral and ethical attitudes, and aesthetic ideals (directly derived from ethical values) cultural traditions. According to V.S. Merlin social conditions affect all hierarchical levels of human abilities, and personality is always correlated with the socio-cultural environment [4, p. 29]. In the process of formation of the creative personality, in our opinion, the

stimulator of the process is a social factor. Art of the actor is social in nature. If an artist, writer, composer can “work in table”, the artists - performers are always in need of social assessment of the “here and now”. The identity of the actor, on the one hand, demands self-expression, on the other - is experiencing an external influence of social and cultural environment (in the face of the viewer, the customer, the quality of professional work of the evaluator). Interaction of the artistic personality of the actor and the public, in a narrower sense - the public, developing within the synergetic paradigm “organisms and the environment associated procedural unity and represent the system” - E. Lasitskaya [3, p. 16].

In this system the needs of both the artist and the public are mutually implemented: on the one hand the personal, individual request artist in creative self-expression (self-actualization), on the other - the aesthetic and axiological needs of the public, “demand” from the theater and the actor of their artistic objectification. We see the musical actor as a creative artistic personality. Historically, in the analysis of personality there are two developed approaches: the anthropocentric - the view from the “inside” through existential existence of a human-being; socio-centric - due to the influence of social determinants. In assessing the mature creative artistic personality, in our opinion, the anthropocentric approach to the assessment prevails over socio-centric since mature actor over himself more influence on the society than it is under the influence.

Conclusions: The fact that the formation of professional musical actor is inextricably linked to socio-cultural factors is obvious. This relationship of the cultural needs of the society and the specifics of a musical genre were founded in the early history of this genre, put forward a unique complex type of professionalism (in the “light” genre!). All the acquired skills and knowledge of the artist of the musical are “objectified” in the image created by him are transferred to a particular object of activity, embodied in it, so that the activity is socio-cultural. The artist psychophysiological apparatus in the formation and operation of a professional always interacts with the comprehension and understanding of the social, ethical and aesthetic factors of artistic activity. The investigation the merger of these aspects of -

a professional with a strong position of the artist, which is evident not only at the level of technologically high-quality work in the profession, but also at the level of selection, interpretation, meaning and moral content of stage material.

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