

RUSSIAN POP ART OF THE 20TH CENTURY

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Abstract. *This article discusses the practical and theoretical foundations for the emergence of Russian pop music of the 20th century as an art form, a type of pop art.*

Keywords: *pop music, music, art, concerts, artist.*

By the 20th century, there was a sufficient practical and theoretical basis for the emergence of pop music as an art form. Its basis was small-format numbers. A number was considered a small-format artistic performance of 5-10 minutes, with an ideological and figurative composition.

Concerts - in the form of a small-format - are a type of performance that has the power to gather all the directions of a number's creativity on one night, on one stage, and to manage and glorify them with the help of a host. Concerts can also be dedicated to the activities of a single creative person. Here, too, the host announces the numbers of a single artist in turn, introducing his new facets to the fans. In some cases, the artist himself, having a personal concert, also performed the role of a speaker. Concerts with the participation of one artist - a poet, actor, singer, composer, performer, musician or dancer - were organized in the form of a creative report dedicated to the anniversary of the ballet master. In 1908, cabarets called "Летучая мышь" (Flying Mouse) and "Кривое зеркало" (Crooked Mirror) were opened in Moscow, where people could relax by watching a night concert and eating. This process created practical conditions for the emergence of music as an art form in Russia.

"Летучая мышь" (Flying Mouse) was the first miniature theater opened in a cabaret in Moscow on February 29, 1908. A person named L.N. Tarasov proposed to re-perform the "kapustnik" - humorous imitations, staged by actors of the Moscow Art Theater, in his cabaret, that is, on the stage in the corner of the restaurant. Until 1910, the Tarasov cabaret, dedicated to the work of the artists of the Moscow Art Theater (MAT), was performed exclusively for the actors of this theater.

After the performance, the actors showed their new creative side with their own numbers in small forms. The host called them on stage one by one and asked the actor on behalf of the audience to show his best number. Noticing that such numbers were becoming more and more numerous, the owner of the cabaret began to sell tickets to the audience in 1910. From that day on, the night cabaret called "Letuchaya Mish" - a variety theater - had fans and was constantly increasing. Since 1912, "Letuchaya Mish" - "Miniature Theater" began to sell tickets for its specially prepared night performances for its patrons. This theater became a place where famous satirists, examples of the work of classical poets were combined with famous composers, musicians, dancers and circus acts. This made the famous actors even more popular. It introduced a new generation of hostesses to the audience. The high-quality performances of experienced actors increasingly attracted miniature fans to the nightly spectacle. Since 1918, all private rooftop venues have been taken over by the state. In 1920, the talented artists of the "Flying Tale" miniature theater dispersed to Paris, New York, and Kiev. They contributed to the development of the Miniature Theater in these cities.

In 1908, the theater "Krivoe Zerkolo" was opened in St. Petersburg by the actor Z.V. Kholmskoy under the charter of the "Theatre Workers' Club". Its charter stated that "the theater will show performances of literary parody, social satire and will be called "Krivoe Zerkolo". This name is reminiscent of the proverb in our language - "If the face is crooked, then do not look in the mirror". The theater was directed by a critic named A.R. Kugel. In the small-scale performances presented by this theater, he attached great importance to the fact that the humorous numbers consisted of high-level numbers. He especially strictly controlled that the parodies were free from vulgarity. The one-act play "Wampuka - African Bride" staged by the theater in 1909 became very popular and became the reason for the introduction of the term "Krivoe Zerkolo" into theatrical art. Because this performance was staged on the basis of a one-act play specially written on the basis of a feuilleton dedicated to opera theaters, it became a parody performance dedicated to opera art. After this performance, the term "Vampuka" went down in history as a parody name for numbers dedicated to the shortcomings of pop opera. After this success, the "Krivoe Zerkalo" theater gained the power to show performances every night and go on tour in Moscow from 1910.

The theater, which created parodies of the shortcomings of opera with "V am puka", next performed a play called "Revizor" and laughed at the shortcomings considered "fashionable" in directing. And with the parody called "Rychalov Tour", it turned the "creativity" of the actors during the tour into a funny show. After the revolutionary coup of 1918, the theater revised its repertoire.

The theater operated in Moscow in 1922-1924 and revived its famous one-act parody performances. However, these performances failed to regain their artistic power and level. The theater returned to Leningrad in 1925. After Kugel's death in 1928, the "Krivoe zerkalo" lost its satirical power and turned into an ordinary miniature theater, so in 1931 it was closed. Thus, the satirical parodies dedicated to the shortcomings of the theater's internal and artistic life went down in history under the name "Krivoe zerkalo". After the revolutionary coup of 1918, all private theaters were transferred to state ownership. Critical articles began to be published in the press about the vulgarity and shamelessness of the performances of nightclubs operating in cabarets and restaurants. In response to them, in 1919, the Revolutionary Satire Theater was founded - "Theatre of Revolutionary Satire" (Terevsat). During the day, this theater performed for soldiers going to the front, and at night, in cabarets and restaurants, it showed performances that ridiculed the elements that were hindering the revolution. Therefore, it began to be called the first mcqueen of the revolution - "pop theater". In 1920, the pop theater "Sinaia bluza" - "Blue Shirt" was founded.

This theater began to be called a living newspaper, that is, a "pop theater" that covered everyday changes. Its repertoire included parodies, satire, couplets and humorous songs. Their content was to laugh at the enemies of the revolution and expose them to the public. All the creators who were popular at that time were involved in this form of theater. In 1926, in Moscow and Leningrad, and since 1927 in major cities of Russia, even in Baku, pop theaters "musical halls" were opened. All famous poets, composers, actors, conference speakers, and directors were involved in this direction. In 1928, a theatrical jazz orchestra was organized under the leadership of L.O. Utyosov. This pop theater was known for the name of conference speaker Utyosov, who combined and directed music, songs, dances, and eccentric numbers at a high level. In 1939, the "Miniature Theater" was organized in Leningrad under the leadership of A.I. Raikin.

From this year, competitions of performers of all-Union and Russian pop tunes and songs were organized. During the years of World War II (1941-1945), the "Brigade" form of pop theaters appeared. They were formed by a multifaceted group of artists who could perform in open spaces and hospitals. The "brigade" of the pop theater was a group of artists, each with its own unique style of singing, dancing, poetry, humorous miniatures, anecdotes, and conference performances. After the war, special attention was paid to the development of pop theaters. Even in the republics of the Union, "pop theaters", "pop orchestras", "pop ensembles", and "vocal-instrumental groups" appeared. Competitions dedicated to pop art began to discover the names of new groups and pop singers. New forms of pop theater - "dance group", "poetry theater", "theater of word masters". "Pantomime theater" appeared. These theaters were directed and managed by "Mosestrada", "Lenestrada", "Rosfilarmonia". The organizations "Goskontsert", "Soyuz-kontsert" were established.

Instrumental ensembles, known by this name, occupy a special place in the Russian pop music of the 20th century. Such groups could surprise and delight their fans by playing cheerful music with pleasant melodies, accompanying those who could sing songs that had become popular among the people, and playing arranged versions of newly appeared popular songs.

Previously, groups of musicians who gathered to play instruments in open spaces and on sidewalks gradually began to appear in concert halls. Jazz melodies created by pop orchestras in the USA and Europe enriched the imagination of Russian artists and gave impetus to the emergence of new groups. Since the 1930s, composers who wrote songs specifically for pop orchestras appeared in Russia. This was due to the creative collaboration of the pop orchestra led by the famous actor, singer, humorist, and entertainer L.O. Utyosov with the famous composer of the time I.O. Dunevsky.

The melodies composed by local composers for the pop orchestras that emerged in the Union republics during this period became the basis for the rapid development of the pop orchestra direction. Pop orchestras increased under the radio committees, on the initiative of philharmonics and concert organizations. Pop orchestras, which became the most active participants in pop art competitions and festivals, contributed to the popularity of pop singers and the development of musical culture.

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