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The Influence of music on people

Влияние музыки на людей

Выполнил: Samokchina D.S. 11 "G"

Самохина Д.С.

Учитель: Smetanina N.A.

Сметанина Н.А.

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Content

“If a world of piece and love, music would be the universal language.”
Henry David Thoreau

People reflect their life in art. Art appeals to the heart and mind of man, to his feelings and ideals and it proclaims life. Art is truthful only when it serves life, only when the artist hopes to arouse a warm response in the heart of a man, only when a composer is proud of his major symphony orchestras. This was the case in the days of Giotto and Raphael, this was the case in the subsequent stages of the man’s artistic development, this is the truthful relationship of art and life in the day of Renato Guttuso and Rockwell Kent and of course this was the days of the brilliant success of the world-known group the Beatles. Art belongs to people.

I have chosen this theme because I have always loved music. When I was in the Mariinski Theatre in St. Petersburg I heard the unforgettable symphonies and since that time I can’t live without music. The power of music is captivating. The impression is overwhelming. Music enriches our lives, whether we are singing in the community choir, playing the instrument or listening to our favorite performers. We can talk about the power of music hours and hours, because it’s one of the most beautiful and interesting kinds of art:

There is one group that gave up a trace in music culture. Yes, I speak about The Beatles. Elvis Presley, Frank Sinatra, Michel Jackson, The Beatles – all these names draw us a special picture. A lot of fans are waiting for the latest disks of favorite groups; they shout, cry and are crazy about these creative people. Just remember, huge crowds at the concerts of the Beatles and you’ll understand the value of their music art. Their music had a great influence on people; they wanted to be like them and wore special bitlovki, made hairstyles and tried to find similar clothes to be like their music stars. In Russia people tried to catch every melody of their songs on the radio “Svoboda” and tried to recur it at random. After listening the song “Girl” young fellows of the Soviet Union started to call their female friends – “gerla”. It was the time when western music was suppressed and was called underground and noncommercial. But then it was a good seller, became popular all over the world. They proved that rock and roll could embrace a limitless variety of harmonies, structures and sounds; virtually every rock experiment has some precedent on Beatles records.

So my work consists of three parts:

- **Music is the Universal Language of Mankind.** Nowadays it’s almost impossible to escape from music, even if we want to. It thunders out of every high street shop, hisses horribly through other people’s stereos on public transport, lulls us in hotel lobbies and restaurants, and blasts out of wound-

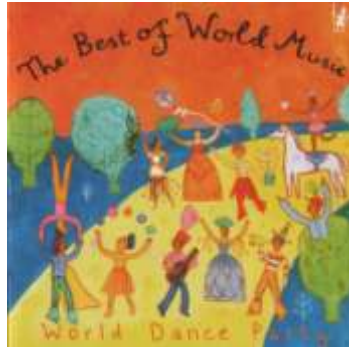
down car and van windows. But, although we all can now have music wherever we go, very few of us have any real idea of the effect music has on the human system. For many years it has been assumed that musical tastes are subjective – that one person will like jazz while another prefers classical. But recent research in America and Australia has shown that appreciation of music is not a matter of individual taste. Certain types of music will have a particular effect on us, regardless of whether we like them or not. For instance, some music will help us feel relaxed and peaceful, whereas other types may be stimulating to the brain, encouraging curiosity and alertness. Some music promotes loving feelings; other sounds whip up hate, jealousy and violence.

- **Music of the past.** Culture is one of the most important components, which form every nation. It is one occurrence that distinguishes and unites all the people who live in the world. But it is impossible to imagine the culture without music, a very big part of our life. In my opinion we can't call "The Beatles" as the music of the past, because we have been always remembered it and their music is marvelous particularly in every times. But it's so interesting to know about British music in 70s, 80s and other years. Why? To see its development.

- **The power of Russian music.** When I was communicated with foreigners I noticed that they liked our folk music, they frequently listened to it and each of them had without fail audiocassettes with Russian folk music. They told me about the most popular Russian singers and composers in the US. Our pop music is not famous inside Russia. But many people from other countries love our folk music. Our music is so alive, so freshly conceived and put down on paper with such spontaneity and enthusiasm that is youthful spirit refuses to age.

So, I hope that my work will be interesting and informative for you. By collecting all these information about the world of music I discovered a lot of things and improved my knowledge of English language. Generally speaking the reaction on music is very subjective. As the English proverb goes: "One's man meat is another man's poison." In fact any music can be comprehended and interpreted in different ways. To my mind this is most appealing feature of music. It's highly democratic and free from any sort of dictatorship. That makes it the most universal common language of mankind nowadays and ever.

Music is the Universal Language of Mankind



Pic1

The dictionary defines music as “the arrangement of sounds made by the instruments or voices in a way that is pleasant or exciting.” But in fact music is a much more complicated notion. Music isn’t a combination of sounds only. It is the art that reflects life. Moreover, it reflects ideas and emotions using no words. People all over the world are equally moved by the beauty of Tchaikovsky’s music, whereas “Seventh Symphony” by Shostakovich is understandable to all those who know about the unprecedented heroism of Russian people during the Great Patriotic War.

Certainly the appreciation and understanding of real music comes in time and very much depends on the person’s education and intelligence. It’s especially true with such musical genres as symphony, concerto, chamber music, opera and ballet. All these enchanting melodies need patience, concentration and peace of mind.

However, young people nowadays gravitate towards new rhythms. It is probably the result of changing times and influence of mass media. Pretty much like the immortal creations of Mozart and Handel pop music unites the teenagers all over the world. Moreover, it makes them feel a part of global family.

I must say that the society has become much more tolerant to hard rock, heavy metal and rap music. It’s probably explained by the fact that...

Nowadays it’s almost impossible to escape from music, even if we want to. Although we all can now have music wherever we go, very few of us have any real idea of the effect music has on the human system. As a result, music is being used in hospitals, and doctors have found that twenty minutes of soothing music is often far more effective than tranquilizers or sleeping pills. For example, after a recent operation, Fiona Richmond, 15, was allowed to listen to baroque music because it was good for her.

According to researcher Susan Burghardt, all music can be divided into three types, and each one has profound effects on the body and mind. The first is low-energetic music, the sort that makes you feel bad. Most rock music falls into this category. In fact it has been discovered that rock music makes people feel hate instead of love. The work of some classical composers, such as Debussy and Schonberg, has also been found to be harmful.

The next category is high-energy music. This makes you feel better and it can help to normalize heart rate. J. S. Bach is exceptionally high energy. The third category is prayerful music. This is the most healing of all. Much of the classical music written before 1600 falls into this category. It seems that most Jazz and Country and Western is simply neutral, having neither a healing nor harming effect.

Scientific work on the healing power of music started with plant research in the 1970s. Many types of classical music speeded plant growth, whereas heavy metal caused plants to draw away from the speakers and die.

Thus music can really be called a universal language understandable not only to people, but also to our bodies and plants.

What do you think of when you hear the word *Music*? Do you hear a special song or instrument playing? Or do you see a band or choir performing? We often bring music into our programs by sharing pre-recorded music on tapes and CDs and by using instruments. It's easy to forget that music is a reflection of the world around us, and the people who are making it.

- Music is all around you. Have you ever listened to rain dropping, the hum of traffic, people talking? These everyday sounds are the heart of music, full of rhythms, beats, and melodies. Help your children use their listening skills and creativity to discover the musical sounds around them.
- Create your own music. Do you know what the best musical instrument is? YOU! You can make wonderful music by using your voice, clapping your hands, stomping your feet. Even toddlers can create their own music with their bodies or objects around them.

Whether it is at home or in child care, music has a power that goes beyond words. The pleasure of sharing music builds connections between parent and child as sounds and rhythms surround the child in a world of sensations and feelings. Music also offers a joyful and rewarding learning experience and nurtures a child's imagination and creativity.

Music is everywhere—in the clap of hands; the coo of a baby; the sound of the wind moving through the trees and raindrops falling on a roof; and, most of all, in the treasured songs of your family. No special lessons or fancy equipment are necessary to enjoy music.

Singing and music have always played an important role in learning and the communication of culture. Children learn from the role models what they see and hear. For the past 30 years, some children's television has very effectively used the combination of words, music and fast-paced animation to achieve learning.

Most parents are concerned about what their young children see and hear, but as children grow older, parents pay less attention to the music and videos that hold their children's interest.

The sharing of musical tastes between generations in a family can be a pleasurable experience. Music also is often a major part of a teenager's separate world. It is quite common for teenagers to get pleasure from keeping adults out and causing adults some distress.

A concern to many interested in the development and growth of teenagers is a serious deterioration in the messages of some rock music, including best-selling albums promoted by major record companies.

The following troublesome themes are prominent:



pic.2

- Advocating and glamorizing abuse of drugs and alcohol.
- Pictures and explicit lyrics presenting suicide as an "alternative" or "solution."
- Graphic violence.
- Preoccupation with the occult; songs about satanism and human sacrifice, and the apparent enactment of these rituals in concerts.

Parents can help their teenagers by paying attention to their teenager's purchasing, listening and viewing patterns, and by helping they identify music that may be destructive.

I think that music is not usually a danger for a teenager whose life is happy and healthy. But if a teenager is persistently preoccupied with music that has seriously destructive themes, and there are changes in behavior such as isolation, depression, alcohol or other drug abuse, a psychological

evaluation should be considered.

It seems like there is a type of music for any occasion, but how can music help in your physical training? First and foremost, music can be an amazing inspiration for a workout. If you have the right workout, the right equipment and the right songs, you can complete your workout feeling like a million bucks!

I like MP3 players because you can program the song list and they are light in weight. The Apple iPod Shuffle is a favorite among runners, but there are many light weight portable MP3 players to choose from. Finis makes a waterproof MP3 player that is great for swimmers. Cyclists are not encouraged to wear headphones where they are training on the streets among traffic and can suffer serious injury by impairing their senses. Second, decide which songs inspire you and download them onto your MP3 players.

Songs played a very important part in people's lives during the war. They helped to cheer everyday life and boosted the morale of the soldiers. There were all kinds of songs – patriotic, sentimental, danceable, and humorous.

The late 1930s and early 1940s produced some of the best and most enduring war songs. Sixty years later than they are still popular and continue to be played worldwide. One of such songs is 'Coming in on a Wing and a Prayer' written by a famous American composer Jimmy McHugh. It came out at the end of 1942 and immediately became a huge hit on both sides of the Atlantic. In 1943 it was translated into Russian (with some alterations) and was first sung by Leonid Utesov.

Comin' in on a Wing and a Prayer

One of our planes was missing

Two hours overdue,

One of our planes was missing

With all its gallant crew,

The radio sets were humming,

They waited for a word,

Then a voice broke through the humming

And this is what they heard:

Comin' in on a wing and a prayer,

Comin' in on a wing and a prayer,
Though there's one motor gone
We can still carry on,
Comin' in on a wing and a prayer

The role of music in World War II was significant probably unlike any other in history; in the context of the largest war in history, the Modern States engaged in combat on all dimensions to win the war, including art and music. In understanding the meaning of music in World War II it is important to reflect upon the use that States would make of music, and the ends to which private individuals would use music to give meaning to their situations. It is also significant to note that this was the first mass media war, with radio and movies spreading not only tunes and songs, but often specific voices and bands, and with songs ranked in nations for popularity.

States took a massive effort in broadcasting and producing music generally for three reasons:

- The morale of troops and civilians suffering under the war.
- To attract enemy troops to propaganda programs.
- To express a vision of the nature of their regimes.

For the humans drawn in to the war the motivations would be more honest. Songs would provide nostalgia for peace, to motivate them, or to promise a better future. In the case of Germany, which took an active role in defining proper music, the act of listening to music took on a political role it did not in the United Kingdom or the USA. For example, listening to jazz in Germany could be an act of political opposition since so many Jazz musicians were African Americans or Jews. But despite a long history of hostility towards Jazz in the United States the troops and young people suffering the hardships of war were fed a mass of black inspired music with no political demand that men about to risk their lives listen to proper white music.

Also one must never forget that the Allies won and the Axis lost, and the history of the music will reflect that, with the music of the Allies becoming more and more heroic with time, even when it was originally swing music intended for wild nights out, where as Nazi music is now held in dispute and many composers music is criticized for being supported by the regime even, in the case of Wagner, after their death.

Twenty years ago, in 1984, there was a terrible famine in Ethiopia, when more than one million people died. The sight of thousands of weak, starving children on TV reports inspired rock singer Bob Geldof to launch a campaign to fight hunger in Africa. The biggest stars in British pop music (Paul McCartney, Sting, Phil Collins, Bono, George Michael, Boy George, and many others) gathered in a London studio to record *Do they know it's Christmas?* The charity single raised 8 million pounds and a year later inspired Live – Aid, the global pop concert which raised more than 60 million pounds.

Twenty years on, a new generation of rock, pop and R&B stars gathered together to recreate the charity single in an effort to help hungry African children. Robbie Williams, Ms Dynamite, Will Young, Busted, Sugababes, and The Darkness, to name but a few, all lent their voices to the song. Sir Paul McCartney played the introduction and Chris Martin from Coldplay sang the opening lines. Bono sang the same line he sang 20 years ago: 'Tonight, thank God, it's them instead of you.'

So, In conclusion I should say that music is the greatest occurrence in our life. From this work we can see that music hasn't got any limits and however it tries to unite the people in the world. Someone famous said that mathematics is the universal language. I'm ready to argue- music is the universal language, because this language understands everyone. If you want to understand foreigner – listen to his native music and you'll see his true soul.

Music of the Past

Modern music is very different from the Music of the past centuries. But in all times people expressed their feelings and emotions with the help of Music.

Great Britain has produced more popular music stars than any other country. Over the last 30 years rock and pop music have been very popular in Britain. The Beatles, with their style of singing, eloquent and exciting, is still one of the most popular groups. British groups often set new trends in music. New styles, groups and singers continue to appear. Some of the more recent pop groups are Dire Straits, Eurhythmics and Spice Girls. Many of the new bands have been able to use the changes in technology to develop their music. Computerized drum machines, synthesizers and other electronic instruments are now just as popular as the piano and electric guitars.

Yep, I'm definitely a fan of the older music (though I don't rule something out just because it's new). Most of the kids at my high school have no idea what I'm saying about when I start talking about "old" music, but my friends understand my priorities. I think it's really sad that not a lot of younger people appreciate older music these days. So, but when I start talking about "The Beatles" the expression of understanding on people faces amazed me.



Pic3.

"I have never seen anything like it. Nor heard any noise to approximate the ceaseless, frantic, hysterical scream which met the Beatles when they took the stage after what seemed a hundred years of earlier acts. All very good, all making time, because no one had come for anything other than the Beatles... Then the theatre went wild. First men and police – men in the stalls, women mainly in the balcony – taut and anxious, patrolled the aisles, one to every three rows. Many girls fainted. Thirty were gently carried out, protesting in their hysteria, forlorn and wretched in an unrequited love for four lads who might have lived next door.

The stalls were like a nightmare March Fair. No one could remain seated. Clutching each other, hurling jelly babies at the stage, beating their brows, the youth of Britain's second city surrendered themselves totally." (Derek Taylor)

1960's Mop Tops

In the 1950's people were still reeling from the devastation of the war. Music around this time generally consisted of a solo artist supported by an orchestra or big band. However the 1960's saw the emergence of a highly competitive band scene. It was in this decade British music really exploded onto the international scene.

For the first time, British people had money in their pockets to spend on music. An underground music movement began to materialize to light up the teen scene. This overtook the cosy cardigan comfort music that people's parents and grandparents enjoyed listening to. It was an exciting time for young people and this new, fresh and vibrant style overwhelmed the country.

Things really started to hot up when **The Beatles** arrived. With their catchy melodies and strong personalities, they captured the hearts of Britain. Along with media hype, Beatlemania swept into other countries and soon Britain was considered to be the centre of the music world. The Americans have even termed this as the “British



Pic4.

Invasion”. They continued to dominate the decade, becoming the most influential band of all time.

The legendary rock group, **The Rolling Stones** was also a leading member of the British Invasion. They were a heavier alternative to The Beatles, and by 1966 had become one of the most experimental and trendy rock groups around. As with The Beatles, they had a huge following and many many hits.





70's Platform Passion

Pic5.

1970's Platform Passion

Also remembered as “the decade that taste forgot”, the 1970’s brought with it glam, glitter and stadium rock as well as punk, soul and the dance music that many (very) secretly loved....disco!

The 70’s began with a major increase in LP sales from acts such as Led Zeppelin, The Who and Deep Purple. However, the decade itself also brought with it various fads, with term “One Hit Wonder” making its first appearance, with acts including Pilot and The England World Cup Squad.

In 1971 The Beatles confirmed the rumours that they were separating. Paul, George and John all went onto successful careers. Ringo went on to Thomas The Tank Engine.

The first big new sound of the decade was “Glam Rock”, the main advocates of this were Sweet, Slade Marc Bolan’s T-Rex and of course Gary Glitter. In the bleak political backdrop, these larger than life British bands and characters brought a welcome relief with their platform boots, sequins, nail varnish and colourful hair.

Intellectual artists also emerged, for example David Bowie. Bowie was a master of reinvention and is thought of as more vibrant and creative than the average rock star of this time. In 1972 he achieved an international breakthrough with “The rise and fall of Ziggy Stardust and the Spiders from Mars” about a gender-bending rock star from outer space.

Pic6.



Also in this decade, **Elton John** had his first top ten hit with “Your Song” and the kings of disco, the **Bee Gees** spread Saturday Night Fever and had many successful dancefloor hits. The great rock band, Queen emerged in the 1970’s and proceeded to have a number of hits, including the unforgettable “Bohemian Rhapsody” which was also the song that launched the pop video. This pioneering promo only cost £3500 to make and three hours to shoot, but helped Bohemian Rhapsody reach a worldwide audience.

Punk-rock exploded across Britain towards the late 70's, spitting in the face of musical trends of the time. Angry and frustrated young men and women reacted against the system and rejected almost anything institutional. Great British bands of this scene were The Sex Pistols and The Clash. The Sex Pistols caused outrage across the nation especially when they swore on the Bill Grundy TV show and a cult was born. The Punk style of Mohicans, bondage clothes, safety pins, piercings, bovver boots and sneering attitude was a perfect front for their rebellion.

Roxy Music, fronted by Bryan Ferry, was a wildly influential and experimental rock group at this time. Dressed in bizarre, stylish costumes, their art-rock with pop undertones produced many hits. Roxy Music lifted the trend and was to influence the start of the 1980's.



Pic7.

80's
Electro-pop

Pic8.



1980's Electro-Pop

By the 1980's, popular music was part of everyday life, whether in soundtracks to films or in the background of commercials. Also the introduction of the Compact Disc (CD) replaced vinyl and the quality of sound recordings vastly improved.

The 1980's were an interesting musical decade. It brought the last waves of disco and music splintered into many different styles. Advances in technology resulted in genres from acid house to death metal to glam rock to techno-pop.

However, musical styles changed fast in this decade. One of the most significant of these was the birth of the New Romantics, such as

Soft Cell, **Duran Duran**, Human League and **Spandau Ballet**. With bold make-up, sculpted hair, pirate costumes, kilts and leather jackets with scarves, these bands had their own fantasy-driven style and kids lapped up the outrageous glamour.

Electropop was a genre of synthesised pop music which thrived during the early 80's and produced a cold, robotic, electronic sound with catchy melodies which has continued to influence artists since.

British successes in this area were New Order, Depeche Mode and OMD. Pic9.



Adam and the Ants were a great success in the early eighties, combining a punk and New Romanticism style. They were pioneers of pop videos which thrust their individual style and theatrics, including the infamous

white stripe across his face, into prominence. With his stunning looks and colourful costumes, Adam Ant proved to be a popular pin-up and enjoyed many hits throughout the 80's.

Within the political climate of the 80's, commonly known as "Thatcherism", the power of pop was utilised for the roles of musicians as politicians. Protest songs were released in increasing numbers. For example in "Ghost Town", The Specials were scathing in their opposition to Thatcherite Britain and response to rising unemployment. In the same way, the name of the group "UB40" was also the code of the dole card.

Bob Geldof, a singer with Boomtown Rats, achieved a magnificent political and musical feat in 1984. He brought many artists together to form Band Aid, a project to help the starving people in Ethiopia. They produced a No.1 hit with "Do they know its Christmas?" In 1985, he organised Live Aid – two huge concerts held at the same time via satellite, one at Wembley Stadium in London and the other at JFK Stadium in Philadelphia. These concerts were listened to on TV or radio by 1.5 billion people across 130 countries, as well as the 160,000 people who attended. Millions of pounds were raised for the African people.

Wham! had many hits in the 1980's, proving hugely popular with the teenage market. Towards the end of the decade, Pop-Mogul Pete Waterman enjoyed considerable success with his own brand of cheesy music, such as **Rick Astley**.



90's Britpop

Pic10.

1990's Britpop

Pic11.



The 1990's brought with it the phenomenon of "Britpop". Largely of the indie genre, this music provided the soundtrack to British youth of this era. Crucial to Britpop were the melodies and catchy choruses, all having a distinctly "British" taste. There

were many British bands that emerged under this title. "Mad fer it" **Oasis** occupied the grittier side of the scene, whereas bands such as **Blur** and **Pulp** were more art-rock and middle-class.

With Oasis and Blur came a well-documented rivalry. This culminated in the race for number 1 between Blur's "Country House" (the winner) and Oasis' "Roll With It".

The city of Manchester contributed greatly to the Britpop scene with **The Charlatans**, **Stone Roses**, **Happy Mondays**, **James**, **Inspiral Carpets** and, of course, Oasis, earning the term "Madchester" for the city.



pic12.

In stark contrast to the Britpop style came the success in this era of British boy bands.

Take That were the most successful boy band of the 1990's, having eight No. 1's. East

17 were another boy band who, whilst being in the shadow of Take That, had ten top ten hits between 1992 and 1998. Girl bands had their moments too, such as All Saints and The Spice Girls. The latter were a national phenomenon and became massive export, with people all over the world watching with intent at the antics, styles and charisma of Baby, Sporty, Posh, Ginger and Scary Spice.

Dance music also became hugely popular throughout this decade. This brought about the growth of clubs and the birth of Superclubs, such as **Cream**, **Gatecrasher** and **Ministry of Sound**, and the international successes of DJs including **Carl Cox** and **Pete Tong**. Clubbing entered the mainstream and incorporated a number of distinct genres, ranging from garage to drum and bass to commercial

dance/house to hardcore trance. In the early-90's, rave culture was massive and heavily influenced by the widespread use of drugs – thought to add to the spiritual rave experience.

2000's Current Choons

pic13.



The beginning of the 21st Century has so far seen music become more fragmented.

There has been a massive growth in manufactured pop with boy-bands such as **Westlife**, **Blue** and **5ive** providing plenty of squeals of delight from teenage girls across the country. In fact, Westlife set a new record with their first 5 singles going in at No.1.

Along with this has been the appearance of TV programmes, such as “Pop Idol”, producing acts such as **Gareth Gates** and **Will Young**. Pop Idol proved to be a huge British success that it then moved over the Atlantic to American success.

After the clubbing theme of the 90's, dance conformists argued that rock had been killed for good. However, this has proved to be far from the case, with bands such as **The Darkness** becoming more popular as well as **Coldplay**, **Radiohead**, **Travis** and **Stereophonics** enjoying great success.

Increasingly, R&B has had a dominant presence in British charts, with home-grown artists such as **The Sugarbabes**, **Big Brovas**, **Ms Dynamite** and **Craig David** doing well.

From the times of the Pilgrims people have liked music and made it a part of their lives. They have played and sung and fashioned their own songs for all occasions.

There were, however, no European courts for the cultivation of art music and opportunities were rare for the training and development of individual talents. When sufficient number of professional musicians had arrived to establish centers of serious musical culture British role as a backward province of European music was firmly established

Small wonder, then, that a serious dichotomy developed in the field of British composition. British educated young people, fresh from French or German influences, did their loyal best to write good German or French music. For subject matter they turned to “remote legends and misty myths” guaranteed to keep them from thinking about the crudities of the land, which they found so

excruciating upon their return from abroad. They did, however, bring back with them a professional competence, which was to be their significant contribution to the British scene.

Meanwhile the uneducated creator, finding good stuff about him, carried on a rapidly developing music speech, which was a blend of European folk music, African rhythm, and regional color, and discovered that the public the public liked his music and was ready to pay for it handsomely. As a result via the minstrel ballad, through ragtime into jazz, a genuine popular British music made its appearance and was given every encouragement by the entertainment industry. European musicians were quick to recognize the originality and value of this music and, beginning with Debussy, accepted it as a new resource.

British people have responsibilities to the preservation and continuance of European culture and it is increasingly evident that they are capable of developing cultural traditions of their own.

By my opinion a serious study of British music is arrestingly important at this time. Nowadays people should not only listen to modern music, but also to old. Isn't it wonderful to hear the legendary music of Louis Armstrong or delicate melodies of Merlin Monroe? Certainly it is. We can speak about the Music of the Past hours and ours, because there were a lot of unforgettable and outstanding people and they reserved a trace in musical history of their country. Throughout the decades, Britain has been driven by an unwavering passion for music.

Great Britain has produced an incredible array of styles, characters and artists, many of which have exploded onto the international scene to great success, propelling Britain onto the world stage. Britain's contribution to popular music over the years has been phenomenal. The musical styles of each decade have not died, but have inspired the developments in subsequent generations. British music past and present is loved around the world.

The power of Russian music

The beauty of the ancient churches, the impressionable value of their historical and architectural monuments, the golden domes of the cathedrals, the autumn gold of the forests and fields, the vital ties linking the towns, that grew up on the north and south of Moscow have given birth to a metaphor charged with the meaning “The Golden Ring”. Here is the cradle of Russian culture in these towns; monuments of the 12-17 centuries have been preserved to the present day: the ramparts, the fortress walls of ancient masterpieces, wide stone churches, wooden buildings, frescoes, icons, brightly colored majolica and wood carvings. Within these walls was created Russian folk music...

In the early centuries of the church, Christians sang in unison. The music used was never written out, but simply transmitted orally. These early Christians also utilized some elements and features of the Jewish liturgical chanting of the time. It was not until the third century A.D. however, that a system of church melodies was put together.



Pic14.

The use of instruments in Christian worship was discouraged by the early church fathers (i.e., St. Basil the Great and St. John Chrysostom) as they felt that instrumentation distracted the mind from thoughts of God and turned them toward the self.

The book of Psalms played a central role in early Christian worship, and in the East, the antiphonal method of chanting the psalms was well established by the end of the fourth century A.D.

After having received Christianity from Byzantium, the early Russian Church soon began to modify the newly-acquired Byzantine chant, while at the same time drawing upon the musical experience of pre-Christian Russia.

The Russian Church attributes the creation of the system of the eight tones of the Byzantine Church to St. John of Damascus (8th c. A.D.) and although the Russians accepted the Byzantine form of chanting according to the system of the eight tones, the Russian tones differ considerably from the Byzantine.

During the time of the Christianization of Russia, Byzantine priests brought with them the best Bulgarian chanters who made use of Bulgarian melodies (Byzantine melodies adapted to fit the language of the Bulgars, i.e., Slavonic). The Russians were attracted to these melodies which seem only natural considering that the Bulgars and the Russians share a common language. The Bulgarian chants, which were accepted by the Russians, are similar to the Russian Znamenny chants.

Part-singing was introduced into Russia at the beginning of the 16th century. Its origins are found in the chanting of the Latin church in Poland. This type of chant paved the way for further harmonization and westernization of Russian liturgical chant which took place over the next three hundred years.

The 19th century produced a wide variety of composers of liturgical music. Nikolai Bakhmetev, Peter Tchaikovsky, Mili Balakirev, Nikolay Rimsky-Korsakov, Anton Arensky, and others. These compositions, however, fall well out of the range of liturgical chant and under the heading of choral performance.



Pic15.

RUSSIAN FOLK DANCE HISTORY: KHOROVODS, SOCIAL DANCING

In ancient script "About Country of Moravia" psaltery player-story teller is talking about rafts on the lakes where young Russian people used to gather to have a good time by singing and dancing in a ring (dancing khorovods). It is difficult to judge what kind of dancing was performed by Russians on the unstable rafts in the middle of the lake. Shy psaltery player is not sharing any details about those celebrations and games; the short 3 parts of his story, however, repeatedly contain the word "SHAME". It seems like even without DJs, MCs, Karaoke and iPods those young ancient Russians knew how to have a good time.

DANCING WITH BEARS

First official record of Russian dancing is related to year 907 when **Great Russian Prince Oleg** (Vechshiy Oleg) celebrated his victory over Greeks in Kiev. During the Gala Dinner 16 male dancers dressed as bears and four bears dressed as Russian dancers performed for the guests. After the dinner was over Great Prince commanded to release the bears into the wild and to execute all the dancers.

As it became clear later on, **Vechshiy Oleg**, who was purblind, has mistaken the dancers for the ambassadors from the Northern Tribes (Severyane) who owned him a few hundred skins of marten - Russian tiger-cat.

TRICKS AND MOVES OF THE RUSSIAN FOLK DANCE



It is common in the Western World to consider the jumps and mimics of the traditional Russian dance to be the result of cold weather of the Northern country. As if such dances as “Prisyadka”, “Arabic”, “Goat”, “Raznozhka”, “Devil”, “Pistol”, “Ring”, “Small Barrel”, “Ling”, “Beduinsky” etc. were invented by Russians only in order to get warm.

pic16.

Indeed, most of the Russian holidays come in the fall and in the winter after the end of the agricultural work. At this time the fun would begin starting with a prayer and followed by lavish food and drink, singing and dancing, and finally ended up with a cycle of fist fights called “wall against wall (stenka na stenku)”. After a short break the whole procedure would resume.

According to the experts, extreme dancing in a cold weather was an optimum case of continuing fun outside; at that time it was not common to celebrate inside by the table, watching TV.

CLIMATE THEORY

Personally I do not agree with the so-called climatic birth of the Russian dance in its Western perception. During cold winter times Russians are known to wear fur-coats and sheepskin coats

SKHOMOROKHI

In my opinion, the real developers of Russian dance were so-called “skomorokhi” – street entertainers semi-forbidden by the Church. Among the performers of the troupe some were strong in tricks, others in foretelling, some could sing and dance but all of them were good thieves.

“Skomorokhi” constantly moved from one place to another, from town to town, from fair to fair, adopting best tricks and movements from the local dancers. Otherwise, how would the folks of the Tver and Penza villages know about the “Beduinsky” and “Cossack” dances?

In time some troupes fell apart or were killed by competitors, others were caught by oprichniks (Tzar’s bodyguards) and were converted to the court troupes of the wealthy landlords (“Red Army Choir”, “Moscow’s Virtuosi”).

COURT JESTERS AND CHOIRS

Starting from Ivan the Terrible, the Czar famous for his nasty temper and love of the art, it became common to have court jesters, singers, psaltery players, and dancers. Court artists were considered to be the court people equal to cooks and stable men.

When the Czar was tired of the show, all the artists were sent to the army or jail. Unlike the artists of the ensemble Barynya, court dancers constantly thought of the new tricks and performances and the rest of the time they spent rehearsing.

For his son’s bar mitzvah Ivan the Terrible spent a five year’s military budget by hiring 50 psaltery players and 34 dancers, exactly as much as the guards of the Czar could catch in Moscow during one year’s period.

It was Ivan the Terrible who prohibited the use of the same dance costume for the different numbers of the show. He also restricted the use of the phonogram (pre-recorded tracks). Rebellious were executed.



ACADEMIC AND FOLK ART OF DANCING

Pic17.

By Russian czars and landlords becoming richer, the gap between the folk and academic art was growing. Pompous opera divas didn’t notice stout folk singers. Slender ballet dancer in beautiful tight trousers wouldn’t shake the hand of a Russian folk dancer in Ukrainian wide trousers and pompously would pass by to see his boyfriend for the cup of hot tea with lemon.

Great Russian composers Tchaikovsky, Glinka, and Pakhmutova tried to change the existing situation



by introducing the parts of folk music into their contemporary operas and ballets and orchestrating them with the so characteristic of them skillful way.

Creative collaboration of Russian composers known as “Mighty Group” also attempted to overcome this situation but well-known circumstances stood on their way and they were not alone.

Pic18.

COMMIES AND THE RUSSIAN FOLK DANCE

After the civil war has ended and the blood of the revolution has dried out Soviets allotted the money to organize the first state funded troupe of the Russian folk dancers. In 1937 the first professional ensemble of Russian folk dance was born under the leadership of Igor Moiseyev; it is still considered to be the best academic ensemble of folk dance in the world. Moiseyev laid the foundation of the classic dance for the improvisation and joy of the folklore. This idea was successful, the West loved it, and nowadays the ensemble is fantastically popular. The performances, tricks and ideas of this dance company are used by almost all the choreographers in the world, except for the most lazy and uneducated ones.

RUSSIAN TRADITIONAL DANCE IN ITS ORIGINAL FORM

An interesting concept is suggested by the innovators of the New York ensemble “Barynya”. Refusal of the bass-balalaika player Leonid Bruk and balalaika virtuoso Alex Sinavski to learn by heart the dance compositions longer than 15 seconds as well as unwillingness to play from music sheets or use the pre-recorded tracks forced the well-experienced dancers of the company adapt the story of the dance to the unexpected changes of the rhythm and music depending on the mood of the balalaika soloist and the general condition of the contrabass-balalaika player.

Neither the audience nor the dancers or the director of the ensemble know for sure how the dance performance is going to end. As a result of this creative collaboration some very interesting and eye-pleasing combinations could be born right on stage but they also may end up in a failure.

Thus, the choreography of the Russian folk dance is returning to its roots of improvisation.

But I can't speak about Russian music without saying few words about classical music, which has a long history. The classical music pathways in our brain are similar to the pathways we use for spatial reasoning. When we listen to classical music, the spatial pathways are “turned on” and ready to be used. This priming makes it easier to work a puzzle quickly. But the effect lasts only a short time. Our improved spatial skills fade about an hour after we stop listening to the music.

Classical music, it is impossible to describe its contribution to the world musical culture and will be difficult to estimate it. Sergey Prokofiev is one of the most outstanding composers of Russia. His works have enriched the legacy of world musical culture. He was a man of independent thinking who traveled his own way. He was one of the greatest masters of the new, Soviet period in the history of the Russian music. Never satisfied with his achievements, Prokofiev was forever probing, forever working on new ideas. The development of music in the first half of this century is unthinkable without him. Operas and ballets held an important place among the works he created.

Other greatest Russian composer is Igor Stravinsky.

Stravinsky was a pupil of Rimsky - Korsakov, but his reputation was made by the music he wrote for the Diaghilev Ballet in Paris (*The Firebird*, *Petrouchka*, *The Rite of Spring*). This period is marked by interest in Russia folk song and brilliant orchestral coloring. The most varied rhythms are used for percussive effects to accentuate the brutally harsh sonorities, and a highly dissonant harmony results from the use of polytonality.

About 1920, Stravinsky struck out in directions that were new, partly in technique and partly in the kinds of subjects and mediums employed. His technique showed a new restrained, a less dissonant and more tonal style, and greater clarity of form; in short, a tendency toward the neoclassic style. His material was typically drawn from the classics of the eighteenth century. The great variety of the musical types after 1920 is astonishing: oratorios, chamber music, concertos, ballets, symphonies, pieces for a piano, and so on. Every work of Stravinsky's has a special individuality, and in each he achieves a uniqueness of style and solves a problem to which he seldom returns. Directly after first World War, Stravinsky wrote a number of works marked by economy of means and expression, using a few solo players (*The Soldier's Tale*; *The Wind Octet*). Later, in his “third” period, he returned to the larger forms of the symphony (*Symphony in Three Movements*, 1945). Stravinsky's early interest in American jazz rhythms dates from *Ragtime* (1918). A more ambitious work, *Ebony Concerto* (1945), for jazz band, appeared after he had settled permanently in the United States.

On the whole, Stravinsky's style is essentially anti-romantic. The elasticity and primitive vigor of his rhythms was calculated to represent his non-romantic subject matter, and his melodies, especially in later works, are deliberately matter - of - fact, dry, and occasionally commonplace, as a reaction to the

expressive melodies of Romanticism.

Stravinsky uses the tonal material of the diatonic (seven - tone) scale, sometimes combined with the old modes. His early polytonality is replaced later by clearer tonality, but his dissonant harmony is often the result of the combination of polyphonic voices. A special feature of his style is parallel dissonant chords or intervals.

As a young man, Stravinsky burst on the musical scene with ballet *The Rite of Spring*. It excited everybody, exhilarated a number, and outraged more. Stravinsky's later styles were also viewed with alarm - often by those who had just accustomed themselves to his earlier style. They were dry, the wells of inspiration had run out, some said. The truth was, of course, that Stravinsky was simply being himself, and like every great artist, his style changed, as he did, from work to work. No one, however, has ever denied Stravinsky's consummate draftsmanship, his deep respect for the past, or his extraordinary impact on the music of the present day.

Russian people live intellectually, when some other nations do emotionally. When we listen to our native music, we try to catch the identify of melodies, the way of shaping a lyric line, the use of certain rhythmic phrases, the piquant effect of some accompaniments. This is the great difference between British and Russian music.

Conclusion

In conclusion I want to say about my favorite style of music. With passing through the time there appeared many new genres. Today music is no longer controlled by social and religious organizations. Now people compose music using classic instruments or electric. Nowadays it is almost impossible to escape from music even if we want to. We listen to music in our cars, our desks and while we work around the house. We listen to music to enhance our moods, whether it is for a romantic evening, an exciting party or to relieve stress before bedtime. In the evenings I bring my guitar and run fingers over the strings, remembering old songs. Yes, my favorite style of music is the music of the past. My mum enjoys listening to the songs of “The Beatles”, “ABBA”, “Bony’M”. Dad enjoys listening to the songs of V.Visotskiy and “Mashina Vremeny”, M. Krug, A. Novikov . And when they listen to it they feel relaxed and peaceful. Music has a great influence. While listening to it I feel freedom and show off.

Pic1. The Best of World Music (p.4)

Pic2. Teenagers and music (p.6)

Pic3. The Beatles (p.10)

Pic4. The Beatles (p.11)

Pic5. 70's platform passion (p.12)

Pic6. Elton John (p.12)

Pic7,8 80's electro-pop (p.13)

Pic9. Adam and the Ants (p.14)

Pic10, 11, 12 90's Britpop (p.15)

Pic13. 2000's Current Choons (p.16)

Pic14. Russian churches (p.18)

Pic15, 16, 17, 18 Russian folk art (p.19, 20, 21, 22)

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