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Features of Development of the Violin Art in the Modern Theatre

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Abstract--The foundation of the scientific basis for understanding the processes of development of modern violin art is relevant, since it allows discovering the foundations and results of transformations in the musical consciousness. The relevance of the study is determined by the decisive modifications that occur in the space of culture and affect the type of modern theatrical art. The purpose of this study is a comprehensive analysis of specific features of the violin art in the modern theatre. For this purpose, the following research methods were employed in this study: the method of analysis and the method of synthesis, induction and deduction, comparative historical and logical analysis, as well as the positions of scientific objectivity, systematization in the study of works of violin art. The authors of the study analyzed and summarized features of the development of the violin art in the modern theatre of the 21st century. The modern theatrical creativity with the use of violin art is considered from the standpoint of consistency, as a kind of artistic integrity, in which the manner of performance, repertoire, and the choice of the genre of performance play a certain role.

Keywords---modern theatre, puppet theatre, theatrical production, violin art, violin.

Introduction

Music in the theatre originates in the word, continues in the rhythm, in the melody of speech. Music is the real essence of the performance in the theatre. There is an opinion that if the production is unmusical, uneven, therefore, it is a bad production. Music allows hearing what in the theatrical world is called the soulfulness of the production, what is perceived as a spiritual grain, as an indescribable meaning, what settles in the soul, what continues to rise, to become prettier in the mind and in the heart ([Garnet, 2020](#)).

The violin art is only a small part of the theatrical art, that is, it obeys the logic and rules of the structure of the entire dramatic play. From this it befits that the violin in a theatrical performance is not an independent unit, its integrity with the provided dramatic act is important. Often, a particular number of stage music in itself does not have special musical merits, but being written for a certain play, overshadowing the performance of the artists, it makes a significant impression on the audience ([Canclini et al., 2019](#)). The music for a dramatic production is written by the composer in close cooperation with the director, performers, and other participants of the process. The composer conveys musical images in a dramatic production, since theatrical music is obliged to take part in the development of the overall tonality of the production imperceptibly, only setting off the dramatic and aesthetic sound. The level of impact of music will be stronger and more relaxed if the audience in the hall will hear it the least, while not stopping to hear it. In other words, music inevitably occupies a dependent position in the drama theatre. But, despite this, in the production it should give an independent interpretation of the events taking place, interpret the content and theme of the work in one's own way, support the development of storylines and thereby actively influence the viewer's perception. An accurate and vivid musical image always comes to the aid of action. Even if music is just a background, it should realise only its modest, but necessary purpose in relation to all other components ([Fiocco et al., 2021](#)).

The purpose of this study is to analyse the features of development that occur in the violin art of the 21st century, aimed both at preserving traditional principles and at discovering new trends in the violin art in theatrical productions. The violin is not only an academic instrument on which symphonies are played. The violin can also sound smoothly in contemporary musical compositions. The creative search for new expressive possibilities of musical instruments is one of the important factors of contemporary theatrical art, which seeks to synthesise the classical and the experimental, to preserve the ideas of creative spontaneity and emotional spontaneity of expression in music ([Antović, 2021](#)).

The violin is a four-stringed bow instrument, the highest in its sound in its family and essential in the orchestra. There are more violins in the symphony orchestra than any other instruments. The violin is called the "queen of the orchestra". It has such a combination of beauty and expressiveness of sound, like, perhaps, no

other musical instrument. And no other instrument can repeat the sounds of a violin. The true date of birth of the violin is unknown. The very first violins were made by the same craftsmen who made lutes and violas, and then violin makers emerged. The most famous family of violin makers is the Amati family. Their tools are distinguished by their beautiful shape and excellent material for manufacturing. They made the timbre of the violin sound more perfect and affectionate, and the sound characteristics more versatile. The main task that the luthiers set for themselves was carried out perfectly – the sound of the violin began to accurately convey emotions and feelings through music. A little later, in Italy, the world-famous luthiers Guarneri and Stradivari worked to improve the sound of the violin, whose instruments are still valued at huge fortunes, and famous contemporary violinists time play Stradivari instruments. To date, there is information about over 1,000 violins made by Stradivari, of which about 150 have survived to the present day (Claramonte, 2019).

Materials and Methods

At present, the question of the development of the violin art in the modern theatre is understudied in Ukrainian and foreign musical science. Researchers have not presented large-scale studies that would analyse the creativity of contemporary violin art depicted in modern theatrical productions until today. With all the variety of musicological research in mass culture and violin performance in general, the contemporary violin art in the life of the theatre has not been analysed before. The scientific basis of the subject matter is an interdisciplinary approach, which presented a comprehensive use of general scientific methods and special methods typical for art and culture. One of the methods used in the study was the method of analysis (comparative, typological) and the method of synthesis, induction and deduction, comparative historical and logical analysis, as well as the positions of scientific objectivity, classification in the study of works of violin art in the modern theatre. The theoretical and scientific methodological principles of this study are based on the generalisation of the results of special studies in contemporary violin art, cultural history, musical psychology and sociology (Abate et al., 2020; Bucur, 2017; Fiocco et al., 2021; Garnet, 2020; Loira & Brownlee, 2019; Margoudi et al., 2017).

Based on the analysis of scientific and methodological sources of literature, the study described the central concepts relating to the subject under study. The list of analysed terms includes "theatre", "violin art", "theatrical production", with the essence and specificity of these terms covered; the study identified the main features of the development of violin art in the modern theatre. At the first stage, the philosophical, pedagogical, psychological, and sociological literature on the subject matter was analysed. The authors collected reliable material on the subject "Specific features of development of the violin art in the modern theatre", the problem of research was established, the relevance and purpose of the study were reasoned, and a plan for a trial study was designed. The stage of stating the features of the violin art in the modern theatre is carried out, during which the state of the issue under study was established, and the main features of the violin art in the modern theatre were analysed and summarised.

At the second stage of the study, the method of logical analysis was applied, which implied identifying the structural elements of knowledge that is framed in the form of a certain text and their correlation; clarifying the logical meaning of the truth or falsity of statements in the text, logical clarification of terminology through which this knowledge is realised, establishing the consistency, validity, proof of this knowledge (Dondi et al., 2021). Thus, the main content of the components of contemporary violin art was considered on the example of the modern theatre. Namely, in the modern theatre, the violin art is presented in the form of several variations, such as story music, conditional music, generalisation through music, tempo-rhythms of the leitmotif.

At the third stage, the theoretical theses of the study were clarified, and the results were summarised. The study results were processed, theoretically generalised, and classified. The reasonableness and conclusiveness of the study results were ensured by the methodological and theoretical rationality of the initial positions; the integrity of general scientific and specific research methods, adequate relevance and purpose, objectives and logic of the study; the combination of quantitative and qualitative analysis.

Results and Discussion

Understanding the place and role of music in a theatrical performance, the ability to use it, to solve certain tasks of stage expressiveness with its help is possible when mastering the basics of music itself, studying its specific features as an independent art form. In this regard, the study examines the properties and features of music, thanks to which it has become an integral component of a theatrical performance. Furthermore, it discusses the specific functions of music, the possibilities of solving certain directorial tasks. In particular, these include creating an emotional atmosphere, national colour, the spirit of the era, the right tempo-rhythm of action, expression of internal action, subtext. The study also discusses the functions and possibilities of music as the most important element of the compositional form of representation (Claramonte, 2019). With the advent of modern sound technology in our life, the use of music and noise has considerably expanded. Modern sound recording and sound reproducing equipment, which, as a rule, is equipped with both urban and rural clubs, allows achieving a wide variety of highly artistic effects. However, its application requires certain knowledge and skills. Therefore, a separate chapter covers the role of sound engineering in the sound design of theatrical performances.

Narrative music is music that sounds as an accompaniment to the daily life of the characters of a theatrical production. Being revealed by the organic belonging of the household and social environment, it mainly supports the revival of the boundaries of particular circumstances. This manifests itself as a necessary beginning for the emergence of an interesting narrative. It is the music, the inclusion of which is always justified by the circumstances in a certain scene or a particular episode. It is present, and the actors performing the role in the production hear and react to it. From time to time, similar to a spiritual monologue or dialogue, the violin is allegedly heard in their imagination, displayed by them only mentally. Such music is also narrative, since the acting characters express their attitude towards it, communicate with it in a certain way

(Garnet, 2020). Most often, the insertion of narrative violin music is provided in the script of a theatrical classical work. In such theatrical productions, the exact piece of violin music is indicated, and even the place where this piece of music should be performed. But still, in many episodes, the director turns on the music themselves, assigning their personal dramatic functions to it.

In a theatrical performance, the narrative music that sounds during the action can solve different dramatic tasks, be used to embody various imaginative principles and moods. For example, a lyrical, heartfelt song forms an atmosphere of cordiality, a marching military song or comic, parody music – the appropriate mood and attitude to what is happening. With the help of narrative music, one can address the action implied outside the stage area. This is especially important, since in most cases the scripts of modern theatre productions are short, there is no room for parallel action in them. Thus, music helps overcome the Procrustean bed of time. Telling in its own way about the action taking place outside the scene, it becomes an external sign of an event, a phenomenon. With the help of narrative music, one can very clearly express the passage of time, the historical course of events (Bucur, 2017).

Music, the sound of which is not supported or confirmed by a narrative, is called conditional. It is not perceived as the visible component of the impact. The performers of the roles do not react to it, pretending that it is not there. Therewith, this music has a lively effect on the perception of the audience. The very position of the music, which sounds outside of the narrative relationship with the action, affects its functional role. Having absolute independence and autonomy, considerable levers of influence of its special expressive means, personal author's language, music has a wider area of influence.

Conditional music is not combined in any way with the performance data of the acting characters in the production. Therefore, the violin in this version is capable of use fulfilling its entire potential, all its melodic, harmonic, rhythmic, textured, and timbre luxury of sound. The dramatic potential of conditional music with the help of violin art is extensive and different, although its inclusion in a stage act takes more time than narrative music. This music requires a considerable internal justification. Notably, conventional music, which does not combine the action with the narrative and does not combine the passing conditions of the production, was introduced into the theatre relatively recently and derived from the cinema. Conditional music skilfully applied by the director can be a very effective means of expressing conflict, that is, the main driving force of the entire production (Chinnusamy et al., 2020). The function of musical generalisation is constantly intertwined with the director's attitude towards the production. The musical generalisation implemented by the director reveals an opinion on a particular fact, event, or link of influence. With the help of musical generalisation, the director increased the emotional tension of the scene in the performance. Music will reveal the main event meaning, that is, it will act as a generalising factor (Loira & Brownlee, 2019).

The term "tempo-rhythm" explains one of the essential points of theatrical art that is why it is among the most used in contemporary theatrical productions. It does not matter whether this refers to a complete theatrical production or some

individual scenes, to the atmosphere or the ideological aspiration of the production, to the artist's choice of the character's image or to the artist's performance features – the tempo-rhythm is inevitably brought up at all times. The theatrical tempo-rhythm is nothing more than the tempo-rhythm of an act from the smallest (elementary physical movement) to the most considerable (through the impact of a theatrical production) (Casazza et al., 2017).

When declaring the psychological existence of a character (their thoughts, emotions, worries), that is, a spiritual action and an external, bodily action, all the difference in qualities, they live in integrity and indivisibility. It is impossible to depict only one action – internal or external – separately. Because there is an internal beginning in any external manifestation. And on the contrary, the external – in the internal. It becomes evident that the fact of the integrity of the internal and external throughout the entire theatrical action also determines the interdependence of the tempo-rhythms of the internal and external life of the imaginative figure. The rhythm of an artist's inner life on the theatre stage determines the rhythm of their bodily behaviour (Dalmazzo et al., 2021).

In contemporary violin art, the rhythm is expressed most clearly. No musical work, no theatrical theme can be without the correct rhythmic construction. The director's inclusion of violin music in a theatrical production will immensely complement its visible, tangible rhythms or reveal the invisible ones, giving everything a considerable rhythmic integrity. It is well-known that rhythm and tempo express the nodal properties of any movement in the production. It is essential that one configuration of it differs from the second, this refers to speed and rhythmic appearance. After all, it is these components that give an established nature, and the tempo and rhythm are inseparable from each other and are inherent in each musical movement at the same time. Each of the above components can occupy a dominant position in the work, make a decisive meaning in the production. In some episodes, the violin piece is created in such a way that the rhythmicity of the sound is emphasised first of all, in other episodes its sound dynamism is highlighted. If the essence of the musical rhythm of the violin art consists in the alternation of identical sounds or sounds of various time value, juxtaposed with time intervals, then the basis that is laid in the rhythm of smooth movement is the distance in space, mastered for the same unit of time. Thus, their common point of contact is time, which allows them to be measured, despite the difference in the constituent material: in music, these are sounds, and on the theatre stage, the movement of various objects and items in space (Margoudi et al., 2017).

Having achieved the coincidence of accents in the necessary rhythmic motifs, the director of the production can significantly increase and sharpen the theatrical movement on the stage, give it remarkable clarity and intelligibility, or reveal the characteristic internal rhythm of the music. The most exemplary use of modern violin art for the rhythmic characteristics of the production are the accompaniment of what is happening on the stage, which has a pronounced rhythm of movement (choreographic productions). As for the tempo of the musical accompaniment, its function is especially important in scenes where it is necessary to increase the dynamics, the rapidity of the action taking place on the

stage (pursuit, competition, race, chase), and these changes in tempo cause corresponding transformations in the musical movement of the violin.

The musical rhythm and tempo gain special importance, provided that the musical composition and what is happening on the stage of the theatre have different rhythmic patterns. Having supplemented or formulated the movement in space in a peculiar way, the violin is able to create the semblance of a faster-paced action than on the stage, or, on the contrary, a relatively more leisurely action, each time describing it differently, giving it a new colour, emphasising the inner meaning of what is happening. Violin art can create the impression that the movement in the production is several times faster or slower (Abbott, 2018). Tonal and modal, harmonic, timbre, and other means of musical expression support the rhythm and tempo of the musical production and create the character of the work, that is, help identify the specifics, features of a particular movement, give it a personal look, make it either purposeful, monotonous and unhurried, or unusual and angular. With the same level of evidence, the violin, using these expressive means, can emphasise the absence of movement, using sounds to depict peace, numbness, to recreate the variable nature of static.

Describing the movement in music, it is worth noting that its main feature is its emotional colouring. Despite the fact that the judgment about the nature of music or the specificity of its movement contains mainly the rhythmic and tempo sides, that is, the external definitions of movement, it also reproduces its inner, invisible essence. This is a natural process, because musical art by its nature is incapable of embodying movement only from the outside. Complementing the visible forms of movement, the violin art tries to reveal its inner content, to give an expansive colour, to reveal the feelings and emotions of the artists combined with it in the images. The expansive and dynamic aspects of a piece of violin music form an inseparable integrity. The personification of an arbitrary emotion is achieved through a set pattern with the help of tempo and rhythm. The waltz, for example, not only depicts the plastic movements of couples who dance on the stage of the theatre, but also manifests itself by an expansive characteristic of what is happening (joy, light sadness). The music is solemn, emphasising the universal rhythm of the procession, at the same time outlines the disposition of the characters: cheerfulness, organisation. Thus, the expansive side of the movement is the main object of musical personification, the main concern of the director and the author of the music that forms the tempo and rhythm of the violin art in the stage performance (Chinnusamy et al., 2020).

The limitless potential in the design of the music of the performance lies in the leitmotif, the repetition of musical themes, and their end-to-end sound. The leitmotif accompanies the repeated appearance of the actor, the repeated reproduction of an event or mention of it. The position of the leitmotif is borrowed from opera drama, where it is a fundamental factor. In the vocal-symphonic score of a theatrical production, the leitmotif enters into a variety of complex interactions with other musical themes, not to mention a close connection with theatrical figures. As a result, a concentrated dramatic fabric of a theatrical production is formed. Having fixed on a certain phenomenon, repeating itself under similar circumstances, the leitmotif can become a means of reminding the

audience about a character, about an event. Therewith, it becomes a means of expressing a cross-cutting action, its development (Kornhaber, 2020).

When selecting musical material for a theatrical performance, all directors willingly turn to the dramatic art. The practice of introducing amateur groups performing music during theatrical productions into the production contains many examples of highly artistic performances that are indicative from the standpoint of the skilful, bright, and organic use of violin art in them. An attempt to analyse this experience, generalise it and identify some patterns of modern development and use of violin music in theatrical performance on this basis, as well as to give practical recommendations and thereby contribute to empirical overcoming is the purpose of this scientific study (Kok et al., 2019). The need for such actions follows from the urgent requirements of contemporary theatrical art. Notably, music as an expressive means in theatrical productions is less often used in the genre of a dramatic performance. It should also be emphasised that, in the so-called amateur theatrical creativity, there is not even a position of the manager of the musical accompaniment, who would specifically handle all issues of musical design. All this difficult work, as a rule, falls on the shoulders of the director, and, therefore, his or her professionalism in this area should be quite high (Suryasa et al., 2019; Zulvany, 2020).

In the hierarchy of musical instruments, the violin always takes the place of the head of the orchestra. Only the violin art can depict all the details of a person's soul and their emotions with the help of its sound. The violin is capable of showing children's joy and adult sadness. It perfectly proves itself both as a solo instrument and in an ensemble. Therefore, solo concerts, sonatas and theatrical productions are composed for the violin, as well as parts for various duets, bands, and other ensembles (Casazza et al., 2017). The violin can take part in most musical genres in the modern theatre. At present, the violin art is most frequently represented in classics and folklore. It is also possible to hear fragments of violin art in cartoons from different countries. All these points contribute to the increasing recognition of the violin art. Many music authors composed their works for the violin in moments when they were joyless or, on the contrary, in times of passion. After all, no other instrument is capable of expressing the full extent of human excitement. That is why performers, before playing famous compositions on the violin during theatrical productions, need to vividly imagine the inner world of the composer. Without this, the violin will simply not be heard. Sounds will be played, but there will be no main component in the sound of the violin – the composer's soul (Amberson, 2016).

A fragment performed on the violin, included in a theatrical production, must precisely fit in the time allotted to it – from the end of one utterance to the beginning of another. The sound of a melody in a play can last for several seconds, or it can sound the entire performance. It is curious that the inclusion of music in the theatrical action of the production is in its personal time space. The inclusion of music in the production must be concise, specific, and fairly simple in content (Fiocco et al., 2021). A modern theatre does not need considerable instrumental masses of a symphony orchestra, since it would depress what is happening on the stage with its strong sound, distracting the viewer's interest from the action on the stage. If the balance between the theatrical action on the

stage and the musical accompaniment is disturbed, the viewer's attention is lost, and the unity of perception collapses. But the use of one or more violins during a dramatic production is a more balanced option for such productions. A composer who writes music for a modern play always fails if they approach writing a musical composition with ordinary methods of construction techniques, since what is called the best in academic music can be absolutely impractical in theatrical productions (Marchenko et al., 2021; Barnych et al., 2021).

The violin part for the play can be written to an individual order, or it can be borrowed from the music already known to the world. Nevertheless, even the best piece of violin art, being used without minimal modification, may not make a corresponding impression on the listener, but may even prevent the actors from performing their roles and perceiving the entire theatrical production. The violin part approved in the theatrical production is in most cases composed for other purposes. But attached to the theatrical action of a particular performance, it is connected by the director with other components of the production, becomes one of the components of the newly created integral performance, and therefore is perceived in a different context. Usually, the violin part is included in the production in excerpts, sometimes of a wide variety of genres that at first glance do not combine at all, for example, puppet theatre. Therefore, the task of forming an organic, integral, internally unified and consummate design of musical parts in contemporary theatrical productions is undoubtedly a difficult and demanding challenge. That is why music in the theatre must invariably be selected based on a thorough study of the content of the production in harmony with the director's production plan (Eddy, 2017; Pranajaya et al., 2020).

Another important feature of the violin art is the influence not only on the viewer, but also on the creative state of the artist. The violin part helps the artist compose oneself, settle into the role; the violin part affects the creative imagination, awakens the tone of the theatrical state in general (Antović, 2021). It is appropriate to note the specific features of the work of the theatre orchestra. While playing in a concert hall (on the stage of the theatre), in full view of the audience, artists feel creative inspiration upon hearing the reaction of the audience. Undoubtedly, it is impossible to compare the violin art in a modern theatrical production with massive operatic works in terms of complexity. Nevertheless, an orchestra in a modern theatre is often placed in special circumstances – by the director's decision, it can be placed behind the scenes, under the scaffolding stage, or right on the stage of the theatre (in the latter case, musicians face the artists (wearing stage makeup). In such circumstances, it is quite difficult to retain the feeling of a musician-actor and maintain the right creative mood (Amberson, 2016).

The expansive perception of modern violin art, its personification in the sound image of the production is revealed by the main stage of the work, steering the composer's creativity towards comprehension and understanding of the creative trends in the violin art, the stylistic features of other composers (Gleitman & Gleitman, 2021; Baader et al., 2005). These difficulties are contained in the emergence of newfound tasks of fulfilling the author's idea: understanding the form as an integral object, understanding individual cases in their interrelation; the ability to combine various technical techniques, as well as comprehension of

creative work, which includes a musical image of expressiveness by nature and means. A theatrical production has always evoked bright emotions in the audience, thanks to the actions taking place on the stage, active influence on the audience, with the help of a concertizing instrument of perfect content. In recent years, this factor has attracted the interest of composers (Kruger & Jacobs, 2020). The performer should mainly comprehend that all the techniques used by the composer are not expressed in the creative work of the artist, but only contribute to a more colourful identification of the figurative content of the violin art. In slowly-paced episodes, the use of a high register amplifies their watercolour nature (Abbott, 2018). For young performers, the performance creates a sense of a unified perception of a large form, gives them a virtuoso ambition, and helps them apprehend diverse skills and techniques (Chan et al., 2000; Mann et al., 2021).

The use of national themes in the violin art, the sharpness of the rhythm, the colour of the artistic temperament – all this poses interesting challenges for the performer, combined with the search for national colour and the personification of technical images (Claramonte, 2019). The processes of playing the violin occupy one of the most prominent places in the musical art and educational culture. The development of the musical mind underlies the training of violin players. And then, based on the solution of this problem, follows a stage of emotional exploration of the figurative world of the apprehended compositions, and the study of the complex of violin art as a whole, its skills that are necessary for playing the violin. The personal interpretation of a piece of violin music depends on the diversity of inventions and knowledge, which allow implementing any idea or intention, for example, dialogues between the composer and the performer. Personal interpretation of a piece of music elevates the performer's activity to a creative level (it depends solely on the performer whether they will exalt this piece of music or leave it unremarkable) (Abate et al., 2020).

For a piece of music to be well-received by the performer, it is necessary to develop a positive attitude towards the score as an active musical speech. To form a personal opinion about the nature of a piece of music, its rhythmic, melodic, and dynamic lines. Its configuration and expansive colour. Over the many years the performer matures, the following components of musical thinking develop: the ability to feel the completeness and incompleteness of a musical idea. To understand the importance of the composition as opposed to dividing it into small pieces. Be able to identify the similarities and differences in musical fragments not only in their imminence, but also at a considerable distance. To understand what is the main and secondary in the work, or rather not to give them the same meaning and to anticipate the logical development (Kluwe, 2017).

Upon studying modern dramatic productions, representatives of the violin art and the audience get the opportunity to discover the rich and vivid folklore of different countries, since the relationships connecting the violin art with the national historical creativity are extensive and diverse. They are found not only in the use of purely national motifs, but also in the use of characteristic scales, lively and diverse national rhythmicity, different techniques and compositional variations. The tendency to invariably turn to creative folk and performing motives for the colourful sound of their own musical works is characteristic of most authors of modern violin music in theatrical productions (Ho & Srivastava, 2019). Modern

violin art compositions accustom people to a sensitive perception of complex, formed harmony, they develop an observational intuition of violin colourfulness, enrich phrasing, and prepare performers for the development of contemporary musical art. Work on violin art compositions develops the freedom of delivery to the audience. The perception of the violin art helps performers to comprehend diverse and subtle sonority and phrasing, a free and flexible sense of rhythm (Bucur, 2017). The violin works of modern composers develop the musical and technical culture of the theatre audience, train their aesthetic taste and capture the creative imagination of the audience, which is facilitated by the accessibility and originality of a piece of violin music (Emunah & Johnson, 1983; Dimoulas et al., 2014).

Conclusion

In recent years, numerous types of theatrical performances have been actively developing – mass, theatrical concerts, show programmes, which constitute an important area of cultural and educational work, ideological and artistic, and moral education of people. All of these performances are synthetic. When working on a performance, the director deals with many components, uses a variety of expressive means, bringing them into interaction. The ideological and artistic level of a performance and the degree of its impact on the audience ultimately depend on the extent to which all performance components are unified and on the extent to which they figuratively deliver the director's idea. One of the key components of a performance is music. Created in unity with the idea, it becomes a powerful assistant to the playwright, director, and performers in its implementation. When it comes to comparing the possibilities of music with those of drama, the expressive means of the word, plastic form, and colour are, admittedly, limited. Music has infinitely many means of expression beyond the expressiveness of the word, motion, and colour (Shaunak & Sarkhel, 2020; Yau & Ng 2011).

In the modern stage performance, music occupies an increasingly important place, sometimes becoming the most important means of figurative expression of conflict, super-objective, through-line of action. Meanwhile, in the practice of theatrical performances, musical design is sometimes given little attention. This is also the case in theory (Steinhardt, 1994; Okano & Samson, 2010). The extensive literature on amateur activity does not address this problem. Unfortunately, to date, there is not a single manual or practical guide that the director of an amateur team could turn to. Therefore, the accompaniment is designed intuitively, often lacking an aesthetically competent appeal. In some cases, it is endowed with straightforward, naturalistic functions, in others, its use is maximally narrowed, avoiding any inclusion of externally unmotivated sounds. Poorly imagining the expressive and pictorial possibilities of music, the director uses merely a small fraction of them. In some cases, the music incorrectly focuses the audience's attention, contradicts the main trend of the performance. The musical culture of many directors of amateur groups and their musical horizons often leave much to be desired.

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