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**GENESIS AND MAIN CONTENT OF ROCK OPERA,
ROCK MUSIC AND ESTRADA GENRE**

Abstract. This article provides a conceptual analysis of the genres of rock, rock opera, rock music, pop music, including in Kazakhstan. The author analyzes these concepts and gives definitions for each of them: rock opera, pop music, musical, opera, rock music, etc. The author makes scientific theoretical and logical analysis on this topic and concludes that: the great range of rock-opera, pop music, musical and the world's best practices in the modern world of music have a great impact on the development of the inner spiritual world of mankind.

Keywords: art, music, stage, genre, musical, rock opera.

After gaining independence, our national spirit and rebirth of our existence broad-banded in every field of science and social life. This deployment also relates to the sphere of music. In this regard, the popularization of the worldview and art of our people will be one of the important measures. In this regard, president N. Nazarbayev presented the program called "Future orientation: The spiritual revival" and emphasized the importance of national music achievements and the need to modernize it in his article called "Seven facets of the Great Steppe" in 2008.

For the complex analysis in the study of art of the musical genre and rock opera in our country, first of all we will consider the pop music and pop music in Kazakhstan and the evolution of its development, the formation and development of rock music and the opera genre, the concept of rock opera and its first foreign visions and the concepts of musical. The main models of rock opera and musicals are synthesized art that comes from phenomena such as postmodern hybridization, the death of the author, anarchism, nomadism, carnival, theatricalization, etc., correspondingly above all we need to analyze the culture of modernism and postmodernism.

Postmodernism flows originally in art and culture, and then developed as a philosophical flow. Domestic philosophers analyze this phenomenon as follows: "Postmodernism is the basis of non-traditional thinking of the philosophical reflection common to spiritual culture. This direction refuses to distinguish philosophical knowledge from ontology and gnosophology, denies traditionalism and classics, accepts them as an ancient epoch, does not admit metaphysical issues, and explains modern thinking as postmetaphysical thinking, the subject and the object, feminine and heroism, it does not want to separate the dichotomy of internal and external, central and outside world. Postmodernism has established a system of self-concept and categorization through such non-linear thinking systems: Lotsentry, Discourse, Logotomy, Logomacy, Onto-Theo-TV-Fallo-Phono-Lombotherm, Postmethophysical Thinking, Binary, Chorus, "Death of Subject", Antipsychology, Symbolism, Accentrism, Deconstruction, Non-Participatory Body, "The death of the author", Semiotic Disposable, Nomadology, Rhizome, Chaosmos, Eon, Superficiality, Body without organs, Schizoanalysis, Narrativ, Metanarration Sunset, Methanarrage, Genealogy, Event, Simulation, Simulacrum, Neutralization Metaphysics, Discourse, Postmodernist sensitivity, Transgression, etc. [1, 197p.].

This process really involved all aspects of public life. For example, in science, there were various processes such as integration and integrative methodology, pedagogy, and interdisciplinary communication. For example, astrophysics - astronomy and unity of physics, genetic engineering - the combination of genetics and engineering [2,34-44p.] Thus, art criticism has created similar types of synthesized art. For example, collage, mosaic, installation, and other types of synthesized art were created in fine art.

Thus, the types of arts, including theatre, fine arts, music, handicraft, sewing and other kinds of arts should be formulated. In this regard, in fact the postmodern hybridization is a synthesis and an instinct. Generally hybridization is one of the basic concepts of natural sciences. For example, according to the encyclopedia, "Cherry plum (tkemali), woody plant of the genus plum, fruit culture. It grows in Europe, Central and Western Asia, in the Caucasus, in the same place in culture (over 2 thousand years). The tree or shrub is 4-10 m tall, lives 50-60 years old, bears fruits from 2-4 years. Many varieties and hybrids, including plum (Mirabelle). Fruits (8-40 kg per plant) are rich in citric acid, pectin, carotene and vitamin C. There is an oil in the seed. From wood - various crafts [3, 114p.]

Or: "Verbena is a genus of single or perennial grasses and dwarf shrubs (Verbena family). Over 200 species, mainly in the tropics and subtropics of America. Cultivated verbena is used in ornamental horticulture. Heat-loving annual plant. Propagated by seeds. It blooms from June to October. The flowers are white, pink, red, blue, purple, collected in inflorescences [3,314p.]

The following is provided in the "Kazakh-Russian dictionary" which translated by K. Bektayev: "Hybrid is a crossbreed, hybridization is crossbreeding, hybridizing...", [4,104p.]. However, the researchers of postmodernism made a conclusion that hybridisation is also the convergence of diversity [5,114p.].

"According to Socio-Darwinist theory, human being also instinctively adopts and maintains this principle. Therefore, there is a natural and biological basis for an alignment. For example, synthesized hybrids are generated when two kinds of artificial insemination are crossbred, and subsequently, the species are born that reproduce the same male germ cell from two species. The transformation of this model into the human genre will reveal not only historical-political but natural-instinctive nature of the national culture's aspiration for identity"[6].

The "Glocalization", "derivative culture" and "the third cultures" are a separate typical indicator of succession, so in other words these are ways to connect different cultures. The main purpose of using Robertson's concept of "glocalization" is an indication of the intention to focus on the mutual interaction of the global and locality at the moment. The terms "derivative culture" and "the third cultures" are used to analyze the pattern emerging from the concept of global and locality [6].

Thus, we can give the following definition: "the musical and hybridization based on the genre of pop music is a new postmodern genre which creates an interest to the genre of world art generated by the expression and illustration of rock music, rock-opera and theatre".

Furthermore, according to the definitions of rock opera, there are also different explanations to it. "Rock opera is an opera created by the genre of rock music. In these musical and scenic compositions, the story line is distributed in rock-style compositions. Guitarists and other rock-musicians can be also on stage along with soloists performing vocal parties. This genre first appeared in the sixties of the twentieth century [7].

In this genre, all genres of rock music like hard rock, folk rock, metal rock, jazz-rock are freely used by the musician's desire and talent.

Hence, we offer the following definition of rock opera: "Rock opera is a form of postmodernist art that uses a variety of rock music, which can be guided primarily by the operatic genre of theatre". Consequently, we want to review notion about genre of musical.

"In general, "what is a musical? It is a music. It is a dance. It is a song. Art, acrobatics, scenery, theatre are all musical. It is a diverse creative synthesis and a combination of advanced technology. There is a beauty, secret and symmetry in the genre of musical. The main thing is that there is an artistic

character in musical, "commented on by art critics and gave some general information about this genre even though it does not make it clear [8].

In this connection, the phenomenon of carnivalism in postmodernism coincides to this. According to the philosophers of the carnival philosophy, "Bakhtin MM (1895-1975) is a prominent literary critic, famous representative of philosophical anthropology and an aesthetic. His name is well-known for his significant discoveries in the history of philosophy and culture. He studied dialogue structures in F. Dostoevsky's novels, separated the types of the word "other", discussed the category of "laughter-humorous culture" in detailed, and differentiated the types of medieval and Renaissance cultures which are called "official" (churches) and "folk" (carnival). He represents the carnival as a nationwide holiday and pays great attention to its modernization initiatives in his work called "Francois Rable's Art and Folk Culture of the Middle Ages and Renaissance" (1965)" [9, 92p.].

Consequently, according to postmodernism we can present the following explanation: carnivalisation presents to carnivalize the social institutes, events and phenomena in every sphere of public life. For example, a variety of TV programs, illustrations of technique in pedagogy, and the preservation of various pride and religious rituals in religious activities and etc. may be a real representation of carnivalism.

Hence, musical can be exposed to such kind of phenomena as it is a type of an art. That is why at the present time, the decoration of the theatre, in fact, is a carnival phenomenon and it has provided a significant meaning in this regard and demanded by the people and the spectator. That is why we can say that the phenomenon called "pancarnivalization" has a positive impact on music. By this way, we can give the following definition to musical: "Musical is a new kind of art that emerged at the end of the 20th century and has a world-wide historical root at the 21st century aimed at stimulating the audience for the hybridization, synthesis and integration of all forms of art".

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РОК-ОПЕРАНЫҢ, РОК-МУЗЫКАНЫҢ ЖӘНЕ ЭСТРАДА ЖАНРЫНЫҢ ГЕНЕЗИСІ ЖӘНЕ НЕГІЗГІ МАЗМҰНЫ

Аннотация. Бұл мақалада рок-опера, рок-музыка, эстрада, оның ішінде, Қазақстандағы осы жанрлар туралы концептуалды талдаулар жасалады. Автор бұл ұғымдарға талдаулар жасай келе, өзіндік анықтамаларын берген: рок-опера, эстрада, мюзикл, опера, рок-музыка ж.т.б. Ол бұл тақырып бойынша теориялық-ғылыми және логикалық талдаулар жасай келе, мынадай қортындылар жасайды: рок-опера, эстрада, мюзикл туралы қазіргі заманғы музыка әлеміндегі биік тәжірибелер мен практикалық мағыналардың адамзаттың ішкі рухани әлемінің дамуы жөнінде үлкен септігі тиетіндігі.

Түйін сөздер: өнер, музыка, эстрада, жанр, мюзикл, рок-опера.

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Казахская Национальная академия искусств им. Т.К. Жургенова, Алматы, Казахстан

ГЕНЕЗИС И ОСНОВНОЕ СОДЕРЖАНИЕ РОК-ОПЕРЫ, РОК-МУЗЫКИ И ЖАНРА ЭСТРАДЫ

Аннотация. В этой статье анализируются концептуальные форматы в искусстве: рок-опере, рок-музыке, эстраде, в том числе в Казахстане. Автор анализирует эти понятия и дает свое определение каждому: рок-опере, эстраде, мюзиклу, опере, рок-музыке и т.п. Дается научно-теоретическое и логическое обоснование для этих тематик и делается вывод: мировые рок-опера, эстрада, мюзикл в современном музыкальном пространстве имеет большое практическое значение для развития духовного мира человечества.

Ключевые слова: искусство, музыка, эстрада, жанр, мюзикл, рок-опера.

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