

## **REVIEW**

of a book based on a dissertation entitled

### **SHORT VOCAL FORMS IN A DIFFERENT HISTORICAL CONTEXT FROM OPERA TO CONTEMPORARY POPULAR MUSIC**

The dissertation book is a historical-evolutionary and theoretical analysis of the short vocal form from a different perspective.

In the introduction are clearly formulated object, subject, objectives, tasks and hypothesis of the study.

Chapter one gives an historical overview of the short vocal form. An assessment was made of its importance and place as a secular art of wandering singers-poets.

Chapter two draws attention to the development of the short form during the period of Baroque, Classicism and Romanticism styles.

Chapter Three provides a description and classification of the varieties of the short vocal form up to the nineteenth century. Examples are given and compared in the different period

Chapter four deals with the short vocal form in the context of the beginning of the entertainment industry in Europe in the first half of the 19th century. The operetta, chanson, burlesque and musical are seen as the beginning of new standards in the entertainment industry.

Chapter Five is dedicated to the free fusion of motifs and migration of 'standards' (musical themes from songs) in the first half of the twentieth century in the musical, jazz, chanson and canzonettes.

The conclusion underlines that the alternation of factual and analytical parts is aimed at an in-depth consideration of the specific phenomena and processes and their macrostructural positioning in the changing musical environment