

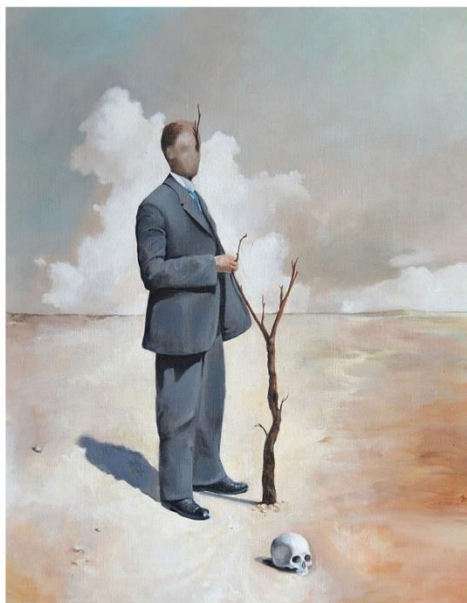
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Choral vocalization and mono-vocalism: A contextual analysis

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Abstract

The article aims to investigate choral vocalization and mono-vocalism as a special phenomenon in modern Russian music on the example of the composition of Sergei Terentyev via combining historical-stylistic, system-genre, literary-stylistic methods of analysis. As a result, choral vocalization is a frequently used choral technique widely used in modern sonorous choral music. In conclusion, the necessity of contextual analysis of various pieces of music has been proved. Depending on the synthesis of the different arts, the approach to the analysis of each will be individual.

Keywords: choral vocalization, mono-vocalism, contextual analysis.

Vocalización coral y mono-vocalismo: un análisis contextual

Resumen

El artículo tiene como objetivo investigar la vocalización coral y el mono-vocalismo como un fenómeno especial en la música rusa moderna en el ejemplo de la composición de Sergei Terentyev mediante la combinación de métodos de análisis histórico-estilístico, género del sistema, literario-estilístico. Como resultado, la

vocalización coral es una técnica coral de uso frecuente ampliamente utilizada en la música coral sonora moderna. En conclusión, se ha demostrado la necesidad del análisis contextual de varias piezas musicales. Dependiendo de la síntesis de las diferentes artes, el enfoque para el análisis de cada una será individual.

Palabras clave: vocalización coral, mono-vocalismo, análisis contextual.

1. INTRODUCTION

The art of the 21st century is experiencing a phenomenal rise both at concert venues and in the global system of computer networks. The need for an analytical approach to various types of artistic activity is expanding. Depending on the synthesis of various types of arts, the approach to the analysis of each act of creativity will be individual. It will be different for artists, musicians, poets, writers and so on. Nowadays, the global virtual audience absorbs art mainly from the screen, in the graphic-text format, and the works created by young artists of the generation of post-modern, post-media, and post-criticism require explanation and interpretation, even for specialists.

Choral art has a great potential for expressiveness and emotional impact on the listener. The presence of poetic text in choral works greatly contributes to the process of their perception. According to composers, the poetic text, read by chance, is often the impetus for the creation of vocal work. "Text can serve as a direct incentive for the realization of the still fully unconscious, but somewhere within the already ripe composer's desire", - said DENISOV (1986: 11). The

same opinion is held by Ledeneuve, emphasizing that it is the poems, both in Russian and foreign languages, that are a source of creative inspiration for him (GRAY, 2007).

For several centuries, various representations have developed about the interaction of words and music; even polar choices of the 19th century are observed in Russian choral music. So the composers of the “Mighty Handful” defended the position of full, accurate, maximum disclosure of the poetic word in music. Repeating lines or even words (with rare exceptions) were not allowed, every detail of the text was illustrated with music. Balakirev was convinced of the secondary nature of music to the text. Tchaikovsky had the exact opposite position: a broad melody “provoked” numerous repeats of words and lines. Taneyev’s choral polyphony influences the repetitions of the first lines of a poem, individual words, and even the entire poem (“Adele”). For composers of the St. Petersburg school - S. Prokofiev, D. Shostakovich, the manner of displaying the text as speech (coming from Dargomyzhsky) is characteristic. In this connection, let us recall the writings on the prose text: “Anti-Formalistic Paradise” by Shostakovich; “Bureaucracy”, “Execution of Pugachev”, “Sealed Angel”, “Prayer” by Shchedrin and so on (SCHICK, 2012; HOLOPOVA, 2001).

For the music of the mid-twentieth century, it is characteristic to highlight the aspect of sound (auditory spectrum, sonority), as well as the structure of the text (both poetry and prose). This trend continues today. The prevalence of a particular musical or textual parameter depends on the aesthetic views of the composer and is sometimes

chosen consciously, sometimes intuitively (sometimes even within the framework of one composition, different artistic aspects of the text are emphasized). Quite often, poetic or prose lines are a source of inspiration for creating a choral composition. Each composer has the right to place semantic accents close to him in the text, to highlight or level certain aspects of the artistic image. So there is the possibility of the coexistence of different interpretations of the same text; in this case, music and literature, complementing each other, can more clearly express the main idea, the artistic image.

The specificity of vocal and choral art consists, first of all, in the intonated word. It is appropriate to recall the words of the Russian choir conductor:

<...> text and music are equal components of the choral work. The creative plan of a composer writing a vocal piece is determined by the text: emotional richness, semantic content, and dynamism inherent in the text must find their most appropriate musical expression and design (ROMANOVSKIY, 191: 70).

Compositions, where the word is replaced by various names from musical terminology used to indicate sounds, tempo, and nature of music, can be attributed to the same category of works for the choir: for example, *Concertino for mixed choir a cappella* R. Shchedrin, *Concert solfeggio for chamber choir a cappella* A. Lehman.

2. LITERATURE REVIEW

The theme of poetry in music has been of interest to many researchers over the years, including E. Ruchyovskaya, K. Dmitrevskaya, V. Vasina-Grossman, O. Lobanova, I. Stepanova, G. Grigoriev, E. Vasilyev, I. Lavrentyev, A. Mentyukova, M. Reuterstein, and others (WILLI, 2019; KAMIEN, 2008). Analyzing the degree of scientific development of the theme, as well as the interests of domestic and foreign musicologists, we can conclude that the reference to the role of contextual analysis of the poetic source and musical composition in the light of the raised occasionally. This research is unique because for the first time in musicology the thesis about the synthesis of independent genres of two different types of art: mono-vocalism in poetry and vocalization in music is introduced.

3. METHODS AND MATERIALS

An integrated approach, combining historical-stylistic, system-genre, literary-stylistic methods of analysis, became the main one in the work. The poetry of Boris Grinberg and the music of Sergei Terentyev are not well studied by domestic and foreign authors. In this study, it was possible to expand the stated problems into a natural synthesis of two adjacent areas of musical science, into a broad musicological and chronological perspective, focusing on the most important issues from the choir conductor. Namely - how can one interpret the choral music of S. Terentyev; What you need to know

and be able to perform this music? The materials of the study were S. Terentyev's choral composition, comprehensively analyzing from compositional aspects. All this information is directly related to issues of musical practice and helps to understand the composer's plan, how he lived and was guided by what he wanted to convey to the listener with his music. But it is precisely these issues that arise, first of all, before any performer. Goals and Objectives of the study are:

- Theoretically, comprehend the genre of mono-vocalism in poetry;
- Determine the form-forming and fact-forming properties of vocalization in the composition for the choir;
- Present a contextual analysis of the choral composition.

4. RESULTS

The word influences the composer's choice of genre, form, intonation material and writing technique. No matter how the process of creation of a choral composition is going on, the ready-made poetic text, the text of the composer or, in especially rare cases, the selected text to the ready-made musical form. SHULGIN, analyzing the direction of the choice of means of musical expression, noted: "Requiem - form was predetermined by the plan and the Latin text" (1993:89). But music also has a similar effect: when reading a composer, a poetic text can take on a new meaning, a change in the structure of the text is observed - repetition of individual words, lines,

framing with a verbal reprise, rarely - replacement of a word. Tendencies in the attitude to the text, established by the composers of the XIX century, are preserved and developed in the twentieth century. Let us also note the works without literary text - choral vocalizations. Such works include, in particular, arrangements for the chorus of instrumental pieces: "The Snowman" by P. Tchaikovsky in processing for children's chorus with the accompaniment of A. Kozhevnikov's piano to the poems of A. Maikov; "Morning" by P. Tchaikovsky (LEBRECHT, 1996). Tchaikovsky in the processing for the mixed choir a cappella by A. Sveshnikov to the poems of A. Mashistov (original - piano piece from the "Children's Album", Op. 39 № 1); "Naples song" in the processing for the mixed choir a cappella M. Klimova (original piano piece from Children's Album, hor. 39 No. 18). In these examples, the mutual influence of the two autonomous arts and their synthesis is obvious.

5. DISCUSSION

Contextual analysis is an integral part of working with modern choral scores. From both factor-forming and form-forming properties of choral vocalism and vocalism, the poetry of the young composer Sergei Terentyev is interesting in poetry (1992. Moscow). The premiere of the composition will take place on November 20, 2017, as part of the XXXIX International Festival of Contemporary Music "Moscow Autumn - 2017" in the Small Hall of the Moscow

Conservatory. Performers: Chamber Choir of the Moscow Conservatory. Founder - People's Artist of the Russian Federation, Professor B. Tevlin, Artistic Director, and Conductor, Moscow Government Prize Laureate, Professor Alexander Solovyov.

The work is written in the poem "Only "O" by Boris Greenberg, master of combinatory poetry. Combinatory literature, the literature of formal restrictions - literary works created based on a formal combination of certain elements of the text (letters, words, phrases, lines, paragraphs): their rearrangements, combinations, repetitions, highlighting or deliberate absence. Thus, combinatorial literature is constructed according to some formal rules or restrictions. The methods used in combinatory literature include anagram, prostheses, tautograms, lipograms - the deliberate absence of one or another letter throughout the text; figurative poem - a poem in which the number of letters in a line plays a determining role; internal or chain rhyme, and so on. Since 1836, when Henry Richard Vassall-Rox "Keepsake" (1836) published the three-stage "Eve's Legende" ', which uses only vowel "e", the history of mono-vocalism begins. Monovocalism is commonly referred to as a complex tautogram in which vowel usage is limited to one single letter: of the many letters that define the vowel sounds of the language, the text includes one and only one letter.

We give the full text of the poem.

ONLY «O»

*Столько вопросов, столько,
Что хоть в окно головой.*

*Stol'ko voprosov, stol'ko,
Chto hot' v okno golovoj.*

Полночь, хоть вой волком.

Polnoch', hot' voj volkom.

Полночь, хоть волком вой.

Polnoch', hot' volkom voj.

Холодно, зло, промозгло.

Holodno, zlo, promozglo.

Город продрог, промок.

Gorod prodrog, promok.

Что хорошо - то поздно,

Chto horosho - to pozdno,

Что плохо - то точно в срок.

Chto ploho - to tochno v

Город оброс погостом,

Gorod obros pogostom,

Точно коростой плоть.

Tochno korostoj plot'.

Коротко ль, долго ль, просто ль,

Korotko l', dolgo l', prosto l',

Сложно ль - с тобой Господь.

Slozhno l' - s toboj Gospod'.

Голос в горло осколком,

Golos v gorlo oskolkom,

Словно комок вдох.

Slovnno komok vdoh.

О, сколько слов! Сколько!

O, skol'ko slov! Skol'ko!

Но только одно - Бог!

No tol'ko jedno - Bog!

Колокол смолк грозно,

Kolokol smolk grozno,

Громopodobно смолк.

Gromopodobno smolk.

Но скоро восток розой.

No skoro vostok rozoj.

Розовой розой восток.

Rozovoj rozoj vostok.

(So many questions, so many

With at least ahead out of the window.

Midnight though a howling wolf.

Midnight, even a wolf howl.

Cold, evil, dank.

The city was a cold, wet.

What is good is late

What is bad is right on time.

The city is overgrown with a graveyard,

Like bark flesh.

Short whether, long whether, just whether,

It is difficult - the Lord is with you.

A voice in my throat with a shard

Like a lump of breath.

Oh, how many words! How many!

But only one thing - God!

The bell fell silent menacingly

Silently silent.

But soon the east rose.

Pink - rose - east.)

As can be seen from the text presented, the basis of combinatorial poetry is the genre of complicated tautograms - monovocalism, in this case, the restrictions relating to the use of vowels (all

except O) are excluded. To emphasize the graphics of the verse, the composer writes a choral miniature in a three-part reprise form, where the extreme parts are choral vocalization.

The main voice, like Cantus Firmus, in the soprano and alto parts sets out for a long time with sustained sounds the theme that sounds on *O* ... In the alto and bass part with shorter durations based on the principle of complementary rhythm, a counter-piece performed with the name of musical sounds - solfeggio. According to the composer himself, in this composition, the use of solfege is an aesthetic and philosophical constant, absolute, unquestionable truth, the absence of the subjective and the presence of the objective in music, as a “pure” reflection with the help of the names of musical sounds. In principle, musicians are a special caste of people who can think through musical notations, like artists with paints, ballet dancers with plastic language, and so on. Therefore, solfeggio is like pure energy, which does not carry in itself either positive or negative charge, or under the sign of plus or under the sign of minus.

Interesting from the interpretation of the poetic text in the musical texture is the culminating episode of the middle part. The sound of the choir is a combination of two layers: male voices and female voices. The men's voices, which sound in parallel in pure Quinta, move upwards in the sounds of the major triad, followed by a small move for a second, and then descend to the original tone. In this closed construction, an element of the “graphic” image of the vowel *O*: circular da capo is seen. Female voices sound pure quarts in the opposite movement, and “tart” harmonic combinations are formed

vertically in this tape voice study. All musical material is sung by only one word God, which has an internal transformation. In the beginning, the word carries the idea of a semantic culmination of the work, and then the word becomes a sound-image element, "playing the role" of a large bell, which is joined by small bells Don-dong (sopranos and violas) and bells Bom (sopranos, violas, basses).

The reprise of the choir is also unique in its structure. She does not repeat the musical material of the beginning of the composition, however, it returns the logic of constructing the choral texture: Ostinato vocalization of O in the bass, tenor and viola parts, solfeggio in the soprano part. A small piece of the work is an aleatoric fragment of a four-stroke construction repeated many times (the score indicates the playing time of this musical material - approximately 20 seconds), leading to infinity. In this principle of presentation, where there is a closed system, a return to the original point, you can also see the last reminder of the main theme of the composition "Only“ O ”: philosophical thoughts about God, Eternity, Time and so on.

6. CONCLUSION

Thus, choral vocalization is a frequently used choral technique widely used in modern sonorous choral music. It serves as a "colorful pedal", exfoliating into polyphonic chords, "hovering" in the form of counterpoint over the rest of the mass of voices, creating additional paint, or separating the extreme registers appearing inside the vertical.

In choral vocalizations, vowel sounds (o...) are used, especially in divisi in parts, complex consonances. The genre of crying, which is solo in nature, is refracted in such a chorus's sound as if through a magnifying glass: the sound volume of the motives in the character of crying becomes not so much an accessory to the vocal character of the sound as a new "instrumental" part. The technique of choral "concert" solfège, which appeared in the practice of sonorous in the second half of the 20th century, is also popular. It is extremely simple, inherently musical and in various intonational variations is capable of producing interesting expressive effects.

Thus, the objectives of the study - the study of mono-vocalism and vocalization from the theoretical and practical aspects of music science and philology were fully achieved. Compared to scientific works, the present study has achieved maximum results: a contextual analysis of the choral composition is presented. The stated problems were disclosed by the example of B. Grinberg and S. Terentyeva. The goals and objectives of the study have been fully achieved. If you look at it more broadly, the designated aspects are not limited to purely Russian vocal choral art. Vocalizes are also represented in the music of other countries. Choral vocalists, as a frequently used artistic technique, is widely used in modern sonorous choral music. Thus, the necessity of contextual analysis of various pieces of music has been proved. Depending on the synthesis of the different arts, the approach to the analysis of each will be individual.

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