

## Vocalize genre in the Sergey Rachmaninoff's works

Vocalizar el género en las obras de Sergey Rachmaninoff

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### ABSTRACT

The purpose of the study is to determine the semantics of vocalize in the S. Rachmaninoff's works. An integrated approach, combining general aesthetic, source studying, historical and stylistic and systemic genre ones, allowed considering such a capacious concept as vocalise. On the basis of the method of complex analysis the results about the uniqueness of vocalize as an artistic definition are obtained. Vocalize has gone a long historical path of development from the original form (as a technical exercise to develop the voice) to its concert kind of solo vocalise, which appeared in the S. Rachmaninoff's work. Not limited to an independent genre, vocalize penetrates into chamber vocal music. Based on the analysis of these works, the conclusion is made about the uniqueness and universality of the expressive properties of choral vocalise. Special attention is paid to choral vocalize as a means of choral texture. Based on the analysis of the works "Liturgy of St. John Chrysostom", "Nightlong vigil", choral scenes of the opera "Francesca da Rimini", cantata "Spring", poem "Bells", "Three Russian songs" the conclusion about the manifestation of instrumentality in the choral texture is made. In general, the analysis of Rachmaninoff's musical heritage allows affirming vocalize in the status of the artistic universe.

**Keywords:** S. Rachmaninoff, vocalise, semantics, genre, style, drama.

### RESUMEN

El propósito del estudio es determinar la semántica de la vocalización en las obras de S. Rachmaninoff. Un enfoque integrado, que combina la estética general, el estudio de fuentes, el género histórico y estilístico y sistémico, permitió considerar un concepto tan amplio como la vocalización. Sobre la base del método de análisis complejo, se obtienen los resultados sobre la singularidad de la vocalización como definición artística. Vocalize ha recorrido un largo camino histórico de desarrollo desde la forma original (como ejercicio técnico para desarrollar la voz) hasta su tipo de concierto de vocalización en solitario, que apareció en el trabajo de S. Rachmaninoff. No se limita a un género independiente, la vocalización penetra en la música vocal de cámara. Basado en el análisis de estos trabajos, se llega a la conclusión sobre la unicidad y universalidad de las propiedades expresivas de la vocalización coral. Se presta especial atención a la vocalización coral como un medio de textura coral. Basado en el análisis de las obras «Liturgia de San Juan Crisóstomo», «Vigilia nocturna», escenas corales de la ópera «Francesca da Rimini», cantata «Primavera», poema «Campanas», «Tres canciones rusas», la conclusión sobre Se realiza la manifestación de instrumentalidad en la textura coral. En general, el análisis de la herencia musical de Rachmaninoff permite afirmar la vocalización en el estado del universo artístico.

**Palabras clave:** S. Rachmaninoff, vocalizar semántica, género, estilo, drama.

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## INTRODUCTION

In the history of Russian music a solo vocalise emergence as exercises for development of voice mobility, and choral vocalise as the timbre texture organization and their further evolution in artistic composition, could be traced for several centuries. So in the early twentieth century, the value of vocalise was leveled. According to Professor of the St. Petersburg Conservatory A. Puzyrevsky, the use of the choir, which as an accompaniment to the solo voice, sings with clenched lips, that is, without uttering words, has no serious artistic significance (Puzyrevsky, 1908). Time has changed a lot. Now it is impossible to imagine a complete picture of the development of musical genres without the introduction of vocalise, both solo and choral, which allows stating the synthesis of genre features.

Analyzing the degree of scientific development of the theme, as well as the interests of domestic and foreign musicologists, we can conclude that the appeal to the question of the role of vocalise in some S. Rachmaninoff's works rose sporadically, without revealing the whole picture of this genre. The problem associated with vocalise was reduced solely to its solo type. In addition, the studies did not reveal a complete picture of the development of vocalise. Aspects of the study of musical genres represented in some works became the basis for the concept of this work. They made it possible to adjust its analytical focus.

The works dealing with different components of vocalise are divided into four groups. In the first one the object of research is solo vocalise and its application in the process of formation of knowledge, abilities and professional skills of singers. S. Berzhinskaya, A. Filippov, R. Sladkopevets, N. Polyakova, E. Sharma, N. Guseva, E. Simonova, O.-L. Mond, P.V. Lutsker and others are among the authors of such works in Russian musicology.

The second group consists of dissertation research on the development of musical hearing, in which the methodological and pedagogical vector, in particular, solfeggio is represented by exercises - solo vocalises of L. Loginova, M. Lyudko, A. Zingarenko, M. Efreмова, P. Sladkov, I. Tikhonova.

The third group includes works related to the folklore practice. Their solo vocalise appears as a stylistic element of folk music of different nationalities: for example, Mordovia (E. Melyankina), Bashkortostan (R. Galimullin), Adygea (E. Gogina), Western-Arabic music (T. Sergeeva), the Arab-Andalusian art of singing (A. Belferruni).

The fourth group consisted of works, exploring the features of the certain era music, or of the works of one composer: O. Shepsheleva, A. Kurabnov, A. Petrova, N. Filatova, L. Ravikovich, A. Shtrom, T. Khromenko, G. Chernaya, I. Romaschuk and others. Here vocalises are examples of certain stylistic and genre features of the composer's writing.

The main provisions of the study were developed on the scientific work of T. Livanova, Yu. Keldysh, S. Skrebkov, V. Protopopov, E. Dolinskaya, Yu. Paisov, G. Grigoryeva, M. Vysotskaya, A. Sokolov, V. Kholopova, N. Gulyanitskaya, which raised the problem of evolution of a specific genre events (Keldysh, 1974; Kholopova, 2001).

Based on the foregoing, *the relevance of the research* is that vocalise in the S. Rachmaninoff's works, as a genre, the drama, and as texture forming and shaping parameter is studied for the first time, thus filling certain gaps in this area of musical science, and that the analysis of genre and stylistic components of the vocalise is directed not only in the field of cerebral but and practical - on the basis of obtained data to define the specifics of performing. The scientific novelty of this research lies in the fact that for the first time in the history of world musicology vocalise is presented as a unique artistic definition – theoretical and performing, specially studied comprehensively in terms of genre specificity and stylistic features, as well as peculiarities of interpretation of Rachmaninoff's works.

Goals and objectives of the study:

- To determine the artistic value of vocalise in the music of S. Rachmaninoff ;
- To determine the semantics of vocalise in the S. Rachmaninoff's works;
- To classify vocalise (solo, choral);
- To interpret theoretically the genre prototypes of the solo vocalise;
- To determine the dramatic, textural forming and shaping properties of vocalise in works of different genres;
- To reveal the specifics of artistic interpretation of vocalise.

## METHODS AND MATERIALS

An integrated approach that combines general aesthetic, source studying, historical and stylistic and systemic genre methods of analysis became the main in the work. Consideration of such a capacious concept as vocalise (solo and choral), required reliance on research related to chamber vocal, vocal-symphonic, choral and opera music by S. Rachmaninoff, as well as on works that analyze the state of modern performing practice and problems of interpretation. At first glance, this area of research is almost entirely in the field of vocal and choral performance. Indeed, many aspects of this problem were the starting point for the study of the specifics of vocalise – it is an inevitable and, at the same time, a necessary condition for achieving new scientific results. Vocalise in the context of musical creativity is inextricably linked with other aspects of the composer's artistic thinking. Professional skills of musical analysis are assumed for its study. It is this circumstance that introduces the problems of research in the field of musicology, determining the relevance of the formulation of this problem. Thus, the study of vocalise is complete only if there is the synthesis of research methods and the results of the

analysis of two related areas of musical art – chorology and musicology. **The materials of the study** were chamber vocal music, choral works and works in the genre of musical theater by S. Rachmaninoff. It is in the work of this author that the most important properties of vocalize were born, which led to the birth of a unique independent genre of choral vocalize a cappella in Russian music.

## RESULTS AND DISCUSSION

For a long time the genre of vocalize existed only in the sphere of instructive compositions for the development of vocal technique, like etudes in the field of piano music. However, in the beginning at the end of XIX-XX centuries in Russian music the purely educational and methodical component of solo vocalize is replaced by a new interpretation - vocalize becomes a conceptual parameter of the composition. Where the word is powerlessly silenced, a universal means of artistic expression—vocalize comes into force.

So in 1910-1915 in the S. Rachmaninoff's works "Vocalise" becomes an artistically valuable work that goes far beyond the exercises for the voice and it is a *romance-vocalise*. It is in "Vocalise", dedicated to N. Nezhdanova, the final number of the cycle, the composer puts a hidden program of sacred confession, expressed without words, the confession of the soul, a kind of transcendent beginning. As I. Stepanova noted, "the word itself reflected in the music indicates the boundaries of semantically meaningful elements" (Stepanova, 2002), therefore, to create a generalized conceptual philosophical-aesthetic "musical statement" the composer did not need poetic lines: rising above the initial level of confession, as a subjective, individual start, "Vocalise" appears as "art space" of an artist, overcoming the space and time of musical-historical process, and the "art space" (according to Yu. Lotman) acts as "a model of the world of the author, expressed in the language of his spatial representations" (Lotman, 1988).

Genre prototypes of the compositional solution of "Vocalise" are extremely diverse. This is, in fact, a synthesis of stylistic features of many eras: vocalises of Italian masters, la mento arias, Baroque music, sign chant, Russian lingering song.

"Vocalise" is an aria without text, where the voice is treated as a special paint, and intonation base maintains the connection with the song-aria melodies and instrumental melodies. In "Vocalise" second intonation moved from la mento aria, descending bass line, moving on the scale of natural minor down.

With regard to the sign chant, we should clarify that at present sign singing is usually understood as one-voice (unison) Church singing, the experience of which can now often be heard both at the divine services of the Russian Orthodox Church, and on the concert stage and in audio recordings. Sign chant is the original modal and melodic forms of syncretism (in gregorianica the modal and melodic patterns much more autonomous). The chant is exceptionally smooth, moving in seconds. In this movement, the key intonation of the whole set of sign chants is the ascending stroke within three sounds (less often – four), that is, one accord of the everyday scale. Syncretism consists in the inseparable unity of the most common melodic course and the cell of the mood scale – one "accord". Three ascending sounds overtly or covertly move each melodic line of the sign chants. The same features are found in the work of S.V. Rachmaninoff. Speaking of other origins of "Vocalise", we emphasize Russian start, Russian song melody. In common with the Russian song it has melodic simplicity, drawl, and mood solution – natural minor, characteristic of folk songs (Rachmaninoff, 2008; Nazar & Hamidzadeh, 2017; Ibragimova, 2017).

Baroque traditions, primarily associated with the composer's style of J. S. Bach, are expressed in the sublime, objective beginning of the figurative system. In piano accompaniment, this consists in a pulsation of polyphonic texture. In this regard, we can recall the second part of the "Italian Concerto" by J. S. Bach.

The texture of "Vocalise" is diverse, changing depending on the place in the musical form and artistic idea. The texture is represented by the main types: melody of the vocal part, the bass line, pulsation by the eighth durations of the middle voice. The melody is the most developed and plays a key role in the composition. The bass line plays a harmonic role, giving the music a touch of infinity of historical time. It moves in a linear-progressive downward vector. The middle voice is the "heartbeat" of the texture, consisting in the rhythmic and harmonic unity of the pulsation of the chords.

The appeal to ancient musical forms is also symptomatic. "Vocalise" is solved in the old two-part form of the deployment type. The last section (code) brings to the architectonics of the work the features of a three-part reprise form. Here is the first period in their original form in the middle voice and in support part. Rachmaninoff's "Vocalise" is a unique example of individual composition. It contains features of many forms, genres and styles, being at the same time unlike anything else, the author's work. There is a similarity with Russian song, the Russian Church sign chant, an old Baroque tradition and however true features of Rachmaninoff's compositional style.

S. Rachmaninoff uses vocalize as postscripts in vocal chamber music. Let us remember the song "Uzh ty, niva moyá" on verses by A. Tolstoy, where in the code, after the words *Tam vskhodila lyuta pechal'-trava, vyrastalo gore goryuchee* vocalize sounds - crying as a generalized sign of mourning in Russian music with a characteristic initial ascending leap to a perfect quint, achieving the highest tessituras subsequent semitone to the sound of  $b^2$ , and further long-term downward movement to  $^1$  - the timbre of human voices finishes the musical thought outside the text, contained in the piano part.

Vocalize manifests itself in the song "Polyubila ya na pechal' svoyu" on verses by A. Pleshchev (from T. Shevchenko), dedicated to M. Olferyeva, where after the words *Uzh takaya dolya mne vypala* the crying-vocalise, like a moan, repeating the main theme. In these romances the influence of Russian folk music on Rachmaninoff's work is traced. In the writings there are no direct quotes, but intonation parallels, as well as the melodic development on the principle of

the melodies are sweeping, reveal the genesis of the melody of Russian lingering songs not so much with external signs, but with deep relationships. Perhaps it is vocalize that plays a dramatic role not only as an important afterword, but also as a reflection on fate. Through vocalise, the image of the future is modeled as a sphere of inner contemplation, something supra-conscious, which, according to K. Malevich, "is... something that is thinner than thought and lighter and more flexible", which is "to utter is not only false, but even quite impossible to convey in words" (Malevich, 1989).

Vocal and vocal-symphonic music in general plays an important role in the work of S. V. Rachmaninoff. Being a brilliant melodist, he wrote a large number of works for voice with accompaniment and for choir. Vocalize penetrates into the sphere of sacred music, and into the sphere of vocal and symphonic music of S. Rachmaninoff.

Since the mid-80s of the XIX century a stage characterized by a rethinking of the features of the partes and spiritual concerts began, which led to a bright flash of generalized concert, and, as a consequence, the emergences of works where the essence of the genre received a highly artistic embodiment. In this aspect, the concert for choir of S. Rachmaninoff "In prays the unfailing Virgin" is the most significant. Rachmaninoff's melodic lines, with great length, wavy principle of development, a wide breath encompass a large number of inner syllable chants that makes this principle of work with text common with a Russian lingering song (Mazel, 1947): for example, the chant of the words *neprelozhnoe upovanie, ne uderzhasta* in the first part, *Mater', prestavi* - in the second, *prisondeustvennyyu* - in the third. Let us note and other genetic relationship of melodic development and work with the word – peal, which has the motive-variant repetition, accented by S. Rachmaninoff's inner syllable chant, and the lyrical-romantic tendencies of "endless melody".

Not trying to sound every word, S. Rachmaninoff creates a composition in which the sacrament of sacred meaning prevails, and the word only concretizes the thought. As A. Lyakhovich writes, "Rachmaninoff's art is a revelation given in silence, a mystical comprehension of the mystery of the symbol <...> "music speaks for itself", and (to paraphrase an aphorism) "the musical thought extracted in the Declaration is a lie" (Lyakhovich, 2013). In this regard, a very illustrative example of self-sufficiency of music, semantic context is extremely voluminous, are the chants of the many-part spiritual cycles of S. Rachmaninoff "Liturgy of St. John Chrysostom" and "Nightlong vigil". Thus, in the hymn "I sing to You" from the Liturgy in the second stanza (from the words *i molimtsiya Bozhe nash*) there is the composer's remark: "from here to the end the choir can sing with a closed mouth" (Rachmaninoff & Chrysostom, 1988). Text is given in the part of the soprano soloist; the choir also acts as a vocal "orchestra", on the one hand, harmonically supporting a solo voice, and on the other hand, musical means expressing meaning beyond the unspeakable: the sound of the mixed choir with the mouth closed is multifaceted, semantic context is boundless. This arrangement of choral sound and solo voice also makes Rachmaninoff's spiritual work related to Russian folklore (Rasooli & Abedini, 2017; Mondelo et al., 2017).

In the Nightlong vigil (1915) the role of choral sound is many times amplified. The composer writes in the sheet music with a special icon (+) all the fragments performed by the choir with the closed mouth. Symphonic choral texture demanded that the composer had fundamentally new approach to the interpretation of the timbres of choir voices. So method of vocal "orchestration" singing with mouth closed is found in "Blessed art thou o Lord" and "Bless the Lord, o my soul". An interesting technique is the "choral pickup" of the final sound of the theme performed by the soloist or choral party. This "pick-up" continuation of the vocal line, sometimes lasting several bars, can finish the phrase, and can, as the development of musical thought, transform from the afterword in a new textured layer, against which the subsequent melodic line will be set out. This principle of vocalization of the choral texture resembles a kind of "endless melody", but having a Russian soil – a sign chant. "Endless melody" is a term brought by Richard Wagner. In fact, under the "endless melody" Wagner means "infinity" (continuity) in the entire music web, including harmony - impression of continuous deployment is also achieved through the use of interrupted cadences and interrupted harmonic momentum. The Rachmaninoff's "endless melody", often interpreted as long endings of musical phrases, in particular with the transfer of the endings from one voice to another, is found in the cycle "Six women's choirs", and in vocal-symphonic compositions.

The word and silence in Rachmaninoff's work are the constant, inexhaustible presence of mystery, of the unreal, of the inexpressible. In Rachmaninoff's vocalise, the word dissolving into silence is immersed in the "absolute" of music. "Unspeakable silence", always present in the visible world, appears in Rachmaninoff's works as the original space for sound, in which there is an almost imperceptible edge, the moment when the word impotently falls silent or when the word pierces the silent world.

Vocalises penetrate almost all genres of musical art. Choral vocalizes begin to play a special role in musical theatre, as it is in them that attention is focused on the timbre of human voices due to the exclusion of the poetic word. Perhaps, the appearance of choral vocalises in Rachmaninoff's operas was primarily associated with the development of the opera genre, where polyphonic vocalises were one of the means to create an artistic image, often for the *personification of choral sound*. So in the opera "Francesca da Rimini" the choir sounds the moans of souls driven by a hellish whirlwind. Choral sound with no words (text only instructed the chorus in the phrase that closes the whole opera: "There is no greater sorrow in the world as to recall the happy time in misery") is woven into the orchestral web, as the tone paint that brings the opera close to orchestral poem, and the cantata. The pictures of hell (prologue and epilogue) are dominated by fatalism and hopelessness. Initially in the orchestra, and then in the choir, a descending second intonation is heard, developed further throughout the prologue in a spirit close to the medieval Catholic hymn *Dies ira*. This intonation will appear in other S. Rachmaninoff's works: in the symphonic poem "Island of the dead" (1909), in "Rhapsody on a theme of Paganini" for piano and orchestra (1934), in "Symphonic dances" (1940).

Cantata and oratorio genres also contributed to the formation of vocalize as an independent genre. In the conditions of a large form, the timbre originality is not so much important in vocalize as its function: *a means* of drama or a technique

of writing.

As a means of drama choral vocalises can be divided into the following types:

1. choral vocalize – character;
2. choral vocalize – descriptive technique;
3. choral vocalize – emotional state.

As writing technique choral vocalize is an important tool of texture formation: choral vocalize – the accompaniment or counterpoint. Let us note that this classification is very conditional. In the cantata-oratorio work of many composers, an integrated approach to the function of choral vocalises is manifested. They can simultaneously act as a means of drama, and as a texture forming means. Let us consider musical examples.

Quite often in choral vocalize not only the timbre is important, but also the semantic accent, “words” of an inanimate character were entrusted to the choir. Let us recall, for example, the famous episode from S. Rachmaninoff’s cantata “Spring”, where in the words of the soloist *Kill, kill the traitress!* mixed choir comes in octave unison, singing with the mouth closed low third intonation (*f-d*), the hidden meaning of which, a beat later, a solo will open – *Kill!* The rhythmic formula of this episode is also interesting. Direct speech of the character of “Winter” is written out with large durations (half and whole), and “decoding” this leitintonation in the baritone party sounds by eighth and quarters (c.11 of sheet music). In addition, leitintonation of “Winter” received subsequently sequence downward development as a psychological component – almost going crazy man, in the heat of passion overwhelmed with passion and revenge. In this case, S. Rachmaninoff follows the traditions coming from the work of M. Glinka. After all, M. Glinka for the first time in Russian music to characterize a fantastic character (the Head of the opera “*Ruslan and Lyudmila*”) chose choral macro-timbre of male voices.

In the poem “Bells” (1913) choral vocalises appear in semantic climaxes. In the middle episode of the first movement in the cis-moll tonality (the tonality of “death”) the sound of the chorus with the closed mouth paints a gloomy, static-severe image – a harbinger of disasters and losses that inevitably accompanies human life. This inevitability lies in the application of an infinite canon in unison with a four-voice mixed choir. The melodic line itself is built in a narrow range of perfect fourth and represents gradual upward movement with return to the prima via “bell” singing of third tone. This most important dramatic episode anticipates the mournful conclusion of the cantata, where in the texture of the choir – “the bell tolls” with a closed mouth, against which the words of soloist *Hollow bell sobs* sound. PoE’s symbolist poems (translated by Balmont), falling into certain dramatic conditions of Rachmaninoff’s music, acquire new meanings. Thus, the choral vocalize becomes a symbol of Time, acts as a “living embodiment of temporal processes, philosophical and mythopoetic understanding and reflection of which is one of the main meta musical thematic lines of Rachmaninoff’s music” (Lyakhovich, 2013).

Choral vocalise, as an image of separation, anguish, appears in Three Russian songs (1926). In the first part vocalize appears like a prolonged conclusion of the main themes *Across the river, the river quick*. The basis of this part is a wedding song from A. Lyadov’s notebook. The final word of the phrase *Malina* in the party of male voices lasts three and a half bars, singing the vowel *a*, allegorically transforming into a “groan” of loneliness. In the second part of *Akh, ty, Van’ka* the theme of poor female destiny goes beyond the fate of one man, it is a generic picture of loneliness, lost love, heartbreak, suffering. In Russia, the song is widespread, performed in many voices and belongs to the female tradition. Rachmaninoff took as the basis of his work the performance of F. Chaliapin, lingering, sad. In the code vocalize sounds descending d-moll chromatic scale sounds twice, as written glissando cascading through the end of the songs-laments. It is also important that the violas perform this vocalize with their mouths closed. This principle of performance has great dramatic power, symbolizing the inner cry or moan, state of mind, grief, which the heroine has no right to pour out, show people.

The third song *Belilitsy, rumyanitsy vy moi!* is about a jealous husband who wants to beat his wife. This song S. Rachmaninoff heard in performance of N. Plevitskaya. Heavy dance, as if the dance of death, is written with the help of elastic rhythmic, “pressure”, the force of tectonic conjugations. Chorus syllables *Ay!; Ay, da!; Ay, lyuli! Oh!; A...; A!*; due to the chant, the length of the sound acquire the value of vocalize with emotional and dramatic content. In these vocalises there is fear and horror of the future, memories of the past. The climactic performances are choral vocalises performed with a closed mouth, acquiring multiparameter shades of emotional state, mixing of feelings. Thus, the heavy drama of hopelessness, despair, so tormented the composer in emigration, after a decade of silence reflected in this opus.

## CONCLUSIONS

Vocalize has gone a long way of aging and gained genre autonomy to the middle of the twentieth century. Expanding their emotional capabilities, the vocalize (solo and choral) was closely within the original scope of “service” vocal technique. Vocalize has become popular in other genres. The inclusion of vocalize as an artistic phenomenon allowed it to gain positions within different genres.

The musical heritage of S. Rachmaninoff fully demonstrates the dramatic and genre-stylistic possibilities of vocalise. Thus, the vocalize in the S. Rachmaninoff’s works appears not only as independent genre concert solo vocalize (“Vocalise”), but also as choral vocalize - artistic universe, able to manifest as a final postscripts in chamber vocal music (songs “*Uzh ty, niva mooyu*”, “*Polyubila ya na pechal’ svoyu*”), in the role of a vocal orchestra, in the field of sacred music (“*Liturg*

of St. John Chrysostom, "Nightlong vigil"), as a personification of choral roles in musical theatre (Opera "Francesca da Rimini") and dramatic emphasis in vocal and symphonic music ("Spring", "Bells", "Three Russian songs").

Thus, the objectives of the study – the study of vocalize in the S. Rachmaninoff's works from the historical, theoretical and practical aspects of musical science have been fully achieved. In comparison with scientific works on typological and stylistic aspects of various genres, among which chamber vocal and choral occupy one of the central places (first of all, let us call the works of M. Kagan, G. Pospelov, T. Chernova, E. Nazaykinsky, M. Mikhailov, M. Aranovsky), in which only general questions of classification of genres are considered, in the present study the maximum results are achieved: vocalize appears as a unique artistic definition. In a relatively short period of historical development, choral vocalize demonstrated a qualitative leap from episodic manifestation in major musical genres to genre diversity. In this regard, it is possible to assert the position of universality of choral vocalize in Russian music. In Rachmaninoff's work, vocalize becomes not so much a means of compositional writing as an aesthetic and philosophical constant. The stated problems were revealed in numerous musical examples. The goals and objectives of the study are fully resolved. If we look more broadly, the designated aspects are not limited to purely Russian vocal and choral art. Vocalises are also represented in the music of other countries. Let us recall the choral works of O. Messiaen ("Chorale") and Z. Kodaly ("Evening song"), S. Beatty ("Vocalize Opera") and others.

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