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VOCAL INTONATION AS A FACTOR OF SEMANTIC TYPOLOGY OF OPERA CREATIVE WORK

The article under consideration has suggested the semantic approach to vocal and intonation content of the opera, in the same time there have been determined typological characteristics of opera genre form of the semantic properties of vocal intonation. The basic levels of semantic typology of opera art in its aesthetic and musical and interpretive purpose, there have been characterized the leading ways of opera vocal intonation (opera vocal poetics).

Keywords: opera vocal intonation, opera semantics, opera vocal poetics.

Vocal intonation is rather autonomous self-performing interpretive phenomenon that has its own technical indicators and shape installations. Thus in the context of opera genre forms, that is in the system of opera music and expression means it acquires new qualities, on the one hand, revealing the dependency on other components of opera text efficiently entertainment and oral and poetic at the same time acquiring new artistic and semantic weight, organizational significance. Therefore, it is able to act as an instrument of opera semantic typology at its core genre and compositional levels.

Summary of the provisions of the studies [3; 9] related to the study of conceptual side of operetic works, leads to the conclusion that the first level of definition caused by the most common semantic finality of opera genre is a meta-historical characteristics and presents opera art using generalized definitions of words, dramatic actions, musical expression; these concepts are fundamental and through all forms and types of opera. This level is historically defined in the era of Baroque and Classicism; its main achievement is the adoption of a verbal-linguistic, poetic and rhetorical origins of opera melodies, and the formation of its new, specifically-musical, stylistic features.

The second level is the "great" semantic range of music as a range of genre semantics and stylistic symbolics that allows to cover the whole opera poetics in general, reveal its own aesthetic installation plurality caused by its compositional techniques. It allows you to "reach the text" specific imaginative initiatives to opera vocal intonation in operatic composition that reveals the diversity and mobility of visual features of this type of intonation. The third level is represented by a special "small" semantic dialogue in its internal and intra-stylistic intra-stylistical, as well as intra-textual forms. At this level is the creation of new combined (stylistically contaminated) types of vocal intonation, while stabilizing in a functional-semantic sense its variants that interact with different internal compositional opera forms and opera integral components of the text. Here the main result is creation of new conditions in terms of vocal and orchestral plans for deeper assimilation of vocal and intonation complex musical and thematic content of the work; this semantic result opera reaches in the period of the end of its romantic evolution and the discovery of these opportunities of style exercise.

The study Yin Zhi [9] states that one of the intonation and compositional fields of opera, born by vocal means, is recitative, which finds plurality of text implementation and expressive -semantic capabilities. In particular, he is able to "grow" to a level of indicator of integrated opera language, acquire the features of universality. This process reveals the Russian opera classic-romantic period; At the time, concluded its originality due, including encyclopedic accumulation of various forms of verbal and method of public speech and focus on deepening the psychological image of man as socially important, "big" personality. Another direction of evolution of opera recitative is defined in the operas of Western composers (at the end of the nineteenth century), that choose a contrasting type of operatic melodic language that allows strengthen of melodramatic (affective and suggestive) methods of opera act. In this case, the recitement of construction are concentrated, functionally localized, tend to semantic opposition arrosion cantilena, allow to find special graduation, semantic "levels" in its style (intensive "Verdi's way")

A special place in this regard takes poetic opera by P. Tchaikovsky, which enhances all thematic resources through melodic opera that enriches and transforms the language of opera, including saturating the vocal melodies and symphonic orchestra party development, but he manages to use pure recitative figures (recitatives, psalmodies, exclamations, remarks and etc.) as signs of affective signs of limit emotional strain, in this regard, identifying

common stylistic poetics of French lyric opera.

It should be also noted that for all the trends identified by opera genre style of national development, acquisition of original national style features in the evolution of vocal intonation types in opera the given trends are not becoming decisive.

For example, Karl Weber, who was the founder of the German national opera and discovered its musical style and stylistic resources represents the second line of recitative (although Wagner found in it its predecessor, but in other respects, in the choice of sources of libretto and overall alignment of figurative forces). This is not about unfinished later by G.Berlioz recited bonds that replaced the traditional Singspiel verbal and conversational episodes, but the use of melodramatic recitative techniques within the music scene and the acquisition of special composite functions

In stylistic grounds of operatic vocal intonation there can be found some national-stylistic figures, but they are caused by the European opera genre paradigms that have interethnic value, i.e. understanding of opera genre in its whole. One of these tasks is strengthening of the universal values of opera art form, due to reproduction in it a so-called "eternal" themes and images.

Historically, "Freeshooter" by K.M. Weber should be viewed as a romantic renewal of the German Singspiel; composer draws energy from it directly, separate of theatrical action [6 – 7]. And although this opera was tried as a product, which has no own style task, has clearly marked musical resources of incarnation areas of opera vocal intonation in it – from speech verbal components of the text, melodeclamation in the moment of danger and threat of death for the main characters to march and hymn approval of victory of moral purity in faith leitmotif that from Agatha's topic turns into the subject of public triumph of goodness. The desire for complete synthesis of music and drama, to accurate and true poetic word transfer stimulates composers not only rely on vocal and declamatory style, but also distribute it to the orchestral content Opera.

So, due to orchestral operas of Wagner emerging phenomenon of "endless melody" as symphonic sound knows no stops (within opera action) and allows you to connect different leitmotif structures, most of them, as we have noted related to declamatory type of modulation, i.e. with the phenomenon of public speeches, which carries some implicit musical properties, designed to create a holistic way and a certain emotional and psychological suggestion.

Music-themed process that occurs in the sense of symphonic operas of R. Wagner testifies constant renovation, modification of musical image of dramatic action as composer abandoned the traditional operatic arias and ensembles with their isolation, isolation from each other and compositional symmetry as opposed to opera number put forward the principle of free stage, which is based on constantly updated material and includes a variety of vocal and intonation content episodes, solo and ensemble.

Major operatic themes are developed not only in the orchestra and orchestral means; based on instrumental timbre and texture decision the opera images are opposed, transformed, acquired new meanings, polyphonic developed, including translating the diachronic shaped contrasts in simultaneous texture-orchestral hierarchy is thus based on leitmotif movement in the orchestra, developed monothematic, in the same time – polistylistychni, opera performance of art characters.

It is known that any mature opera of Wagner consists of 10-20 leitmotifs, endowed with specific figurative meaning, often personalized. Musical sound becomes an explanatory factor in the overall drama of Wagner's operas. Surprisingly close akin to Wagner, despite frequent sharply negative remarks against the German master turns opera and symphony method of Rimsky-Korsakov. Thus the holistic concept of opera text becomes a work of Rimsky-Korsakov's original features. On the one hand, in opera music of the Russian composer plays a crucial role those images and shaped areas that are based on the method of instrumental intonation and development, identify innovative harmonic texture-tricks, modal decisions; they addressed poetics of wonderful, fantastic, that surprises and even frightens. Some naturally also forced the composer to look for unusual expressional techniques to update the musical language, enter dissonant harmonic field, push two diatonic system, create areas of "autonomic instability" – stressed functional tension, that creates the very "harmonious evil" against which he rebelled, showing undesided and unresolved dissonances and "wrong" functional chord sequences in the works of Wagner and Mussorgsky.

Simultaneously, Rimsky-Korsakov strives for sustainable interpretation of methods, sustainability of their semantic functions in different contexts of composition, their symbolic content. He recommends to interpret of artistic value of sound combinations, chords, harmonic sequences, indicating thereby that his musical and technical requirements dictated by the search for the new meaning.

Thus, the desire to complete synthesis of music and drama, accurate and truthful

transmission of the poetic word leads composers to support the special stylistic decisions not only in vocals, but in orchestral-symphonic opera text, which is its compositional continual basis.

It is that in orchestral opera party of R. Wagner were focused main leitmotifs, creating a strong melodic "network" of intonation material of declamatory and vocal origin. Moreover the given leitmotifs, passing and developing in voice part, remain those instrumental scope and freedom of sound arising from their involvement in the joint symphonic conception of opera; and this creates additional difficulties for singers performing opera of Bayreuth master.

In the musical opera language of M. Rimsky-Korsakov the brightest and most innovative author rhetoric embodied, above all, by instrumental and orchestral way, including the way of harmonic innovations in the melodic sphere: melodious horizontal, even as vocal foregoing, tune-defined vertical harmonic "profile" (harmonized).

Depending on the overall theatrical situation, author rhetorical techniques (using diminished seventh chords Triton, tune-harmonic complexity, independent discordance, harmony, melody) always show figurative unusual, wonderful event, can be simultaneously used at several levels of musical text, including developing parallel in vocal and instrumental plans of opera action.

Opera theme in the works of Tchaikovsky retains the feature of stingy recitation in all cases of orchestral and vocal use, that remains static threatening changing, increasing only dynamic force. In the opera "Queen of Spades" its development is organized as successively as possible, which is one of the decisive factors of the symphonic work.

Thus, vocal intonation can be considered as one of the driving forces in opera symphonization, both by enlarging its orchestral range and because of the breadth and variety of image content, style material of opera creative work.

Development of the kinds of opera vocal intonation becomes indicative of the creativity of composers who came out on the priority of musical principles with regard not only to the verbal text, but also to the dramatic action, prompting them to enhance dramatic efficiency of music, including vocal, dramatic art.

In this case, vocal intonation can serve "as a dramatic catalyst" of musical event, increasing his stress at critical moments, emphasizing the solemn purpose in the final climaxes (e.g., themes of love in operas by P. Tchaikovsky, R. Wagner).

According to observations of D.Kireyev, by the middle of the XIX century in operatic recitative clearly reflected in the range of similar events.

First, recitative deeply reflects the selfconsciousness of the hero, as a kind of look inward; Second, it takes a thematic significance and is playing an increasingly important role in intonation and the thematic development of opera; Thirdly, it acquires the ability to actively participate in solving the problems of higher tasks of opera unity: becomes a means of identifying and disclosing spiritual and ideological idea of opera.

This recitative that differs by intonation and thematic and musical and semantic content, that is semantically organized, D.Kireev suggests to call it reflexive. Author equally drawn to the experience and Western European and Russian opera, but it is especially attracted to the type of music drama, which is inherent in strengthening of the means of creating an image of reflective personality and active use of recitative-declamatory areas [4].

Declamatory techniques became significant for the individual stages of operatic vocal stylistics, indicate the penetration in it melodramatic theatrical language, but also related to the affectation of the original musical language, musical and poetic, rhetorical basically material. Declamation/recitation of opera language develops on the basis of its vocal origin; an important aspect of the transformation process of declamatory intonation turns its interaction with cantilena – at first song-madrigal and then arioso. In such a way declamatory and melodic opera-style, which takes considerable stylistic and semantic latitude, so it can be seen as an indicator of an individual composer's speech.

Thus, B. Yarustovsky emphasized that in the development of opera method and original method of opera writing by Tchaikovsky of significant importance was the fact that in such operas as "The Queen of Spades", "Othello" and "Boris Godunov" already contained a great variety of vocal types intonation, including in areas such as melodic recitative-declamatory [10].

Development of vocal intonation takes place as a process of constant search for the characteristics of the operatic language – first vocal, and then instrumental-orchestral, by selecting the areas of expressive techniques and verbal-linguistic genres and specific musical genre and stylistic content. Thus vocal parts were filled not only verbal, but also by typical musical intonation that is enriched and developed on the basis of artistic and expression system of opera music as synthetic and aesthetic form. The leading party of increasing of their semantic potential is vocal and performing art, *the art of vocal intonation*.

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