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ARIA GENRE IN CORRECTION OF METHODOLOGICAL STUDIES OF VOCAL TEACHING IN A HIGH SCHOOL

The relevance of the theme selected is determined by vocal practice of professional art of singing in which approbation of new ideas, new technology, creative theme is carried out on the basis of classical vocal art covering through aria genre chamber as well as opera singing, which historically co-exist in close connection on the opera stage. And this genetic factor of vocal training corrects teaching methods in a music high school the status of which is determined by the existence of a relevant course (along with philosophy, history of music and composition) in total number of disciplines of a music high school.

Keywords: the aria, a vocal, teaching methodology at the higher school, the opera, belcanto.

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The idea of the beginning of the opera have been very actualized at the present time, when chamber and salon tests by enlightened amateurs reproduced in the circle of the humanist community mystery actions of Byzantine tradition, perceived by them as the ancient theater models. Again there became popular opera-mysteries by S. Landi, madrigal opera by G. Persella, chamber meaning that once protected them from interfering of the church with ban mysterial compositions claimed by Counter-Reformation in the XVI century.

Purpose is to identify poetic and intonation quality of *aria* as the genesis of opera singing in the unity of the chamber and theatrical and public singing and defining methodologic teaching guidelines of this kind of art: the experience of the collective subject forms an individual way of understanding of the high professional skills.

Tasks of the study under consideration: 1) Study of historical data of aria occurrence and its introduction to opera as the backbone of meaning-structures; 2) the explanation for the unity of the chamber and theatrical and public existence of vocal in terms of understanding the methodology of the high art of singing.

Methodological framework of this study is the concept of intonation in terms of

intonational and stylistic, etymological analysis, continuity of B.Asafev and his followers. General aesthetic and theoretical and historical aspects of the investigation are drawn in the works of G.Krechmar, A.Sokolov, A.Stahevich, E.Markova etc. [8; 12; 14; 9].

Object of the work – vocal teaching system in the unity of the chamber and theatrical and public creativity according to its mysterial-liturgical genesis. The subject matter of the work is chamber and large vocal in its expressive and structural conditionality installations of aria singing, guiding vocal didactics in today's music school. The scientific novelty of the work is determined by the fact that: 1) The original idea of the theoretical study of vocal skills through comprehension of the meaning and aria singing technology with its sacred source and the focal point of freedom from word in the expression; 2) innovative feature is the approach of aria genesis in awareness of the unity of the chamber and theatrical and public displaying of vocal.

The practical value of the work lies in the possibility of using its material in courses of music history, solo singing, chamber singing in music high and secondary school.

Aria as a genre reached its greatest heyday in the opera – but appeared in addition to the opera. *Aria* singing like anthems songs, songs of the *high* demand for their execution of vocal proficiency and skill, once blended with the artistic-plastic incarnation, who organically transformed aria-song in a theatrical performance.

European heritage of *arioso cantilena singing owed to, by place of birth, France and historically associated with it, Italy, England, and on the cultural "frame" – the Byzantine tradition, to which historically directly belonged the Orthodox Gaul, the Greeks of the South of Italy and Britain of the first centuries of Christianity, [15] . And in this religious frame nations mentioned existed till the XI-XIII centuries, later France, until the end of XVIII century professed Gallicanism [14].*

1) "**court**" **aria**, 2) "**serious**" **and** 3) aria da chiesa [3, p. 204]. The first of the mentioned, "court aria" or airsdecour, until recently has been considered as the music of "courtly", "more than secular" nature, although recent publications have found glaring historical inaccuracies of such representations: the French king in the Orthodox country, which was Gaul Merovingian and this has become a model of Gallicanism of Louis XIV (see below), he was the head of the church of his state and fulfilled certain spiritual duties.

The work of Ukrainian musicologist A. Stakhevich contains material about Byzantine-Roman origins of the concept of "singing", "voice". For example, pointing to a

treatise of Isidore of Seville (VII century), is emphasized the connection between these words, terms, since the first (singing) is called "deviation of voice" [see A. Stakhevich, "Belcanto Arts in Italian Opera of XVII-XVIII Centuries", 14, p. 19]. Thus taking into account the given fact that all the voices Isidore of Seville divided into "thick" and "thin", by the same "singing" as a "deviation" represents the ability to bring "density" in the "thin" and "thinness" – in the "thick". In result, the author mentioned recorded the "artificial" side of singing skills, different from the "natural voice", carrying out verbal and vocal communication. Religious singing, church-psalmody recitation contain basic over-ordinary, avoiding "the speech adaptation" techniques, which are components of expressive opera performance "imposed" by creating not just "capturing the joy or sorrow," "cries of pain, threat," etc. ., but in unity with *singing* (see above), pushing aside "vocal naturalness" of expression.

G. Krechmar draws attention to the start of the opera in the liturgical drama [8, p. 27], the mystery of Byzantine heritage, practiced in the early Christianity adoption by the state. Furthermore, modern scholars point to the mystery features of early Byzantine worship, in which the singing-dancing was a natural component of the religious Christian action: "... stories of dancing of the Angels and saints in the pictures of the Last Judgment of the Middle Ages and the Renaissance are derived from the festive liturgical dances and processions of early age Christianity "[2, p. 216]

Creating at the beginning of the XVII century "*preciosite*" ("*precious*") literature and "secular" style of modest and decent behavior [4, p. 193], the French "palace-courtly" culture was defined by religious elevation of ideas-images. Actually, other authors come to this in their generalization, because the type of music airs relates to air as "flight", "soaring", "song" – the last in a special sense of "learning-hill" emphasized by rhetorical devices. Musical rhetoric of the XV century was expressed in "rhetorical emphasis" polyphonic textures – "aria" and polyphonic "chanson" synonymized, including when one voice sang, and the others playing the lute.

Accordingly, in the XVII century the term "aria" was a synonym for "cantata" [7, p. 698], polyphonic texture which defines the continuity with the church polyphony as a sign of the moral loftiness -seriousness. The rhetorical sophistication of the aria image was defined by its *instrumentalism* as arias written for voices that were "perfect tool" for expression – violin or flute singing was taught, soprano represents the perfect model as the main voice,

which performs a major part of the characters. Aria became known as an instrumental piece for one or more of the voices were concentrated in the composition lyrical utterance tone. These are the "aria" of the middle portions of the concert cycle of A. Vivaldi – "aria without words" later "were simplified" by F. Mendelssohn, opposing, respectively to democratizing morals of the XIX century, this rhetorical-aristocratically exquisite singing – "song without words".

In general, the aria became known as a vocal composition, rhetorical alignment of which was determined not only by grace or polyphony, but also cyclicity as the compilation of a series of complementary semantic to each other parts [3, p. 204-205]. Thus, the aria has detected the same principles in vocal expression, and that the sonata-concerto-"symphony" in the instrumental sphere that in the genesis were synonyms being "dubbing" (sonata from sonare – sound, voice) high song-aria [13 p. 193-194].

Thus, all three types of aria ("courtly", "serious" and "aria da chiesa", see above.) In the French and British traditions were all "spiritual" in a broad sense, as the devoted feelings over routine and sublime, and even frankly religious.

So in the XVII century in France, Italy, Britain the church and secular choral culture has a rich tradition. Traditions of the first one historically were owed to the "Carolingian Renaissance", as well as the first polyphonic school of Notre Dame, and the all-European achievements of the Dutch polyphonic schools covering in its area many French singers graduated from church maitrise. Secular singing culture was on a par with the cathedral. Traditional relation of French, Breton poetry to music – and in the case of execution of songs composed and performed by amateur singer and composer songs, poems, chansons de geste, addressed to the ancient Celtic world of heroes and pastourelle plays, and art de trobar of Provençal school or brilliant minstrel art – was never interrupted.

In the work of Simonova there was given such a description of growth of arioso singing culture in France:

"And in the following (after XV centuries, N.K.) centuries in the French lyrics there was cultivated blend of the words with the music, that is singing and musical giftedness of many poets singing was evident. The names of poets Alain Chartier, Charles d'Orleans, Jean Molinet, the leader of "Pleiades" Pierre Ronsard, its participants, Jean Antoine de Baifa, Thibault de Courville - excellent musicians - speak for themselves. The heyday in the first half of the XVII century of courtly songs (air de cour), with its typical baroque combination

of courtesy, burlesque, indecency, accompanied by the advent of the abundance of names like its composers and performers – often the and artists themselves of their collections, both singers and lute players, but also numerous court amateurs "[11, p. 25-26].

All these musicians mentioned have taken part in the improvement of air de cour: introduced virtuoso "doubles" and cadence in the Italian style, searched for qualitatively literary texts by poets of the French Baroque. "Street song" (voix de ville) was popular, which even addicted visitors of gallant, exquisite "Blue Salon" of Marquise de Rambouillet. Much vocal music sounded in French ballets: recits in a measured singing (les chansonsmises), monodic and polyphonic, outlines the plot of the play and gave him a certain dramatic integrity; inserted airsde cour – drinking songs, amorous ditties, serenades etc .; songs for dancing (pourdancerauxchansons), bearing the name of the dance, "Courant," "Sarabande," "passacaglia", "branle", "volta", "Bourree". *There were compulsory songs such as airsde cour, glorifying the king – spiritual person as the head of the Gallican Church, they had virtuoso character and demanded a high vocal skills.*

And the facts from the study materials of E. Simonova:

"Singing style is undergoing significant changes, due primarily to one of the most significant figures in the vocal horizon in France of the 17 th century – Pierre de NIER (1597-1682). He visited in his youth in Rome Opera House Barberini and the salon of the famous singer Leonora Baroni, who sang in the court of the French ballet, who trained European famous singers Anna de La Barre, Basiyi, Michel Lambert, Nieri was the founder of the French vocal school of modern times, the main features of which became respect and attention to the natural prosody, paying attention to diction and refined, elegant nature of the singing "[11, p. 27].

In the XVII century there came the flowering of air de cour, court ballet with singing, where his first aria in Italian and French composed of Jean-B.Lyulli and they were sang by the famous singer (Anna de La Barre, Hilaire Dupuis, Berzherotti Anna Marie Aubry, La Varenne and many others [ibid, p. 28]). In 1668 there appeared the first French vocal treatise Benigno de Basiyi about singing art, which *equates singer's pitch to his intellect. It is with the training of the pitch, the ability to "cleanse dirty, nasty, fake voice, to fix its bleating, make it gentle with innate coarseness, soft, when it is too loud and too strong"* [Ibid, p.28] – it is needed to start learning to sing, mentioned in the above-named treatise.

The continuing practice of training with teachers live voice prompted Basiyi to draw a

portrait of the ideal singing teacher, a special place in the work which belongs to the mastery of technique "ornaments" that corresponds to the term *disposition de la gorge*. Thus significant number of pages of his treatise *Basiyi* devotes to the technique of articulation, especially consonants. This French aria originally filled with special recitative and smooth sound coming from the ancient oratorical practice, and from the church psalmody. And, oddly enough, the aesthetics of the old French *arioso* singing was not saved in opera of the later ages. According to the conclusions of researchers, style of singing of such chanson singers as Yvette Guilbert and Mireille Mathieu is closer to *arioso* practice of the XVII century [11, p. 30].

Going back to the sources of *arioso* singing evolved in France and Britain in the development of ancient religious art, it is specified that a "courteous" style was understood as secular with signs of erotic openness of expressions courtesy in behavior and communication, completely ignoring that now, after the publication of the works of S. Averintsev, the obvious fact that the *court life of the French kings kept in France strictly religious tradition of the IV-VI centuries mentioned by Seraphim Rose in connection with the publication in 1988 of biographies of saints old-christian tradition including Gregory of Tours: "In this writer of Gaul of the VI century breathes the very spirit of Orthodox East ... "* [see 15 p. 26].

It is this atmosphere of "courtesy" as "palace style" in which the king was the head of the state and the church that inherits old Christian covenants of Byzantium, persisted until 1792, when the execution of Louis XVI destroyed Gallican Church [6, p. 399] – there is a "secular" style of the French aristocracy and the art of singing arias.

Practice of Italian Camerata, with activities that connect the beginning of the opera as such, focused on the revival of the ancient Greek tragedy, an idea which was widely public, there has been a nationwide importance as a share of honoring Dionysus, – in a chamber music salon presenting the idea-image. In the circles of highly educated humanists there may be reproduced the mystery of shares prohibited by Counter-Reformation in the mid XVI century: one of the first operas – "The notion of soul and body" by V.Kavaleri in 1600, by plot-composition represented mystery, allegory, mysterial Christian symbolic images of "Daphne", "Eurydice" and Ya.Peri and Dzh.Kachchini noted in the study of V.Osipov [10, p. 5].

In the first operas there was dominated psalmodic type, clerical by the origins,

recitation, matched with individual speech of depiction of everyday life (by the way, compulsory in the mystery for capturing the *immediacy* of awareness events in Sacred History), *aria* also was put forward as a nodal point of musical expression. Thus only in the art of Neapolitan school of the Italian South, storage (and store) the continuity of the Byzantine church and cultural tradition, was opera – musical drama, in dramaturgy of which based on alternating arias. A classic example of this kind – in A. Scarlatti's creativity, creator of *seria* genre; term "seria" translates in meaning as "church" as mythological and historical scenes in the libretto were expressed from the point of view of Christian morality.

Awareness of spiritual mystery of the genesis of the origins of opera in the learning process involves the installation on the moral responsibility of the Ministration as a high base accomplishments *endeavor of virtuoso singing*, because it lies in the grounds of vocalization arias. The early Italian conservatories, the principle of European music education, musical training was considered effective if the child is gifted with musical talent, was addressed to Faith [5, p. 37].

Maintaining of vocalist singing itself for teacher of singing defines a rigid self-restraint in physical as well as psychological sense: regular training, focusing on ministration to the Sacred and – without it can not be all of the above mentioned – always ready for the joy of communication with the highest expression of the Human Spirit. For only a genuine experience of the sublime feeling of Inclusion allows you to send the appropriate message of the public, for the adoption of which people firstly communicate with representatives of the sphere of art and music.

Classes of solo opera singing and chamber vocal implemented in a single system to support achievement of *belcanto*, «beautiful singing», as it was called by Rossini covenants of *figurative* vocal, proceeding from the depths of the Byzantine-singing tradition. *Figurativeness* as the ability to flexible, carried out at a rapid pace vocalization, representing the "tool in voice" forms the essence of God glorifying, halleluiah singing representing the expression of the extra- existential joy of communication with the Supreme. Therefore, the reasoning of observers "from the side" training of singers, noted the exceptional emphasis of *super-technology* of singing and not catching "meaningful", coming from the living existential experience, filling the executable, – do not take into account the main: *vocal technique – a level of comprehension halleluiah*, i.e. the meaning – Assignment for which there is an art of singing in general.

So, summarizing the abovesaid, it should be noted:

1) aria formed as a result of the practice of the French-Breton, southern Italian temple singing, in XV century keeps the traditions of figurative vocalization of Orthodox Byzantium; aria was defined in rhetorical quality of rhetorical alignment of expression, manifested in a polyphonic melody breaking, or in the richness of ornamented sound filling, which had religious symbolism of the Supreme;

2) the classic opera belcanto has developed on the basis of salon-chamber vocal art, reproduced in these artificial conditions of the covenants of the Christian mystery that only at the end of XVIII – the beginning of XIX centuries in a public theater performances in the new big opera houses reflected, to some extent, the scale performances of ancient Greek theater, which is focused on the creators of the opera of the XVII century;

3) ecclesiastic-mysterical genesis of opera singing (including vocal singing manifestations of *liturgical drama* as the beginning of the opera by G. Krechmar) determines in the methodology of training a special rate on the moral high behaviorally-trained mental installation of the learners aimed at realization of the *halleluia* principles of vocalization as a major semantic complex of musical sound production;

4) singing on a supported breathing, mobilizing total physical data and mental attitude of a singing person, maintaining a "high position" of voice in the process of articulation causes the unity of figurative ability, coming from church and chamber music sources of vocal "instrumentalism" and oratorical power of sounding of theater and public speaking;

5) Teaching methodology of vocal training rests not only on the physical and psychological readiness of self-restraint to achieve a virtuoso performance, but also on the knowledge of the learners of certain moral and altruistic aspiration to Joy Ministration, without which a specific music "Flight" of singing action loses its main meaning and purpose.

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