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VOCAL CYCLE OF POEMS WITH MUSIC IN THE STRUCTURE AND CONTENT OPERA SAN BO "BUTTERFLY"

The purpose of this article consists in studying of a role of a vocal cycle of poems with music in structure and contents of the opera of San Bo "Butterfly". **The scientific novelty** consists in definition of a role of internal cycles in formation of three conditional acts of opera action. **Methodology.** In article analytical, komparative and structural approaches to the considered musical material are applied. **Conclusions.** The opera as an artistic whole represents the meta-cycle of poems with music incorporating six small (internal) cycles interacting among themselves which are carrying out a role of her three conditional acts within the opera of transformations into the structure. Process of cyclic formation in the musical drama of transformation "Butterfly" distinguishes existence of kinds of the internal cycles and regularities uniting them which are its part. The internal vocal cycles of poems with music organized in cycles of cycles, and as a result – the meta-cycle covering the opera of San Bo as the musical drama of transformations reflect its major genre and style properties, reflect the philosophical concept of an expiatory metamorphosis peculiar to her.

Keywords: the musical drama of transformations, number structure of the opera, an internal (small) vocal cycle, a poem genre with music, conditional acts in structure of opera action.

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Вокальний цикл віршів із музикою у структурі і змісті опери Сан Бо "Метелик".

Мета статті полягає у вивченні ролі вокального циклу віршів з музикою в структурі і змісті опери Сан Бо «Метелик». **Наукова новизна** полягає у визначенні ролі внутрішніх циклів у формуванні трьох умовних актів оперної дії. **Методологія.** У статті використані аналітичний, компаративний та структурний підходи до розглянутого музичного матеріалу. **Висновки.** Опера як художнє ціле являє собою мета-цикл віршів з музикою, що вбирає в свій склад шість взаємодіючих між собою малих (внутрішніх) циклів, що виконують в межах опери перетворень роль її трьох умовних актів. Процес циклоутворення в музичній драмі перетворення «Метелик» відрізняє наявність різновидів, що входять до її складу внутрішніх процедур та що об'єднують їх закономірності. Внутрішні вокальні цикли віршів з музикою, організовані в цикли циклів, а в підсумку - мета-цикл, що охоплює оперу Сан Бо як музичну драму перетворень, відображають її найважливіші жанрово-стильові властивості, відображають властиву їй філософську концепцію спокутної метаморфози.

Ключові слова: музична драма перетворень, номерна структура опери, внутрішній (малий) вокальний цикл, жанр вірша з музикою, умовні акти в структурі оперного дії.

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Вокальний цикл стихотворений с музикою в структуре и содержания оперы Сан Бо «Бабочка».

Цель данной статьи заключается в изучении роли вокального цикла стихотворений с музыкой в структуре и содержания оперы Сан Бо «Бабочка». **Научная новизна** заключается в определении роли внутренних циклов в формировании трех условных актов оперного действия. **Методология.** В статье применены аналитический, компаративный и структурный подходы к рассматриваемому музыкальному материалу. **Выводы.** Опера как художественное целое представляет собой мета-цикл стихотворений с музыкой, вбирающий в свой состав шесть взаимодействующих между собой малых (внутренних) циклов, выполняющих в пределах оперы превращений роль её трёх условных актов. Процесс циклообразования в музыкальной драме превращения «Бабочка» отличает наличие разновидностей входящих в её состав внутренних циклов и объединяющих их закономерностей. Внутренние вокальные циклы стихотворений с музыкой, организованные в циклы циклов, а в итоге – мета-цикл, охватывающий оперу Сан Бо как музыкальную драму превращений, отражают её важнейшие жанрово-стилевые свойства, отражают свойственную ей философскую концепцию искупительной метаморфозы.

Ключевые слова: музыкальная драма превращений, номерная структура оперы, внутренний (малый) вокальный цикл, жанр стихотворения с музыкой, условные акты в структуре оперного действия.

Relevance of the research. Pieces of the contemporary Chinese art, having ceased to be "closed" from influences from the outside by artistic integrity, absorb the multi-vector European traditions, remaining the embodiment of the national spirit. As a result, the

synthesis of the heterogeneous appears as that artistic method that determines the very essence of the artistic works of the newest China. At the same time, opera as a genre that, due to its nature, initially gravitated toward the interaction of arts and traditions, is the artistic substance in which the formation of new musical and theatrical integrity is subordinated to the most complex processes of interaction between multinational and non-simultaneous tendencies. As a result, the opera appears as an artistic whole, which is a synthesis of traditions of heterogeneous origin. The study of the foundations of the genre, semantic and formative features of the Chinese opera of the early 21st century is the most important task of contemporary musicology.

The **purpose of this article** is to study the role of the vocal cycle of poems with music in the structure and contents of the opera San Bo "Butterfly".

Scientific novelty consists in determining the role of internal cycles in the formation of three conditional acts of opera.

Statement of basic materials. The structure of the opera San Bo "Butterfly" (2008) indicates the inherent genre features of the European number opera. Each of its 14 numbers represents a self-contained artistic episode, a fragment of an opera action embodied in a poetic and symbolic form. In the opera of San Bo, the number "fragments" represent either a vocal miniature or an ensemble scene [5]. Although the composer, contrary to the traditions of the European prototype, does not designate the genre belonging of the opera numbers, the genre properties of each of them are presented very definitely. This feature allows, despite the absence of author's "genre names" [4], to establish them analytically. The numbers of the opera Sao Bo are mostly arias (monologues) and duet-dialogical scenes.

As in the European number opera, each of the numbers of "Butterfly" – the musical drama of transformations – is an expression of the lyrical sense of the characters, presenting itself as a lyrical climax. Just as it was typical of the Neapolitan opera-seria, according to T. Livanov [3], the drama of the opera San Bo is *a series of lyrical climaxes*. The meaning of the lyric climax of the opera numbers of "Butterfly" is acquired in the context of the dramatic development of a character, the formation of an a-event plot of the redemptive drama of transformations.

The peculiarity of the dramatic art of the Chinese number opera, which distinguishes it from the regularities of the Neapolitan opera-seria, is due to the absence of recitatives with the function of a brief presentation of the action carried out beyond the stage display, which

precede arias (duets) as lyrical climaxes. Peculiar features of San Bo's opera is the minimization of events, the abundance of "omissions" in the unfolding of the plot, its disclosure through symbolic, interacting semantic series – exclude recitatives. Each "number" of the opera by San Bo appears as a foreplay or lyrical generalization of an event that happened "behind the brackets" of the stage action of the musical drama of the transformations. Absolutization of the lyrical principle leads to the intertwining of complexly organized metaphors. The absence of recitative as such does not mean the absence of recitative: the statements of the heroes of the opera are based on the interaction of the aria-arioso style and the features of *parlando*.

Along with the properties of the number opera, the "Butterfly" by San Bo possesses the characteristics of a *romantic theatrical polypersonal vocal cycle*. The basis of the vocal cycle, providing genre unity of the opera, is a *poem with music*, which has a weighty significance in the history of modern Chinese music [6]. The six internal (small) vocal cycles of poems with music, divided into cyclic groups - cycles of cycles, which are likened to three conditional actions in the structure of a one-act opera, are dispersed in the opera whole. The operative whole appears in the role of a meta-cycle, uniting inner (small) cycles in a single cyclic integrity. Along with the genre features of the lyric opera, the musical drama of transformations has features of the supporting-genre features – the vocal cycle, the structural unit of which is a poem with music.

In the piano score of the opera there are no author's designations, which determine the number of actions, genre functions of numbers (such as prologue, introduction, ending, monologue, ensemble, aria). Such a composer's opera design testifies to a certain composer's asceticism, a thickening of the atmosphere of secrecy, understatement, the driving development of musical and poetic action. One-act opera is organized in accordance with the deployment of the stages of the lyric drama: the exposure of characters' images possesses features of a string, the development leads to the culmination of action, conflict and denouement. Mysteriousness determines the unfolding of the musical drama, defining the "pattern" of the development of the characters' images.

Genre features of the poem with music as a genre "support" of the opera of San Bo are: the interaction of the philosophical, landscape principles and the description of the changes in the inner world of the heroes, their ability for autoreflexion, detachment from the development of the veiled plot. Poems with music, being "above the action" of the musical

drama, acquire the significance of lyrical digressions in the process of development of the action.

Poems with music, along with common genre and dramatic functions, are inherent in the differences. They can be both solo-monologic and duet-dialogical; represent itself as a complete musical number (scene), and be a fragment of it, being a part of the ensemble, which, as a rule, involves the conflict stages in opera drama. In the opera *there is a dispersed vocal cycle of poems with music*, due to which the philosophical and poetic autoreflexion of the heroes of the opera, raising them "over the drama" and alienating from opera action, reflects the transformations of the characters' inner world and the drama that they create. Along with the function of "alienation" from the drama, operatic poems with music are inherent in the ongoing transformation, which occurs either in the soul of the character, or in the general process of the formation of the musical drama as a series of metamorphoses.

The most important role is played by the triad of metaphorical principles, metamorphosis and imaginary of the events. If the metaphorical nature is conditioned by the poetic atmosphere of action, the metamorphosis is the semantics of transformations, then the imaginary nature of what is happening is an inherent Chinese philosophy by the attainment in the process of perception of the world of sensations of apparent reality expressed by saying that a particular object "either is, or is not ..." . Imaginary is vividly represented in the answer of the Wandering Poet to the Old Father from No. 5 "Night": "... There are Butterflies that do not live and do not die ...". This phrase – the key in the opera, it contains the decoding of the action aimed at redemption. Overcoming the existence of "between life and death" is the goal of the damned family. Her achievement is possible at the cost of self-sacrifice of the Beloved Butterflies performed in the final No. 14 (duet Lyan Jenbo and Cu Intei): "Love is the way of struggle". Here the imaginary character disappears, which characterizes the formation of the drama of transformations.

The protagonist of the opera is a Poet who does not have the shelter, who is searching for the meaning of life in an uninhabited and endless journey, in philosophical and poetic form captures the impressions of passing the stages of transformation in the process of life's journey, forming the poetic atmosphere of the artistic whole. It is no coincidence that the genre specificity of the poem with music is formed in the Lyan Jenbo party: The poet sets the tone for the philosophical and poetic comprehension of the world, the comparison of his "Self" and the surrounding world. In the game of Lyan Jenbo, once in the opera there is a

correlation of solo utterance with the genre category of the poem. No. 7 defines the genre paradigm of the development of the lyric opera. The genre of the poem with music, the philosophical and poetic comprehension of the world, autoreflective self-realization, alienation from the redemptive drama of transmutations, communicating to the characters the function of "heroes over action" in its accomplishment.

The first two numbers – "The Poet Wanderer", in which the image of Lyan Jenbo is presented, and The Wedding, depicting the image of the "daughter of the Butterfly" Cu Intei, who dreams of marrying "the one to whom everything is permitted" – perform the function of exposing the images of the main characters. The diptych, formed by poems with music, opens up a series of similar genre formations that permeate operatic drama. Solo vocal miniatures are portraits-autocharacteristics, monologues-confessions of heroes, united by the idea of finding the meaning of their destination. The vital goal of the Poet-Wanderer is associated with finding a haven, the achievement of which is desired after a long journey, contemplation of cosmic worlds. The purpose of Cu Intei is to marry someone who is capable of carrying out the redemptive transformation.

Exposition monologues is united by common features, presented, as if in a mirror image. Among them are questions addressed to the silent surrounding heroes of the world. Questions of this kind give the first solo statements the features of an internal, dramatic monologue.

A structural feature of the functioning of poems with music in the musical drama of transformations is the emergence of a series of internal (small) cycles, conditioned by the logic of sense formation, features of the composer interpretation of the genre prototype. At the same time, intra-cyclic formations (sometimes combined into unique cycles of cycles) correspond to the division of the opera into conditional acts.

Nos. 1 and 2 – the first inner cycle of solo poems with music, diptych, which is an exposition of the images of the main characters (Lyan Jenbo and Cu Intei).

Nos. 3, 4, 5 ("Newlywed", "Who is he?", "Night") – a triptych of ensemble rooms in which poems with music (both solo and duet) form fragments of the whole, resulting in this inner cycle poems with music acquires the features of a dispersed one.

The interaction of the first two small cycles, the first of which is a solo diptych, and the second one is characterized by the fact that the rhymes with music included in its structure are inscribed as fragments into the organization of the ensemble scenes of the

trilogy, testifies to the emergence of a cycle of cycles (the first pair of inner cycles) conditional 1st act of the opera transformations. Final of the 1st of the act is marked by the fateful recognition of the Poet about the abduction of Intei – the Newly Wed. This is how the character's sacred function is confirmed as the Bridegroom's Redeemer from the curse, the character who chose and abducted the Bride, thus linking the function of sacrifice with it.

No. 6 "News" (monologue of Cu Intei), No. 7 "What is love" (Lyan Jenbo's monologue) and No. 8 "Desire for wine" (Spray-Child monologue) form the second inner cycle of solo poems with music and the third inner cycle in general process of cycle formation. With this triptych of solo poems with music, the beginning of the second conditional act of the opera of transformations is connected.

No. 9 "Why? Let me love you! " – ensemble scene, organized in the form of four monologic poems with music (Cu Intei, Lyan Jenbo, Cu Intei, Old Drunkard), which is the second inner cycle of the ensemble type and the fourth inner cycle in the general structure of cycle formation in opera. The peculiarity of this inner cycle, consisting of four solo poems with music, is that it is "inscribed" within the limits of one number. From the point of view of the structure of the opera whole, the fourth inner cycle fulfills the role of the finale of Act 2d.

Thus, the conditional 2d act of the opera forms the interaction of two inner cycles (the second cycle of cycles, the second pair of inner cycles) – a triptych of solo numbers (Nos. 6-8) and tetrads of monologic poems with music inscribed in the structure of the ensemble scene (No. 9). As a result, the conditional 2d action of the opera appears as a sequence of seven solo poems with music.

No. 10 "In the confectioner's shop" (scene of hallucinations of Little Orphan), № 11 "The decision of fate" (monologue of the Old Father, who gives destiny to predetermine the fate of the Butterflies kin), No. 12 "Heart" (Poet's lyrical monologue about the contradictions of love) and No. 13 "Truth" (Prefinal monologue of the Old Drunkard about the prehistory of events, revealing the cause of the curse of the genus Butterflies) – form the fifth inner cycle of monologic poems with music. With this solo quartet, the function of the beginning of the conditional action of the opera of transformations is associated.

No. 14 "Love is the way of struggle" – the redemptive Final of the Transformation Opera, designed in the form of a sequence of four lyric poems with music (two solo and two duet-dialogical). The triumph of love is inseparable from the culmination of the idea of

redemption: Tsu Yintei and Liang Zhenbo are the enamored Butterflies who sacrifice themselves in the name of saving the damned race. No. 14, like No. 9, is a tetradically organized inner cycle within the final ensemble scene. As an initial prototype of the Final of the opera of transformations, it should be called its exposure - the first inner cycle of solo poems with music, which performs the function of exposing the images of the protagonists of the work. In addition, it should be borne in mind that the final internal cycle has other prototypes. This is the monologue of the enamored heroes, opening the third inner cycle of poems with music (Nos. 6 and 7), in which the "mirror" rearrangement of the sequence of the arrangement of lyric portraits of Lyan Jenbo and Cu Intei, and the subsequent disclosure of their inner world, the sequence of solo scenes from ensemble number 9.

Two differently organized solo quartet of poems with music (Nos. 10-13 and No. 14) - the third pair of vocal cycles of poems with music, the third cycle of cycles constitute the final 3d conditional act of the opera San Bo "Butterfly" as a drama of transformations.

Conclusions. Six internal vocal cycles of poems with music, in varying degrees (whole or fragmented), cover all 14 numbers of musical drama transformations. The paired union of inner cycles of poems with music leads to the formation of three cycles of cycles, three conditional acts of the opera as a musical drama of transformations. Only certain episodes of the opera, which are part of its ensemble scenes (within the limits of Nos. 3, 4 and 5), in which the effective beginning prevails over lyrical contemplation, remain outside its intra-cyclic organization. As a result, the opera as an artistic whole is a meta-cycle of poems with music, which includes six interacting small (internal) cycles, performing within the opera transformations the role of its three conditional acts.

The process of cyclic formation in the musical drama of the transformation of the "Butterfly" distinguishes the presence of varieties of its internal cycles and the patterns that unite them.

Six internal cycles of poems with music, introduced into the structure of the musical drama of transformations, should be divided into groups based on the differentiation of varieties of compositional interpretation of genre units and their functioning in the structure of the opera as a whole. In the role of criteria for differentiating the inner cycles of poems with music, groups should be presented systemic differences in their compositional interpretation and functioning in the opera as a whole.

Thus, internal cycles should be divided into solo and ensemble. The first group of

inner cycles of poems with music is formed by the three of them, which are based on a sequence of independent solo poems with music (Nos. 1, 2, 6, 7, 8, 10, 11, 12, 13). The regularity inherent in this category is the gradual increase in the number of numbers in cycles: from two in the first of them, to three in the second, and to four in the final. The number of numbers increases due to the involvement of new actors in the solo cycles.

The second group consists of three cycles of poems with music, which function within ensemble scenes (Nos. 3-5, No. 9, No. 14). Unlike internal cycles from solo poems with music, the number of which grows from cycle to cycle, the number of numbers representing poems with music entering ensemble scenes is reduced from three in the first cycle to one in the second and third. Along with the reduction in the numbers that form internal cycles of poems with music in the sphere of opera ensembles, there is an expansion of their internal structure (from three poems in the first inner cycle to four in the second and third).

The numerical correspondence of solo and ensemble inner cycles is indicative: each is represented by three small cycles. The interaction of solo and ensemble cycles is carried out on the basis of the alternative: after each small solo cycle, an ensemble small cycle of poems with music follows. The organization of internal vocal cycles inherent in the general pattern: the alternation of solo and ensemble inner cycles.

For each of the three conditional acts of the opera, the common property is the ratio of their first halves with solo vocal cycles, and the final ones with ensemble ones. Thus, a parallel is found with the European classic-romantic opera (for example, Mozart's, Rossini's), for the organization of which the construction of the first half of acts in the form of solo expositions of heroes is characteristic, and the finals of actions are based on the connection of all participants of the previous scenes.

The structure of ensemble scenes includes solo and duet-dialogical poems with music. It is necessary to distinguish between ensemble numbers and on the basis of the fact that genre signs of a poem with music are of a general quality in their scale. In this case, among the ensemble numbers should be highlighted those in which poems with music are fragments in the design of their integrity (for example, No. 5), as well as those whose structure is entirely represented by a poem with music, as a result of which they represent a kind of vocal cycles (Nos. 9 and 14). In contrast to the solo inner cycles of poems with music, ensemble vocal cycles, different principles of organization are inherent.

The next level of the process of cycle creation in opera is the enlargement of internal

cycles. Not only the principle of pairing (pairwise unification within the boundaries of each of the three conditional opera actions of solo and ensemble inner cycles), but also the principle of triad contribute to the assertion of the logic of cyclic formation in opera. The principle of triad manifests itself in the interaction of two large dispersed cycles, one of which includes three internal solo cycles, the other three ensembles. So there is a meta-cycle, covering the scale of the whole opera. The opera is characterized by the interaction of one-part and cyclicity, which is evidence of the refraction in it of genre features of romantic poem.

The inner cycles of poems with music are inherent in the most important genre feature of the musical drama of transformations – metamorphosis, reflected in the change in the name-functions of the characters. In No. 2, the image of the Wondering Poet acquires a new sacral appellative – "He to whom everything permitted" (in this artistic context corresponds to the name-function of the Bridegroom the Redeemer); while the "Butterfly's daughter" in No. 5, completing the second inner cycle of poems with music, receives a new name-function – the Bride. Names-functions, reflecting the metamorphoses in the structure of the inner world of the Lovers-Butterflies, predetermine the further development of the musical drama of transformations: by sacrificing themselves, they release the kin of Butterflies from the curse. The final transformation-redemption was accomplished.

The internal vocal cycles of poems with music, organized into cycles of cycles, and as a result – the meta-cycle, embracing the opera of San Bo as a musical drama of transformations, reflect its most important genre-style properties, reflect the characteristic philosophical concept of redemptive metamorphosis.

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