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OPERA INTONING AS SYNTHETIC ART AND EXPRESSIONAL PHENOMENON

The purpose of this article – to prove expediency of studying of opera intoning as the synthetic art and expressional phenomenon having director's assignment of rather performing chronotopes of art material of the opera. The methodology of a research is based on a combination of psychosemantic, textual and genre-compositional approaches, generalizes performing musicological and theatrical research observations. The scientific novelty is determined by a broad genre-semantic approach to the components and functions of opera intoning, finding in it a widely generalizing artistic and expressive organizational and compositional phenomenon. The conclusions prove that opera intoning synthesizes not only the musical factors of a certain operatic role, but also all contextual conditions for the implementation of this role in the opera performance; it expresses the generalization and integrative assignment of the creative personality of the artist-singer.

Keywords: opera intoning, singer-actor, opera-role intoning, directorial intoning, chronotropic organization, performing shape, image.

Дун Синьюань здобувач кафедри історії музики та музичної етнографії Одеської національної музичної академії ім. А. В. Нежданової

Оперне інтонування як синтетичний художньо-експресивний феномен

Мета даної статті – довести доцільність вивчення оперного інтонування як синтетичного художньо-експресивного феномена, що має режисерське призначення стосовно виконавських хронотопів художнього матеріалу опери. Методологія дослідження базується на поєднанні психосемантичного, текстологічного та жанрово-композиційного підходів, узагальнює виконавські музикознавчі та театрознавчі спостереження. Наукова новизна зумовлюється широким жанрово-семантичним підходом до складових і функцій оперного інтонування, знаходженням в ньому широко узагальнюючого художньо-експресивного організаційно-композиційного феномена. Висновки доводять, що оперне інтонування синтезує не лише музичні чинники певної оперної ролі, а й усі контекстні умови здійснення даної ролі в оперній виставі; воно виражає узагальнююче та інтегративне призначення творчої постаті співака-артиста.

Ключові слова: оперне інтонування, співак-артист, оперно-рольове інтонування, режисерське інтонування, хронотопічна організація, виконавська форма, образ.

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Оперное интонирование как синтетический художественно-экспрессивный феномен

Цель данной статьи – доказать целесообразность изучения оперного интонирования как синтетического художественно-экспрессивного феномена, имеющего режиссерское назначение относительно исполнительских хронотопов художественного материала оперы. Методология исследования базируется на сочетании психосемантического, текстологического и жанрово-композиционного подходов, обобщает исполнительские музыковедческие и театроведческие наблюдения. Научная новизна обусловлена широким жанрово-семантическим подходом к компонентам и функциям оперного интонирования, нахождением в нем широко обобщающего

художественно-экспрессивного организационно-композиционного феномена. **Выводы** доказывают, что оперное интонирование синтезирует не только музыкальные факторы определенной оперной роли, но и все контекстные условия осуществления данной роли в оперном спектакле; оно выражает обобщающее и интегративное назначение творческой личности певца-артиста.

Ключевые слова: оперное интонирование, певец артист, оперно-ролевое интонирование, режиссерское интонирование, хронологическая организация, исполнительская форма, образ.

The relevance of the research topic is due to the need to broadly consider the phenomenon of operatic intonation as a performing process, covering different sides and stages of operatic creativity, at the same time serving as the focus of its artistic tasks and suggestive possibilities, is also an integrative interpretative phenomenon. Operatic intonation has special semantic tasks and because it allows us to represent the deepest intentional sphere of human consciousness in general, which is explicated only in a conditional symbolic way, expressing the creative purpose of human feelings. The general and individualized in the sensual world of human appear inseparable in the operatic intonation, caused by the vocal and role-building of the opera text. This construction reveals the most essential prerequisites for opera intonation, because it is the vocal melody that determines the specifics of the opera genre. But the operatic intonation has not been sufficiently studied by the vocal role and the character image created in the singing to allow it to give it typological characteristics yet. To a certain extent, the work of Yu Huimin, who develops a psychosemantic approach to vocal-performing operatic interpretation, is approaching this level of the nature and functions of operatic intonation definition [9–10]. But the author prefers to study the purely musical and performing semantics of operatic intonation, without involving its other opera and textual components. Based on some of the provisions developed by this researcher, it is advisable to move simultaneously in two directions: *to emotional-value modalities* as a deep musical content of vocal and role intonation; *to the organizational and directorial qualities* of operatic intonation as evidence of its *synthesizing artistic and compositional nature*.

The aim of the research is to prove the feasibility of studying opera intonation as a synthetic artistic and expressive phenomenon, which has a directorial purpose in relation to the performing chronotopes of opera material.

The main content of the work. With regard to the first of these directions, it should be noted that it corresponds to the task of studying the processes of self-organization of human consciousness. After all, besides all other creative tasks, a person has one constant

- creativity of life, therefore, creativity of oneself. Psychologists today regard this position as the single and common human position of life as the most important, thus, not dividing the person into some of his individual aspects, areas of manifestation, but trying to find the factors of centering, gathering, attracting to a single semantic whole. After all, in the ways of centering, the internal psychological focuses of relations to the world and themselves, people are different from each other (see [3]). Of course, one must also take into account the fact that there are social canons of centering, that is, the assembly of oneself, including those defined by society. One of the main problems (antinomies) of personal being is the correlation of social and individual, programmability and freedom.

Personal position - what is commonly referred to as a life position - is determined by the correlation of external and internal conditions of evaluative approaches formation to reality. The tasks of this formation cause what can be called personal effort or psychological tension. Psychological tension is a direction of the person's activity, a vector of consciousness activity, *a psychological modality*; one way or another, it is said that the cause and nature of the psychological stress indicate the field of force.

In M. Bakhtin's works the concept of "emotional-value tension" is found; it is synonymous with another concept - "emotional and volitional effort" [2; 4]. In these words Bakhtin defines the meaning of life position from within, which can also be called the intentional form of human existence in culture.

An in-depth music and specific approach to operatic intonation allows you to discover precisely such "emotional-value tension" or "emotional and volitional effort".

In general, it should be noted that the understanding of opera design (as a whole) is a psychologically conditioned phenomenon, connected with perception and influence peculiarities of the whole complex of expressive artistic aspects of opera. However, the key is music influence, since it is the musical sound that acts as the operatic design - the "character set" (as defined by U. Eko's code), which allows one to perceive and relive a deep operatic idea.

The transition of musical understanding to musical interpretation, that is, the achievement of the music and its interpretive level understanding, the possibilities of explication, is motivated and stimulated by the need for semantic representation of music, which is the abstraction of musical meanings from sound, creating in this way a new

psychological reality for the content of operatic music. Semantic representation is associated with the translation of musical meanings into a new system of measurement, including, with verbal and conceptual and effective clarification of sound - the other-subject explication of musical content.

But it is in this moment of interaction of musical and extramarital components that the integrative directorial function of opera-role intonation is revealed. Its development, identification and definition are facilitated by those names that culminate in a semantic position in the process of "operatic meaning" - both in its musical and intonational temporal and in its figuratively and stage simultaneous expression.

Among them there are the names of great theater directors, who determined the main directions of the development of theater art, influenced not only its dramatic, but also its musical, including opera, forms (see [1; 5-7; 8; 11]).

Thus, with the name of K. Stanislavskiy, as well as V. Nemirovich-Danchenko, the founders of the Moscow Art Theater, the concept of "psychological theater", its birth and flourishing is inextricably linked. K. Antarova's thoughts on the Stanislavskiy goal and the tasks of the actor and the theater team are related to the high mission of the theater arts. The principles of the actor's work on the role, over himself, the principles of organizing a single creative life of the theater collective, which were discovered and systematized by the founders of the Moscow Art Theater, are positioned as universal laws of psychological theater [1].

The "system" of Stanislavskiy, which became the theoretical basis of practical activity of the Art Theater, was not without reason perceived as creative and universal. The great interest in the "system" is determined not only by the strength of the artistic personality of Stanislavskiy himself, but above all by the creative achievements of the Art Theater, which received worldwide recognition.

On the basis of the "system", new theatrical organisms have emerged. They were branching off from the Art Theater. Within a short time Stanislavskiy's "system" became a reference point in the existence of many theatrical groups, entered the creative life and opera house.

The scientific value of Stanislavskiy's theoretical work ("The work of the actor over himself") is to objectify the laws of artistic creativity and to prove that the art of an actor

cannot be complete and expressive, if he does not set a definite ideological goal, has no disposing of the necessary tools to achieve it - a trained body, a raised voice, the ability to imagine and intellectually model, etc. and "The System" not only points to these conditions of successful stage creativity, called the Stanislavskiy "Elements", but also offers certain techniques for their development and improvement [5].

For the actor of the dramatic psychological theater, and hence for the opera singer, studying and mastering "The System" of Stanislavskiy is an urgent need for a professional cause. The actor on the stage must be aware of the stage action laws and the laws of the creative nature, which were included in the study, outlined by K. Stanislavskiy.

Actor's well-being as the basis of stage creativity consists, in Stanislavskiy's understanding, of the following elements: weakening and tension of muscles, affective experiences and memory, creative focus or self-focus, communication, thoughts and words, dismemberment and analysis of feelings and thoughts, clear logical transfer of complex thought components, verbal action, adaptation to the nature of the interlocutor in the transmission of figurative states, etc.

It is important to find not only the general external and internal tempo rhythm of the character, but also to determine the internal rhythm, the temporal idea of each scene. As K. Antarova wrote, "In each role, there are as many rhythms as the live experience suggested. The rhythm comes from a feeling that cannot be fixed. But the rhythm - as a pulse of experience - can be recorded. It can be installed once and for all. It creates the ground on which the actor's experience of replaying is easily revived. In opera, the actor takes on different rhythms and tempos of the composer. That's why I always say that opera artists are happier than us, dramatic ones. They have ready rhythm and tempo. The drama actor makes rhythm himself. He must feel it, guess, create and blend into the collective creativity of the play without violating its harmony" [1, p. 88–89].

Related to dramatic and operatic actors is the understanding of the pause importance. The amazing "mhat" pause is, in fact, a purely musical effect, which is why it is the most powerful means of psychological artistic play, without stopping for a moment of scenic action; it gives both the spectator and the artist an opportunity to merge in complete silence into one whole, to feel mutual breath.

In the pause, the opera performer continues to live with an internal monologue, inner visions, a specific stage task, filling the break in sound with a special meaning through which they keep the figurative threads of the play. Thus, pause is an important element of operatic intonation, and the notion of intonation has a broader semantic meaning, it expresses not only the musical side of the image, but also the psychological essence of all operatic action.

Working on an opera role, the performer organizes the integrity of the image on the basis of complex, external and internal, intonational work, reflecting in the sound of the voice *the expression of psychological synthesis of various imaginative components*. An important part of this synthesis is the word - the verbal indicator of the created character.

"The word becomes the crown of creativity; it must also be the source of all tasks - both psychological and plastic. If it is from the very beginning misunderstood, shallow psychologically, not involved in defining a characteristic, or era, or lifestyle, or style of the author, the actor's thought will go the wrong way and lead somewhere in the role to an artistic fissure, to break with the flow of the play... - this is the most important content. The content of this phrase is the source of all your experiences, the subtlest content of this phrase is the impetus for the nerve of a known thought. And all this is returned to the phrase» [7, p. 166].

The word focuses on both the physical action and the result of the artist's imagination, his feelings, impulses; in intonation of the word and in musical intonation the emotional and spiritual state of the character is expressed. According to Stanislavskyi, "the word is a sound of the mind state". Therefore, according to the words, especially the words sung, there must be an image created by the artist's imagination, his experiences and thoughts. Stage performance is the center of opera performance. V. Nemirovich-Danchenko emphasized: "The composer brings us not a symphony, but a piece of music for the theater" [7, p. 258–259].

Opera dramaturgy provides the same components as any theater play: conflict, plot, beginning, ending, culmination, etc. It is no coincidence that many operas are based on literary-dramatic compositions, and these compositions are remembered by the culture in a different musical and stage quality and are often "remembered" precisely in this transformation (it is enough to mention "Boris Godunov", "Eugene Onegin", "The Queen of

Spades", "The Stone Guest", "Mozart and Salieri", "The Tale of Tsar Saltan" by O. Pushkin, "The Demon" by M. Lermontov, "Faust" and "Werther" by J. Goethe, "The Figaro Wedding" and "The Barber of Seville" by P. Beaumarchais, "Othello" and "Falstaff" by V. Shakespeare, "Don Carlos" by F. Schiller and many others).

But, even with the best literary background, opera is a composer's plan because it teaches dramatic material through musical means. The musical dramaturgy he created will set the main tone in the opera house. The music already has a "grain of performance", all the psychological moves, all the characteristics of the characters, their interactions, conflict, acting line, the atmosphere, the happening, the pace and rhythm of the action, etc.

The opera is a synthetic genre also because vocal, scenographic, orchestral, choral, dance, and finally directing arts have to harmonize with each other in a single whole of several performing arts. This is *the complexity of the performance form of the genre*, but it is the reason for the importance and social demand for opera.

Like Drama Theater, opera is reborn and acquires new artistic power and relevance due to a new understanding of the directing profession. The forerunner of a new type of opera singer, as well as a new understanding of the role of the director in the opera house, is Fedor Chaliapin. His appearance in the field of opera was the same pattern as the emergence of the innovative directors K. Stanislavskyi and V. Nemirovich-Danchenko. Together, the quest for these masters gave impetus to a new understanding of the opera genre as such. The opera performance was understood by the "what" artists as a phenomenon of musical drama and psychological drama, which requires consistent disclosure of the characters of all characters, their internal state and interpersonal relationships. That is why the *ensemble organization*, composition of not only voices, but also images and actors, characters and personalities of singer and songwriters, behind them - the choir, orchestra, general sound-tempered atmosphere, etc., comes to the forefront of the opera performance. The set design is only meaningful in conjunction with the moving figures of the actors and the texts, both verbal and musical, spoken by them. Therefore, he becomes the leader of the director-actor-singer ideas, who should develop a new integrative approach both to his role and to opera singing as a whole. Therefore, the formation of a singer and songwriter of a new directorial type was an important component of creative teamwork in both the Stanislavskyi studio and the Nemirovich-Danchenko studio.

The main task of the singer and actor of opera staging is to find the interaction of musical and vocal, verbal and poetic articulation, somatic-gestural and acting, staging-scenographic and character means as a showpiece for a given role. Therefore, in the interpretation of the opera party, the necessary creative sources are the widest components of the opera composition are score and libretto. At the same time, there is a peculiar interchange between them: libretto appears as a score of events and relationships, literal actions, circumstances and stage positions, chronotopic tasks of all actors; including as verbal text to be mastered as an instrument of artistic influence. The score is regarded as a kind of music-themed libretto, in which the singer and songwriter finds a musical and intonational plot of his own image and the main musical and figurative intentions of the created role, as well as the general musical prerequisites of a single compositional organization of opera.

The scientific novelty of this article is conditioned by a broad genre-semantic approach to the components and functions of operatic intonation, finding in it a broad generalizing art-expressive organizational and compositional phenomenon.

The conclusions from the material prove that opera intonation synthesizes not only the musical factors of a certain opera role, but also all the contextual conditions for the realization of this role in an opera performance; it expresses the generalizing and integrative purpose of the creative figure of the singer-artist, which is the pivotal beginning of the chronotopic organization of the opera work in its performance form, that is, in the process of direct temporal realization. And thanks to the development of this directorial type of vocal and performing intonation created by F. Chaliapin, vocal-performing concept not only manifested a powerful semantic potential, not only fully encompassed the dramatic possibilities of the role performed by the singer, but also predicted and directed the interaction of the mainstream.

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