

**RHETORICAL ORIGINS OF RECITATIVE FORMS IN OPERA
ARTWORK OF C. MONTEVERDI**

The article discusses the stylistic terms of recitative singing development in the opera artworks of C. Monteverdi. The connection of recitative intonation formulas with musical-rhetorical figures is proved analytically. The emotional background, figurative terms of recitative introduction of formulas in vocal language operas of Monteverdi are revealed. There is also determined the effect of opera specific verbal text on recitative structure of singing .

Keywords: Monteverdi, opera, recitative formula.

In the opera and with it special recitative word develops , that is a special kind of verbal statements, subordinate principles of musical pronunciation, however, stipulating these principles . The need for such a word has become one of the main reasons for the emergence of opera and oratorio singing accompanying it in Italy. And this need appears, in our opinion, from the transfer of homiletic function of verbal form - as a form of the spoken word - from the church in the secular sphere, that is in the process of creating a semantic alternative of musical-theatrical form to the form of the temple ritual, rhetoric of church words.

Claudio Monteverdi is a composer, who became both the last great classic of madrigal writing, and the first classic of opera art. The theme of suffering developed in his madrigals, their agitated lyrical atmosphere, tragic flavor to a large extent transferred in his opera work. Although Monteverdi used mythological subjects which had become widespread during the emergence of opera and oratorio , turning to them, tried to express in music a real human emotion in its tragic collision.

Monteverdi's Music is capable for transferring sharp contradictions and tragic. But, embodying tragic conflicts, Monteverdi as if rises above them by the

use of recitative formulas, opening by their account new artistic possibilities of rhetorical figures. It is not a result of the unconditional subordination to established models, but thanks to the numerous deviations from them, a violation of existing rules. Monteverdi himself uses the principle of the musical-rhetorical figures, showing creative individuality and creativity.

The most perfect example of the mature style of Monteverdi, incorporated all the most characteristic of his language is the opera "The Coronation of Poppea" (1642), the last work of the composer. In European music, "The Coronation of Poppea" is the first opera on a historical subject; at the same time it is the first musical drama in which "by a truly Shakespearean power live, real people outlines, endowed with strong controversial characters, and as a result of their collisions occur desperately tragic conflict situations, and the development of the action takes place unusually intense, explosive" [72, p. 85].

Our goal is to find out how important recitative principles are for Monteverdi as a way to establish the author's style of opera creation; to determine the degree of semantic mobility the same recitative formula from Monteverdi; the degree of canonization means of expression (melody, harmony, rhythm, polyphony) and Monteverdi's freedom in the use of recitative formulas - in order to determine the degree of independence and effectiveness of the musical characteristics associated with the recitative material .

Having established that Monteverdi widely used in the opera "The Coronation of Poppea" techniques borrowed from the musical-rhetorical system, we can identify large groups that combine: the figures resulting from following the established canons; musical devices belonging to Monteverdi and only indirectly related to the rhetorical formulas.

In the first group there are presented in a large number musical techniques belonging to iconic figures (group hypotiposis): "In rhetoric it is a representation (i.e. the image) is similar, but very brief act of depicting important words" [57, p. 362]. The predominance of downward movement in the melodic line (in the party of Seneca) associates with the idea of approaching death and preparing for it.

Ascending conjunct movement (figure anabasis), occurs in words of Arnalta, rejoicing by her exaltation ("there is a chance to dominate"). A similar example (also in the party of Arnalta) - a figure anabasis in words: "I am a slave beside, but will die, but will die a matron." In accordance with the rules figures Tirat are used; For example, Tirat appears accompanied by the words about the brutality of elements that must be experienced rejected by Nero Octavia. There also occurs at the same time the combination of the two figures, for example, catabasis (the orchestra) and breath figure in vocal of Nero. Often there are also figures in the opera, belonging to the group of figures or ornaments Manieren.

In addition to decorating the outside function, Manieren are often important expressive techniques underline words and very often visual means.

Thus, in the dialogic stage of Poppea and Otto, when the last happy jealous rival, the word "lucky" is allocated by using the figure decoration. Likewise, highlight the word "lieta" Seneca in the party ("To you my spirit flies in the bright, bright burst of") when Mercury is the messenger of Olympus Seneca says of the upcoming last road into the realm of gods, his party is full jubilus. A similar example - the song of Nero, celebrates the beauty of his beloved, and then figure ornaments isolated duo Nero and Lucan words "cantiam", "amoroso", "ridente", "gloria" and others; Drusilla triumph over newfound love Otto also expressed in the music because of the abundance of ornaments.

The number of such examples could be multiplied, but there are also slightly different from the others in that the said figure performs a graphic, intrinsic rather than decorating function. Thus, imitation laughter is due to the use of decorations.

With the help of recitative intonation pattern formulas composer emphasizes the main content of the scene, and from the general context highlights keywords - the leading value. Kvintillian called such rhetorical devices "methods of increasing the subject".

When the philosopher Seneca talks about the transience of earthly greatness and death as the victory of man over the earth anguish, the orchestra is repeated unchanged two-stroke motif, one of which resembles a sequence "Dies irae".

In the scene with Otto Octavia (who orders him to kill a rival) combination of figures and the repetition of the question is used in the very peculiar way, in our opinion. Elsewhere figure of repetition is combined with the figure of jewelry - the word "Amor" in the party of Poppea. In an episode of the charges Drusilla figure of repetition is combined with the figure of the issue. This technique facilitates the transfer of the general mood as the "accusers" - the same phrase is repeated in a party of various characters and situations of tension, her emotional instability, due to the nature of the interrogative repeated melodic phrases.

Widely used in the opera are recited, the hallmark of which are features of intonation following the verbal phrase. Thus, the figure of interrogatio used repeatedly (lat. - Question), assuming the course of music for a second up in the end of the sentence. This question is a figure of outstanding Seneca Mercury: "Why, tell me, I was granted the honor of seeing you?".

On the issue of figures Monteverdi addresses freely, as he applies a variety of slots, trailing melodic phrase. So, the question of one of the soldiers finishes with descending quartiles of Otto and with the question, "But why I delay, what I delay?" He asks himself, intending to kill Poppy depicted using interval descending fifths. When Otto discovers the betrayal of Poppea, his sad question: "But ... what I see, the poor?" transferred using intervals increased fifths ascending and ascending minor second. Elsewhere in question is transmitted downward intonation seconds and thirds - in the words: "Where am I? What happened with me? Can it be that the truth?" And in the scene of Octavia with Otton, Otton's anxious questions, brutality shocked the Empress, transferred by means of a rising intonation thirds (low, then high), final sequention repeated phrase.

From the same group of melodic figures used as the figure *passus duriusculus* (lat. - Harsh stroke) is the most typical of Baroque music figure, with no strict patterns in rhetorical tables, assumes the existence of chromaticism - in the form of segments of the chromatic scale or chromatic intervals (uv . 2, um. 4).

Related above figure *saltus duriusculus* (harsh jump) are used, representing a quantum leap in the broad, often chromatic range with the aim of emphasizing

certain words. As seen from the characteristic shapes *passus duriusculus* and derived from it *saltus duriusculus*, they are not strictly regulated. Rhetorical rule is in itself, in this case, freedom of choice. The composer had the right to self-determination and self-restraint - in a fairly wide range of expressive techniques, carriers of which were figures of a certain group. Examples of application figures *passus duriusculus*: in the words of “The Empress came forth all our tears”, on which torture you condemned me” “How young I die?”.

In one case, a descending chromatic passage from the sound of flat to up sounds in the orchestra, it corresponds to the text: “cover grave with early tear of regret”

As you can see, these figures are used in cases where it was necessary to reflect the music of hard grief, which gripped hero.

It is in accordance with the figure used *passus duriusculus* in words of Otton, “prayers heeded my heart, decorating their tears with pearls.”

The theme of polyphonic households choir, saying goodbye to Seneca corresponding to the words «non morir», also is built entirely on conjunct chromatic intonations, and is a typical figure *passus duriusculus*.

A vivid example of the figure of *saltus duriusculus* also found in party of Seneca, denounced the emperor-tyrant - in the words: “But my death will not be sated Nero”; we note also figure of *catabasis*, in this example, the preceding figure of *saltus duriusculus*.

For word scoring for the state of anger, resentment, determined to use the moves at different intervals.

We also see figures of *passus duriusculus*, reflecting the state of amorous longing, bliss in words, “and their kisses are felt”.

As we have noted, the very rhetorical system contained to varying extent of these changes - and literally following existed in the normative patterns of musical writing and free of rethinking figures.

Of course, to a certain extent when choosing a musical techniques (at various levels of the musical language of the opera) Monteverdi guided ethically

important characters. Feature of Nero, Poppea, Arnalty often associated with accurate, stressed the regulatory use of musical and rhetorical figures. For example, ornate, filled with imitations love duet of Nero and Poppea; joy swept Poppea at the news of her ascension to the throne, is also expressed by means of decoration.

In general, the scope of intonation of Poppea and Nero increasingly characterized diatonics, though there are figures associated with chromatic variations. This is the traditional use in the Party of Poppea the figure of *passus duriusculus* to voice words: "yes, the death of his only sound to me."

Nero is an Emperor, commanding the fate of his subjects, characterized by various combinations derived from the figures of *passus duriusculus* with an interval of a quart; tertian turnover - at a time when his wrath against the quart Drusilla softened and gives way to third.

Describing the foreground of characters Monteverdi mostly elect rhetorical formula who were themselves more regulatory and stable. But because these images are undergoing development and change, he avoids uniqueness, simplicity of meaning in their musical depiction.

In this respect, particularly interesting are techniques used by Monteverdi to create an image of Poppea. In many cases, it uses the normative rhetorical figures. But as Poppea is hypocritical, it has only one passion, that is ambition, which causes life dramas, "dissonance" of many heroes of the opera (e.g, suffering in love with her of Otto, jealousy, misery, expulsion from Rome, the lawful wife of Nero Ottawa death of Seneca), in music, characterizing it, sense mismatch of the reception is often used the traditional rhetorical formulas of the emotional situation, as well as receiving an exaggeration expression of feeling, based on emphasize overly diligent adherence to the rules of rhetoric.

For example, Poppea praise of Nero, and the words "proud of the glorious" sounds the figure of *saltus duriusculus*, which, though susceptible to various uses, but in this case does not correspond to laudatory speeches of Poppea, and therefore cast doubt on the merits of Nero and Poppea sincerity.

In words of Poppea “yes, death to me its just sound” musical score indicates ostentatious nature of its suffering.

Mismatch reception of musical expression of feelings of the heroine, the use of controversial figures of catabasis applied in a scene of jubilation of Poppea in connection with the oath of Nero to marry her.

This figure usually expressed a state of sadness, grief, depression, in this case, “blames” Poppy. Love of Poppea and Nero brings grief, gloom for the other characters, this is the fatal nature of her figure reflects catabasis. Thus, Monteverdi creates a real counterpoint to the emotional states.

A similar discrepancy occurs when you use the figures of catabasis in the scene of triumph of Poppea and Nero on the words “but let it be in your best triumph and valuable trophy, dear Poppea, Nero's love”

The emperor Nero was exposed to a transient passions. Along with other methods of musical characteristics, musical-rhetorical figures are also involved in the transmission of the contradictions of his character. Thus, an explanation of Nero in love is accompanied by dissonant harmonies, “Oh, eyes of my sweet, my life without you post”. Elsewhere figure of tmesis (Gk. – separation, gap) is intended to convey anger, rage engulfed in a dispute of Nero with Seneca.

For the characteristics of the characters, which were the victims (and Otto - an unstable personality, but the strength of his sympathy for the calling of suffering), Monteverdi also often resorts to the formulas recited. But increasingly while creating these images, the relationship with the rhetorical system becomes very indirect, elusive; there are such examples, for which it is difficult to propose specific semantic analogy among traditional musical-rhetorical figures. Thus, Monteverdi comes to his own, entirely original musical techniques.

Many of the vocal techniques of voice in the opera “The Coronation of Poppea” are own inventions (inventio) of Monteverdi, and sometimes it is difficult to point to any musical-rhetorical figure, served as the source of the creation of an innovation.

Own recitative-melodic, tonally figures related madrigal rhetorical table

invented by the composer for the transfer of certain feelings, state - of grief, sorrow, suffering and despair on the one hand, and anger, revenge, heroic determination, perseverance, elation, joyous exultation on the other hand .

Thus, a large number used in the opera intonation turns associated with different shades of feelings of grief. They saturated the parties of the most tragic characters of the opera: Octavia, Otto. Rejected and deceived Otto, abandoned her husband for the sake of the beloved Empress Octavia new music represented by similar means. Along with the aforementioned use of various musical-rhetorical figures (gasp issue, *passus duriusculus*, *saltus duriusculus*) to characterize them as the most stung feelings of characters chromatic, diatonic opposite are used.

That is, for the most part, the scope of intonation of Octavia - an abundance of short second “sorrowful”, “weeping” intonations-recitations. Especially stable is expressed the characteristic of Octavia to the trend of downward melodic movement in a variety of interval combinations, among which a small seconds is dominated, racing at smaller intervals. Thus, to create the image of mournful Octavia Monteverdi uses chromatic movement, often combined with a downward melody, irregular intervals and at a reduced figure of breath at the overwhelming dominance of minor mode of expression as an essential component in this case. As you can see, the combination of these elements foretells classical aria of lamento. Another impressive reception – recitation of mournful sound in one characteristic of Octavia reflect her despair, the hopelessness of her situation.

If we compare these musical techniques belonging to Monteverdi with musical-rhetorical figures, intended to convey similar feelings (grief, depression, despair, desire death, suffering from unrequited love), their community becomes apparent. Chromatic change suggests a figure of sentences of *parrhesia*, figure of *passus duriusculus*, figure of *patopoja*, jump down to the chromatic intervals at the heart of the figures of *saltus duriusculus*. Seconds intonation are characteristic of the figures of questions, sighs.

Thus, the elements of the future operatic recitative as a necessary part of the melodic material of the opera, adjacent to the aria and saturating it with his

intonation inventions arise in works by Monteverdi in the process of rethinking and combinations of techniques specific musical pieces, in theory dubbed rhetorical. In support of this conclusion, we refer to the book of W. Kohnen "Theater and Symphony" in which she traces to the formation of a large number of examples of different types of opera arias, and including arias of lamento. Note that as one of the pioneers of the expressive techniques aria of lamento she calls Monteverdi, and musical examples, often refers to his works, including, and we analyzed the opera. In particular, the last monologue Octavia (in a scene of farewell to Rome) Kohnen says: "This last idea lamento drew many future opera composers, not only to Purcell and Handel, but until Gluck and Mozart" [72, p. 301-302].

"The Coronation of Poppea" is Monteverdi's last opera, so it is natural that it summarizes the achievements of his work, and in the use of certain turns of intensified emotional and psychological orientation.

In the works of Monteverdi musical techniques related to the emotional sphere of grief and heroism, gradually canonized and became standards in his own work, and later in the works of later opera composers after him. These techniques, which sprang up as a result of a literal and partial, indirect borrowing rhetorical figures, and subsequently made on the basis of rhetorical formulas of inventio (opening) and the most common route rhetorical principle of construction of musical pieces, developing and improving, are the same standards as the original musical -rhetorical figure. They are assigned certain meanings, which later become the basis for a range of means of musical expression classicist opera arias of lamento and heroic arias (the aria of revenge). And still later, freed from dependence on verbal text, they will form the basis of instrumental recitative and thematic, bursting out of verbal stage context.

Creativity of Monteverdi was a link between the two systems of norms and rules of musical expression - Renaissance and Baroque and classicist. This musical language operas of Monteverdi was normalized more from the standpoint of the future of classical art in which music becomes self-valuable species, give full play to their artistic specificity. However, the general logic of the compositions and

melodic and thematic thinking of Monteverdi undoubtedly obliged to musical rhetoric of XVI-XVII centuries, from which he extracted the most important for the musical language of the opera principles of meaning.

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