

CONTEMPORARY ACADEMIC CHORAL ART A CAPPELLA IN THE CONTENT OF MUSICAL CULTURE

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Batovska O. Contemporary academic choral art a cappella in the content of musical culture. This article analyzes is devoted to the problems of the development of contemporary academic choral art a cappella in the content of contemporary musical culture. In developing the concept and clarifying the status of contemporary academic choral art, a cappella clarified and defined the following definitions: art, creativity, musical art, musical work, academic music, academic musical work, choral art, choral art, academic choral art, academic choral art, academic choral art a cappella. The development of components of the academic choral art a cappella, characterized by unchanged (stable) and variable (mobile) qualities. The genre typology of modern academic choral music a cappella is developed, which is based on two positions. From the first position, which takes into account the external and internal aspects of the existence of the genre, contemporary academic choral music a cappella is divided into concert, concert-theatrical and spirit-concert. The second approach to the genre typology of academic choral music a cappella involves focusing on the principles of interaction and continuity. The choir genres, where the principle of interaction is applied, include works based on inter-genre synthesis. Examples of poly-genre synthesis are works where there is a combination of choir and other arts. The leading stylistic tendencies of modern academic choral music a cappella are revealed, which, in turn, allowed to reveal evolutionary changes in the figurative sphere, in the selection of musical-expressive means. From the foregoing it follows that modern academic choral music a cappella, for the great genre-style diversity is characterized, firstly, by the individual composer's reflection of musical universals of various artistic epochs; and secondly, tolerance of style directions. In the course of the study, it has been proved that the above characteristics of the system of academic choral art a cappella have many common features with the definition of content. Contemporary academic choral art a cappella, as well as content, is a multi-valued and aggregate concept filled with profound meaning. His informative content can be considered as: choral work, which includes academic choral music a cappella and choral performance; participants in the enforcement process; organization of the musical process; displaying the music process. The hypothesis is substantiated: modern academic choral art a cappella is a content – information that constitutes the essence (content) of a phenomenon and is evaluated by such positions: uniqueness, form of presentation and accessibility. The analysis of the works was carried out according to the author's technique, which is based on the principle of content analysis, the main positions of which are: the content of the artistic-figurative sphere of the choral work; genre; features of musical intonation; sound material; texture of the choral fabric; compositional construction of the form of the work; notation. In the historical excursion on the formation of choral performance of Ukraine and Belarus in the context of European choral art a cappella noted that the church became the first link on the way to building a choral business in Ukraine, Belarus and European countries. An important stage of professionalization and improvement of vocal work in the choir is the appearance of polyphony. In the last quarter of the twentieth century. The organization of chamber choirs, which not only promoted the academic choir art a cappella, but also became the centers of its development in different regions of Ukraine and Belarus, contributed to the revival of choral professionalism. Consequently, the analysis of the stages of the formation of academic choral performance has proved the important role of choral art in the process of human socialization in different historical and cultural contexts, involvement in the cultural experience of generations, comprehension of cultural values, the formation of a worldview and mentality. An example of the work of the leading academic choral ensembles of Ukraine and Belarus (the National Honored Academic Chapel of Ukraine

“Dumka”, the Academic Choir named after Vyacheslav Palkin, the State Choir of the Belarusian Radio and Television) analyzed the socio-historical background of the formation of modern academic choral performance a cappella. It was discovered that in defining the socio-psychological “climate” of society, the academic choral art of a cappella as cultural content, is a significant component of culture that functions as a “barometer” and the programming of cultural values in the modern space. It has been proved that the emancipation of musical genres in a special way influenced contemporary academic choral art a cappella and qualitatively worked it. On the examples of performing analysis of choral works a cappella V. Bibik and V. Muzhchil, intonational difficulties were identified and the main directions of mastering the musical language of contemporary academic choral music a cappella were revealed. The newest qualities of contemporary academic choral music a cappella are formulated and their influence on concert-performing practice (transformation of modern performing style, innovative forms of performance presentation) is determined. The latest qualities of contemporary academic choral art a cappella are characterized by the following parameters: timbre characteristics; choral texture; instrumentalization of choral parties; techniques of theatricalization. It has been proved that the features of contemporary academic choral music a cappella contributed to the renewal and expansion of the performances of academic choral art a cappella, manifested in the tendency to transform the academic manners and singing canons. The innovative signs of academic choral art are defined a cappella: the synthesis of a complex of traditional techniques with innovative musical means of utterance; inclusion in the performance and production building of the choral composition of the performance features; the application of the reception of a musical “frame”, which in turn brings the academic choir art a cappella to the cinema; introduction to the choral work of theatrical techniques. The system of contemporary academic choral art a cappella is described as open, which is in a state of constant interaction with the environment, when constant updating and exchange of new information is carried out.

Keywords: a contemporary academic choral art a cappella, choral music a cappella, composers of Ukraine and Belarus, content analysis, transformation of modern performing choral style, innovative forms of performance presentations.

Батовська О. М. Сучасне академічне хорове мистецтво а сарпелла у контенті музичної культури. Статтю присвячено проблемам розвитку сучасного академічного хорового мистецтва а сарпелла в контенті музичної культури. У роботі здійснено теоретичне обґрунтування та розробку нових положень щодо сутності й структури сучасного академічного хорового мистецтва а сарпелла у теоретично-виконавському аспекті. Здійснено розробку компонентів академічного хорового мистецтва а сарпелла, що характеризуються незмінними й перемінними якістьями. Визначено інноваційні прикмети академічного хорового мистецтва а сарпелла: синтез комплексу традиційних прийомів із новаторськими музичними засобами висловлювання; включення у виконавсько-постановчий корпус хорового твору особливостей перформансу; застосування прийому музичного «кадру», що наближає академічне хорове мистецтво а сарпелла до кіномистецтва; введення у хоровий твір театральних прийомів. Сформульовано новітні якості сучасної академічної хорової музики а сарпелла та визначено їх вплив на концертно-виконавську практику (трансформація сучасного виконавського стилю, інноваційні форми виконавської презентації).

Ключові слова: сучасне академічне хорове мистецтво а сарпелла, хорова музика а сарпелла, композитори України і Білорусі, контент-аналіз, трансформація сучасного виконавського хорового стилю, інноваційні форми виконавської презентації.

Батовская Е. Н. Современное академическое хоровое искусство а cappella в контенте музыкальной культуры. Статья посвящена проблемам развития современного академического хорового искусства а cappella в контенте музыкальной культуры. В работе осуществлены теоретическое обоснование и разработка новых положений о сущности и структуре современного академического хорового искусства а cappella в теоретико-исполнительском аспекте.

Осуществлена разработка компонентов академического хорового искусства а cappella, характеризующихся неизменными и переменными свойствами. Определены инновационные приметы академического хорового искусства а cappella: синтез комплекса традиционных приемов с новаторскими музыкальными средствами выражения; включение в исполнительно-постановочный корпус хорового произведения особенностей перформанса; применение приема музыкального «кадра», что приближает академическое хоровое искусство а cappella к киноискусству; введение в хоровое произведение театральных приемов. Сформулированы новые качества современной академической хоровой музыки а cappella, и определено их влияние на концертно-исполнительскую практику (трансформация современного исполнительского стиля, инновационные формы исполнительской презентации).

Ключевые слова: современное академическое хоровое искусство а cappella, хоровая музыка а cappella, композиторы Украины и Беларуси, контент-анализ, трансформация современного исполнительского хорового стиля, инновационные формы исполнительской презентации.

Formulation of the problem. The process of studying the genesis, evolution of academic choral art a cappella is multifaceted and includes a problematic range of issues that requires constant and focused analysis in a variety of areas: historical, genre, thematic, structural and dramatic, etc. A powerful contribution to the development of this theoretical perspective was carried out within the framework of modern baccalaureate science.

Analysis of recent research and publications. In musicology, in particular, in theology, literature, the problems of the development and formation of academic choral art a cappella were considered quite thoroughly and set out in the works of various researchers. In particular, these are: L. Andreeva, B. Asaf'ev, I. Batyuk, O. Bench-Shokalo, N. Belik-Zolotareva, Ye. Bilyavskiy, G. Grigor'eva, I. Gulesko, K. Dmitrevska, G. Dmitrevskiy, O. Egorov, V. Zhivov, S. Kazachkov, P. Kovalik, M. Kolessa, V. Krasnoschokov, A. Laschenko, P. Levando, A. Martinyuk, A. Markhlevskiy, K. Ol'khov, Yu. Paisov, L. Parkhomenko, K. Pigrov, V. Rozhok, G. Savel'eva, V. Sokolov, P. Chesnokov, G. Cmig and others. The scientific and methodological work of the mentioned authors is of considerable value, but in our opinion, they do not sufficiently study the issues of the chosen problematics of this article, the modern academic choral art of a cappella in the content of musical culture.

The processes of contemporary academic choral art a cappella development are multifaceted and include a genetic problem complex that requires constant and purposeful analysis in a variety of areas: historical, genre, thematic, structural and dramatic, etc. Formation of the conceptual dominant of contemporary academic choral art a cappella was carried out on the basis of the substantiation of the subject and subject of the chosen problem of the dissertation.

The *object* of the research is the contemporary academic choral art a cappella. The *subject* of re-

search is the essence and structure of contemporary academic choral art a cappella.

The *materials* of the research became generally recognized models of contemporary choral music a cappella of Ukrainian (I. Shamo: choral cycle "Flying Cranes", choral opera "Yatran Games", V. Hubarenko: choral cycle "Russian sketches", V. Bibika: "Choral pictures", T. Kravtsova: "Choral watercolors", V. Muzhchil "The Frequent Father of the Rye", "Goodbye to the Twentieth Century", I. Shcherbakov: the chorus cantata "The Symbol of Eternity"), and the Belarussian (A. Midiwani: choral cycle "Vayselnaya Zabelle", L. Shleg: choral suite "Kalandarnia Songs", O. Atrashkiewicz: "My soul", "Zyazulka", "Lyavonika", A. Bezenson: "Zamkaraya gara", "And who's going to go there?", V. Kuznetsov: rite-action "Belarusian Vaiselle", "Euphonia", "Four choirs on the words of the Russian poets") composers; Joint performance of the leading academic choirs of Ukraine and Belarus – the National Honored Academic Choir of Ukraine "Dumka" (Kyiv), the Academic Choir named after Vyacheslav Palkin (Kharkiv) and the State Choir of the Belarussian Radio and Television (Minsk).

The *aim* of the work is to formulate a set of new conceptual provisions on contemporary academic choral art a cappella and determine its function in the content of contemporary musical culture.

Presentation of the main research material. The analysis of scientific research made it possible to reveal the main directions of the ways of studying contemporary academic choral art a cappella – firstly, as a process of creating new elements of musical culture (variants of interpretation of choral works, the functioning of musical education, providing concert practice by performing personnel, scientific works in this sphere activities); and secondly, as a phenomenon of culture, which includes in its composition a collection of composing and performing achievements, created for a certain period of time within the framework of a separate culture of the country.

In developing the concept and clarifying the status of contemporary academic choral art, a cappella clarified and defined the following definitions: art, creativity, musical art, musical work, academic music, academic musical work, choral art, choral art, academic choral art, academic choral art, academic choral art a cappella.

It has been proved that as a system, the academic choral art a cappella consists of several structural levels: academic choral art, participants in the artistic process, the organization of the artistic process, the reflection of the artistic process.

The attributes of the aesthetic and artistic activity of academic choral groups (perfection of performance, "subordination" of the listener with skill and technological verifiability) are revealed, and the professional level of the choir collective is based on the following parameters: creativity, traditions, self-realization of its members.

Academic choral group is characterized by natural-physiological; professional, social, psychological properties.

On the basis of the revealed features of contemporary academic choral art a cappella proposed such an interpretation of this definition.

Academic choral art a cappella is a type of musical art whose activities are based on the performance of professional choral music a cappella in a singing manner adopted in the European academic vocal and choral tradition (rounded, equal throughout the band, covert sound). The qualitative characteristic of the performance of the academic chorus is the stability of the timbral color of the sound, while maintaining a high vocal position (high dome) and surround sound of pure voice (without excessive noise, wheezing, without sounding).

Contemporary academic choral art a cappella is based on the observance of stable installations: the only approach to sound formation (first of all – the smoothness of registers); quantitative (constant quantitative composition) and a qualitative balance of votes in the party (homogeneity of voices within each choral party); strict separation of the choir in the party; precise performance of the score of the work; singing with conductor. Academic choruses in their work are based on the principles and criteria of musical creativity and performance, which are produced by musical academies and other similar organizations. The attributes of aesthetic and artistic activity of academic choir collectives are the perfection of performance, the “subjection” of the listener by skill and technological verifiability.

The development of components of the academic choral art a cappella, characterized by unchanged (stable) and variable (mobile) qualities.

It is revealed that the main functions of the stable components of the system of modern academic choral art are: creation of cultural and artistic values and professional art schools, scientific-theoretical analysis and musical-critical evaluation of the results of artistic activity. Concerning the stable components of academic choral art a cappella should be added three aspects that are related to the natural-physiological specificity of choral performance. The first aspect is revealed in the instrument itself, which has its own voice of the choir artists. Hence the second component of the specifics of vocal nature and band structure, which directly affects the choral sonority, elements of which is an ensemble, string and diction.

The third aspect of the stable components of academic choral art a cappella is due to the synthetic nature of the choral genre. The peculiarity of the choral genre is the synthesis and interaction of various types of arts, mainly poetry and music.

In most cases, music is the dominant artistic whole, defining the emotional atmosphere of the work, depicting characters, expressing the experiences of actors at different points in action. For example, in such a phenomenon of contemporary art as a choral theater, the plot-conceptual and visual-plastic emotions that are fused in musical intonation are synthesized. Consequently, the primacy of musical expression is the aesthetic law of the choral genre, whose drama is holistic and artistic.

Thus, as a result of the analysis, the structure of stable components of academic choral art a cappella is developed, which is due to the specifics of this kind of art. It consists of the following components:

- natural-physiological (“choral” nature, where performers are a group of people who perform music using the “living” instrument);
- performing-technological (choral singing a cappella and elements of choral sonority (specificity of band, ensemble and diction);
- synthetic (synthesis of words and music, interaction between them);
- aesthetic-social (aesthetic: the prevalence of ethical issues and access to listening audiences; social: value, orientation and motivational unity);
- collective (psychological unity of personality-oriented approaches, intellectual and emotional-volitional communication, psychophysical compatibility).

The mobile components of academic choral art a cappella are formed in relation to the needs of performers, composers, and pedagogues in creating the basis for reproduction, perception, conservation, distribution and use of the results of artistic activity. In our opinion, mobile components are primarily associated with the peculiarities of the cultural existence of works and the circumstances of their practical use. Therefore, from the point of view of the formation of an executive plan and its embodiment in concert practice, the a cappella includes mobile components of academic choral art:

- 1) performance composition (type and type of choir);
- 2) choral orchestration, in the concept of which the specificity of the choral presentation is displayed, where the peculiarities are manifested in the composition and performances of choral parties, in vocal-choral technique, in receptions and in the style of choral writing;
- 3) scenic-performing version of the choral work;
- 4) repertoire of the choir collective.

Thus, based on a systematic analysis of academic choral art a cappella, its structure has been developed, which consists of two components, stable and mobile. Each component consists of several elements, connected and interacting with each other.

With the help of structural modeling, which reflects the balance and interaction of components, four components of the system of academic choral art a cappella are revealed: 1) the nature of being, 2) the way of creation, 3) the method of contact, and 4) the way of reporting.

1. By the nature of being. Compared to other arts such as painting, architecture or sculpture, which are characterized by certain spatial characteristics, choral art a cappella is characterized by signs of temporal and spatial-temporal existence. Proceeding from the foregoing, choral music a cappella is a temporal art, where the choral work unfolds and is perceived in time, as well as in theater, literature, and dance.

2. By way of creating images, choir art a cappella refers to a distinct, but unimaginative, where musical images are predominantly free from a particular image of reality, just as, for example,

architectural. The purpose of choral art a cappella is the direct transfer of emotions, feelings in a specific figurative form.

3. By the way of contact. In a choral art a cappella is dominated by a purely aesthetic principle, when communication with the listener is carried out through combination with other forms of art – with the word (vocal and vocal-instrumental works, opera, operetta, musical declamation), dramatic acts (theatrical and cinematic works), dance and gesture (ballet, pantomime).

4. The way of reporting to the object in the choral art a cappella is performing. He requires a mediator who stands between the choir and the listener. In choral art a cappella is a conductor.

The genre typology of modern academic choral music a cappella is developed, which is based on two positions. From the first position, which takes into account the external and internal aspects of the existence of the genre, contemporary academic choral music a cappella is divided into concert, concert-theatrical and spirit-concert. The second approach to the genre typology of academic choral music a cappella involves focusing on the principles of interaction and continuity. The choir genres, where the principle of interaction is applied, include works based on inter-genre synthesis. Examples of poly-genre synthesis are works where there is a combination of choir and other arts. It is shown that the classification of musical genres, in particular choral ones, is characterized not only by the distinction between specific criteria of taxonomy, but also represents the main vectors of the genre dynamics of contemporary academic choral music a cappella and the general principles of its typology.

The actual definition of the definition of “choral style” is proposed – it is a holistic dynamic system that is capable of adapting in the new conditions various stylistic layers of the past and present. The semantics of the choral style is determined by the specifics of the performer composition of choral music a cappella (living nature of the instrument), timbre, and techniques of choral composition, which influence the attributes of musical and artistic means of expression.

The leading stylistic tendencies of modern academic choral music a cappella are revealed, which, in turn, allowed to reveal evolutionary changes in the figurative sphere, in the selection of musical-expressive means. It is proved that the modern choral creation of a cappella traces the phenomenal trait – the new artistic integrity, which is determined by the orientation of culture to unification while preserving the plurality contained in it. From the foregoing it follows that modern academic choral music a cappella, for the great genre-style diversity is characterized, firstly, by the individual composer’s reflection of musical universals of various artistic epochs; and secondly, tolerance of style directions.

It is emphasized that the main feature of contemporary academic choral art a cappella is the principle of dialogue and polylogue that the composer conducts with his predecessors. Dialogue of the epochs – the dialogue of cultures in contemporary

academic choral music a cappella can be traced in the following aspects: tradition and innovation; tradition of the theme; the tradition of the image; tradition of the genre; national tradition; the tradition of artistic techniques; stylistic tradition.

In the course of the study, it has been proved that the above characteristics of the system of academic choral art a cappella have many common features with the definition of content. Contemporary academic choral art a cappella, as well as content, is a multi-valued and aggregate concept filled with profound meaning. His informative content can be considered as: 1) choral work, which includes academic choral music a cappella and choral performance; 2) participants in the enforcement process; 3) organization of the musical process; 4) displaying the music process. The hypothesis is substantiated: modern academic choral art a cappella is a content – information that constitutes the essence (content) of a phenomenon and is evaluated by such positions: uniqueness, form of presentation and accessibility.

Represented choral works of a cappella of Ukrainian and Belarusian composers of the second half of the 20th – beginning of the 21st century who did not receive a corresponding study in musicology. The analysis of the works was carried out according to the author’s technique, which is based on the principle of content analysis, the main positions of which are: the content of the artistic-figurative sphere of the choral work; genre; features of musical intonation; sound material; texture of the choral fabric; compositional construction of the form of the work; notation.

In the historical excursion on the formation of choral performance of Ukraine and Belarus in the context of European choral art a cappella noted that the church became the first link on the way to building a choral business in Ukraine, Belarus and European countries. An important stage of professionalization and improvement of vocal work in the choir is the appearance of polyphony. An important role in improving the professional skills of choruses was played by the establishment of educational institutions in Ukraine and Byelorussia, which mastered both the basis of singing and chorister mastery. The further process of professionalization of choral performance in Ukraine and Belarus is connected with the creation of choral offices at conservatories and professional choirs at the philharmonic. In the last quarter of the twentieth century. The organization of chamber choirs, which not only promoted the academic choral art a cappella, but also became the centers of its development in different regions of Ukraine and Belarus, contributed to the revival of choral professionalism. Consequently, the analysis of the stages of the formation of academic choral performance has proved the important role of choral art in the process of human socialization in different historical and cultural contexts, involvement in the cultural experience of generations, comprehension of cultural values, the formation of a worldview and mentality.

An example of the work of the leading academic choral ensembles of Ukraine and Belarus (the National Honored Academic Chapel of Ukraine “Dumka”, the Academic Choir named after Vyacheslav Palkin, the State Choir of the Belarusian Radio and Television) analyzed the socio-historical background of the formation of modern academic choral performance a cappella. It was discovered that in defining the socio-psychological “climate” of society, the academic choral art of a cappella as cultural content, is a significant component of culture that functions as a “barometer” and the programming of cultural values in the modern space (rethinking the historical past, establishing a national mentality and self-consciousness).

It has been proved that the emancipation of musical genres in a special way influenced contemporary academic choral art a cappella and qualitatively changed it. On the examples of performing analysis of choral works a cappella V. Bibik and V. Muzhchil, intonational difficulties were identified and the main directions of mastering the musical language of contemporary academic choral music a cappella were revealed.

The newest qualities of contemporary academic choral music a cappella are formulated and their influence on concert-performing practice (transformation of modern performing style, innovative forms of performance presentation) is determined. The latest qualities of contemporary academic choral art a cappella are characterized by the following parameters: timbre characteristics; choral texture; instrumentalization of choral parties; techniques of theatricalization.

Conclusions from this study and prospects for further exploration in this direction. It has been proved that the features of contemporary academic choral music a cappella contributed to the renewal and expansion of the performances of academic choral art a cappella, manifested in the tendency to transform the academic manners and singing canons. The innovative signs of academic choral art are defined a cappella: the synthesis of a complex of traditional techniques with innovative musical means of utterance; inclusion in the performance and production building of the choral composition of the performance features; the application of the reception of a musical “frame”, which in turn brings the academic choir art a cappella to the cinema; introduction to the choral work of theatrical techniques. The system of contemporary academic choral art a cappella is described as open, which is in a state of constant interaction with the environment, when constant updating and exchange of new information is carried out.

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