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THE PHENOMENON OF SYNTHESIS IN THE MODERN CHORAL ART:
A GENRE, A TEXT AND A SCORE

The purpose of the research is to study the phenomenon of a synthesis as a distinguished feature in a modern choral art as well as identification of its features in the context of a genre at the textological level. **Methodology.** Such methods as discursive textological, comparative-analytical and logically-constructive methods. **The scientific novelty** consists in giving reasons for viability in applying the concept of a synthesis in modern choral art with an eye to multi-levelness and hierarchy of the concept of a text in artistic system of the choral art. **Conclusions** The concept of a synthesis is interpreted as an artistic phenomenon, which can be characterized with systemacity, polysemy and logical openness. It becomes actual, in particularly, in choral art. It is found out that a modern musical piece shows its uniqueness in multileveled influence on the audience of the definite system of texts. The hierarchy in the concept of a text is defined which exists at the creative and artistic levels; it is formed from objectively-compositional constituents; it appears as the interactive unity of authorial, performer's and audience's thoughts; it exists as a source of information in a fixed/recorded, procedural and effective format. The typology of scores (music sheets) as a system of communicative relationship between the composer, performer and the audience is offered. It is marked that the phenomenon of a synthesis in modern choral art becomes a source for creation of such textual systems, where there is an interaction between traditions, forms and types of thinking; the new types of scores (work sheets) are supposed to be find out; new genre formats are defined; the necessity of new scientific grounded methodological approaches in a musical pedagogics, in particularly in the area of choral art is proved.

Key words: a synthesis, a genre, a text, a score, modern choral art.

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Феномен синтезу в сучасній хоровій творчості: жанр, текст, партитура
Метою роботи є дослідження явища синтезу як провідної риси сучасної хорової творчості та виявлення його особливостей в контексті жанру на текстологічному рівні. **Методологія.** Застосовані дискурсивний текстологічний, компаративно-аналітичний та логіко-конструктивний підходи. **Наукова новизна** полягає в обгрунтуванні доцільності застосування поняття синтезу щодо сучасної хорової творчості в проекції на багаторівневість та ієрархічність поняття тексту у художній системі хорової творчості. **Висновки.** Поняття синтезу трактується як художнє явище, для якого характерна системність, багатозначність і смислова відкритість, та яке актуалізується зокрема в сучасній хоровій творчості. Виявлено, що сучасний хоровий твір проявляє свою унікальність в багаторівневому впливі на слухача певної системи текстів. З'ясована ієрархія в понятті про текст що існує на креативному і художньому рівнях; формується з об'єктивно-композиційної та суб'єктивно-інтерпретаторської складових; виявляється як взаємодіюча єдність авторської, виконавської та слухацької думки; існує як джерело інформації фіксованого, процесуального та результативного формату. Запропоновано типологію партитур як системи комунікативних взаємовідносин між композитором, виконавцем і слухачем. Наголошено, що явище синтезу в сучасній хоровій творчості стає витоком для формування таких текстових систем, в яких взаємодіють традиції, форми, типи мислення; передбачається виявлення нових типів партитур; визначаються нові жанрові формати; доведена необхідність нових науково обґрунтованих методичних підходів в музичній педагогіці, зокрема, в галузі хорового мистецтва.

Ключові слова: синтез, жанр, текст, партитура, сучасна хорова творчість.

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Феномен синтеза в современном хоровом творчестве: жанр, текст, партитура

Целью работы является исследование явления синтеза как ведущей черты современного хорового творчества и выявление его особенностей в контексте жанра на текстологическому уровне. **Методология.** Применены дискурсивный текстологический, компаративно-аналитический и логико-конструктивный подходы. **Научная новизна** заключается в обосновании целесообразности применения понятия синтеза в современном хоровом творчестве в проекции на многоуровневость и иерархичность понятие текста в художественной системе хорового творчества. **Выводы.** Понятие синтеза трактуется как историческое художественное явление, для которого характерна системность, многозначность и смысловая открытость, и которое актуализируется в частности в современном хоровом творчестве. Выявлено, что современное хоровое произведение проявляет свою уникальность в многоуровневом воздействии на слушателя определенной системы текстов. Выяснена иерархия в понятии о тексте который существует на креативном и художественном уровнях; формируется из объективно- композиционной и субъективно-интерпретаторской составляющих; проявляется как взаимодействующее единство авторской, исполнительской и слушательской мысли; существует как источник информации фиксированного, процессуального и результативного формата. Предложена типология партитур как система коммуникативных взаимоотношений между композитором, исполнителем и слушателем. Отмечено, что явление синтеза в современном хоровом творчестве становится источником для формирования таких текстовых систем, в которых взаимодействуют традиции, формы, типы мышления; предполагается выявление новых типов партитур; определяются новые жанровые форматы; доказана необходимость новых научно обоснованных методических подходов в музыкальной педагогике, в частности, в области хорового искусства.

Ключевые слова: синтез, жанр, текст, партитура, современное хоровое творчество.

The phenomenon and the concepts of the modern choral art and its peculiarities are in constant process of formation. There are under development new features, bringing to light transformational phenomena, forming tendencies related to synthesis as a complex and many-staged creational process of a new phenomenon, as a result of combination of means of expression of different types of art.

There is no need to prove nowadays that choral art gains ever-wider efficiency as a result of "multisectoral" expressive means becoming multidimensional (using the language of mathematics). It should be reminded that all music is divided into vocal and instrumental ones according to general genre classification. Choral music as well as solo and ensemble music belongs to the category of vocal music. Choral art, in its turn, contains a variety of expressions which are called choral genres. Thus, regarding to choral art, we understand that it is also a kind of music practice (performance and composition) and a developed system of different genres where the concept "genre" is thought of as a kind of musical pieces; also it obtains its name from the view of expressive means and sides of musical form where there is a coincidence of compositional and genre sense in its definition (such as a concert, requiem, magnificat, mass, etc.).

Understanding of general trends of creation, existence and development of the genre model (hierarchy) does not make it clear how the separate constituents as well as different kinds of musical practice are tied up. We share the position of S. Ship, in reference to this task, who offers to use the vision of systematic integrity of genres in music culture as a "signpost" (more detailed [12, 348]). Apart from it, based on the results of his research, it can be stated that every genre represents a response of artistic conscience to a definite cultural need; in such a way the efficiency of genre system occurs. Therefore, choral music-making exists and actively develops in sacral-liturgical, ceremonial, theatrical, media practices and relevant genres/types of musical works in modern times. In this case, the phenomenon of the synthesis should be considered as a defining feature of modern choral art, which can be characterized by polysemy, logical transparency , and corresponds with such terms as "the dialogue of cultures", "interaction of cultures" (V. Bybler), "the concert of cultures" (G. Pomerantz) – with a concept of "art synthesis", which is traditionally interpreted as a combination of different types of art in the process of creation of qualitatively new artistic phenomenon, and is not the sum of the constituent components.

The synthesizing practice results in appearance of new genre formations. The first references to a new genre interpretation can be found in a composer/author text, more specifically in remarks and definitions. In such a way, we examine a combination/separation of two or more genres/types (an opera-oratory, opera-ballet, cantata-miniature – requiem and others), the negation of the canonical genre (antiopera), a creation of new choral concepts (a capella choral opera, folk-opera, a capella symphony-action and others), going beyond the boundaries of musical art (a concert – fresco, a musical – detective, a parable and others) (more detailed [13]).

The primary source for such combinations lies in the analysis of the musical text, scores, and also in a research of personal expressions and musician's comments.

So, what is an interpretation of a "text" in artistic system of choral art? To what extend the notion of score is related to the text in the choral art? What is a peculiarity of inter-text as a concept based on the idea of the text interaction at symbolic (semiotic) level, so that the own meaningful conceptual area is created (Julia Kristeva)? - Let's try to figure out.

Accentuating particular aspects of musical – scenic genres, E. Ruchyevskaya marked: "In all genres where music combines with non-musical elements such as a word, a dance or visual varieties of the theater - "converging of music" with all these elements is relative, dependence is partial, differences are obvious. There is always "a free zone" in such cases, the area of not tight gapping, but also an area of contradiction, "the field of battle" (Boris Asafyev), defined by total impossibility of total meaningful identity and inability of complete material (melodic, rhythmic and voice) identity" [10, 115]. While continuing and highlighting this

thought, Juriy Lotman stated that music-scenic work in the unification of all its components "represents a text of considerate complexity, using signs of differenet type and different types of degrees of conditionality" [6, 589]. As a matter of fact, it comes about multy-layered effect on the audience of the whole system of the texts: intonational, poetic and visual-spatial and others.

In musicology the phenomenon "text" exists at the intersection of several areas: interpretation, style, genre, form, structural-meaning functions and principles, and musical psychology, etc. The problems of musical textology can be examined in different formats: fixed/recorded (a score, audio-visuals and others), procedural (performing, intoning, and stage impersonation), effective (in intonationally-artistic image, formed in a memory of an audience and expressed in analytical and critical articles and others). Given forms of musical works are the sources of information about the formation of the musical work; they, in any way, "fix/record" the uniqueness of musical works in the world of artwork" [9, 96] and, accordingly, given forms gain an importance of a system in a text (in a definition of V. Moskalenko [9]). Consequently, a text of musical work is a complex phenomenon, which shows itself at the following levels: idea of authorship (intonationally-artistic image), the score, intonationally-artistic-scenic embodiment, record (audio/video), emotional memory (intonationally-artistic image in the memory of audience).

Turn to the interaction of author's and performer's texts. Both these texts are seen as constituents of the concept of artistic text of work. Both ones have procedurality:
– author's in the emerging of an idea, searching of intonationally-expressive means and others;
– performers in analytical search of deep amplitude method, tone quality – colour and others and also directly in performing process.

Both author's and performer's texts in their physical dimension are expressed in the forms of fixed/recorded material:
– author's in the way of the score as well as remarks, instructions and others.
– performer's in the way of audio-video records and also in the way of remarks in the score where the latter have the nature of "agreements" about main artistic solutions.

Evsey Liberman [8] thinks that a text of any musical work consists of two parts: objectively – compositional part (inner) and subjectively-interpreting (outer). The author emphasizes that clear division cannot be as the same signs and terms (primarily it refers to dynamics, rhythmic and accentuation and others) can belong to either of groups, and, accordingly, are typical to both composer's and performer's texts.

Elaborating scientific conception of a text in such musical-scenic genres as opera and ballet, E.Dulova (4) offers to research the stages of musical work formation at creative (genetic) and artistic (functional) levels [4, 68]. We took to the idea of systemacity and procedurality in final product creation – artistic-musical work in her rather in-depth and reasoned study. In particular, in her opinion, at the creative level of the formation of a musical work, the following system of texts is built: "1) the sources – drafts, sketches, and text passages /.../; 2) avantext – a systematic complex of all primary sources of information; 3) context – a stage of work between the source and the final text; 4) editing – author's and non-author's (performer's, relating to theatrical production and others) changing the text; 6) metatext – author's comments, explanations, pointing at the processes and peculiarities of text formation" (4, 68-69). At the artistic (functional) level E. Dulova defines the following system of texts: "1) idea – a fragment or an integral image of musical work; 2) avantext – an intellectual formation or logical system organizing all stage of work at the text; 3) context – a system of multifaceted links of a text; 4) intertext – a context of the memory of the given text; 5) fenotext – a final text in the unity of structural-semantical regularities; 6) metatext – paradigmatic links of all author's texts" [4, 69].

So, whose creative initiative is the dominant one in the formation of a complex phenomenon "Text": author's, performer's or audience's? - The question is ambiguous, having no straight reply, but highlighting the direction of all creative efforts towards the unity – creation of artistic text and the image of musical work.

In a recorded way the text of a musical work is traditionally called a score. If we refer to etymology, we will find out that two main functions of a score are highlighted: 1) to divide the sounding into definite passages; 2) to record.

Author's and performer's scores follow the given functions. The first one represents a recorded idea in music notes, symbols and remarks, making it possible to show performer's interpretation with its wide area of action from figuratively-psychological intonations, meaningful accents, methods of intonationally-artistic objectivation to scenic-performing solutions.

Thus, analyzing variations of composer's scores in the choral genre and the way of their reading in modern performer's processes, we find it possible to present the following types: a score-model, a score-sketch and a score- instruction. The score-model suggests that the performer "will put it together" and will play it strictly according to the principles of genre, style, functional direction, tempo instructions and others (spiritually-ritual music, classical patterns).

Inside the "sketch" there is a rather wide area for interpretation in the frames of genre and style: we understand that we must perform the musical part close enough to the text (a pitch, a tempo-rhythm), however such a score do not limit our possibilities in performer's reading (image-psychological intonation, as an expression of the meaning, a timbre of the performer's voice and so on) , and also in transformation of

original choral piece into a theatrical-choral performance, choral theater by attracting the expressive means of other types of art (miniatures, musical adaptations, selected works from the musical and cycles).

The third type is a score-instruction. It is, as a rule, a combination of note and verbal (remark) score. Here the author, from the one hand, gives strict recommendations towards what to do and how to do, organizes all the process, but, from the other hand, entering into the direct "correspondence" with the performer, opens wide opportunities for improvisation. In performer's score it is a score which can include any person. It is an open system which does not operate with narrow-professional language; it is a score which combines graphical images of musical symbols (height, length of sound and others) and verbal instruction towards an action, condition, imitation and others (as a rule, these are the scores of modern composers who use over expressive means of intoning (the term is ours [2]).

In general, the interest to such performative scores starts where the idea, the content and the image of musical work leave a wide room for the performer's playing, setting any general rules. Such a score allows to identify the role of the performer without violating the composer's rights as a creative coauthor and in such a way a stable definition of "co authorship" in a musical art can also undergoes definite changes.

Precisely the composer's score becomes the primary source in the formation of a performer's text. In performer's expression the following types of texts can be defined – vocally-intonationally (in the unity of all components of musical language and speech), poetical, spatial-powered (choreographic and scenographical and others), spatial-visual (costumes, stage props, light and others).

In such a case, the encoding of performer's constituents of an artistic text becomes apparent factor of the author's formation and audience's perception of the text.

As a performer – practitioner, we should highlight that specifically in the choral works the attention should be focused on coexistence of several text layers (and their sources) and work with them: a) actually musical text; b) a literary text: poetry, remarks, instructions (screenplay); c) documentary: epistolary, documentary-informational sources having relevance to the composer's art, a poet's; d) "a text in a text" (following the terminology of Yuriy Lotman [7, 104 – 122]) as an introduction of "stranger's" text into an original writer's text. Regarding our research, the last position should be explained in more details: literary text of a modern choral production is presented with the combination of at least three concepts – composer's, conductor – choirmaster, production (composer's, choirmaster's and producer's). In such a way, an important aspect of considering the notion of a text in the artistic-musical work becomes the view of it as a result, as "a consequence of reducible and summarizing synthesis" (according to the conception of Mark Aranovsky) [1, 27].

Combination of the musical text, writer's remarks and a poetical text forms a score of a musical work. It would be wrong to think – as L. Butenko notes – that this code (a score) is just a sheer scheme of a musical work: "...it is not a scheme but the real hologram. The ability to perceive it in two-dimensions or three-dimensions" depends on the performers-interpreters. If a level of culture, abilities and mastery in the profession does not exceed the craft skills, we will have two-dimensional, frontal reproduction of a score in a better version in music..." [3, 16-17]. And then: "It is necessary to move not from the definite expressiveness of music behind which there can be the second, the third undertone, but from its general context that is a musical dramatic art" [3, 8]. Actually, in such in-depth approach such a flat and superficial vision of a score is replaced by extensional one, which allows to perceive not only the "front", but helps to find an action, an image, an association hidden deep in the layers of note and sound combinations.

What is a performer's score?

This type of score is intended to graphically register the performer's interpretation (conductor's, producer's, choreographic and others), to elicit the links between the choice of definite technical and expressive means as well as implementation of emotional-image content.

Research of the given type of scores allows to see the interpretation strategy of a performer, to understand how it "it was done". In theatrical and choreographical art the graphical scores (with the usage of symbols and signs) or performative (verbal) ones correspond to the musical text of a musical work. The graphical type of scores are more prevalent. In this respect, the great interest lies in the division of performer's interpretation by E. Liberman into three zones such as emotional, emotionally-intellectual and intellectual, where these concepts "belong not to the characteristics of an artistic world of music, but to psychological activity of a performer in the process of work at the musical work" [8, 194]. Thus, the emotional performer's interpretation, as a rule, will not have recorded performer's score. However, the synthesis, as a consciously chosen strategy in a choreographic performer's art will require the implementation of definite fixation/recording and storing of complex performer's interpretation soon. As an example, we can address to our practical activity: the performance of Laughingfugue "|Ridiculous" by L. Maierhofer in an international festival "Two Days and Nights of Modern Music".

In the score of the given musical piece there was stated a rather high-pitched and a clear beat-rhythmical organization. In such a way, the choristes were given some timbre, dynamic, high-pitched and artistic-intonational freedom, and as a consequence, were co-composers/co-authors. Apart from that, the given musical word needed "agreement", "telling" plastique, stage setting and body language. In close collaboration with the choreographer the theatrical-choral performance "Ridiculous" was born. The whole process of search, the choice of expressive means at a definite stage required the recording of alternatives

in any way. Therefore, the formation of the performer's text of a musical work leads the conductor (as an author of a project) to the point of intersection and active interaction with the theater, pantomime, performance, thereby bringing to life a new product – synthesis- genre.

The researchers state that when we encounter the performance of a musical-performative score out brain is under constant mode of "question". We try to find a rational explanation to what is happening on the stage. As an example, there is one-act opera "Passagio" by L. Berio (1962, libretto by E. Sangvinety) for an unnamed heroine ("She") and two choirs; one of which is on the stage, and the other is in the orchestra. Under the direction of the author, the genre definition of this musical work is a "scenic mass". "Passagio" consists of several parts which are named after the parts of a Catholically mass Ontroitus or includes the texts of the psalms and prayers in Latin, however, the musical work contains dramatic basics of the opera. On top of that, the grand finale of the opera-mass the heroine deliberately causes a row, shouting to the audience: "Get Out of Here! All" (the detailed analysis of the opera-mass can be found in the work [5, 106]). Obviously, the performance of such musical piece will require individual work of a conductor, a choirmaster and a producer, etc. special performing work, and perhaps, some records of the solutions found.

Is the creation of a special sign system necessary for the recording of the performer's score? - There is no unambiguous reply to this question, in our opinion. Turning to our performance experience, and also building on the results of communication and work with different conductors, I can highlight that all conductors use their individual system of performer's remarks, signs, etc., but can it be called a new sign system? - not likely. We can assume that the language organization of a performer's speech in the choreographer's art is at the stage of formation, precisely as a new genre system of synthesis-musical works.

In such a way, a modern performer approach to a score as a recorded will of author undergoes serious alterations and allows to interpret a score as an open resource. In other words, the authorship as a key position in a choral art preserves only in the firmness of the core of a musical part in wide possibilities of performing solutions. And if an existence of a musical-scenical work at the concert stage is fleeting, its text, fixed/recorded at all its stage conditions, is an evidence of not only an artistic process of art, but also an expression of author's will, performing creativity, and also an authentic, illustrated documental cultural phenomenon.

The transformation of a genre area as a result of synthesis-interaction results in a formation of new genre phenomena and also to the blurring the boundaries and the feeling of separateness, strict frames of the genre. The main tendencies today are: the interaction of related musical practices; interaction of different types of art; contest or denial of academic genres; the formation of the concept-genres.

At the verbal (textological) level, apart from the proper choral performing synthesis of musical and poetical text, the following should be added: a)interpenetrating of author's and performer's texts, b) blurring the boundaries of authors and accentuated co authorship; c) oppositely-directed ways of development, where, from the one side, - the attitude to the text as to the wide improvisation, and, from the other side, - as to the canon; d) textological, stenographic, producer's , etc.; e) underlined importance of procedurality in the formation of meanings and terms; f) the effect of a "text in a text".

At the level of considering the score peculiarities in modern choral polyphony: the extension of the score quantity through interaction with the different types of art. A great number of scores with the verbal instructions, remarks, notes, and also with the author's sign-symbols whish should be classified as a creation of a unique musical alphabet. From the other side, there is a necessity to record the interpreting solution, and, as a consequence, there is a tendency towards the creation of the performative performer's scores, and as a result, the formation of the way how to record a material. These tendencies in the author's and performer's score are expressed in the form of interaction of verbal, graphical and music notes, and perhaps can lead to the creation of a new type of a score.

Synthesis, as a strategy of modern choral art development, shows the necessity of new methodological approaches in a specialized musical pedagogy, in particularly, in the choral art.

The peculiarity of interaction between the author's and performer's texts requires the separate consideration and creation of a typology based on the results of the analysis of the theoretical thesis and practical experience. The given approach enables to find a new interpretation of categories in the author's style as synthesizing the different types of interactions between the texts. One of the directions for a further development of a synthesis phenomenon in the modern choral art can become the review of pedagogical directives: the interaction of academic education, ethno-pedagogy and some authorial methodologies for the achievement of such a result in the training of the students – choirmasters which can meet the demands of a synthesis-creativity in a choral art.

In such a way, transformational processes raising the issues of style, genre, form, a musical language become prominent in the choral art at the turn of XX – XXI centuries. From the one side, it is a search of new expressive means and forms, experimenting and pro-activeness; from the other side, the tendency to reconstruction and highlighting the memory of a genre, - all these vectors are the leading ones in the development of the genre area. And perhaps this precise informational range became the reason of appearing new text systems at the modern stage of the choral art development. The given text systems interact with traditions, concepts, quotations, and as a result, the new genre formations appear and "the

performance of styles" becomes possible. The synthesis is a phenomenon demonstrating the leading positions in all canonical genres in the system meaning of this term: instrumental music, vocal and choral ones; in the theater and the cinema; in the ballet and pop-circus art; at the levels of styles and forms, inner and outer expression, traditional and author's.

In 1987 L. Berio stated in one of his speeches: "There is no crisis in modern music. Conversely, it experiences its richest period. It is the first time, when a composer is empowered to synthesize different ways of thinking" (quot. [5, 109]).

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