

**A GREAT DANCE FORM AS A BASIS FOR DRAMA CONTRAST
(THROUGH THE EXAMPLE OF THE OPERA "IVAN SUSANIN" BY M. GLINKA)**

The purpose of the work. The article considers the influence of the dance genres on the formation of the basis of the dramatic contrast of an opera composition. The study of the musical and dramatic principles of the opera "Ivan Susanin" by M. Glinka, which develops a historical theme in the opera genre, allows us to analyze a number of issues directly related to this problem. **The methodology.** Methods of system, historical and theoretical analysis have been applied, making it possible to highlight the specifics of a great dance form in the context of the drama of the opera work. The **scientific novelty** of the research consists in expanding an integral subject-methodological basis for analyzing the features of the embodiment of the dance genres in opera through the application of the concept of a great dance form. **Conclusions.** The analyzed dance episodes of the opera "Ivan Susanin" by M. Glinka allow us to state that a great dance form is the basis of the dramatic conflict of the opera. The model of the dramatic function of a dance, used to characterize the images of action and counteraction, justifies the direct connection of the dance genres with the drama of the opera and their undoubted influence on the formation of the general concept of the multifaceted unity of the work.

Keywords: a dance, an opera, a great dance form, drama of the opera, the polonaise, the krakowiak, the waltz, the mazurka.

Казначеева Тетяна Олександрівна, кандидат мистецтвознавства, в. о. доцента кафедри загально-го та спеціалізованого фортепіано Одеської національної музичної академії ім. А. В. Нежданової

Велика танцювальна форма як основа драматургічного контрасту (на прикладі опери "Іван Сусанін" М. Глінки)

Мета. У статті розглядається вплив танцювальних жанрів на формування основ драматургічного контрасту оперної композиції. Дослідження музично-драматургічних принципів опери "Іван Сусанін" М. Глінки, що розвиває історичну тему в оперному жанрі, дає можливість проаналізувати низку питань, безпосередньо пов'язаних із зазначеною проблемою. **Методологія.** Застосовані методи системного, історичного і теоретичного аналізу, що дає змогу висвітлити специфіку великої танцювальної форми в контексті драматургії оперного твору. **Наукова новизна** дослідження полягає в розширенні цілісної предметно-методологічної основи аналізу особливостей втілення танцювальних жанрів в опері завдяки застосуванню поняття великої танцювальної форми. **Висновки.** Проаналізовані танцювальні епізоди опери "Іван Сусанін" М. Глінки дають змогу констатувати, що велика танцювальна форма є основою драматургічного конфлікту опери. Модель драматургічної функції танцю, яка використовується для характеристики образів дії та контрдії, свідчить про безпосередній зв'язок танцювальних жанрів із драматургією опери та їх безсумнівний вплив на формування загальної концепції багатопланої єдності твору.

Ключові слова: танець, опера, велика танцювальна форма, драматургія опери, полонез, краков'як, вальс, мазурка.

Казначеева Татьяна Александровна, кандидат искусствоведения, и. о. доцента кафедры общего и специализированного фортепиано Одесской национальной музыкальной академии им. А. В. Неждановой

Большая танцевальная форма как основа драматургического контраста (на примере оперы "Иван Сусанин" М. Глинки)

Цель работы. В статье рассматривается влияние танцевальных жанров на формирование основ драматургического контраста оперной композиции. Исследование музыкально-драматургических принципов оперы "Иван Сусанин" М. Глинки, развивающей историческую тему в оперном жанре, дает возможность проанализировать ряд вопросов, непосредственно связанных с указанной проблемой. **Методология.** Применены методы системного, исторического и теоретического анализа, позволяющие осветить специфику большой танцевальной формы в контексте драматургии оперного произведения. **Научная новизна** исследования состоит в расширении целостной предметно-методологической основы анализа особенностей воплощения танцевальных жанров в опере благодаря применению понятия большой танцевальной формы. **Выводы.** Проанализированные танцевальные эпизоды оперы "Иван Сусанин" М. Глинки позволяют констатировать, что большая танцевальная форма является основой драматургического конфликта оперы. Модель драматургической функции танца, используемая для характеристики образов действия и контрдействия, свидетельствует о непосредственной связи танцевальных жанров с драматургией оперы и их несомненным влиянии на формирование общей концепции многопланового единства произведения.

Ключевые слова: танец, опера, большая танцевальная форма, драматургия оперы, полонез, краков'як, вальс, мазурка.

The statement of the problem. One of the peculiar features of the development of the modern opera art is a unique synthesis of the interaction of dance, drama and music in the opera performance. The performances of the world's leading opera houses state the appearance of unique models of the dramatic functions of the dance in the opera, which evoke an undoubted interest of the spectators and musicologists.

The evolution of these functions takes a considerable time period and is directly related to the development of the opera genre.

A significant number of scientific researches are devoted to the founders of the modern opera directing. The educational modes of dramaturgy of the founder of the new Ukrainian drama art I. Kotlyarevsky were analyzed by V. Sarapyn [6].

A comprehensive, deep consideration of the peculiarities of the embodiment of the most important principles of the opera drama (musical drama, intonational drama) in its various manifestations (principle of the through drama of symphonism, principle of genre-style contrast, principle of editing dramaturgy) and the analysis of the stages of its development in the famous work of the founders of the professional Ukrainian opera N. Lysenko – M. Staritsky "Taras Bulba" are given in the research of E. Roshchenko [5].

Separate aspects of the conflict problem in the Ukrainian dramaturgy of the XX century are studied by Z. Moroz and O. Stavitsky [4; 7].

However, the problems of the influence of the dance genres and forms on the operatic drama have not been studied enough yet. In the article about the models of the dramatic functions of a dance in the West-European opera of the XIX century, we point out various options for the use of a dance (as a characteristic of the images of action and counteraction, as the background of action, for recreating a certain social and everyday environment, space and time, etc.) [2]. At present time, undoubtedly, the more detailed analysis of the problems of this aspect in the operas of the classical repertoire, which is an unchanging subject of comprehension by contemporary musicologists, is quite relevant.

The purpose of this article is to study the influence of the dance genres on the formation of the basis of the dramatic contrast by analyzing the musical and dramatic principles of the opera "Ivan Susanin" by M. Glinka, directly related to the development of the historical theme in the opera genre.

Statement of the main material. In 1836 in the course of staging M. Glinka changed an original title of the opera "A Death for the Tsar" to a more spectacular one – "A Life for the Tsar" (libretto by Baron E.F. Rosen). Let us note that with the revised libretto of S. Gorodetsky, the opera is known as "Ivan Susanin". In this opera, the composer points out such a direction in the development of the historical theme as a historical drama or a historical tragedy.

The entire musical drama of the opera reveals its main content. The drama is composed interestingly and scenically. At the heart of the opera there is a dramatic contrast, an opposition, an intonational conflict between the Russian and Polish camps. The Russian camp is characterized by means of national Russian songs, images are individualized, differentiated, a significant role is played by solo and ensemble episodes.

Let us note that the Polish camp is depicted in a completely different way: in general, it is united and characterized by means of national Polish dances. The formation of a comprehensive image of the Poles is favored by the use of the following dance genres: polonaise, krakowiak, waltz and mazurka. The choreography of these dance numbers is based on classical traditions.

An analysis of the dance episodes of the opera, its various dance components, allows us to conclude that a great dance form is formed inside the entire composition [the concept was introduced by us – T. K.], organically entering the form of the whole opera.

How is this construction formed?

The dance elements, concentrated in particular places of the opera, are never repeated literally. Their structure changes, their artistic development takes place within the framework of a single whole. A great dance form of the opera contains several sections, dispersed throughout the opera, but held together by a single principle of the development.

Dance intonations run throughout the music of the whole opera.

As far as in the overture, duple time changes to a 3/4 time and the composer uses a dance rhythmic formula containing a dotted rhythm, as an origin of the future dance images.

In the second act M. Glinka creates a bright, expressive, saturated scene of the ball, which is essential for the drama of the opera as a whole.

The Polonaise and the Choir (No. 5). The King of Poland Sigismund III holds a luxurious feast for his friends. The first characteristic of the nobility camp is the rhythm and melody of the national dance, the name of which is translated as "polish" – polonaise. Here are the main characteristics of this dance genre.

The Polonaise (from French Polonaise – Polish) was originally known as a public dance-procession. A Polish peasant dance, which preceded the appearance of the polonaise, was quadruple. It was performed on rural holidays, which were opened by a slow, "walking" (chodzony) dance [1, p. 368]. In the XVIII and XIX centuries (especially after the Great French Revolution) it became widespread throughout Europe as a couple ballroom dance opening different celebrations. Due to the mass nature and quite simple movements, the polonaise set the tone for the whole ball.

The tempo of the dance is moderate, majestic. The main movement is pas Marché (from French marcher – to walk), which, however, does not mean to march. This movement must be performed smoothly, without any jumps. The pattern of the dance is represented by a column construction (often from two rows of dancers), a kind of a solemn procession – a further movement around the hall. The musical meter is triplex (3/4); the specific feature of the rhythmic pattern is the fragmentation of the first quarter of the meter, the dotted rhythm.

In the opera of M. Glinka the characteristic features of the polonaise as a dance genre are preserved. The form is a complex three-part form.

The theme of introduction into the polonaise (4 bars) is repeated in the first phrase of the choir "The God of War after the Battle". Further, it acquires a motivational development in the third act of the opera (scene No. 14 in the house of Susanin).

The main theme of the polonaise consists of several phrases. The first two are almost the same (except for the end of the melody in the 12th bar), they sound powerfully (ff), in accompaniment – there is a fragmentation of the strong beat characteristic of the rhythmic formula of the polonaise, the dotted rhythm in the melody, the forks, the sound of the tonic triad, the main tonality D-dur). The following phrase (bars 13-16), due to persistent sequencing, reinforces the general high spirits. The final phrase of the main theme introduces the dynamic contrast (p) and the character of the performance (leggiero). The next section (from 24 to 50 bars) is a synthesis of the choral and dance genres: simultaneously with the sound of the choir, the orchestra performs the main theme of the polonaise. The structure of the section coincides with the structure of the main theme.

In the middle section of the form there is a female choir (G-dur). It changes the texture of the presentation: the orchestra performs light passages with the sixteenths, "air" octave ascending and descending intonations appear therein. Choral phrases, despite the smooth melodic pattern, retain the dance features (dotted rhythm and characteristic dancing "finishing" turns). In general, the section in a certain way contrasts with the previous and subsequent parts.

In the final part, the composer skillfully combines two choirs (male and female) with the instrumental conduct of the main theme of the polonaise. The octave intonations from the middle part are transformed into exultant ups, which complement the overall triumphal nature of the sound.

Thus, we can note that M. Glinka uses the usual techniques traditional for the polonaise (rhythmic pattern, type of textual exposition), however, new rhythmic intonations ultimately create a bright, characteristic national image, born out of a dance that concentrates the unique properties of the mentality of the Polish people.

The development of the characteristic elements of the polonaise appears in the third act of the opera, in one of the episodes of a great dance form.

The next dance in the opera is No. 6a the *krakowiak* (also a typical Polish dance genre) continues to form an image of the Poles.

The *krakowiak* (from French *Cracovienne* – Krakow, from the name of the Polish city of Krakow) was originally exclusively male militant dance. In the XIX century it appeared at European balls as a couple dance.

The tempo of the dance is active; the character of the performance is lively. The characteristic movements are various jumps, "kshesany" (carving), "keys", stamping feet. The composition of the dance is represented by a circle, square, further movement of the column diagonally. The musical meter is duple-time (2/4), the characteristic rhythmic pattern is acutely syncopated rhythm.

The *krakowiak* in the opera of M. Glinka has the following features. The form is a complex three-part form. The introduction to the dance (8 bars) is performed by the orchestra in unison, sounds colorfully due to the syncopated rhythm, strong accents and strokes (staccato). The main theme is contrasted dynamically (sounds on p), simple accompaniment (harmony D-T-S-T), at the end of the period, modulation into the tonality of the third stage (h-moll).

The waltz (No. 6) is the next verge in the development of the image of the Polish camp. M. Glinka, being an outstanding connoisseur of the ballroom culture, having practical knowledge of dance subtleties of the waltz performance, creates an original work in this popular genre.

The origin of the name of the dance the waltz (French – *Valser*, English – *Waltz*, Italian – *Valsero*) is associated with the German word *walzen* – the rotation of something with the movement of the rotating object and means also to spin and slide. The pattern of the dance is based on a round couple moving. A round movement determines the musical content of the works accompanying the dance. It is characterized by a clear, square structure, sequential development principle, a bright accent on the first beat of the measure and a certain rhythmic formula.

The main movements of the waltz are waltz paths; waltz turns, *pas Balancé*, *pas Glissé*. The musical meter is 3/4. The tempo depends on the variety of the waltz (from slow to moderately fast, mobile).

In the XIX century the waltz, in accordance with the accepted requirements of etiquette and program, becomes the main ball dance, its center. The waltz in the opera "Ivan Susanin", created by M. Glinka, is also in the center of a great dance form, after the polonaise and *krakowiak*. The *mazurka* (No. 7) continues the stage action of the opera after the waltz.

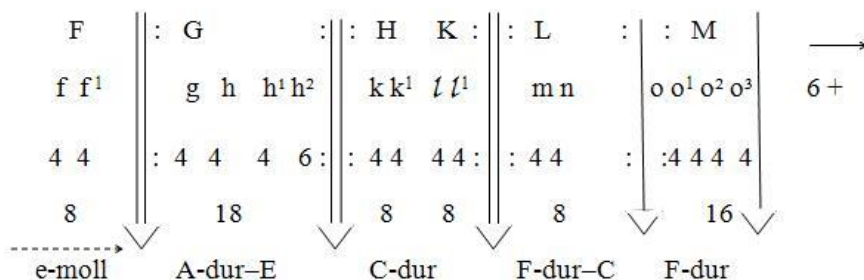
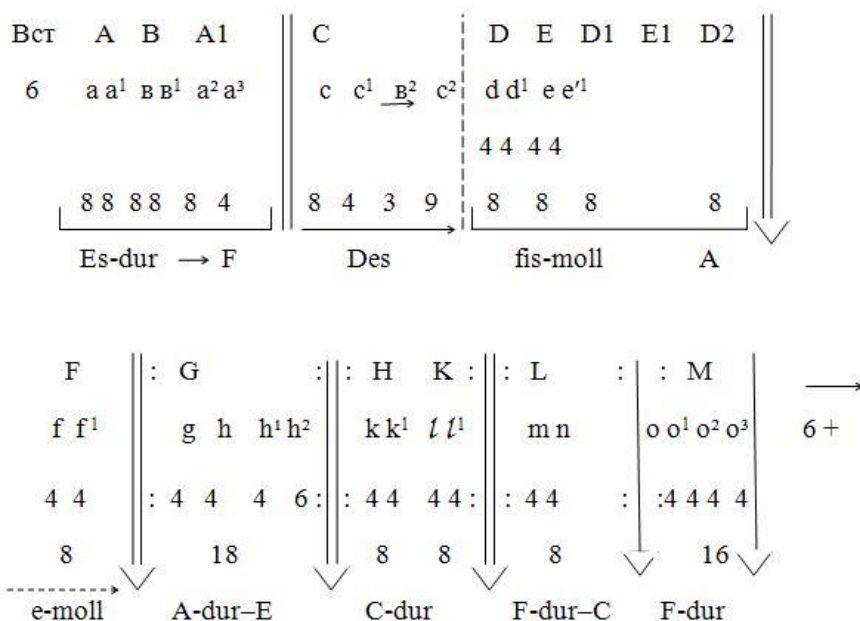
The *Mazurka* (Polish – *Mazurka*, from the name of Mazovia region, in Poland) originated from Polish national dances *Mazur*, *Oberek* and *Kujawiak*. In Poland, as F. Liszt emphasizes, *mazurka* is not only a dance, it is "a kind of a national poem, purpose of which, like that of any national poetry of a vanquished people, is to convey the flame of patriotic feelings under the transparent cover of the folk melody" [3, p. 22].

As a ballroom dance the *mazurka* spread in the ballrooms of Europe in the XVIII – XIX centuries. *Mazurka* played a central role in the ball composition, and later completed the whole festival. It is a difficult dance for performance, requiring a significant degree of development of the technical skills of a performer.

The tempo of the dance is fast (moderately fast) and the character of the performance is vigorous. It is performed by an even number of couples (4, 8 or 16). The leading role belongs to the cavalier (male dancer). The characteristic movements: the main female move is pas couru (running steps), pas chassé; the main male move is pas gala; a simple conclusion (key); pas balancé (in the character of the mazurka). At the beginning of the XIX century, the complicated figures and combinations of mazurka became widespread: pas boiteux, pas de basque, pas coupé, coup de talon (a jump like a "dove" with a move to the side). For the dance from 5 to 10 dance figures collective or performed in couples were selected (a total number of figures worked out by the end of the XIX century, was more than 60). Between the figures a promenade was performed (from French –Promenade – a walk) – the joint steps of the dancers in couples with a round movement, which together with the game figures made up the composition of the dance. The musical meter is triple (3/4; 3/8); a varied rhythmic pattern is acutely syncopated, often with sharp rhythmic shifts inside the meter (emphasis is on the first, then on the second, then on the third, then on the first).

Mazurka as a genre plays an important, essential role in the development of the drama opera of M. Glinka. It is one of the main genres of a great dance form. The intonations and characteristic elements of mazurka are dispersed in several episodes of the opera.

We shall give the scheme of mazurka:



The introduction (6 bars – Allegro risoluto) precedes the main section (Tempo di mazurka, Es-dur), which is a complex three-part form. The first part (A) is a long period of two phrases. In this case, a large period resembles double periods, since its internal structure is built on a four-time basis, with different cadence revolutions.

The analogous structure in the contrasting, open second part (B) is based on four-time structure; each structural unit begins with a chord replica, followed by a melodized turn. The seventh time opens the form: repeating three times with dynamic simplification (f, mf, p). One pause bar separates the middle part from the reprise. The reprise is short. The first eight-time is a traditional reprise. Then an unexpected modulation in F-dur, sf on the second beat completes the dynamic reprise. Trio (Des-dur, Dolce gracioso) – a through form, contains the rhythm formula of mazurka: a sharp tonal comparison, melodization of the main voices, which is characteristic of the chord duplication, then the independent movement of the voices. The dance structure remains 8 + 8.

In general, we can state that in the main section of mazurka the periods of a contrast structure comprise several dance closed systems, differing in the variety of images (delicato, risoluto).

The finale of the second action ends with a dizzying (presto) movement of all the participants of the dance, the singing of the choir, supported by the powerful sound of the whole orchestra. The mazurka is a semantic peak in the creation of a clearly delineated, relief and generalized image of the Poles.

We shall note that the theme of mazurka develops and in the third act (scene No. 14, in the hut of Susanin). In this episode of a great dance form, a theme of the polonaise also develops. The alarming intonations of the introduction to the polonaise foreshadow the appearance of the Poles. The first section of the episode is based on the development of the polonaise theme, which is combined with a choir of the Poles and the answers of Susanin, who conceals his resentment behind the indifference. In the next section of the episode, intonations of mazurka arise: the Poles are conferring with each other and decide to bribe

Susanin. Then in the tenor aria of the choir the main theme of mazurka sounds (the Poles demand to show them the way). At the moment, when Susanin falsely agrees, intonations of mazurka sound simultaneously with his party.

Completion of the transformation of the theme of mazurka occurs in the fourth act of the opera (scene in the forest, No. 21). To characterize the emotional state of the Poles, M. Glinka introduces the theme of mazurka into this tragic scene (in an altered form). The dotted rhythm, transformed melody, "groaning" second intonations, sequential repetitions create a completely different image of the Poles – exhausted, barely walking.

In the finale (No. 23) in the episode of blizzard and storm, dance rhythms sound for the last time; they express anxiety and at the same time put a tragic point in the holistic image of the Poles.

With the help of the considered musical expressive means, M. Glinka creates a characteristic "coming from the genre and, therefore, leaving deep impression on the perception of even a poorly trained listener" [8, 55].

Conclusions. A great dance form is the basis of the dramatic conflict of the opera "Ivan Susanin". The dramatic functions of the dance episodes are directly related to the drama of the opera. In this regard, it can be stated that a great dance form contributes to the consistent increase in the intensity of the dramatic development leading to the synthesis of various types of art at the climax: dance, music (choir, orchestra, vocal ensembles) and stage action.

The considered model of the dramatic function of the dance, used to characterize the images of action and counteraction in the opera, is further developed in other works of the genre ("Prince Igor" by A. Borodin, "Sadko" by N. Rimsky-Korsakov, "The Siege of Dubno" by P. Sokalsky, "Taras Bulba" N. Lysenko and others).

It should be emphasized that, in general, the application of the concept of a great dance form is the basis for a multilevel analysis of the significant role of the dance genres in the multifaceted unity of the opera.

Література

1. Бэлза И. Ф. Полонез / И. Ф. Бэлза // Музыкальная энциклопедия / гл. ред. Ю. В. Келдыш. – М.: Советская энциклопедия, 1973.– Т. 4. – 1978. – С. 368–369.
2. Казначеева Т. О. Драматургічні функції танцю в західноєвропейській опері (від Я. Пері до Х. В. Глюка) / Т. О. Казначеева // Вісник Національної академії керівних кадрів культури і мистецтв: наук. журнал. К.: Міленіум, 2017. № 3. С. 98–102.
3. Лист Ф. Ф. Шопен / Ф. Лист. – М.: Музгиз, 1956. – 428 с.
4. Мороз З. П. Проблема конфлікту в драматургії: Нариси з історії реалістичної драми другої половини XIX ст. / З. П. Мороз. – К.: Радянський письменник, 1961. – 460с.
5. Рощенко О. Г. Міфологема пошуків раю у національному оперному міфі Лисенка – Старицького "Тарас Бульба" / О. Г. Рощенко // Музичне мистецтво і культура : науковий вісник : [зб. наук. праць / Одес. нац. муз. академія ім. А. В. Нежданової ; гол. ред. О. В. Сокол] – Одеса: Астропринт, 2012. – Вип. 15. – С. 8–24.
6. Сарапин В. Просвітницькі модули драматургії Івана Котляревського / В. Сарапин. // Вісник Львівського університету. Серія філол. Львів: 2008. – Вип. 44. – Ч. 1. – С. 272–280.
7. Ставицький О. Ф. Українська драматургія початку XX століття / О. Ф. Ставицький. К.: Наукова думка, 1964. – 128 с.
8. Ярустовский Б. М. Драматургия русской оперной классики. Работа русских композиторов-классиков над оперой / Б. М. Ярустовский. – М.: Государственное музыкальное издательство. – 1953. – 405 с.

References

1. Belza, I. F. (1978). Polonaise. Music Encyclopedia. Vols. 4. Yu V. Keldysh (Eds.). Moscow: Sovetskaya entsiklopediya [in Russian].
2. Kaznacheieva, T. (2017) Drama function of a dance in the West-European opera (from J. Peri to Ch. V. Gluck) *Visnik Natsionalnoi akademii kerivnikh kadriv kulturi i mistetstv*. Kyiv: Milenium, 3, 98 – 102 [in English].
3. List, F. (1956). Chopin. Moscow: Muzgiz [in Russian].
4. Moroz, Z. P. (1961). The problem of conflict in drama: Essays on the history of realistic drama of the second half of the XIX century. Kyiv: Radyanskyi pismennik [in Ukrainian].
5. Roschenko, O. G. (2012). Mythologema of the search for paradise in the national opera myth of Lysenko – Starytsky "Taras Bulba" O. V. Sokol (Eds.), *Music art and culture* (issue 15), (pp. 8-24). Odessa: Astroprint [in Ukrainian].
6. Sarapyn, V. (2008). Educational mods of Ivan Kotlyarevsky's drama. *Visnyk Lvivskoho universytetu. Serii filol. Lviv* : 44, P. 1, 272 – 280 [in Ukrainian].
7. Stavyskiy, O. F. (1964). Ukrainian drama of the early XX century. Kyiv: Naukova dumka [in Ukrainian].
8. Yarustovskiy, B. M. (1953). Dramaturgy of Russian opera classics. The work of Russian composers-classics of the Opera. Moscow: Gosudarstvennoe muzyikalnoe izdatelstvo [in Russian].

Стаття надійшла до редакції 21.02.2018 р.