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Sung Shangzhui,

degree-seeking student of the Theoretical and Applied Cultural Studies Department, Odesa National A. V. Nezhdanova Academy of Music

ORCID: <https://orcid.org/0000-0001-5637-2378>

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SPIRITUAL ORIGINS OF THE ARIA GENRE AND THE SPECIFICITY OF ITS FORMATION IN THE COMPOSITE WORKS OF EUROPE AND CHINA

The purpose of the article is to reveal common features in the interpretation of the genre of aria and its evolution in Europe and China from the Middle Ages to the beginning of Modern Times. **The methodology** is formed by music-cultural and intonational-stylistic analysis, as well as by a comparative style of styling. **The scientific novelty** is defined by revealing commonality in the development of certain phenomena in the development of the history of musical art of different countries, in particular, France and China due to the increased attention to the genre of the aria. **Conclusions.** The term "aria" in European music of this period meant three possible semantic nuances - "polite", "serious" and spiritual. Aria originated from the practice of French temple singing in the XII – XIII centuries, when high-frequency heterophony emphasized high and medium ("countertenor") voices and in which the free "rhetorical" development of the party was determined by the spiritual melody of the "tenor". In the future, the aria in the XVIIth century opera, according to the description, retained its connection with the old church singing tradition, which was subsequently abandoned. However, the genre of arias was actively used in the practice of the musical theater of China XV – XVI centuries (drama of Yuan, Kunqu), in which vocalization with its specific methods of sound production was generously filled with rhetoric of inventions and scenery, symbolizing the continuity of high traditions and church court lyrics in the era of national revival after liberation from the Mongol conquest. Aria is an important structural component of European and Chinese opera from the Middle Ages to the Modern Times. This historically defined this genre as the basic one for the representatives of the Far East, Tan Dun, and Yun Isang in their creative development of European composer technique and opera form.

Key words: spiritual origins of music, aria, temporal symmetry of events, genre in music, opera.

Сун Шаньжуй, здобувач кафедри теоретичної і прикладної культурології Одеської національної музичної академії імені А. В. Нежданової

Духовні джерела жанру «арія» і специфіка його формування в композиторській творчості Європи та Китаю

Мета статті - виявити загальні риси в трактуванні жанру арії і його еволюції в Європі і Китаї від Середньовіччя до початку Нового часу. **Методологію статті** утворюють музично-культурологічний і інтонаційно-стилістичний аналіз, а також компаративний метод. **Наукова новизна** роботи визначена виявленням спільності в розвитку деяких явищ в історії музичного мистецтва різних країн, зокрема, Франції та Китаю у зв'язку з підвищеною увагою до жанру арії. **Висновки.** Термін «арія» в європейській музиці названого періоду мав на увазі три можливих семантичних відтінки – «ввічлива», «серйозна» і духовна. Арія виникла з практики французького храмового співу XII – XIII століть, коли гетерофонія високих частот підкреслювала високі і середні («контртенор») голоси і в якій вільний «риторичний» розвиток партії визначався духовною мелодією «тенора». Надалі арія в опері XVII століття, згідно з описом, зберегла свій зв'язок зі старою церковною співочою традицією, від якої згодом відмовилися. Разом з тим, жанр арії активно використовувався в практиці музичного театру Китаю XV – XVI століть (драма Юань, Кунцюй), в якій вокалізація зі своїми специфічними прийомами звуковидобування була щедро наповнена риторикою вигадок і декорацій, що

символізувало спадкоємність високих традицій, церковної музики, і придворної лірики в епоху національного відродження після звільнення від монгольського завоювання. Арія є важливою структурною складовою європейської та китайської опери від Середньовіччя до Нового часу. Це історично означило саме цей жанр базовим для представників Далекого Сходу, Тан Дуна і Юна Ісанга в їх творчому освоєнні європейської композиторської техніки і оперної форми.

Ключові слова: духовні витоки музики, арія, тимчасова симетрія подій, жанр в музиці, опера.

The relevance of the study is determined by the performing and listening demand of the aria genre, the spiritual origins of which have been ignored for a long time in traditional art criticism, but which are becoming apparent in the mysterious manifestations of the opera genre in the modern post-avant-garde. Developments of recent decades (see the works of Liu Bing Chang [16], E. Simonova [15], O. Stakhevich [16], etc., cited in this study) have made it possible to clarify the attribution of this typology as determined by its sacral genesis – both in Europe and in China. However, a particular kind of synchronization of the formation of the aria genre in Europe and in China from the XII-XIII centuries to the Modern Times, marked by the interpretation of aria principally as an opera genre, is underestimated.

Main presentation of the material. Aria as a genre reached its peak in opera – but it was born long before opera; so it was in Europe, so it was in China. Since only such a particular genre as opera was formed in European and Chinese art, the culture of singing arias as hymn songs requiring vocal training and mastery, including actor-plastic, which organically translated the aria song into a theatrical performance, became the property of Europe and China.

It is essential not to forget that China holds a special place in the modern cultural world as well as in terms of the historical perspective. In the modern scenario, the work of the composer Tan Dun, the performing skills of Chinese instrumentalists and vocalists confidently took one of the leading positions in the academic sphere of the European tradition, while in the popular art, in the mass cultural stream, the aristocratic opera Kunqu, the brainchild of the XV – XVI centuries, received worldwide recognition. At the same time, historically, China acts as the cradle of the cultural tradition for the Far East as a whole. After all, “China, or the Middle Kingdom, as the Chinese have called it from times immemorial, is a country that spans the vast expanses of East and Central Asia. ... *Chinese writing became the basis of the writing of Koreans, Vietnamese and Japanese* (italics here and on). *Many Chinese inventions, such as gunpowder and the compass, are the property of all mankind.* In China, porcelain, paper, brushes, ink, and typography first appeared” [5, 620].

In view of the above about the genetic conditionality of the culture of the Far East by the Chinese civilization of Antiquity, the concept of L. Gumilyov emphasizes the *correlation of China and Europe as a whole*: “... The well-known word «China» corresponds to such concepts as «Europe» or «Levant» (Middle East), but not to such as «France» or «Bulgaria»” [4, 73].

The European heritage of *arioso cantilena singing is obliged, according to the place of birth, to France, according to the cultural "frame" – to the Byzantine tradition, to which the Orthodox The spirit of the Orthodox East breathes in this writer of the 6th century Gaul of the first centuries of Christianity historically belonged* [18]. And in this religious capacity, France existed until the 13th century, and subsequently, until the end of the XVIII century, it confessed Gallicanism [6].

The term “aria” has been distinguished in musical usage since the XV century, and immediately it adopted three areas of characterization of aria: 1) “courteous” aria, 2) “serious” and 3) spiritual [3, 204]. The first of the above, “court aria” or *airs de cour*, was commented until recently as the music of a “courteous”, “more than secular” nature, although recent publications have found a glaring historical inaccuracy of such representations: the French king in an Orthodox state, such as Merovingian Gaul, was the head of the church and is correlated with spiritual persons and it became the model of Gallicanism of Louis XIV (see below).

The work of the Ukrainian musicologist O. Stakhevich provides materials on the Byzantine-Roman sources of the concept of “singing”, “voice”. Thus, pointing to the treatise of Isidore of Seville (VII century), he distinguishes the connection of these words-terms, since he calls the first (singing) “voice rejection” (see O. Stakhevich, “The art of bel canto in Italian opera of the XVII – XVIII centuries”, [16, p. 19]). And given the circumstances that Isidore of Seville divided all the voices into “thick” and “thin”, then, “singing” as “rejection” seemed to be the ability to bring “density” into “thin” and “subtlety” – into “thick” “Thus, the named author recorded the “artificial” side of singing skills, different from the “natural voice”, which provides verbal and oral communication. Religious singing, church recitation-psalmody contain principled,

super-ordinary, avoiding “verbal likening” techniques to which the innovations of the opera genre were “superimposed”, creating more than just “capturing joy or grief”, “cries of pain, threat”, etc, but in unity with *singing* (see above), which removed the “verbal naturalness” of expression.

Having created by the beginning of the XVII century “precision” literature and “secular” style of modest and dignified behavior (see in the book of B. Artamonov [1, 193]), the French “palace-courtyard” culture did not break with the religious loftiness of ideas and images. Actually, other authors come to this in their generalization, since they correlate the musical type of airs with air [14, p. 1–5] as “flight”, “hover”, “song” – the last in the special sense of “learning and exaltation”, distinguished by rhetorical devices. Musical rhetoric from the 15th century was expressed in “rhetorical accents” of polyphonic texture – “aria” and polyphonic “chanson” were synonymized, including when one voice was sung and the rest were luted.

Accordingly, in the XVII century, the term “aria” was synonymous with “cantata” [10, 698], whose polyphonic texture determined continuity with respect to church polyphony as a sign of moral elevation and seriousness. The rhetorical sophistication of the image of the aria was determined by its *instrumentalism* since arias were written for voices, which were the perfect “instrument” of expression – they taught singing on the violin or flute, representing the perfect soprano model as the main voice that played the main heroic parts.

They also began to call Aria an instrumental piece for one or several voices, which concentrated the lyrical tone of the utterance in the composition. These are the “arias” of the middle parts of the concert cycle of A. Vivaldi – the “arias without words” were subsequently “simplified” by F. Mendelssohn, contrasting the democratized customs of the 19th century, respectively to this rhetorically aristocratic refined singing – “a song without words”.

In general, a vocal composition began to be called an aria, the rhetorical alignment of which was determined not only by grace or polyphony but also by cyclicity as a combination of a number of parts supplementing the meaning of each other [3, 204–205]. Thus, the aria revealed the same principles of expression in vocals as the sonata-concert-“symphony” in the instrumental sphere.

Thus, all three types of arias (“courteous”, “serious” and “spiritual”, see above) in the French and British traditions were all “spiritual” in the

broader sense, as they were dedicated to the senses of the above and above, or even frankly religious.

Therefore, by the XVII century in France, both spiritual and secular singing cultures had rich traditions. The traditions of the first were historically obliged to the “Carolingian Renaissance”, and to the first Notre Dame polyphonic school, and to the pan-European achievements of the Dutch polyphonic school, which captured many French singers produced by church metrizes into its range. The secular singing culture was not inferior to the spiritual. The traditional connection of French poetry with music – whether it concerned the performance of chansons de geste, converted to the ancient world of Celtic heroes, pastel games, art de trobar of the Provençal school or brilliant minstrel art - has never been interrupted.

In the work of E. Simonova, such a description of the growth of the culture of arioso singing in France is given:

“And in the following centuries (after the XV century, L.F.), the combination of a word with music was cultivated in French lyricism, and the musical and singular giftedness of many singing poets was evident. The names of such poets as Alain Chartier, Charles of Orléans, Jean Moline, the leader of the La Pléiade Pierre de Ronsard, its members Jean Antoine de Baïf, Thibault de Courville – excellent musicians – speak for themselves” [15, 25].

The named author reported that heyday in the first half of the XVII century of a court song (air de cour), with its typically baroque combination of courtesy, burlesque, mane, was accompanied by the appearance of an abundance of names of both its writers and performers - more often the authors of collections themselves, simultaneously singers and lute players, but also numerous court amateurs. And then the musicologist clarifies:

“The names of Pierre Guédron, the chief music director at the court of Henry IV, whose courteous songs gained European fame and were quoted in French novels of the XVII century: of Gabriel Bataille, the teacher of Anne of Austria, who contributed to the popularization of airs de cour by arranging polyphonic solo with lute accompaniment; of Le Baillie, “glorified for the most charming voice of our time”; of Étienne Moulinié, leader of the chapel Gaston of Orleans, singer, composer of psalms and secular songs; of the “genius of gentle music” Antoine Boesse” [15, 25–26].

All these musicians took part in improving the air de cour: they introduced virtuoso “doubles” and cadences in the Italian manner,

searched for qualitatively literary texts from the poets of French Baroque. The popular "street song" (voix de ville), which even visitors to the gallantly exquisite "Blue Salon" of the Marquise de Rambouillet was fond of, is popular. A lot of vocal music sounded in French ballets: recits in measured singing (les chansons mesurées), monodic and polyphonic, setting out the plot of the play and giving it certain dramatic integrity; plug-in airs de cour – drinking songs, gallant couplets, serenades, etc; songs for dances (pour dancer aux chansons), bearing the names of dances: "chimes", "saraband", "passacaglia", "branle", "volta", "bourrée". *The airs de cour, glorifying the king – the spiritual person as the head of the Gallican church, were obligatory, they were virtuoso in nature and required certain vocal skills.*

And more facts from the research materials of E. Simonova:

"The style of singing is undergoing significant changes, owing primarily to one of the most significant figures in the vocal horizon of France in the XVII century – Pierre de Nyert (1597-1682). When he visited the Barberini Opera House and the salon of the famous singer Leonora Baroni in Rome as a young man, he sang in court French ballets and raised the European famous singers Anna de La Barre, Basilly, Michel Lambert, Nyert became the founder of the French vocal school of the Modern Times, the main features of which were respect and attention to natural prosody, concern for diction and the refined, elegant character of singing" [15, 27].

The above observations are especially interesting in the correlation of the principles of French and Italian opera vocals, which had origins of different churches, respectively, in the differences in contact with the layers of the Byzantine "calophony", which in one way or another fertilized both opera branches of the vocals. The named researcher noted the following stages of contacts of national schools:

"... the denial of Italian singing, which sounded overly expressive to French court ears, was expressed in a dismissive court assessment of singing of Roman Leonora Baroni who arrived in Paris at the invitation of the queen; Italian opera on the French stage (1647, 1660, 1662) received even more caustic criticism in assessing one of the cleverest Frenchmen of the XVII century, the Duke of Saint-Évremond" [15, 27].

In the 17th century, air de cour, a court ballet with singing, flourished, where Lully composed his first arias in Italian and French style and where famous singers sang them (Anna de La Barre, Hilaire Dupuis, Anna Bergerotti, Marie Aubrey,

La Varen and many others [ibid., 28]). In 1668, Benigne de Basilli's first French vocal treatise on singing appeared, in which the *singer's hearing is equated with his intellect. It is the upbringing of hearing that can "clear a dirty, nasty, false voice, correct its tremolation, make it gentle with innate rudeness; soft when it is too loud and too strong"* [ibid., 28], that one needs to begin teaching singing from, the treatise says.

The French intellect and taste, which required clever and expressive singing, manifested themselves in how Basilli divided singing voices into "beautiful" and "good" for the first time in the history of vocal art, explaining that it was the owners of the latter who were capable of expressing in their singing the effect that they are not satisfied with the innate physical beauty of the voice, but with serious and hard work they achieve its highest expressiveness, therefore, its higher emotional impact on the audience [ibid.].

The ongoing practice of teaching with the teacher's living voice-prompted Basilli to draw a portrait of an ideal singing teacher, whose special place belongs to mastering the technique of "decorations", which corresponds to the term disposition de la gorga. But Basilli devotes a significant number of pages of his treatise to articulation techniques, especially of consonants. Therefore, the French aria was initially filled with recitativeness of a special even sound coming from both ancient oratory and church psalmody. And, oddly enough, the aesthetics of this ancient arioso French singing was not preserved by the opera of subsequent eras. According to the researchers, the manner of singing such chanson singers as Yvette Hilbert or Mireille Mathieu is closer to the arioso practice of the XVII century [15, p. 30].

Returning to the origins of the arioso singing that stood out in France and Britain in the development of ancient religious art, we should clarify that the term "courteous" style was understood as secular with signs of erotic openness of expression courtesy in behavior and communication, completely ignoring that, now obvious, after the publication of the works of S. Averintsev, fact that *the court life of the French kings kept the traditions of strict religiosity of France of the 4th-6th centuries, about which Seraphim Rose wrote in connection with the publication in 1988 of biographies of the saints of the Old Christian tradition and including Gregory of Tours: "The spirit of the Orthodox East breathes in this writer of the 6th century Gaul..."* [see 18, 26].

It is this atmosphere of "courtesy" as a "palace style" in which the king was the head of

both the state and the church that inherits the Byzantine Old Christian precepts, which lasted until 1792 when the Gallican church was destroyed with the execution of Louis XVI (see materials in the encyclopedia Christianity under the editorship of S. Averintsev [9, 399]), from which the “secular” style of the French aristocracy and the art of singing arias originated.

In the practice of Chinese opera, the basis of this kind of art was the vocal technique of Kunqu, the “Yuan Drama”, in which, unlike the later established from the 18th century, Jingqui, the Beijing Opera with abundant dance and acrobatic turn, “everything was sung” [11, 808–809]. Kunquis a court opera, its heyday in the XV – XVI centuries (the birth in the XII – XIII centuries) was a reaction to the assault of Chinese national culture after the Mongol conquest in the XIII century and its deliverance in the 14th, when the Chinese South, less affected by the devastating military operations, turned out to be the guardian of the nation’s artistic covenants. Hence the patriotic and mythological ritualization of Kunqurepresentations (although the make-up and costume design were more modest and refined than in the *democratized Beijing opera*).

Indeed, in China, the figure of the emperor was revered as given by Heaven, even if it was a native of the lower classes, whose high education was determined by the state universal system of training citizens of all classes [see 7, 59], rallying the nation in the mid-14th century in resistance to the conquerors.

The works of Tu Du Nyang[17], Liu Bing Chang [12] give examples of arioso singing in the Yuan drama, in which the art of *rhetorical decoration* of sound is the specifics of detecting “singing with a smile”, “close to the teeth” – and this has parallels to the old church and court vocal practice in France.

Aria was the common path of typological preferences of classics of both European and Chinese operas, despite the fact that until the twentieth century the mutual influence of these genre qualities was ruled out. It is significant that at the end of the past – the beginning of the present century, with the approval of Yun Isang and Tan Dun as the leading figures in European composer technique, it was the genre of opera based on the singing of arias that made up the highest expressive points of the music of these geniuses of world music. Thus, the parallelism priority in the development of the aria typology in the art of these geographically and stylistically-culturally fundamentally different countries was historically supported.

So, summarizing the above, let’s note the following:

1) the aria has developed from the practice of French temple singing of the XII – XIII centuries, the era of the Orthodox French Church, in which the heterophony of the treble emphasized high and medium (“countertenor”) voices and in which the free rhetorical development of the party was determined by the spiritual melody of the lower “tenor”;

2) aria as a European genre originated in France from the XV – XVI centuries as a depiction of the hymnal lyrics of spiritual orientation, including in the form of a spiritual aria, sounded in the Gallican service, containing substantial continuity with respect to the Byzantine hymn;

3) the aria in the early opera of the XVII century, according to the description, retained its connection with the old church singing tradition of a “loud” singing (“sound in the teeth”), which was subsequently discarded in opera practice, but preserved in the popular sphere of chanson vocals;

4) aria became an organic part of the musical theater of China of the XV – XVI centuries (drama of Yuan, Kunqu), in which vocalization was generously filled with rhetoric of figurations and decorations in singing “with a smile” and “close to teeth”, symbolizing succession to the high traditions of the church and court lyrics in the era of national renaissance after liberation from Mongol conquest.

Conclusions. Aria forms the “intersection zone” of the typological expressiveness of European and Chinese opera from the Middle Ages to the Modern Times. This historically defined this particular genre as the basic genre for representatives of the Far East, Tan Dun, and Yun Isang, in their creative development of European composer technique.

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