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Vocal Art: Development Factors (From The History Of The Formation Of Fundamental Values)

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Abstract

This article deals with the factors that played an essential role in the development of European Opera art and academic singing, which was formed by taking all the best that was developed over the centuries, forming criteria for the ideal sound image, starting with classical, romantic Opera and Opera verism and modernist concepts of the early twentieth century.

Keywords: academic singing, sound image, canto figurato, cantabile, bel canto, school of singing, recitative, tessitura, aria-recitative style, singing sound, fioritura, coloratura, improvisation, cadence, intonation

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Academic singing as a result of the tireless work of many generations of musicians who sought in the human voice the ideal of a "sound-image", which excited with its unique colors and power of emotional impact, having accumulated a considerable experience in the entire history of its existence, has long conquered the world cultural space. It's journey from narrow home venues to large and famous opera stages is a story full of painstaking searches; a story that was enthusiastically received and sometimes booed by the audience but has a magnetic force of attraction, because the singers giving up the dream of conquering thousands of viewers - equals to their spiritual and physical death.

Each individual historical epoch put forward its own requirements for the art of singing, which depended on the level of humanitarian consciousness, intellectual, spiritual development and cultural priorities of a particular society. And here we are talking not only about philosophers-thinkers, scientists-enlighteners but also poets, actors, dancers, musicians, as well as singers, whose authority in the ancient Roman and ancient Greek states was incredibly grandeur and talent was highly paid. Fabulously wealthy and famous, they became carriers of a special kind of cult and exponents of the central ethical and moral and aesthetic values of their time.

Epochs elapsed one after another, which reflected in the social status of the singer as well. It happened that the singing was dissolved within the choir, dance, verse forms. It happened that it was personified with an unearthly, divine beginning. At the time of major solemn events held in open areas, singers who embodied in one person the complex of talents of a poet, orator, musician, demonstrating the power of the state and the power of influence, were generously gifted by the public, touched by the versatile talents of performers.

Festive events of the Royal courts of Europe from different eras (mannerism, Baroque, Rococo, classicism, romanticism) were not held without the participation of the famous castrati of the "canto figurato" (from It. figura – painting, picture) that dominated the audience with the infinite technical possibilities of their art, which not only was not inferior to the instruments of the Symphony orchestra but became

the bearer and expression of dominant artistic trends and tastes of the time, from what the vocal styles had changed.

If during the period of domination of great classicists on the musical stage of operas, expressing the highest intensity of passion and the struggle of heroes between feeling and duty, the audience admired the decorative colors of the voice (from It. "fiore", fioritura – flower, flowering), then with the subsequent development of the opera, singing secured the priority of the cantilena, leaving room for ornamentation, for "flowery", which served to reveal the inner world of characters in opera, musical comedy and vocal compositions of large and small forms.

This kind of transformation in the character and content of singing culture is nothing more than attention to the inner world of the characters, which is reflected not only in music, poetry, theater, architecture, fine arts and design, but also in fashion, makeup, and everything related to people's lives. The most receptive and mobile in terms of reaction to surrounding events remained the singing voice, which is able to convey all the variety of vibrant colors, nuances in their dynamics and perspective. This is how the singing is enriched – by accompanying a person's life, asking questions about their past, present and future.

Thus, singing, having existed since ancient times in an indissoluble connection with gesture and word, gradually acquired those *qualities* that spoke of the crystallization in it of the best specific features, such as the unity of word, music and plastic, which characterized ancient Greek art. The melody was expressed through vocal-speech and rhythmic accents, supported by instrumental accompaniment on the lyre, kithara, aulos and pan flute.

In VIII – VII centuries BC Greece, the future singers in music and poetry schools were taught not only vocal literacy but also musical recitation and playing a musical instrument. Male voices of Aedas, rhapsodists (that is, singers) had already divided into three categories: high "netoid", medium "mesoid", low "iratoid" [7. pp. 113-120], which allowed them to participate in various public events. At the same time, *the authors of music and texts, singers and instrumentalists*, they were

indispensable in ancient Greek tragedies, comedies, expressing, according to the nature of genres, *a complex of talents*.

In Ancient Rome singers were trained in three stages with the participation of three types of teachers: "voceferarrile" (worked on the range and strength of the voice), "fonasei" (on the sound quality), "vocales" (on expressive shades of performance), solving problems in stages, contributing to purposeful methodological actions, consolidating the student's success at a certain stage of his professional development [9, pp.11-23].

Singing primarily associated with the rhythms and rhymes of speech culture develops along with the music. Examples of this are the Neapolitan songs, "barcarola", "gondolera", which are still popular today, with their melodiousness, colorful melodies and a variety of rhythms, which is why the vocal music of medieval Italy is remarkable.

Church singing is also developing, including the spiritual singing tradition (Ambrosian chant, Liturgy, Gregorian chorale, and polyphonic cult works), which required special training carried out within the Church by well-known Roman teachers. In this case, there is a reason to talk about *the purity of intonation and evenness of voice, rhythmic clarity, high position and breathing technique*, which formed the basis of European classical singing schools.

Secular music including chivalry (XII-XVI centuries) also contributed to the development of professional vocal art, opening up creative and professional perspectives for expressing the feelings and experiences of living people. Thanks to the progressive aspirations of the Florentine community "Ars nova", vocal-instrumental and song genres are developed: "Madrigal", "ballad", "Caccia"; polyphonic "strambotto", "frottola", "canzonetta", "villanella", "rispetto", "carnival". Conservatories and music academies are being opened, giving a secular musical education that is free in its expression of the feelings and passions of a person.

Representatives of French chivalry, singing love and exploits in honor of a beautiful lady, influenced the English, Spanish knights and German minnesingers. Hence, there are secular motets and ballads, as well as folk songs.

Among the most popular song and dance genres of musical Spain: "bolero", "Sevillana", "seguidilla", "Granadina", "hota", "espatadance", "sortsico", "rueda", "sardana", "hota", "fandango", "cante hondo", "flamenco"; polyphonic vocal "villancico" (village songs), where the singers expressed their emotions in an artistic and figurative form, using a diverse range of expressive means.

In England, in general there are one-two-three-voice performance of songs and ballads accompanied by harp, violin, as well as multi-voice ritual melodies and imitation polyphony performed by the choir and organ. A polyphonic school (secular, ecclesiastical) was also formed, built on variational development, which required a straightforward implementation of vocal melody through an ascetically strict style.

German spielmans and vagants leading a wandering lifestyle contributed to the popularization of various genres of folk song accompanied by pipes, lyres. The Minnesingers and Meistersingers were distinguished by the performance of their own songs, which were accompanied by violins and harps.

In the XVI century Protestant chorales and singing schools of cantors spread. In the music arena, there is a place for secular "madrigal" and household "villanella", which significantly enriched the repertoire of singers and increased the quality of performing culture.

Minstrels - carriers in a number of European countries in the XII - XIII centuries of folk song traditions were united in corporations, while church music remained in the power of metrics, where they trained with the help of professional teacher's church singers who composed spiritual and secular songs, served as kapellmeisters, choirmasters, singers in cathedrals and palaces of the great nobility.

Folk polyphony singing played a significant role in the development of the Franco-Flemish (or Anglo-Franco-Flemish) polyphonic school, which combined the experiences of English, French, and Dutch polyphony. The Romanesque and

German musical traditions have influenced Swiss music, which also has deep local roots. An example of this is the chants of "yodel", shepherd's games on Alpine horns, dance tunes-games, historical and other songs. Professional music practice and theory are performed in cathedrals and monasteries, where singers and instrumentalists were also trained. The Minnesingers and secular singing schools in Switzerland, in turn, contributed to the development of professional music.

As for the place of music in the life of the ruling aristocracy, in the XIII - XVI centuries an integral attribute of palace etiquette was the presence in the houses of the orchestra, choir, kapellmeister, singers. Playing a musical instrument, singing, and dancing were also taught to the household, which was carried out with the help of well-known Italian, French, and German teachers. String, brass bands and singing groups are created in large and small cities and countries of Europe (Prague, Lublin, Krakow, Poznan, Serbia, etc.) in the secular musical circles of the Czech Republic, where German minnesingers were preferred; the first compositions, including hussite chorales, songs, secular lyrics, as well as singing associations, appeared in the XIV – XV centuries, while musical societies and fraternities - in the XVI - XVII centuries. The repertoire of the court chapel included spiritual and secular music, which reflected folk song and dance rhythms and intonations.

Choral tunes, wedding, ritual songs, plays, ballads performed by Serbian, Slovenian, Croatian singers are addressed to the Yugoslav folklore, which is characterized by rhythmic and melodic originality, that gives national character to both melody and singing.

Intonation and rhythmic turns of the Russian song (grandiose, wedding) formed an identical singing style, which is characterized by wide courtesy of the voice, clear pronunciation of the text and semantic accents. If sacred music had developed a soft and smooth voice leading, the epic form was in turn influenced by the art of the storytellers - the masters of musical and verbal narrative. The buffoons combined the talents of a singer, actor, dancer, acrobat and instrumentalist.

The XV century belongs to the addition of the all-Russian song style associated with historical, drawling, dance, round dance song and notable for a

specific sound volume, range and sub-vocal setting of melody. Choral polyphony at the heart of church singing led to the emergence of church singing schools, as well as choral groups under the rulers where professional singers worked. Russian buffoons played the violin and pipe and foreign musicians who worked in Russia promoted the harpsichord and organ.

Singing, in turn, acquired certain features. If in the genres of folk music, it preserved national song traditions, then within the framework of church music, vocal and technical skills were gradually developed, proceeding from the specifics of choral polyphony, genres and conditions of existence of sacred music. Gradually, the general criteria of singing were determined, which combined the best manifestations of vocal and performing culture into a single whole.

General ideas were formed about what is sound and voice, range and registers, duration and evenness of sound, timbre and types of voices, breathing issues, physical capabilities of the singing apparatus (hearing, range, strength, voice capacity, endurance, memory, tempo-rhythm). Vocal defects, nasal and throat sounds, flat, devoid of volume were excluded. The main criteria of singing were: smoothness of registers, unity of timbre over the entire range, brightness, strength, direction of sound and its ability to develop, acquire certain expressive colors.

This was the result of many years of observations and studies of the physical and acoustic properties of the human voice in different epochs and in different countries; analysis and understanding of the vocal repertoire in connection with the performance capabilities and natural data of the singer, including his physical and musical abilities, as well as the ability to implement all this complex in live practice.

Medieval church, secular and folk music served as the basis for the formation and development of academic singing in terms of the selection and crystallization of vocal and technical means, accumulating the best achievements of the singing culture of Italy and a number of musically developed countries in Europe.

One of the factors of development of singing art in a particular region is not only musical, but also speech culture, which contributes to the formation of resonant sound due to articulatory features of word formation. An important role in this

process was played by musical and stage performances with the participation of instrumental, choral, dance groups, as well as ensembles and soloists; Catholic chants with improvisations, trills and other decorations, which were taught to singers in the XIV-XV centuries.; theatrical sections of the service with singing, which was decorated with coloratura, as well as secular home music to the accompaniment of lute, harp, viola, and, sometimes, organ.

The Dutch contrapuntal polyphony has put forward its own requirements for the singers regarding the breathing and visual-expressive techniques of voice teaching. Melodiousness, smoothness, colorfulness, dynamism, contrast of melodies were also characterized by Roman and Venetian musical traditions of the XVI-XVII centuries.

Solo "canzone", multi-voiced "madrigal" with the leading role of one voice, "villanella", "frotolla", dance rhythms, story cycles that combined secular choirs and madrigals had a huge impact on "the aesthetics of vocal art, giving it lively and bright coloristic paints that revealed new expressive resources of the singing voice" [9, pp.18-19].

During the Italian Renaissance, professional singing practice brought to the surface the entire range of tools that demonstrate the technical and artistic resources of the human voice. Combining with word, music and action it stimulated the development of musical and stage genres that synthesize music, singing, plastic art, acting, costume, makeup, which is an essential condition of opera and performance creativity; it marked the beginning of the combination of melodiousness with recitation, cantilena with virtuosity.

At this time, in scientific and pedagogical circles problems related to acoustics and articulation, the nature of sound formation come to the surface; answers are sought to questions about what is sound, what is singing and voice (chest and head, singing and natural). The basic rules (not to shout, but to sing easily and freely, to pronounce words clearly, the main thing is not the quantity, but the quality of jewelry), as well as the requirements for singers (to have good manners, posture, be young and beautiful) determine the level of development of singing practice and

pedagogy. The basic attitude of those years - from easy to difficult, from slow to fast, became the generally accepted methodological principle on which the well-known singing schools were based [6, p.18]. The possession of a trill was considered a great advantage of the singer. Special attention was paid to articulation, ease and freedom of sound reproduction, as well as to the technique of performing appoggiatura and passages without excessive embellishment that obscures the semantic content of singing.

So the basic criteria of the singing art were formed, which developed perceiving all the best that was born in the process of further searches. In this regard, at the turn of the XVI-XVII centuries a significant role was played by the Florentine circle "Camerata Fiorenti", which was a union of composers (Giulio Caccini, Jacopo Peri, Cavalieri) and poets (Corsi, Bardi, Ottavio Rinuccini) who initiated a musical performance ("drama per musica") built on the synthesis of music, action, poetry in a recitative style and a harmonic background [5, p.23].

The operas *Daphne* (1594) and *Eurydice* (1600) by I. Peri and O. Rinuccini based on musical speech did not require a large volume of voice. The singer was no longer part of the instrumental polyphonic layers but had his own vocal part, which alternated with choirs and instrumental music performed by woodwinds and string-plucked instruments (lutes and theorbs). Grace and improvisation, rarely heard against the background of musical recitation, brought their own colors to the characterization of the performers.

Academic singing owes its arioso style and two methods of sound delivery to Giulio Caccini, who expressed his attitude to the concepts of register, breathing technique, natural sounds (chest), artificial sounds (voce finta) with an entrance, gradual expansion (soft attack) with a decrease (exclamation) [1, p.75]. He advised using long passages on long syllables and final cadences [1, p. 23]. He recommended the vowels "U" for soprano and "I" for tenor for vocalization suggesting ways to achieve perfect intonation, diction, and even voice.

The idea remains relevant that the details should not interfere with the perception of the text, that the artist's plastic should correspond to the style of the

performed. Such concepts as hard and soft attack, natural and artificial sounds appear in everyday life. Improvisations, trills, passages, foreshadows of various complexity, dynamic colors take their place in the performance technique, which characterized the singing culture of the XVI – XVII centuries, which in turn influenced the development of Italian opera.

The Roman experience is, first of all, the secco recitative, clear vocal and speech organization of semantic, dramatic accents; the complication of melody arias; the increased importance of the orchestra, choir, vocal ensembles; as well as lush scenery, costumes, great composition and a high level of mastery.

The Venetian school marked the beginning of the "bel canto" ("legato" with pictorial techniques). The operas are based on ariosos - arias with recitatives (two-part, three-part), ensemble, choral scenes as well as orchestral parts preceded by overtures. If the cantilena expresses the inner world of the characters, then the recitatives connect the external action. What is new in singing is a wide turn of the freely flowing voice, a combination of arioso and recitative style techniques.

The most remarkable part in the Neapolitan school of the second half of the XVII century is there due to the regularities of "opera-seria". This is a three-part overture, a three-part aria "da capo" with improvisation, solo parts with interval jumps and ornamental decorations.

Vocal art, including the whole complex of professional vocal and performing skills based on cantilena and virtuoso technique, formed the basis of "bel canto", which reached its highest peak by the middle of the XVIII century, demonstrating both the power and beauty, and the immense vocal and technical capabilities of the singing voice.

The Neapolitan school is dominated by the coloratura style ("canto figurato") notable for its combination of cantilena, fluency and improvisation techniques. The work of castrati (sopranists, mezzo-sopranists, contraltists) also flourishes, overcoming, thanks to male physical strength and a large volume of lungs in combination with a female tessitura of the voice, incredibly complex performances.

The "Great School of Bologna" developed the technique of fluency, trill, smooth exhalation and clear pronunciation among virtuoso singers. Scales, chromatic moves, passages, and brilliant cadences as mandatory conditions for vocal education spoke of the limitless technical capabilities of singing culture [5. p. 33] Vocal parts in operas are written taking into account the wishes and abilities of performers who are free to make any adjustments to the performance.

Thus, the features inherent in the Italian school "bel canto": cantilena, as well as ariose and recitative-declamatory style; filigree technique of fluency, abrupt and connected ("scivolo") passages, trills, "mordent", "portamento", "da capo" with improvisation; light, free breathing and transparency of sound, precise articulation and intonation purity, determined the main criteria of solo-academic singing, called classical [9. pp. 34 -37].

The organics of vocal melody with words and dramatic action, characteristic of the opera and performing arts of France are also associated with renaissance aspirations in poetry and music as seen in the example of the Parisian "Academy of poetry and music" by A.Baif (1570). Both the first French opera "Pomona" by R. Camber (libretto by Perrin) and subsequent operatic works by French composers of the XVII century did not arise from scratch but from rich folk, secular and church music. The beginning of this was laid by street shows, interludes, comic opera-vaudeville, court ballet performances with singing, which became widespread in the XVI - XVII centuries.

French classicism of the 17th and 18th centuries with its characters, plots, rigor and proportionality of form stimulated the development of French Opera based on the ability to express strong dramatic passions in strictly defined conditions. And here the main role was played not by a virtuoso singer but by a singing actor and dancer embodying the character of his hero through vocal music, singing and dance plasticity. In the libretto (like in ancient drama) the priority was keeping the law of the three unities: of place, time and action. There were no side lines or characters.

In the lyrical tragedies of Jean Battiste Lully ("Alceste", "Theseus", "Proserpine", etc.) built on the alternation of recitatives and arias, choral, ballet and

orchestral numbers the artists portrayed and recited more, expressing the recitative-vocal and plastic forms of strong, contradictory feelings of the characters. In the opera works of those years (in particular, "Pomona" by R. Camber and the poet P. Perrin) there is an increase in the number of ballet numbers against the background of the forced sound of the voice and the affected play of the performers.

Jean Philippe Rameau's lyrical tragedies and opera-ballets ("Dardanus", "Gallant India", etc.) are notable not only for their music, plasticity, acting but also for their recitatives and arias of a wide range that require professional performance. It is true that by that time France had not yet achieved great success in the field of vocal art.

By the middle of the eighteenth century French lyrical tragedy limited by a number of conventions and expressing a court-aristocratic aesthetic was losing its relevance giving way to a comic opera that grew out of folk performances. This was due to the opera-buffa by J. B. Pergolesi "The Maid-Mistress" which was shown in 1752 in Paris and caused the delight not only of the ordinary public but also of French enlighteners. So there were operas-buffa "The Village Sorcerer" by J. Rousseau, "Two Hunters and a Milkmaid" by Duny, "The Woodcutter" by Philidor, "The Deserter" by Monsigny, "Richard the Lionheart" by Gretry which attracted comic, spectacular elements rather than singing.

Christopher Gluck the author of the operas Orpheus and Eurydice, Alceste, Paris and Helen (libretto by R. Calzabigi) aim to create a full-fledged musical and stage work based on ancient Greek plots. In "Iphigenia in Aulis" (after the tragedy of J. Racine), "Armide" (based on T. Tasso's poem "Jerusalem Liberated"), "Iphigenia in Tauris" (based on the tragedy of Euripides) where recitatives, choral, orchestral and ballet numbers found a place, the composer strives for the unity of word and singing, drama and music, simplicity and naturalness of stage events. The lack of expanded arias was explained not only by the priority of recitation in Opera but also by the lack of professional singers of the appropriate level. In comparison with Italian virtuosos who have the most complex vocal and technical repertoire French artists remained more actors than singers [9, pp. 49-55].

The musical material of the apotheosis operas, the rescue operas of the late 18th century, combining heroic-pathetic, melodramatic, folk-everyday melodies is based mainly on orchestral episodes and verse-song forms that demonstrate more dramatic skill with an auxiliary role of singing.

When the whole enlightened world turned towards opera, which in many ways became a measure of knowledge and taste of society, this circumstance could not but raised questions from aesthetes, vocal teachers and practitioners. Therefore, they talked about the importance of understanding the nature of singing, the need for professional vocal education, the development of falsetto which expands the range of the voice [1. p. 166]. Attention is drawn to the structure of the vocal apparatus and the physiology of singing, the nature of the breathing technique and a number of problems related to the specifics of training of academic singing personnel based on the Italian "bel canto". These tasks were taken over by teachers-vocalists Mingozzi, Pierre Jean Gara, Alexander horon, as well as the composer Cherubini [1, p. 54.]

New in the theory and practice of singing – the definition in high female voices, in addition to the chest and head registers, the medium; the development of the technique of sound attack, the performance of "portamento" of two types: "legato" and interval with "preem". The reliance on "bel canto" and "cantabile", which required many years of effort and professional training, remains fundamental. The result of persistent and purposeful work of teachers were outstanding French singers of the XVIII-XIX centuries. Louis Nurry, Louis Antoine Ponchard, Gilbert Louis Dupree, who made an invaluable contribution to the development of opera and academic singing, combining the basics of "bel canto" with a dramatically rich and expressively demonstrated word.

The first examples of operas ("Daphne" by Heinrich Schutz, "Adam and Eve" by Johann Teile) appeared in the XVII-XVIII centuries in Germany, which were preceded by cantatas, song-arias, secular odes, German singing traditions and Italian melos. It should be noted that the oratorios, cantatas, chorales, masses, and passions of Johann Sebastian Bach (1685-1750) are excellent examples of dramatic, melodic,

and vocal thinking, which was the most important condition for opera composition and in many respects the success of the work [9. pp.55-56].

Georg Friedrich Handel (1685-1759) played a major role in the widespread popularization of bel canto as a model of vocal art generally accepted for European opera. The author of more than 40 operatic works ("Rinaldo", "Julius Caesar", "Aetius", "Alcina", etc.) he sought to emphasize theatrical, dramatically rich and technically complex forms designed for virtuoso performance.

In the second half of the XVIII century "singspiel" - a musical and stage genre with elements of social satire built on folk song melodies, conversational dialogues and dances - was very popular among the democratic masses of Germany, Austria and other European countries. The success of the first performances ("The Devil is Free" by I. Standfus, "The Transformation of a Woman", "The Hunt" by I. A. Hiller) is also explained by the singing culture where attention is paid to diction. "The lame demon" by J. Haydn, "Abduction from the seraglio" by V.A. Mozart were giving more complex tasks for the performers due to the complication of figurative systems due to the development of vocal and instrumental episodes [9. pp. 57-58].

Both Haydn and Mozart the brightest representatives of the Viennese classical School of the late 18th century contributed to the development of opera art by breathing in a life - affirming spirit, a diverse range of colors that characterize the feelings and experiences of the characters, proclaiming the priority of singing as a formative and genre-forming beginning. On the example of Mozart's operas "The Wedding of Figaro", "Don Juan", "The Magic Flute" which were performed by singers of the Italian school in Italian, we can talk about brilliant coloratura decorations and the brightest melody, full of emotional freedom.

At the turn of the XVI - XVII centuries, Italian influence affected not only France, Germany, Austria, but also ascetic England, where pieces born on the basis of polyphonic secular madrigals, anthems and folk melodies are introduced, in addition to song-dance and choral numbers also musical interludes are introduced. The court elite is served by the "masks" genre which consists of lyrical, dramatic

and comic scenes with metaphorical and allegorical elements. Means of expression-instrumental music, dances, songs, recitative.

Among the most successful operatic compositions are "The Fairy Queen", "Dido and Aeneas" by Henry Purcell where vocal, dance, and orchestral pages were implemented, imbued in one case with comedy, warm lyrics and in the other with dramatic intonations and psychological colors that characterize the characters' images. "The Beggars' Opera " by J. R. R. Tolkien Pepusha with elements of social satire contributed to the process of democratization of English opera. And the Spanish "zarzuela", "tonadilla" imbued with folk song intonations and rhythms, in turn, contributed to the expansion of the range of themes and means of expression of the Spanish music scene.

This process, which brought a democratic grain into the circle of creative searches of European composers of the XVII - XVIII centuries, including plots, melodies, rhythmic, continued in Polish, Czech, Portuguese, Swedish, and Russian operas performed in their native languages.

In the XVIII century in noble Russia according to etiquette, secular dances and home concerts with the participation of foreign musicians (Araya, Sarti, Paisiello, Cimarosa, Galuppi, Traetta, etc.) became fashionable. Italian and French court opera companies are being created. On the stages of the newly organized Moscow and St. Petersburg public theaters, opera and ballet productions are performed with the participation of local peoples.

"Cephalus and Procris" by Francesco Araya (libretto by A. P. Sumarokov, based on the poem "Metamorphoses" by Ovid, 1755) is the first opera performed by Russian singers in Russian. Russian comic Opera "The miller – sorcerer, deceiver and matchmaker", M. Sokolowski, "Misfortune from the coach" V. A. Pashkevich, "St. Petersburg Gostiny Dvor" Matyrskogo M. A. and V. A. Pashkevich remarkable story cusps and folk-song its origins in the basis of solo, ensemble and orchestral numbers. In the operas "Coachmen on a Stand", "The Americans", "Orpheus " by E. I. Fomin there is a complication of choral, melodic language and harmonic texture.

D. S. Bortnyansky's operas "The Falcon" and "The Rival Son" are distinguished by their proximity to opera seria.

Italian "bel canto", which received rapid development in the XVII - XVIII centuries and conquered the entire musical Europe with its virtuosity, occupies a special place in the palace opera companies, which contributed to the popularization of not only solo-academic singing but also to opera art. Overcoming huge geographical, religious and linguistic spaces it freely travels through the territory of not only Europe but also America, Asia, Australia, North Africa, expanding the circle of its fans.

The appearance of "bel canto" in Russia was a landmark event in the life of the entire Russian aristocracy who spoke more German and French than their native Russian. It has become newfangled to teach the household both court etiquette and secular manners, as well as secular dances, music and singing with the help of dancers, singers and teacher-mentors invited from abroad. The art of "bel canto" having achieved a high result in the XVI – XVIII centuries did not stand still as the language of opera music was rapidly changing. If the classical opera was almost entirely based on figurative and florid singing, presenting performers (mainly castrati) with complete freedom in demonstrating ornamental and variational techniques and improvisations, then the romantic opera of the XIX century revealed the beauty of the cantilevered "largo" with a restrained and quite appropriate use of coloratura decorations. preferring not to all-powerful mythological characters but to a single person who is ready to sacrifice himself in the name of a high goal, it first found implementation in Ludwig van Beethoven's opera "Fidelio" (1805) which carries its dramatic truth.

The unifying beginning of the romantic style was an interest in history, exotic countries, literary heroes, the chivalrous Middle Ages which is observed in the operas of Italian (Rossini, Donizetti, Bellini, Verdi), French (Meyerbeer, Berlioz, Gounod, Delibes, Bizet) German (Weber, Wagner) composers, which marked a new stage in the development of vocal art, combining technical skill with cantilena.

Gioacchino Rossini (1792-1868) in the operas "The Barber of Seville", "Cinderella", "Semiramide", etc. for the purpose of organics of singing with content, fixes coloratura decorations in the notes, depriving the castrati of the opportunity to shine (despite the stage action) with their cadences, improvisations, shaking the music hall with delight. Opera by Gaetano Donizetti (1797-1848) "L'elisir d'amore", "Lucia di Lammermoor" and others a wealth of orchestral, harmonic, melodic language also testified about breaking them in art "cantabile" and "figurato".

"Somnambulist", "Norma", "Puritans" by Vincenzo Bellini (1801-1835) are notable for the richness of vocal melody where there is a place for both melodious opera recitative and visual colors that convey a complex palette of feelings and experiences of the characters.

Rossini, Donizetti, Bellini, representing the Neapolitan school, developed its best traditions related to the disclosure of the inner world of man. Famous singers of the era of Nozari, Colbrand, Pasta, Rubini, Tamburini, Lablache subordinated to this task the entire arsenal of vocal and technical means.

Giuseppe Verdi (1813-1901) in his operas "Rigoletto", "La Traviata", "Troubadour", "Othello" and others closely connects visual techniques with the content of arias. Vocal parts are constructed with knowledge of "bel canto" and types of singing voices. Thanks to this, many singers of the Verdi era and followers of his school (D. Ronconi, F. Tamagno, S. Cruvelli, V. Morel, L. Giraldoni, etc.) achieved world fame.

Italian "verism" of the end of the XIX century, connected with the life of the social lower classes, reflecting love dramas against the background of everyday conflicts is based on "cantabile". The heroes of the operas "Pagliacci" by Ruggero Leoncavallo (1858-1919), "Rural Honor" by Pietro Mascagni (1863-1945) experience violent passions, grief, despair, followed by a moment of bright hope for peace of mind which changed the style of singing in favor of a flowing and emotionally rich cantilena with a very restrained use of coloratura.

The verism of Giacomo Puccini (1858-1924) is enriched by the composer's creative, psychological sensitivity and knowledge of the laws of the stage, exciting

themes and characters. The operas "Bohemia", "Tosca", "Cio-Cio-San" where the arias performed with dramatic expression and melodic recitative are organically combined, convey the disturbing world of characters that evoke deep compassion and understanding.

Operas by French composers: "Robert the Devil", "The Huguenots", "The Prophet" by Giacomo Meyerbeer (1791-1864); "Trojans" by Hector Berlioz (1803-1869) - with the magnificent, spectacular and large-scale mass scenes inherent in the "grand opera", imbued with a lyrical theme are also built on a combination of "legato" and "figurato".

Only in the second half of the XIX century "grand opera" gives way to "opera lirique" bright examples of which are "Faust", "Romeo and Juliet" by Charles Gounod (1818-1893), "Lacme" by Leo Delibes (1836-1891) which combined a rich literary and musical language notable for melodic and brilliant in the technique of fluency arias.

Romantic features (oriental motifs, love passion, sharpness of conflict) are also inherent in the operas "Pearl Seekers", "Jamila", "Carmen" by Georges Bizet (1838-1875) where expressive melody is organically combined with ornamentation which also indicates a one-time fusion of cantilena with specialized techniques.

The lyrical operas "Manon" and "Werther" by Jules Massenet (1842-1912) are another example of a vocal – performing style that tends to an arioso-recitative organization with a bright, melodious melody and emphasized recitateness, an organic transition from one form to another. The connectedness, roundness of sound and dramatic expression which gave Opera practice expressive intonation and lively emotions did not lose their significance.

The opera "Samson and Delilah" by Camille Saint-Saens (1835-1921) is another step forward in the field of content and form where the richest melody and rhythm found refraction, serving as the basis for the development of professional singing, combining all the beauties of "legato" and "colorato".

With the poesy fairy tales, nature, folk life associated of the Opera "Undina" Hoffmann (1776-1822), "freelancer", "Avianca", "Oberon" Weber (1786-1826)

where he found the realization of diverse rhythms, chants, expressive melodies and brilliant grace, sounding the background is transparent orchestral textures, creating a fabulously scenic images of the surrounding.

Richard Wagner (1813-1883) in the operas "The Flying Dutchman", "The Nuremberg Meistersingers", "Lohengrin", etc. glorifies unselfish love, high moral ideals of his heroes – fearless, loving, sacrificial, noble, who do not know peace in the fight against destructive forces. Hence the continuous development of musical thought, the strengthening of melodic language against the background of dramatic action and orchestral generalizations.

In the opera "Tristan and Isolde" the composer is deeply concerned with the inner world of the characters [4. p. 58] who seek salvation from forbidden desires and passions not in life but in death [3. p. 146]. This state of mind is conveyed by an endless stream of music in orchestral sound and vocal-speech intonation. And this is a solid attack based on consonants, a continuous action not an alternation of numbers, music full of great suffering and love. Wagner's operas demanded the maximum physical impact from the singers, the fullness of voice resources. So here it was essential to speak out without a trace and deviate into the realm of dreams and lyrics.

Neoclassical, impressionist, expressionist, symbolist, naturalistic and realistic concepts were reflected in the operatic works of German composers of the late 19th and early 20th centuries. Richard Strauss (1864-1949) in the operas "Salome", "Elektra", "Cavalier of roses" strengthening the dissonant, contrasting elements and relief of the melodic pattern in the recitation and speech score, preserved the integrity and transparency of the orchestral texture, calling in the vocal and performing plan for expressive utterance, exaggerated emotion, sometimes combined with confessional theme.

German singers until the XIXth century were trained by Italian teachers, trying to combine the technology of "bel canto" with the instrumental sound of the voice, which is a characteristic feature of the national performing tradition. However, Wagner considered Italian singing unsuitable for his operas. Marked by

the most complex register, tessitura, interval, dynamic, timbral solutions they were designed for physically hardy, strong, powerful voices that overcome spaces and incredibly complex technical tasks as well as overlapping a Symphony orchestra consisting of 100 or more instruments.

Using monologues, short stories and dialogues in his operas Wagner asserts an ariosic-declamatory style, the brightest representatives of which were German singers of the XIX-early XX centuries. Schroeder-Devrient, Theodor Wachtel, Johanna Wagner, Hermann Winkelmann and others.

The end of the XIX - the beginning of the XX century - the time of change and mixing in art of different directions, styles (expressionism, impressionism, symbolism, modernism, etc.) which was reflected in the musical and singing culture. If the supporters of ultramodern forms have gone their own way the followers of "bel canto" have remained faithful to the traditions of the ariose style with its developed melodic culmination and the brilliance of the fiorituras, which continue to delight, surprise and captivate different peoples and cultures. For there are eternal values the creative potential of which does not run out due to the powerful energy of love for singing that comes from the human heart.

"Lesta, the Dnepr mermaid" by S.I. Davidov, "Askoldov grave" by A. N. Verstovsky, "Ruslan and Lyudmila" by M. I. Glinka, "Rusalka" ("Mermaid") by A. S. Dargomyzhsky, "Snegurochka" by N. A. Rimsky-Korsakov), where the epic-legend, folk-song samples, pictures of nature and everyday life found their place were staged in the XIX century on the Russian music scene along with vaudeville. The Opera "Ivan Susanin" M. Glinka, "Esmeralda", "The stone guest" by A. S. Dargomyzhsky, "The Demon" by A. Rubinstein, "Prince Igor" A. Borodin, "Boris Godunov" by M. Mussorgsky, "Eugene Onegin", "Queen of spades" P. Tchaikovsky, "The Tsar's bride" by N. A. Rimsky-Korsakov, "Aleko" by S. V. Rakhmaninov and others, they talk about the combination of melodiousness, epic scale of melodies with declamation and speech expressiveness; dramatically rich vocal line with heartfelt light lyrical intonations; ariosity with bright emotional colors.

Russian singers, trained in singing by Italian and French teachers and Russian composers who contributed to the development of the national vocal school performed these operas.

M. I. Glinka insisted on the fusion of vocal and acting talent, words and music, intonation purity, "naturalness of musical and declamatory expressiveness" while excluding excessive vibrato, tremolo, swings [2. pp. 12-14]. A. S. Dargomyzhsky preferred a declamatory style that brings musical intonations closer to speech turns, looked for ways to form national intonation-sound thinking [5. p. 159]. N. A. Rimsky-Korsakov characterized singing voices as dramatic (rich in strength and volume), lyrical (gentle and flexible), mixed (combining the properties of both [8. p.109]).

Both Varlamov, Glinka, Dargomyzhsky and Rimsky-Korsakov relying on the pan-European classical traditions developed a national style based on Russian song and recitation and speech colors, enriched with visual and expressive means of vocal language. If the Russian school was built on a broad, uninhibited singing with a pronounced speech intonation, the German school was characterized by an articulatory and rhythmic pattern, a clear following of the composer's instructions, a rich, even, instrumental sound.

The best singers of the XIX - early XX century – soprano and mezzo-soprano Giuditta Pasta, Pauline Viardot, Adeline Patti, Harikleya Darkle, Zabela-Vrubel, Malibran, Desiree, Marie Galli-Marye, etc.; tenors Rubini, Dupree, Tamberlik, Masini, Tamagno, Ershov, Sobinov; baritones Tamburini, Cotogni, Battistini; basses Lablache, Garcia, Petrov Stravinsky, etc., linked different musical eras and styles, passing on their experience to subsequent generations. Their strength lies in the fact that they, possessing all the resources of the vocal past, have enriched its content with attention to the inner world of a person who deserves understanding, compassion and respect for his personality.

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