

HISTORY OF ART

PRINCIPLES OF CLASSIFICATION OF THE CHORAL MINIATURE GENRE IN MODERN MUSIC

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Miniature as one of the immanent properties of artistic culture, associated with *small forms* of the surrounding world reflection, is the most important genre variety of various types of art such as painting, sculpture, graphics, literature, poetry, theater. In each of them, the miniature is endowed with a number of common features that distinguishes it from the forms of *monumental* art. This is the desire for conciseness of artistic expression, saving of means of expressiveness, the inclination to a form chambering, and, at the same time, compositional integrity, completeness; and sometimes it's a display of considerable content in a small form. The latter quality – the ability to reflect “the big in the small”, together with the specifics of the lyrical expression – is the artistic essence of *musical miniature*, which is widely spread in Western European and domestic musical art, from the era of strict style and ending with the works of the turn of XX – XXI centuries.

The content of the music miniature aims at an extremely concentrated reflection of the surrounding world. The basis for the creation of a miniature in music, as in other types of art, is the observance of the principle of reflection “the big in the small”. This principle not only determines the scale of works related to the genre of musical miniature, but also becomes its most important aesthetic criterion. The aesthetics of the musical miniature genre corresponds to the selection of certain means of expression, the use of simple forms, the predominance of the chamber method of playing music.

In musical miniature, one can find the interrelation with the works of small forms of other types of art. Like portrait miniature in *painting*, one image-portrait is embodied in musical miniature. At the same time, unlike painting, in musical miniature the main image is perceived not statically but can be interpreted as an initial sketch with its subsequent development, deepening, disclosure of hidden inner qualities. In this understanding, one can find the interrelation of a musical miniature with *literary works of small forms*, the characters of which also reside in the context of various conditions and undergo certain changes in the development of the plot [3].

One of the types of musical miniatures is a *choral miniature*, which has its own specific features as compared to instrumental, chamber-vocal and orchestral analogues. Choral miniature is a genre of professional musical culture that has

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developed on the basis of small forms, embodying both religious and secular themes, addressed to the choral composition of performers and intended primarily for concert music.

The genre properties of choral miniature and the principles of its classification were considered in the works of P. Levando "Problems of Choral Studies" [1] and L. Parkhomenko "Ukrainian Choral Play: typology, subject matter, composition" [2]. The researchers have a different approach to solving the problem of classifying historical and current choral genres, according to the material chosen for analysis and the general tenets of the definition of the musical genre set in the works of L. Mazel, V. Tsukkerman, A. Sokhor, E. Nazaikinsky, and others.

The classification of choral works proposed by P. Levando considers the following factors:

1) the content and nature of the work; 2) the scale of the composition and its structure (miniature, large form, cycle); 3) the composition of performers (choir, piano, orchestra, soloists); 4) performance conditions (concert performance, theatrical performance, mass singing, etc.); 5) the peculiarities and degree of the composer's creative participation in the creation of a work (original composition, processing, arrangement); 6) the type of choral art (a capella, with accompaniment) [1, p. 78].

As a result of such differentiation of genre-forming indicators, the researcher comes to the conclusion that there are seven main genres in modern choral practice: 1) choral song; 2) choral miniature; 3) a choir of a large form; 4) cantata-oratorio genre; 5) opera-choir genre; 6) processing; 7) choral arrangement.

These genres can also be divided into three groups. The first includes the "solely choral" genres, in which the defining significance of a choir (choral song, choral miniature, and a choir of a large form) is obvious. The second group includes the so-called "synthetic" genres in which the choir is one of the participants of the performance (cantata-oratorio and opera-choir genres). The third group consists of the "auxiliary" genres, uniting the works and not being the result of original choral art (choral processing and choral arrangement). Also P. Levando raises the question of the predominant use of one or another type of choral art in a particular genre and comes to the conclusion that for choral miniature, as well as for processing, a capella is most characteristic. Reasoning about more particular genre varieties, reflecting the characteristic features of each of the genres represented by these features, the researcher notes in the genre of choral miniature its homogeneity, highlighting only historical varieties, such as chorales and madrigals [1, p. 80-81]. It should be noted that P. Levando practically does not touch upon the problem of intra-genre classification of choral miniature, dwelling only on the characterization of the general tenets of the genre.

In the monograph "Ukrainian Choral Play", L. Parkhomenko presents a somewhat different genre typology of modern choral art in general and an in-depth, multilevel classification of the genre of choral play (miniature) in particular. The proposed typology is based on a harmonious, hierarchically interacting system of the subordination of the initial and specifying criteria. One of the undoubted advantages of the classification proposed by L. Parkhomenko is the selection of several levels of

internal differentiation in the systematics of the choral play (miniature) genre. The main of these levels are: *the genre form*, representing the “highest level of the intra-genre hierarchical system, generalizing category, which reveals the semantic nature of imagery, character and the main principles of its reflection”; and *the types of works* that “reveal the maximum semantic concretization of figurativeness and close connection with the origins of the genre, such as declamatory, motility, chant, instrumentality or sound image, and with everyday forms of playing music, such as songs, romance, etc.” [2, p. 19].

Summarizing the classifications of L. Parkhomenko and P. Levando and generally accepting their main suggestions, we note that the creative activity of contemporary composers in the field of choral music, including the genre of choral miniature, over the past two decades has been focused on the processes of further activation of intergenre interactions and a significant expansion of the themes of works. A variety of new readings of the genre of choral miniature in modern music gives us the opportunity to offer another intra-genre classification. It is based on the content, which allows to reveal folklore, religious and secular types of the choral miniature.

The folklore miniature has signs of folk-song tradition, a close relationship with national folklore sources, song and dance genres of folk art.

The religious miniature, based on texts of spiritual and religious themes, bears the imprint of a centuries-old church-singing tradition of musical culture. In the historical retrospective of the development of choral music, religious miniature is one of the earliest forms of the genre formation.

The secular miniature reflects the programmaticity of a figurative and associative type, peculiar to the genre of miniature. This programmaticity is announced in the title of the work and is specified in the poetic text. Secular miniature can be indirectly linked to folklore and religious sources.

Each type of genre is characterized by the attraction of a certain literary origin, possessing genre-forming features and causing a whole series of figurative and semantic associations to live. A fundamental principle of popular-song folklore becomes such origin in the folklore miniature; the texts of canonical church chants – in the religious miniature; the poems both literary classics and modern poets – in the secular miniature.

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