



DOI 10.36074/grail-of-science.02.04.2021.135

METHODS OF INTERPRETATION ANALYSIS OF THE ORTHODOX LITURGICAL CHANTS

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In modern science the problem of interpreting Orthodox sacred music is mainly considered in general aspects based on cultural, theological and musicological contexts [1]. However, it is important to pay more attention to specific methods of performing analysis of works before they are performed, especially when we talk about liturgical performance. In our opinion, such methods can be: textual analysis; contextual analysis; comparative analysis; choral analysis; analysis of the form and texture; analysis of artistic expressive means; definition of restrictions of interpretation during the liturgical performance.

Textual analysis involves a careful study the praying text of the work and its meaning and deep understanding. Some texts often refer to other literary sources – specific verses from the Gospel, references to the books of the Old Testament, the lives of the saints, etc. It is not only important to understand the meaning of the text as accurately as possible, but also to be aware of its intertextual relationships.

The contextual analysis of a music piece assumes the knowledges about the life of the composer, the history of the creation this work. Many of church composers also worked as precentors, so it is important to understand for which choral group certain compositions were written – for the abstract or the real choir, which the composer knew on practice. For example, the late works of P. Chesnokov contain designations of caesura or pauses, which do not seem entirely justified. But knowing the context of the creation those compositions (the time of war and persecution of the Church), we can understand why the author did not use chain breathing in the choir – because the choir was too small. And we can conclude that these designations are not relevant for today's large choral groups.

Comparative analysis is necessary to compare the available performances of a particular piece. It is allows to form a complete picture of the possibilities of its sound.

Choral analysis of the work is very important, especially during the performance at the divine service. In musical compositions of the XVIII – early XX centuries dynamics are often written by the editor as instrumental. For an upward movement of sound it is indicated as *crescendo*, and for a downward movement – *diminuendo*. However, the voice has the ability to change the volume in a natural way: increasing the volume as the tone rises and decreasing it as the sounding tone decreases. Additional dynamic instructions lead to excessive dynamization, which is not always appropriate for worship.

The analysis of form and texture greatly influences on the ability to make the text understandable for listeners, especially, if we consider the form based on the text of the chant. The texture sometimes requires correction, because it contains polyphony, which interferes with the clarity of the perception of the text.

The analysis of artistic expressive means is necessary to understand the composer's intention, since the choice of these means can be read about the author's attitude to this text.

And finally, the most important and most unusual part of the work for secular choral music is the definition of limitations in interpretation, especially during the liturgical performance [2]:

- it is important to choose the intensity of artistic means in a such way that they do not distract attention and do not interfere with prayer;
- it is important to take into account the liturgical tempo, which should be associated with the movements of the priest and other activities in the church;
- it is important to correlate the performing tempo with the acoustic conditions of the church in order to keep the text as clear as possible.

Thus, the performance of Orthodox sacred compositions requires a careful multidimensional approach to the interpretation analysis.

References:

- [1] Kravchenko, E.A. (2015), "Performing analysis of sacred music as a way of knowing national traditions in the choral art of Russia in the 20th – 21st centuries", *Muzykal'noe iskusstvo i obrazovanie*, [Musical art and education], no 1 (9), available at: <https://cyberleninka.ru/article/n/ispolnitelskiy-analiz-duhovnoy-muzyki-kak-sposob-poznaniya-natsionalnyh-traditsiy-v-horovom-iskusstverubezha-hh-xxi-vekov> (access March 25, 2021).
- [2] Kornysheva, I. (2008), "The musical aesthetics of Orthodox worship", Thesis abstract for Cand. Sc. (Philosophy), 09.00.04, Vladimir State Humanitarian University, Vladimir, 26 p. (in Russian).