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RENAISSANCE FEATURES IN MUSIC "NEW ART"

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Annotation

It can be said that in addition to the art of opera, The Palace and the noble classes of neutakht had at their disposal various manifestations of European chamber-instrumental and concert music from the middle of the XVIII century. At the palace, along with wonderful Italian singers, there were also skillful instrumentalists of all kinds of musical instruments, who mainly preferred to perform samples of their creations. The image of a professional musician, formed at the end of the XIII-XIV centuries, highlights the image of an enlightened aristocrat who creates music for the church and secular society, the emergence of choral performance in European countries, the scientific views of Russian composers who communicated with Western culture. The musical culture of the 70s of the XVIII century is substantiated.

Keywords: professional musician, choral song, national tradition, multi-voice singing, vocal music, local performers.

Introduction

Russian music remained in history as the early 18th century's style of singing by party with the help of multiple voices, that is, singing as a partes-type choir, flourished. Such a type of multi-voice singing in the palace was performed by the Palace choir, consisting of professional singers. Their repertoire consisted in part of multi-voice Church tunes, Italian-style hymn cantatas. After the death of Tsar Peter I, in the 30-60s of the XVIII century, some profound changes took place in the general structure of Russian culture and Marifat. In the second quarter of the XVIII century, classicism became a priority of Russian artistic culture. We will share with you in this article about the features of the renaissance in music.

Discussion and Results

In the Church in the Middle Ages, the image of a professional musician formed at the end of the XIII-XIV centuries is complemented by the image of an enlightened aristocrat who creates music for the church and secular society. The specialist had to know the laws of music, scholarships unknown to ordinary music lovers. An understanding arose of the independent significance of music, its ability to "build" according to its own laws and become a source of pleasure. A characteristic feature of the interaction of religious and secular musical professionalism was manifested in the so-called "new art" (ars nova) and "old art" (ars antiqua) of musical and poetic art. Ars nova theorist was the French musician, poet and philosopher



Philip de vitri (1291-1361), author of the ars nova treatise (C.1320). This work determined a new "vector" of music development, which was established by that time – different from the cult. This was manifested not only in the recognition of half – tone intervals as "unsuitable", but also in the third-euphonic (consonances), as well as in new metro – rhythmic divisions-two-circuit divisions, which filled the three-circuit dominating the church. With the creation of miniature lyrical Motets, Rondo, ballads, the figurative structure of professional music has changed. In the works of composers, the isorhythmic technique (ostinate-variational principle) appears: expanding the duration of the Lower Main vocal tones (melodic ostinato or repetition – "kantus Prius firmus") forms a light superstructure that moves above it with higher voices. The repeated choral song ceased to play a figurative-melodic role and became a harmonic vertical factor – it rhythmically combines all the voices.

The three-voice Motets of the poet and composer Guillaume De Masho (C.1300-1377), who served as secretary of the Cathedral of Notrdam and King Yan of Luxembourg, gained great popularity. Music has ceased to be a "divine science", it becomes an expression of a secular principle: "music is a science that tries to please us, to dance" (masho). Continuing to work for the church, composers adopted his expressive style from ars nova music. In the XIV century, a number of live musical personalities appeared in Italy, who wrote music based on inspiration and created their own melodies for polyphonic masses. Mass and church Motets prevailed, but secular genres also appeared – Madrigal, cachaça, ballad. The creative path of the Troubadours continued, but with a wide range of other professional techniques – polyphonic, artistic images. Prominent musicians of the era include Francesco Landini (1325-1347), a blind virtuoso organist, author of well-known two-and three-voice madrigals and slow lyric ballads.

The emergence of choral performance in European countries: the 90s of the XVIII century were the years of the formation of the Russian novel as an independent genre. During this period, the art of music went deeper and deeper into marriage. House music developed based on vocal music, and solo singing gained priority in this. It is for this reason that the tragic death occurred at the age of 28 F.M.Dubyansky's musical "Russian songs" left a deep mark on the history of Russian Vocal Music (1760-1796). O.A.The work of kozlovius (1757-1831) is also rich in disappointed and submissive Navos. Having received a musical education in Poland, the composer devoted his entire life to the field of Russian musical culture. this composer, trained from the European School of composition, joined the traditions of Russian folk song in his language, was able to create monologues-songs of a progressive lyrical-dramatic direction that did not exist in the history of Russian vocal music until him. The problem of recording and studying folk songs of the XVIII century occupies a special place in the history of Russian music.

Russian composers, communicating with Western culture, did not begin to blindly imitate them. They sought to transfer the progressive directions of Western culture to pays soil and subordinate them to national traditions, and this process was reflected in the series of collections presented above.

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voice singing in the palace was performed by the Palace choir, consisting of professional singers. Their repertoire consisted in part of multi-voice Church tunes, Italian-style hymn cantatas. Their connection with the cantatas of the time of Peter I was indisputable. By the time the partes concert genre was fully formed. Some concerts are dedicated specifically to certain solemn ceremonies, the most important vageya events of State Life, and have taken a solid place in the daily life of the Russian state. After the death of Tsar Peter I, in the 30-60s of the XVIII century, some profound changes took place in the general structure of Russian culture and Marifat.

In the second quarter of the XVIII century, classicism became a priority of Russian artistic culture. In 1705, one of the closest followers of Peter I, Feofan Prokopovich, writes in his works about the form complexity and confusion of the baroque lioness. As an example, kokhna gives examples from Greek literature. F. educational and instructive tasks of poetry. Prokopovich recognizes as its fundamental features. It was these features that were characteristic of Russian classicism of the 30s and 50s. Classicism, which promoted the ideas of ethical logic of rationalism and a certain order of the world and culture, became the main and, undoubtedly, the type of worldview in the history of Russia, which Peter I reigned and represented the progressive directions of the later period.

Until almost the last quarter of the XVIII century, partes was a choir singing in the style of multi-voice partes was the only type of professional musical creativity in Russia, at that time only foreign musicians performed theater and concert music. In this sense, of particular interest is the fate of the famous Italian opera troupes, headed by Galuppi, Traett, Araya, operating in Russia, as well as the private opera antreprise of Lokatelli. In 1764, instead of them, Petersburg was visited by artists of the French comic opera from Paris, and they were accepted into the palace service, performing performances and performances "for money for the people."

It was bought in Moscow between 1765 and 1766, later by the Italian Chinti and Belmonti, N.S.Titov's private antreprise appeared. All this testified to the fact that theatrical life was coming to life in Russia and its social base was expanding. Despite the fact that opera is a foreign product, by the 70s of the XVIII century, it was this genre that created the conditions for the emergence of the Russian opera house. It can be said that in addition to the art of opera, The Palace and the noble classes of neutakht had at their disposal various manifestations of European chamber-instrumental and concert music from the middle of the XVIII century. At the palace, along with wonderful Italian singers, there were also skillful instrumentalists of all kinds of musical instruments, who mainly preferred to perform samples of their creations. By the middle of the XVIII century, the first badges from the concert life of the palace or feudal lords appeared in Russia, which were not limited to a narrow circle of salon music. Of course, it should be noted that aspiring musicians played a big role in this. Music palaces serve as a source that brought new types of chamber-instrumental and vocal music to life. Often olynasab music fans organized instrumental ensembles, even orchestras.

They performed musical performances in the Tsar's Palace or in the palace of the rich nobility of the capital. Even, as historians and the press of the time testify, the performance of various music among the inhabitants of the city, belonging to different classes, was a picture. In the middle of the 18th century, many pomeschchiks began to create orchestras or instrumental



ensembles consisting of specially trained serf musicians. Despite the fact that during the 18th century, the ranks in the field of music were filled with local musicians, foreign performers kept their prowess in their hands. The chapel of the singers at the Palace became the main school that brought up local performers. First abroad, then in Russia, the first Russian composers who also won the title M.S. Berezovsky and D.S. The creativity of the Bortnyansky is also associated with this Kapella.

Conclusion

Almost all scientists who have studied this period indicate the uniqueness of the development of Russian music, that is, that it is associated with the Church longer in comparison with other types of art.

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