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METHODS OF PARALITURGICAL CHORAL COMPOSITIONS IN STUDENT CHOIR CLASSES

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ABSTRACT

The article focuses on revealing the methodology methods of paraliturgical choral compositions in student choir classes, namely, phonetic features of Church Slavonic hymns, nature of sound production, dynamic ensemble, vocal and timbre ensemble, and phrasing. The role of religious and spiritual culture, spiritual choral art is highlighted. The importance of spiritual choral music in the repertoire of the student choir is substantiated, and the system of Christian values is singled out. It was determined that currently, one of the urgent issues of art education is the revival of the spirituality of the nation, the search for new landmarks, a new system of values. The positive effect of spiritual singing on a person has been proven as well. It was determined that paraliturgical chants have a pedagogical and psychotherapeutic effect on the formation of personality, occupy an important place in the repertoire of student choirs. The interdisciplinary connections between the study of paraliturgical choral works and the subjects of the musical cycle are analysed, e.g., history of music, solfeggio, harmony, voice production, conducting. It was

emphasized that in working on paraliturgical choral works, it is important for leaders of educational choral groups to master the special skills and abilities.

Choral singing is a carrier of enormous informational and educational potential, containing interdisciplinary communicative connections of the main subjects of the musical cycle: solfeggio, music theory, harmony, polyphony, history of music, analysis of musical forms, solo singing, conducting. The article examines the main problem in the work of choirmasters, namely, the lack of knowledge of the traditional style of sacred music, its genre affiliation, and stylistic features.

Keywords: *singing; dynamics; vocals; ensemble; phrasing; intonation; conductor.*

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INTRODUCTION

Preservation and development of the traditions of domestic choral performance is carried out in the system of professional education of future music teachers in choral classes, where the professional level is largely determined by the repertoire, in accordance with the spiritual requirements of the time. Paraliturgical choral music is one of the important sections of the choral repertoire; it combines the canonical texts of psalms, cantos, carols with church practice. Spiritual choral music has always been the artistic layer on which singing voices were nurtured. This is a unique school of a cappella choral singing, which is based on smoothness of voice delivery and naturalness of voice formation.

The world is constantly experiencing a moral crisis associated with the loss of morality, Christian values, because the emphasis is on temporary materialism.

The formation of spiritual values through the study of vocal and choral art in the education system becomes especially relevant. The art of choral singing is an art of unique technical, artistic, and communicative capabilities. Paraliturgical singing serves as the basis of moral and spiritual education of the individual, the dominant core of the educational work of educational institutions.

PROBLEM STATEMENT

Choral art in ancient times was in the field of view of philosophers, musicians and social reformers. According to Plato of Athens (427–347 BC), choral singing is a divine and heavenly occupation that strengthens all that is good and noble in man (Kaminska, 2018).

The works of I. Kuchynska, N. Maslova, V. Medushevskiy, O. Rebrova, O. Rudnytska, I. Sidanich, O. Sukhomlynska, M. Tkach, S. Ship and others are devoted to issues of spiritual development of the individual. In pedagogy, the problem of spiritual values is substantiated in the works of V.Andrushchenko, A.Hlushchenko, N.Kosinska, O.Mayba, M.Mario, O.Oleksyuk, Y.Chornomorets, and others. Features of the formation of vocal and choral skills are the field of view of domestic scientists and pedagogues V. Antonyuk, S. Vovka, N. Grebenyuk, Z. Goncharenko, A. Kozyr, T. Levshenko, S. Svitailo, B. Teplovym and others.

In educational discourse, the issue of music education is widely discussed. For example, music is considered as intercultural education technology (Zheyuan, 2017; 2018), as means of mental imagery (Küssner et al., 2022) and emotional intelligence development of teachers (Rakityanska, 2020). Besides, many works are focused on development of phonemic hearing in students (e.g., Mospan, 2022; Sonia & Lotfi, 2016). Choral singing in classes is an objective of research as well. For example, contemporary scholars study choral chanting (Yagi, 2022), a non-professional choir (Hiney, 2022), the influence of choral practices on creative thinking (Zhou, 2021), and GALA choruses on social change (MacLachlan, 2020). However, paraliturgical choral compositions in classes is lack of attention. Therefore, the article aims at presenting the methods of teaching paraliturgical choral compositions in student choirs.

BACKGROUND

Paraliturgical choral music, its historical development, covers more than eleven centuries. From the very beginning, from the time of the Baptism of Kyivan Rus to the present day, it is one of the important components of the temple synthesis of arts: architecture, sacred texts, icons, specific incense, ritual decorations, etc.

Didactic and methodical aspects of spiritual choral singing are revealed in the publications of N. Davydovskyi, N. Kostiuk, T. Kuznets, V. Martynov, G. Pankevich, T. Plyachenko, D. Razumovskyi, P. Kharlampovich, and others. Ukrainian composers turned to spiritual music, namely: M. Berezovsky, D. Bortnyanskyi, M. Kolesa, M. Lysenko, K. Stetsenko, M. Leontovych, S. Lyudkevich, and others, as well as modern composers A. Alekseeva, L. Vasina, H. Havrylets, V. Davidenko, Z. Zhbanova, V. Poleva, I. Sakhno, O. Tarasenko, B. Filts, M. Tsololo, M. Shuh, and others.

Fundamental studies of the content of paraliturgical choral works were reflected in the works of M. Antonenko, N. Babichenko, A. Bolgarskyi, D. Bolgarskyi, Y. Voskoboynikova, I. Yeletskih, G. Lapaev, M. Lysenko, L. Masol, M. Kaminska, I. Sakhna, T. Chizh, M. I. Filipova and others.

However, the imperfect study of the peculiarities of working on paraliturgical choral works in the classes of the educational choral collective requires a more generalized disclosure of this issue based on competence-based, personality-oriented, axiological approaches. On the basis of scientific research, it is worth justifying the specifics of the performance of paraliturgical choral works and making a brief historical excursion about the origin of this genre.

The first example of choral singing is mentioned in the Holy Scriptures, where it is said about the angels who glorified the newborn Christ (Gospel of Luke 2:14). "...And suddenly the power of the heavenly army appeared with the Angel, praising God and saying: "Glory to God in the highest, and on earth peace, goodwill among people." Sacred music is the main foundation of the work of composers J. Bach, L. Beethoven, J. Haydn, H. Handel, V.A. Mozart and others (Babichenko, 2017).

METHODOLOGY

Among the genre stratification of sacred choral music, it is possible to single out several general genre groups to which modern composers turn. According to A. Kovalev's research, there is a triad of genre groups that are directly related to church singing culture: traditional genres, mixed genres, non-traditional genres. The scientist refers to the

traditional genres of songs that are included in the Old and New Testaments, namely: (psalms and biblical songs, stichira, tropars, kondaks, hymns), that is, those songs that make up the singing structure of Orthodox services (evenings, liturgy, prayers, and memorial services), formed in the bosom of the Orthodox Church and subject to the hierarchy. To the same group, the researcher includes paraliturgical works that are part of the divine service, but occupy a separate place from the divine service, because their performance is not provided for by the Statute, but is allowed. These works are most often written to the texts of psalms, as well as individual prayers, and have a concert character.

RESULTS

Let's consider the method of working with paraliturgical choral works in the classes of the educational choral group. In music and encyclopedias, the concept of 'paraliturgical music' means the general name of text-musical forms that are similar in style (in texts and music) to liturgical ones, but which are not used in official (canonical) worship (Maiba, 2017). Prayer and poetic texts in the form of paraliturgical music are newly created (non-biblical), in a typical case they glorify the Lord Jesus Christ, the Mother of God, Christian saints, biblical prophets, paraphrase typical biblical subjects. In the context of our research, paraliturgical choral works are songs of religious themes, both for church and concert purposes.

A wide range of musicologists studied this layer of musical creativity: T. Bulat, T. Sheffer, O. Shreyer-Tkachenko, O. Hnatyuk, Y. Medvedyk, S. Shcheglova, M. Cherepanin, L. Shevchuk-Nazar, and others.

Currently, Ukrainian and foreign paraliturgical choral music occupies a special place both in the concert repertoire of educational choral groups and in the pedagogical practice of students majoring in "Musical Art" in educational institutions of Ukraine. Turning to works of spiritual content require special knowledge and a special performance culture. Choral singing is a carrier of enormous informational and educational potential, containing interdisciplinary communicative connections of the main subjects of the musical cycle: solfeggio, music theory, harmony, polyphony, music history, analysis of musical forms, solo singing, conducting.

The genre palette of paraliturgical works includes: songs as components of canonical church services, individual prayer songs, carols and their arrangements, wedding and funeral songs.

Let's look at calendar ritual paraliturgical choral works – carols.

Carols in Ukrainian musical art occupy an important place among choral genres. The ancient origin of the texts of church carols formed a valued layer of semi-professional authorial culture of the Baroque era, which often in its musical component is close to the stylistics of folk and secular songs in terms of intonation and partly metro-rhythmic, but at the same time differs in the evolution of the complexity of the musical fabric.

Composers V. Matyuk, M. Leontovych, M. Lysenko, M. Kopko, S. Lyudkevich, D. Sichynskyi, T. Kupchynskyi, and others turned to this genre.

Regarding the method of learning Christmas carols. In working with the educational choral team on these paraliturgical works, it is necessary to focus attention on the content of the work. Thoroughly analyse from the point of view of Christian theology and substantiate in a religious excursion. The next stage is work on musical expressive means. Definition of the form, characteristics of the main melody-theme, latotonal structure of the work. Detailed harmonic analysis of the work using generally accepted functional notation. Conclusions about his harmonic language. And actually, perfect work on each choral part and on the choral piece as a whole. Church carols as a genre of paraliturgical music at the end of the 19-th and the first half of the 20-th centuries were actively included in the everyday life of the people, became widely popularized, and therefore became the subject of study in the educational discipline “Choir class” in music institutions. Christmas carols were performed during Christmas services, in concert programs dedicated to Christmas and in the home. They prescribed the features of secular and folk songs in the plane of intonation and partly metro-rhythmic, but at the same time during the first half of the 20-th century there were distinguished by a clearly traced evolution of the complexity of the musical fabric (Isaieva & Shainer, 2021).

In the curriculum “Choir class” in the recommended list of choral works, we find carols: “God is eternal”, “Sing in harmony”, “Rejoice”, “The universe rejoices”, “A star in the sky”, “The gift is now abundant”, “New joy has become”, “Christ is born”, “Oh

wonderful, wonderful”, “Rejoice all people”, “God has seen, the Creator has seen”, “Heaven and earth” and others.

For example, consider the carol “Christ is born”. The carol was written for a mixed choir, in the key of G major. The size of the work is 6/8, which conveys lightness and airiness. Tonic and dominant harmony prevails. In the fifth bar, there is a deviation to the parallel minor. The key stages are the work on melodic and harmonic ensembles. The rhythmic pattern does not cause difficulties, there are sixteenths of duration, which must be sung rhythmically accurately, without speeding up the tempo. The vocal ensemble involves an academic manner of singing (see Fig. 1).

Figure 1. “Christ is born”

Хри - стос ро - див - ся, Бог во - пло - тив - ся У Віф - ле - ем - ській
 2.Пас - ти - рям віс - ти ті - ї воз - віс - ти Аг - нен стре - гу - щим

Хри - стос ро - див - ся, Бог во - пло - тив - ся У Віф - ле - ем - ській
 2.Пас - ти - рям віс - ти ті - ї воз - віс - ти Аг - нен стре - гу - щим

шо - пі днесь. Ви - та - є Бо - га зем - ля у - бо - га, І ве - се - лить - ся
 стад в но - чи, Тім же у - тіш - но в Ви.фле - ем спш - но Бі - жать, як тіль - ко

шо - пі шолі днесь. Ви - та - є Бо - га зем - ля у - бо - га, І ве - се - лить - ся
 стад в но - чи, Тім же у - тіш - но в Ви.фле - ем спш - но Бі - жать, як тіль - ко

The problematic issue of paraliturgical singing is the duality of sensuality and religious norms of restraint, and even some severity. The leitmotif of spiritual choral singing is the harmony of the human state of mind, the spiritual growth of the individual. According to Medushevskiy (2000), the intonation of art, its main specific property, integrally absorbs the energies acting in society and forming the atmosphere of life. The foundation of the

spiritual fortress of culture cannot be only secular music. Secular music should focus on spiritual music as a moral support.

Work on paraliturgical choral works is characterized by the interrelationship of physiological, emotional, volitional, intellectual and motivational components of the individual's activity, the activation of sensory mechanisms of aesthetic perception, auditory, musical and auditory perception.

One of the first schools in Ukraine to teach sacred singing was the Ostroh Academy. At the same time, in Ostroh, the well-known "Ostroz chant", the predecessor of the "Kyiv chant", arose among the East Slavic peoples. And the earliest document in which church chants are recorded is the "Supralsky Irmologion" (1596).

Spiritual music is one of the main components of artistic culture. Church teachers and Christian writers emphasize the positive impact of spiritual singing on a person. Paraliturgical choral singing, in comparison with secular choral works, offers, in addition to text and melody, a third important component - an elevated, spiritual state. The Christian plot of the text of paraliturgical choral works carries educational potential (ethos), a complex of spiritual and moral ideas. In the same way as letters, words, phrases build a single structure of the text, the leader of the choir, the members of the choir must learn to rise from one or another song to the general dramatic idea, meaningful context. Spiritual choral music gives a unique opportunity to realize your life not as a selfish, individual second-hand, but as gratitude and love.

CONCLUSIONS AND PROSPECTS

Thus, in the work of the educational choral team on paraliturgical choral works, it is worth focusing attention on the spiritual meaning of hymns, their sacredness, content, symbolism, genre. Paraliturgical choral music is a highly moral, didactic layer, a great value of all world art, which makes you think, empathize, and analyse. The study of paraliturgical choral music is an integral component of the formation of students' spirituality.

We see the prospect of further scientific research in the disclosure of pedagogical conditions and pedagogical principles of work on paraliturgical choral works in the educational choral group.

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МЕТОДИКА РОБОТИ З ПАРАЛІТУРГІЙНИМИ ХОРОВИМИ КОМПОЗИЦІЯМИ НА ЗАНЯТТЯХ НАВЧАЛЬНОГО ХОРОВОГО КОЛЕКТИВУ

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У статті зосереджена увага на розкритті методики роботи з паралітургійними хоровими творами на заняттях навчальних хорових колективів, а саме: фонетичні особливості піснеспівів церковнослов'янської мови; характер звуковедення; динамічний ансамбль; вокальний та тембровий ансамбль; фразування. Висвітлюється роль релігійно-духовної культури, духовного хорового мистецтва. Обґрунтовано значення духовної хорової музики в репертуарі студентського хору; виокремлено систему християнських цінностей. Визначено, що на сучасному етапі одним з актуальних питань і завдань мистецької освіти є відродження духовності нації, пошук нових орієнтирів, нової системи цінностей. Доведено позитивність впливу духовного співу на людину. Визначено, що паралітургійні піснеспіви мають педагогічний та психотерапевтичний вплив на формування особистості, займають вагоме місце у репертуарі студентських хорів. Проаналізовано міжпредметні зв'язки між вивченням паралітургійних хорових творів та предметами музичного циклу: історія музики, сольфеджіо, гармонія, постановка голосу, диригування. Наголошено, що у роботі над паралітургійними хоровими творами, важливо досконало володіти спеціальними вміннями та навичками керівникам навчальних хорових колективів.

Ключові слова: *спів; динаміка; вокал; ансамбль; фразування; інтонація; диригент.*

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