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**NATIONAL VOCAL TRADITION AS A SYNTHESIS
OF COMPOSERS' AND PERFORMANCE ART
(ON THE EXAMPLE OF A. GINASTERA'S
CREATIVITY)**

Statement of the problem. The study of the processes of synthesis of composers' and performance arts is one of the **relevant** areas of modern music science. An important aspect of their manifestation is the national tradition, which has its own characteristics in different historical and cultural conditions. This is especially true of national music representing countries that are far from the European continent. These include Argentine music, in particular, the vocal one.

The analysis of publications on the chosen topic shows that the issue of national manifestations in the art of music remains acute. In addition to academic musicological research (Lyashenko; Romaniuk), there are scientific works on the border of science and journalism (Gottlieb; Kelly & Mantere & Scott; Knox), where the context is modern cultural and civilizational processes. The study of national traditions, including vocal ones, in A. Ginastera's music (Brakhman & Kononets; Dotsenko; Kryazheva; Chase; Schwartz-Kates; Carballo; Wylie) is mostly based on the analysis of the composer's creative work, while the performance component is insufficiently studied. All the above determines **the scientific novelty** of the presented research, which has **the purpose** to reveal the composers' and performance principles of A. Ginastera's vocal creative work in the context of the specifics of the Argentine national vocal tradition. **The methodological basis of the research** units several thematic areas: the researches devoted to Argentine music (Kryazheva; Riggs; Schwartz-Kates), to the life and creative work

of A. Ginastera (Brahman & Kononets; Dotsenko; Kryazheva; Carballo; Chase; Schwartz-Kates; Wylie), and to the issues of national traditions in composer and performance creativity (Lyashenko; Romaniuk; Kelly & Mantere & Scott), in particular, in the perspective of performance analysis (Nikolaievskia).

Results and conclusions of the research. In vocal music, national specificity reveals at several levels – the author-composer’ one (intoning, means of expression, stylistics), the stylistic one (historical, national, and musical style), the figurative-content one (more broadly – the cultural-mental one), and the phonic-articulatory one. A. Ginastera’s vocal creative work is a special synthesis of composer and performance rethinking of traditional Argentine music at the intonation and image level, which became the core of the Argentine national vocal tradition as a manifestation of the national “picture of the world”.

Key words: national vocal tradition; creative work by A. Ginastera; composer art; vocal art; performance specifics; Argentine music; national “picture of the world” in music.

Statement of the problem. The study of the processes of interaction and synthesis of composer and performance arts is one of the actual areas of modern music science. An important aspect through which these processes show their specificity is the national tradition, which has its own characteristics in different historical and cultural conditions. The acuteness of the issue about manifestation of the national origins in academic music, their formation, existence and preservation in the modern conditions of globalization is confirmed not only by the attention, which is paid to them by modern musicology, but also by musical practice, where the manifestations of national traditions both in the composers’ creativity and in the performance art attract special public attention. This is especially true of national musical traditions that have their origins in cultures of those countries that are geographically far from the European continent. These include Argentine music, both instrumental and vocal. Among the representatives of the Argentine musical culture, one of the most striking figures, of course, is the creative personality of A. Ginastera. His music is a characteristic example of the national tradition and has a huge performance and scientific potential.

Analysis of the recent research and publications. A review of scientific publications on the chosen topic confirms that the question of the manifestation of the national in the art of music remains acute. In addition to academic musical types of research that consider national traditions in a broad historical and stylistic context (Lyashenko, 1973), in the system of categories of music science in general (Romanyuk, 2009), scientific works that are the result of the interaction of science and journalism attract attention – they provide the scientific use of musicology with observations and positions from different fields of knowledge and, in turn, enrich other sciences and humanities with the scientific achievements of musicology (Gottlieb, 2019; Kelly & Mantere & Scott, 2018; Knox, 2019). Characteristic in this regard is the article “Confronting the National in the Musical Past. (Routledge Music Bibliographies)” (Kelly & Mantere & Scott, 2018), where the problem of the national in music is considered in the aspect of modern cultural and civilizational processes. At the same time, the study of national traditions in academic music, both instrumental and vocal, is based mainly on the analysis of composers’ creativity, while the performance component has not yet been studied enough. This fully applies to the state of the study of the vocal creative work of A. Ginastera (Brakhman & Kononets, 2019; Dotsenko, 2010; Kryazheva, 1995; Kryazheva, 2004; Carballo, 2006; Chase, 1985; Schwartz-Kates, 2002; Wylie, 1998).

All of the above determines the **scientific novelty of the presented research**, which consists in considering the compositional and performance characteristics of A. Ginastera’s vocal creative work in the aspect of the national vocal tradition. **The purpose of the work** is to reveal the composing-performance principles of A. Ginastera’s vocal works in the context of the specifics of the Argentine national vocal tradition.

The research methodology is based on a combination of several thematic areas: on a historical approach, in particular, on the studies devoted to Argentine music (Kryazheva, 1995; Riggs, 2011; Schwartz-Kates, 2002), A. Ginastera’s life and creative work (Brahman & Kononets, 2019; Kryazheva, 2007; Chase, 1985; Schwartz-Kates,

2001, 2010), as well as the genre and style characteristics of the composer's music (Kryazheva, 2004); also, attention is paid to issues of national traditions in composers' and performance arts (Lyashenko, 1973; Romaniuk, 2009; Kelly & Mantere & Scott, 2018), in particular, from the perspective of interpretology and performance analysis (Nikolaievska, 2020).

The presentation of the main material. The 20th century in Latin American culture entered into the history of music as a century of synthesis of modernist concepts and authentic principles. This is the century of the development of the professional composers' tradition. The first third of the 20th century was dominated by the national romantic concept, which later showed its inconsistency, owing to the activities of the Musical Renewal Group (founded in 1929). The latter included Juan Jose Castro (1895–1968), Juan Carlos Paz (1901–1972), and others. Their aesthetic position was that the composers did not refuse to rely on national traditions, but criticized “folklore ethnography”.

In line with these trends, the creative work of the star of Argentine music, Alberto Ginastera (1916–1983), was formed and developed. Even his first serious compositions speak about the influence of Stravinsky's neo-folklorism, and the clear national guidelines marked his entire creative work. The composer's legacy is relatively small and includes 55 completed opuses, but it covers almost all main musical genres – opera, ballet, cantata, chamber-vocal compositions, concertos for various instruments with orchestra (piano, violin, and cello), compositions for ensembles and symphonic orchestra.

The creative path of the composer, one way or another, has always been connected with national traditions. But at the same time, they were rethought on the basis of a synthesis of folklore (intonation-rhythmic, genre, and phonic) and modern technical and stylistic elements: dodecaphony, serialism, sonoristics, aleatorics, micro-intervalics. And this synthesis became the unique stylistic basis of A. Ginastera's musical language and thinking.

The composer's style, based on national traditions, did not take shape immediately. In her work, Doctor of Art Criticism,

I. A. Kryazheva divides A. Ginastera's style into three periods (Kryazheva, 2007).

The first period – “objective nationalism” – covers the time from the mid-1930s to 1948. It is characterized by bright external manifestations of national features, which is reflected in the musical language (the use of structural, melodic, rhythmic, genre elements of Argentinean folklore), and in the titles of compositions, while assimilating European traditions. The predominance of the rhythmic beginning, the attraction to diatonicism, together with the complication of harmony, refers to the Stravinsky's and Bartok's musical style. The vocal cycles “Songs of Tucuman” and “Five Popular Argentine Songs” are the demonstrative vocal compositions of this period.

The second period in the evolution of the composer's style, “subjective nationalism”, falls on 1948–1958. The connection with the folklore is transformed, it becomes associative, hidden, in the form of signs, symbols, allusions (as the melodic-harmonic element e-a-d-g-h-e, which represents the scale of the Spanish guitar and has become the most important national sound symbol in Ginastera's music). This fact was also expressed in the rejection of program nature and attraction to almost exclusively instrumental music.

The beginning of the third, “neo-expressionist”, period was marked by *the String Quartet No. 2*. Based on the use of dodecaphony, serialism and other modern techniques of composition, the composer formed his own style, which synthesized different musical sources, including the national folklor tradition. The researchers note that the use of the sound complex e-a-d-g-h-e becomes less frequent and more hidden, and the characteristic recreation of the active motor skills of folklore dances (for example, malambo) is interpreted in the context of “toccata nature”. Thus, manifestations of the national in Ginastera's work during this period are of a more generalized nature and are not associated with specific sound structures or genre signes (Kryazheva, 2004).

Ginastera once said, “There is one thing I have always been proud of, and that is my sense of a musical form” (Schwartz-Kates, 2010:

34). Throughout his career, the composer strove to achieve a clear and coherent structure. His early songs and piano pieces relied on two- and three-movement forms, as well as modified strophic and through structures. In his vocal creative work, Ginastera used the stylized vocal genres of *milonga* (milonga is an Argentine folk song and dance, milonga is characterized by the rhythm formula of accompaniment common to habanera and tango, the older form of milonga, a song one, was popular in the 19th century), *vidala* (vidala is an ancient song genre of Andean highlanders, the melodic was predominantly pentatonic at a moderate tempo, texts of lyrical content are performed solo, as well as by the choir in unison or parallel thirds, accompanied by drums), and *triste* (triste is an old Creole solo song of predominantly love content, performed to the accompaniment of a guitar or harps).

Let us give a brief description of these genres.

Milonga is characterized by a moderately slow tempo and the metre of 2/4, with the main rhythmic formula being an eighth with a dot and a sixteenth followed by two eighths.



A bright example of milonga in the composer's creative work is "The Song of the Tree of Oblivion" op. 3, No. 1.

Vidala is a slow, melancholic love song in triple metre with frequent doublings on the third beat. An example is the fourth part of the "Twelve American Preludes", which is called "vidala", and whose characteristic features are also used in other compositions.



Vivid examples of *triste* (translated from Spanish as “sad”) are the romance “*Triste*” from the cycle “*Five Popular Argentine Songs*”, as well as “*Twelve American Preludes*” and the ballet “*Estancia*”. The characteristic features of *triste* can be heard in other Ginastera’s compositions. As a rule, *triste* is based on a slow rhythm in 3/4 or 4/4 with expressive *parlando* (translated from Italian – “music to be performed as though speaking”) and rhythmic freedom.



As the researcher Deborah Schwartz-Kates describes, from the mid-1940s until the late 1950s, Ginastera gravitated towards the large-scale genres that dominated the early period of creativity. He pays great attention to chamber music, as evidenced by the Duet for flute and oboe op.13 (1945), the first two String Concertos, “*Pampeana*” No. 1–3 (Schwartz-Kates, 2010: 35).

In his instrumental music of the 1960s, Ginastera continued to write compositions with a four-movement structure, but obviously avoiding the sonata form, since it is subject to a certain tonal-figurative dramaturgy. In his First Piano Concerto and Concerto for Violin with Orchestra, the first main theme was originally conceived as a solo cadenza, followed by a whole series of variations, each devoted to different techniques and supported by distinctive orchestration.

During the 1960s, the composer showed a growing interest in large-scale principles of structural symmetry. He began to use an odd number of movements, where the middle served as the axis,

on which the dramatic “climax” of his music was centred. In opera creativity, the composer began to use structural symmetry with even greater force. His first dramatic composition, the opera “Don Rodrigo”, is an example of such a concept.

The three acts of the opera “Don Rodrigo” are the exposition, the opening and the denouement of the drama. Each act is subdivided into three scenes, which in turn symbolize the exposition, the culmination and the conclusion of each scene. The opera action reaches its culmination in the central fifth scene; this moment marks the essence of the drama, in which Rodrigo’s physical victory turns into his moral defeat (as well as the fact that longing for Florinda hastened his death). Ginastera’s total reliance on symmetrical form, combined with the dynamics and dramatism of musical and dramatic development, testifies to his mastery of the form.

In his later compositions, especially in the second opera “Bomarzo” (1966–1967), the composer uses such genres as rondeau, madrigal, scherzo, nocturne and duet, on which separate scenes of the opera are built.

Indeed, structural symmetry emerged as one of the defining musical features of the composer’s later work. Even when Ginastera’s music gravitated toward more compositional control, he still strove to maintain a sense of spontaneity. Therefore, the composer sought to balance the use of strict, as if closed forms with his interest in aleatorics, unpredictability, and surprise. From this point of view, the opera “Bomarzo” vividly represented the exploratory nature of Ginastera’s creative work. Of the all types of temporal regularities that the composer used in his operas (special metro-rhythm and tempo-rhythm, aleatoric, poetic rhythm), only in the first case Ginastera applied a fixed system of rhythmic notation, as well as extended orchestral sound (clusters, spots and groupings) to perform compositions in the aleatoric technique (Schwartz-Kates, 2010: 37). In the use of vocal techniques (speech with prosodic rhythm, melody-declamation and traditional singing), the composer deviated from the traditional norms of musical performance and musical notation. Together, all these innovations brought to life a sense of freedom that complemented and enhanced the dramatic events on stage.

In his last opera, “Beatrix Cenci” (1971), Ginastera showed an even greater sense of structural and dramatic “flexibility”, the maximum departure from traditional forms, and also demonstrated a high degree of freedom in the use of musical elements, especially in dramatically important moments.

In the mid-1970s, Ginastera moved away from the principles of aleatoric and returned to traditional forms. In his new compositions, the composer showed an interest in many-movement sonata compositions for solo instruments. He created two sonatas for piano, one for guitar and cello, and later composes instrumental concertos. As a rule, these compositions take their origins from the early works by A. Ginastera. As in the 1960s, Ginastera avoids sonata form.

In his last compositions, as in his early period of creativity, the composer again relies on folk themes, taking as the basis Indian dance folklore, the vocal genres of which spread from north-western Argentina to the Andes. These are: huayno (huayno is a traditional collective dance in 2/4), harawi (harawi is a slow lyrical love song), and carnavalito (carnavalito is an energetic circle dance associated with huayno). The listed musical genres also appeared in Alberto Ginastera's compositions Puneña No. 2, Op.45 “In Memory of Paul Sacher” for Cello, the Second Sonata for Cello and Piano op. 49 (1979).

A. Ginastera’s vocal creative work is not large in scale, but it is of great importance for characterizing the composer’s style. The operas of the Argentine composer have been characterized in some scientific researches, but there is still no due attention to his chamber-vocal creativity, we can only find a general description of all the composer’s vocal works (Schwartz-Kates, 2010). Ginastera’s chamber-vocal creative work is marked by diversity and originality; romances, cantatas, vocal cycles are associated with an interesting, nationally coloured literary basis, with bright images, unusual for a European listener, with an atypical performing staff. Despite the great popularity and performance of this music, its scientific understanding is still at the very beginning of its journey.

All chamber-vocal legacy by A. Ginastera is based on folk themes. His early compositions are based on the pentatonic scale characteristic of the Andean region and north-western Argentina. He also uses the Aeolian, Mixolydian and Phrygian modes.

One of the most striking innovations in A. Ginastera's music is the composer's attitude to the metro-rhythmic side of music. This is connected with several factors, including the reliance on the folklore musical traditions of Latin American and Argentinean culture, where the metro-rhythmic component is one of the most characteristic and recognizable. Rhythm in the creative work by A. Ginastera occupies one of the leading positions. The composer's innovative approach to rhythmic functions is the most distinctive feature in the master's compositions. According to D. Schwartz-Kates (2010: 24), A. Ginastera distinguished two types of rhythmic styles:

- 1) a strong kinetic approach that is rooted in Argentine dances;
- 2) a free *parlando*, characteristic of the national song tradition.

Thus, in the composer's music, two rhythmic sources associated with the folk tradition are formed, one of which is a dance sphere, and the second is a song one. Ginastera uses these two rhythmic styles as a contrasting factor in his compositions, thereby balancing their duality. In his works the composer often uses the term *malambo* (a dance, in which two *gauchos* try to outdo each other by performing strict dance steps) in combination with the first type of rhythm. The fast, fiery movements, such as *zapateo* (derived from the Spanish word, "zapato", which means "shoe"), are the basis of this dance genre. Ginastera evokes the image of *zapateo* with a fast rhythm, in 6/8, and a constant movement of eighths lengths. In addition, the composer uses percussive *ostinatos* that dominate at the end of phrases and sections. However, the *malambos* genre has little in common with folklore models. In A. Ginastera's creative work, this genre acts as a recreation of a folk genre prototype, which is dominated by fast rhythms, complex harmonies and bold dissonances. This genre may include the various rhythms of the Argentine folk dances, such as *samba*, *chacarera*, and *gato*.

Ginastera thinks of the second rhythmic sphere (a song one) as of another resource of expressiveness. As a rule, the composition begins with a slow tempo, and then the middle part speeds up a little and expands at the end. This free expressive manner is inherent in the performance practice of the Argentine song. In his compositions Ginastera stylized such genres as *milonga*, *vidala*, and *triste*.

In conclusion, we should note the serious significance of such studies in the field of chamber-vocal music, not only in Argentine, but also in other regions of Latin America. The diversity of cultural genres and traditions, the originality and colour of this region, which for many centuries had been under the economic and cultural influence of the colonialists, led to the search for their own national musical schools and was reflected in the fact that many composers of these countries were undeservedly forgotten. Owing to research works of various themes and genres, it is possible to significantly attract the attention of performers and listeners to the popularization of Latin American music not only in neighbouring countries, but throughout the world.

Summing up the results of the research, it should be said that the performance component for reproducing and perceiving such brightly coloured music with national specificity as the music by A. Ginastera is an important part of a musical composition as an artefact of musical art. The author of this article, a practicing vocalist, thinks it necessary in this context to concentrate attention on the following tasks for performers.

First, the vocalist needs to focus on the time of writing the composition and the period of the composer's creativity, thus penetrating deeper into the original author's style and a subtle sense of the specifics of the master's musical language. To create a highly artistic interpretation of vocal compositions, special attention should be paid to the poetic text, since it often has a folklore content and does not have an official literal translation (except for the translation into English by Emily Jo Riggs or the author's one).

The main tasks for conveying the artistic integrity of A. Ginastera's vocal compositions are, in our opinion, the following:

- to penetrate into the psychological state of the character and embody a wide range of his/her immediate emotional manifestations;
- to feel and convey the subtleties of the national culture of Latin America;
- to demonstrate a high level of vocal and technical capabilities;
- to identify and emphasize the expressiveness of the rhythmic organization of the text, stipulated by its speech nature and parlando, characteristic of vocal pronunciation in Latin American culture,

which leads to rhythmic fragmentation of the metric unit and requires a clear and especially expressive diction from the performer;

– to conduct work on the figurative component of each romance and the cycle as a whole;

– to be in a full-fledged duet with the pianist (including taking into account the need to overcome rhythmic difficulties both within the vocal and piano parts, and between them).

As the researchers of A. Ginastera's creative work note, it was the composer's special attention to the melodic line in music that inspired him to create a repertoire for the voice, therefore, his performance interpretation also requires careful attention and special work from the vocalist (or rather, from the ensemble of the vocalist and the pianist), which should recreate the national "picture of the world" of Argentina created by the composer in his works, having combined intonation (rhythm intonation) and its acoustic embodiment in a single artistic whole.

Conclusions. The national vocal tradition is a multifaceted complex phenomenon that has its own specifics in different historical, cultural, and stylistic conditions. In academic vocal music, national specificity operates at several levels and sublevels, which, under the specific conditions of a single piece of music, manifest themselves in a unique configuration and interaction. Here we can talk about the following basic levels: the author-composing one (intoning, means of expression, stylistics), the stylistic one (first of all, the historical national musical style), the figurative-content one (in the narrow sense – a sublevel of a genre and a specific composition, in a broad sense – the cultural-mental one), the phonic-articulatory one, and the performance one (including such a phenomenon as vocal school).

The vocal creative work of the great Argentine master A. Ginastera is a special synthesis of the composer's and performance rethinking of traditional Argentine music at the intonation-figurative level, which has become the core of the Argentine national vocal tradition as a manifestation of the national "picture of the world".

The prospects for further research on the chosen topic seem to us to be stipulated by the following. The development of musical practice in modern multicultural conditions is marked by the

fact that the issue of manifestation of national specificity sounds loud enough and dictates new ways of fixing and interpreting it. Thus, modern musicology in the direction of studying the national specifics of academic music should follow the path of studying the ways and results of the interaction between composers' and performance arts.

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Ван Сіге

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НАЦІОНАЛЬНА ВОКАЛЬНА ТРАДИЦІЯ ЯК СИНТЕЗ КОМПОЗИТОРСЬКОГО І ВИКОНАВСЬКОГО МИСТЕЦТВА (НА ПРИКЛАДІ ТВОРЧОСТІ А. ХІНАСТЕРИ)

Вивчення процесів синтезу композиторського і виконавського мистецтва є одним з актуальних напрямків сучасної музичної науки. Важливим аспектом їх прояву є національна

традиція, що має свої особливості у різних історичних та культурних умовах. Найбільше це стосується музики тих країн, які розташовані далеко від європейського континенту. Саме до таких належить Аргентина з її музичними традиціями, зокрема, вокальною. **Аналіз публікацій** з обраної теми демонструє, що питання проявів національного в музичному мистецтві залишається гострим. Крім академічних музикологічних досліджень (Ляшенко, Романюк), з'являються наукові праці на межі науки та публіцистики (Gottlieb; Kelly & Mantere & Scott; Knox), де контекстом є сучасні культурні та цивілізаційні процеси. Дослідження національних традицій, серед них і вокальних, у музиці А. Хінастери (Брахман & Кононец; Доценко; Кряжева; Chase; Schwartz-Kates; Carballo; Wylie) базується, по більшості, на аналізі його композиторської творчості, в той час як виконавська складова досліджена недостатньо. Вищевикладене обумовлює **наукову новизну** представленого дослідження, **мета** якого – виявити композиторсько-виконавські засади вокальних творів А. Хінастери в контексті специфіки аргентинської національної вокальної традиції. **Методологічна основа дослідження** поєднує кілька тематичних напрямів: праці, присвячені аргентинській музиці (Кряжева; Riggs; Schwartz-Kates), життю і творчості А. Хінастери (Брахман & Кононец; Доценко; Кряжева; Carballo; Chase; Schwartz-Kates, Wylie), питанням національних традицій у композиторській та виконавській творчості (Ляшенко; Романюк; Kelly & Mantere & Scott), зокрема, в ракурсі виконавського аналізу (Ніколаєвська).

Результати й висновки дослідження. У вокальній музиці національна специфіка виявляється на кількох рівнях – авторсько-композиторському (інтонування, засоби виразності, стилістика), стильовому (історичний національний музичний стиль), образно-змістовному (ширше – культурно-ментальному), фонічно-артикуляційному. Вокальна творчість А. Хінастери демонструє особливий синтез композиторського та виконавського переосмислення традиційної аргентинської музики на інтонаційно-образному рівні, що став стрижнем аргентинської національної вокальної традиції як прояву національної «картини світу».

Ключові слова: національна вокальна традиція; аргентинська музика; національна «картина світу» в музиці; творчість А. Хінастери; композиторське мистецтво; вокальне мистецтво; виконавська специфіка.

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