

THE INFLUENCE OF CHURCH ARCHITECTURE ON THE ACOUSTICS INSIDE THE CATHEDRALS

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Abstract

The article discusses the features of church singing in religious culture in general and in Orthodoxy in particular. This aspect determines the relevance of studying various sections of the resurgent and developing Russian Orthodox culture: everyday life, art, religious rituals, including the features of worship and liturgy.

It is shown that church singing is an important component of Orthodox culture, the study of which allows not only to determine its structural and functional characteristics, but also to consider the forms of influence of singing culture on cultural genesis. The authors come to the conclusion that church singing is a structure-forming part of the Orthodox tradition, contributing to the transfer of sociocultural relations, landmarks, values, categories, elements.

The study revealed the dynamic characteristics of the bifunctional text of church chants, due to the triunity of functioning levels: static, symbolic and dynamic. This article conducted a scientific systematization of the forms, types, styles and methods of singing used in the divine services of the Russian Orthodox Church, and revealed their significance in the modern singing culture.

Keywords: Church, music, society, priest, charity.

I. INTRODUCTION

Currently, sacred music, in particular, the music of Orthodox worship, has become the object of close attention and in-depth study. This is due to the fact that spiritual music, called in its highest manifestations to express the supersensible world, is the property of Russian culture, our national pride and the eternal value

of world art. In addition, it significantly influenced the secular musical culture of Russia.

For many years, the centuries-old tradition of Orthodox worship in our country has been limited. Today, sacred music and church art are widely accessible and spiritually significant areas of national culture, Orthodox music festivals are held, concert practice is being revived, changes are taking place in the choir's repertoire, and interest in spiritual music is increasing. Musical colleges and conservatories study the artistic laws of liturgical singing, which differ from the laws of general vocal choral music.

Many students and graduates of music schools and conservatories work in the temple as singers and regents. In this regard, the relevance of studying the aesthetic aspects of liturgical singing is increasing. It is clear that we cannot fully embrace the whole space of Orthodox musical aesthetics, but today we can reveal its main components in their historical context. The musical aesthetics of Orthodox worship includes an analysis of theoretical judgments about liturgical singing (the implicit musical aesthetics of Orthodoxy), specific laws of artistic creation, and specific laws of Orthodox music.

Worship of singing is a significant aesthetic phenomenon. In Russia, those who practiced singing were called chosen, wise, and especially loyal, and treated everything connected with singing as a sacrament. Today we clearly realize that a person, perceiving worship and especially participating in it, harmoniously comes into contact not only with the religious aspects of worship, but, above all, with the artistic value of musical art as such. It is from these aesthetic positions that we consider Orthodox liturgical singing in this work.

II. METHODOLOGY

The article involved methodological techniques of the structural-functional approach, models for analyzing the significance of the phenomenon of culture, developed in the traditions of the phenomenological approach, as well as a systematic approach that involves considering the entire complex of the studied material as elements of a single system.

To solve the problems of this study, the following scientific methods were used: classification, periodization, systematization; historical-genetic, comparative-typological and morphological studies.

III. DISCUSSION

In Russian historical science, works that reflect church singing are presented from the point of view of the historical and cultural process and its artistic criticism.

Among contemporary authors who consider church singing in the context of historical and artistic history and study the history and theory of church singing, one can name the works of T.F. Vladyshevskoy, Kandinsky, Rakhmanov, V.N. Kholopova G.A. Pozhidaeva.

The main issues of the methodology of history and the theory of culture, revealing the structural and functional relations in the system of cultural inheritance, are discussed in the publications of S.S. Averintsev, Asmus, Bazhov, G.S. Batishcheva, M.N. Gromov Gurevich I.I. Kaliganova, A.G. Klimova, A.K. Konenkova V.A. Krutikova I.K. Kuchmaeva, Milkova V.N. Rastorgueva E.Kh. Selezneva M.V. Silantsev, N.A. Khrenova.

The study was based on the works of semiography and paleography of church singing by the following authors: D.V. Allemanova, Brazhnikova, Voznesenskogo, Gardnera, Martynova V.M. Metallova, Nikolskogo, Preobrazhenskogo, Talberga.

The institutional significance of church singing is manifested in church texts that reveal and interpret the content of Holy Scripture, as well as in books containing liturgical texts and instructions, including Minea, Troparion.

The theological works of John Chrysostom, St. Basil the Great, St. Gregory the Theologian, St. Gregory of Nyssa, dedicated to the mystical, liturgical and general theological content of elements of Christianity and music, in particular, are highlighted in a separate section on the study of the foundations of church singing as part of Orthodox culture.

The materials of diocesan conferences, Christmas readings, church decrees and messages are socially significant for the disclosure of the topic.

There are a number of works devoted to the analysis of the cultural trends of modern society. Among them are the works of Ryndin, Shabalin, Tsukanov, Cherkasov, which have a philosophical and theological character

Works on the history of Russia by Solovyov, Znamensky, Dobroklonsky, Karamzin and Klyuchevsky allowed

to restore the historical essay of the events taking place, to draw parallels with the history of the Russian Orthodox Church based on the works of Philaret (Drozdov), Filaret (Gumilevsky), Macarius (Bulgakov), Golubinsky A.B. . Kartasheva I.E. Zabelina.

A number of works on the Charter of the Church contributed to the disclosure of the effective and sacred meaning of liturgy as a liturgical event, for example, the Tipikta of the Russian Orthodox Church and the explanation of the liturgical charter edited by Nikolsky, Rozanov, MS Krasovitskoy.

IV. RESULTS

It can be said that the established system of genres of types and styles of Russian sacred music, on the one hand, contributes to streamlining church-liturgical singing, and on the other hand expresses the spirit of Orthodox worship, the spirit of Russia. Possessing the power of the scripture language and emotional impact, internal energy, the chants in the depths of the figurative and substantive basis are a prayer song to God, the spiritual coming before it.

The system of chants is a reflection of the spiritual structure of the world, the universe, the fixation of the processes occurring in it. It is, firstly, a means of sacralizing the life time of a person, secondly, a way of knowing the spiritual world. Therefore, a person who knows and comes into contact with this system, with its help, penetrated into the mystery of the universe. This is its purpose and purpose. The traditional style of sacred music is distinguished by a sublimely harsh sounding, calmly measured rhythm, and plastic melodies.

We see that each period in the history of Russia is marked by dozens of services in honor of the Russian saints and presents a picture of its history. Vivid images of Russian ascetics, defenders and princes are the movement of the people's energy, the people's feelings. In Russian sacred music, in services dedicated to Russian saints, there is a deep inner burning of the spirit. The first Russian saints are the manifestation of true kindness.

Images of national holiness and national prowess help to awaken the conscience in a person, and the "Russianness" of the saint evokes a feeling of complicity in his deeds. Images of heroism awaken the will to valor, magnanimity, sense of justice, the thirst for achievement and service, the willingness to endure and fight, give a person unshakable faith in the spiritual forces of his people.

Worship before the saint exalts the soul, and the national hero leads his people after him. Spiritual music reveals spiritual harmony to a person and becomes a source of spiritual Russian power. It helps not only to reveal the pages of national history, but also to find a way for the revival of Russia. Works of spiritual music becomes the spiritual fundamental principle of the development of national culture.

The functional and qualitative originality of Russian sacred music is determined by the fact that, performing an ideological, educational and edifying function, it directs a person to prayer, elevates his thoughts over everything earthly, reconciles himself and his neighbors, emphasizes his spiritual qualities and virtues, belonging to the spiritual the world. Works of spiritual music, combining asceticism and grief with Easter joy, they are imbued with high spirituality and holiness. The liturgical Znamenny singing, being a typological parallel of the planar image in Orthodox iconography, corresponds to the concepts of the spiritual, intangible world. Listening to church singing, a person feels himself a part of the universe, a part of the harmony of the world. There is no internal conflict in it, there is no conflict of opposing forces in it.

Church singing is an image of the angelic ceaseless praise of God. Being a theology in sounds, it presupposes the dependence of the text on church doctrine given in Revelation and revealed by church teachers based on the personal experience of God-communion, and, therefore, the dependence of melody on the text. The patristic tradition describes singing as a humble and quiet prayer with fear and trembling.

Among the spiritual chants, moral, religious and instructive nature, first of all, works that reveal the idea of moral spiritual feat, and secondly, works on texts of Holy Scripture, which set forth the basics of Christian teaching.

Church singing, as well as the icon and the entire liturgical structure of Orthodoxy, are usually alien to sentimental subjectivity, sensuality and what we call theatricality, since they are inherently associated with constant worship, which is the common prayer work of the whole Church, where there is no place for theatrically complex subjective.

In the Orthodox understanding, liturgical music, like the icon, is a window, a glimpse of light in forms accessible to earthly "sight." If the icon calls a person to prayer, then the liturgical chants are a concentrated and passionate orientation of the soul towards God. The famous melody requires an appropriate spiritual

mood and spiritual and moral maturity.

The famous melody contains all the fullness of true theology. For a person who has become coarse spiritually, this is incomprehensible: it is close and understandable to those who have a pure and faithful soul.

V. CONCLUSION

Church music is the revelation of spiritual love that flows into a world where anger and enmity reign, it is a life-giving source in the spiritual and moral desert. Religious music, like Orthodoxy, is an integral characteristic of Russianness.

Spiritual music teaches us to concentrate our feelings and will on the perfect, gives religious experience and leads us to religious testimonies, gives us a source of spiritual strength - Russian strength. In Russian sacred music we will find the depth of our history and opportunities for rebirth. A person familiar with all his wealth can find in it the secrets of the Russian spirit and Russian understanding of the world. He will not be a stranger in his country. It should be noted that in Russian sacred music we see an inspired folk-Russian image. At this height of religious creativity, not only the universal but also the aesthetic component is being introduced and preserved. From the point of view of Christian aesthetics, spiritual music points us to the highest heavenly beauty that sounds to us on ancient banners, which symbolically allow us to hear the otherworldly. Therefore, without a doubt, Russian sacred music, along with iconography and religious architecture, is one of the best creations in which the entire depth of the Russian folk soul manifested itself.

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