

A Study on Chorus Teaching in Monteverdi's Evening Prayer of the Virgin

Yuchen Li

Xi'an Xingzhi Middle School, Shaanxi Xi'an 710043

Abstract: Monteverdi's *Evening Prayer of the Virgin* absorbed the tunes of traditional poems, and applied all the new musical equipment at the same time in one work, that is, recitals, arias, and all kinds of solo, chorus, and chorus and instrumental combinations. This article focuses on Monteverdi's creative background and the historical environment of the Renaissance, and analyzes and studies the works of Monteverdi's *Evening Prayer of the Virgin*.

Keywords: Monteverdi, *Domine ad adiuvandum*, Choir conductor, Renaissance

1. Analysis of chorus teaching in Evening Prayer of the Virgin.

As we can see from the following, the main body of section A is:



This is the theme of paragraph A. Paragraph A consists of three short phrases. Although the melody of each phrase is different, it is all based on this famous sentence, but it has been adjusted to some extent. By analyzing this passage, it is not difficult to see that the music is powerful and heroic with vertical column harmony. The whole section A is sung by six parts, and there is no overlapping of parts in the middle. The timbre is full and vigorous, and the use of Bass parts makes the music more powerful.

Multi-column chord singing:



In this work, column chords almost run through the whole song, and a large number of column chords add to the magnificent color of this work and better reflect the characteristics of Renaissance religious works. This work is sung by six parts together. When singing column chords with many parts, we must pay attention to the harmony among the parts, and the intonation is very important. Moreover, almost every column chord is a long note of binary notes and whole notes, which requires the stability of the choir's voice, the use of cyclic breathing in ventilation, and the consistent volume of long notes, which requires special attention from the conductor and the choir.

2. *Domine ad adiuvandum* interpretation of singing and conducting teaching

Among the languages of all ethnic groups in the world, Italian is the most mellow and full. Compared with other languages, Italian has a clear rhythm and even pronunciation, and its integration with music will give people a feeling of naturalness. Therefore, people all over the world have a love for Italian songs. In the eyes of singers, "Italian singing" is at the top of all singing skills, and art colleges in various countries will lead students to learn and interpret Italian vocal works in the teaching process. From the aspect of pronunciation, there are significant differences between Italian and Chinese. Vocal music teachers and singers will focus on vocal techniques and

phonetic spelling when learning Italian singing, but they don't realize the importance of analyzing singing style. Italian singing can be recognized all over the world, not only because of its unique vocal technique and phonetic spelling, but also because of the higher requirements of the professional quality and level of each singer. In order to better interpret the works, we must have a thorough understanding of the lyrics, connotation and song style. Continuous syllables often appear in Italian vocal music works, which is related to their oral habits and vocal regularity. In the process of singing, in order to make music lines and sounds more fluent, it is necessary to use the form of linking. Generally speaking, you need to read continuously when you encounter staccato and provincial sounds.

Continuous syllables often appear in Italian vocal music works, which is related to their oral habits and vocal regularity. In the process of singing, in order to make music lines and sounds more fluent, it is necessary to use the form of linking. Generally speaking, you need to read continuously when you encounter staccato and provincial sounds.

When a word begins with vowels, such as prepositions, quantifiers, adverbs, etc., you can omit vowels when reading such words, which is "provincial sound", but you should mark the provincial sound symbol, omit the consonants before the vowels at the end of the previous word, and read them directly with the vowels at the head of the next word, such as *otto anni=ott'anni* (eight years old).

Two adjacent words can delete the last vowel of the preceding word, which is called "staccato". The consonant before the deleted vowel can be linked with the vowel or consonant at the beginning of the following word, and the pronunciation will change. For example, *buono giorno=buongiorno* (Hello) and so on. The phenomenon of linking often occurs between the negative word *non* and the next word. In the process of reading, the *non* sound should be read first, and then the *n* should be linked with the vowel syllables, for example, *nonè→non- nè*. But it must not be linked mechanically, and it depends on the specific situation of each work. Most scholars say that the frequency of singing in the process of opera performance should not be too much, and it can be repeated. But Monteverdi did not follow this rule. In his *Domine ad adiuvandum*, only less recitation is used, but the melody rhythm of the song is greatly enriched. In this piece of music, breathing is regarded as an important dividing point, and there are two equal-time notes at the end of each half sentence. In Italian, the penultimate syllable is generally regarded as an accent, where there are usually vowels such as "e" and "o", and the last syllable is basically "a" and "i". Monteverdi's arrangement is more dependent on the Italian language.

***3.Domine ad adiuvandum* interpretation of command teaching**

The first thing to grasp in choir teaching is the minimum pitch rhythm. In order to better reflect the connotation of the work, convey some emotions to the audience and create a vivid musical image, the conductor needs to process and create the work twice, which is also the biggest test faced by the conductor. The following points need to be paid attention to:

Speed *The Evening Prayer of the Virgin* belongs to a religious song, and its speed will not fluctuate obviously, but it is basically constant. However, it should be noted that it needs to be gradually slowed down at the end of the second paragraph and before the end of the whole song. In the process of creation, Monteverdi adjusted the time signature from 2/2 to 6/4 and then back to 2/2. To this end, the conductor should communicate with the singer, keenly grasp the intention of the other party, and ensure that he can change freely in these beats. In the process of conducting, 2/2 beats should be divided into four beats, but we must be clear about it and handle 6/4 beats in the same way. In this way, no matter what changes have taken place in the beat, as long as the unity of the small beat speed can be guaranteed, there will be no problems in speed during the performance.

Strength Scriptures created during the Renaissance are generally not marked with too many intensity marks, but this does not mean that the intensity can be ignored in the chorus process and there is no need to deal with it. Moreover, attention should be paid to this aspect to enhance the effectiveness of the comparison between the strength and weakness of phrases. At the beginning, the tenor singing part needs to be high-pitched and vigorous, which is the beginning of the music and the whole opera. Then the chorus members enter, and the volume and strength should be maintained until the end of this part, and at the end, they will be forced to enter the first interlude of this work. It is enough to keep the singing in the A section with medium and strong strength, and the voice should be flexible. However, when singing in the second section, the direction of the music is compared with the strength of this section. The strength can be shorter and slightly weaker than the first one, but it should not be too weak. At the end, there is an eight-beat fading extension to end this passage. The third passage is weak at the beginning, and the toughness should start from the second game. This is also where the beat changes. In the second phrase, the song "Halleluia" appears three times in a row, and the melody of each time is obviously higher than the last one. Therefore, in the process of singing, the intensity should be gradually strengthened until the 48th bar. When the theme part appears, the sound should be more elastic, but it should be slowed down at other parts. The final epilogue is composed of a long and gentle tone, and the melody moves gently. Here is a column chord with six parts. When it is weakened, the volume of each part should be controlled to be

the same, and no single part can emerge, and finally it will fade out. This is the most commonly used technique when dealing with the epilogue.

Uniform impact in the process of chorus performance, balance is to enhance the connection between different parts, set off each other and lean against each other, but it cannot destroy its characteristics. *Domine ad adiuvandum* is a choral work of religious genre. By analyzing it, it is easy to see that all parts of this piece have the same characteristics, that is, their independence is poor, so it is not necessary to deliberately highlight a certain part in the singing process, but only to exert an average force and ensure the same volume. The Bass part is added to the 44th bar. Although this part is only bass, it can improve the fullness of harmony, so we should also control the volume and not be too prominent. The most important thing to pay attention to is paragraph C. When the theme voice in this paragraph appears, it is necessary to strengthen the volume and appropriately reduce the volume of other voices, so that the audience can clearly feel the theme voice. We should not only pay attention to the balance of volume, but also maintain the balance of timbre. This is a classic religious song, and the “religious timbre” should be used when singing. Because this song has a strong sense of rhythm, in order to better reflect the stress, the singer should adopt exaggerated techniques, not only to ensure the head cavity resonance, but also to ensure the clarity of articulation and the flexibility of the voice. Therefore, it is necessary to control the vocal parts and try to use the front parts to make sounds.

References

[1] *Traces to Nowhere, The Conductor Carlos Kleiber/Music is the Language of the Heart and Soul: A Portrait of Mariss Jansons/Georges Bizet*[J]. *Sharpe, Roderick L. Music Library Association. Notes*. 2013 (3)

[2] *The Score, the Orchestra, and the Conductor*. Meier, Gustav. 2009

[3] *Building Choral Excellence: Teaching Sight-Singing in the Choral Rehearsal*. Steven M. Demorest. 2003

[4] “Prescriptions for Choral Excellence”. Mardirosian, Haig. *The American Organist*. 2006

About the author: Yuchen Li (1995), female, Han nationality, native place: Xi'an Xingzhi Middle School, master degree undergraduate, first-class teacher, research direction: chorus.