

Summary

When you close your eyes and are in the forest, you will hear the most natural and wonderful voice of all things in the world – a slight breeze on the face, the rustling of leaves, the murmur of forest streams, the sound of dripping dew and so on. They have a soothing effect on the restless heart and mind. Especially all kinds of birds in the forest whose singing gently awakens the deepest feelings in us. Its singing is sometimes high and clean, sometimes ethereal, sometimes penetrating, sometimes melancholic quiet brings us into a mild trance from which we do not want to wake up. It is no wonder that it has become an inspiration for many composers from around the world. They use the notes, try to record, imitate and further process what is the most natural expression for birds.

One of those who could bring out the most beautiful from the bird melody was the Russian musician Aleksander Aleksandrowicz Alabjew (1787-1851), who in 1826 composed a solo vocal song titled 'Nightingale' (Соловей), which is still sung by many vocalists until today. Adaptations of this song for various instruments also occupy a modern place in the history of music.

In China, artistic songs for the color soprano are very popular: "Bird, my friend"(小鸟, 我的朋友) composed by Shi Guangnan 施光南 with exceptionally high difficulty of coloratura technique. The "Lark in a military camp" (军营飞来一只百灵), composed by Jiang Yimin 姜一民. It is derived of living in the West China region of Xinjiang and its has national flavor. The words in this song are extremely vivid, the melody is beautiful. The part in which the coloratura appears imitate the cheerful bird chirp. This agreeable voice brings hope and comfort to soldiers in the barracks, makes them feel happy.

It is impossible not to mention the outstanding Chinese contemporary composer Liu Congu 刘聪, who creates excellent artistic songs that have permanently entered many vocal competitions for Chinese soprano. The most famous of his songs is entitled "The Bird Sings in the Wind" (鸟儿在风中歌唱). It is a very difficult artistic song for coloratura soprano. This artistic song is deeply rooted in Chinese folk tradition, while combining elements taken from the work of Western avant-garde. This is a very characteristic melody in which the coloratura has a tragic tone, serves to convey the anxiety and sadness of a bird in a world dominated and destroyed by human civilization. The story told in words and music infect people's hearts.

Among contemporary Western artists inspired by birds, one should mention the Belgian composer and artistic song's singer Eva Dell'Acuna, whom we have known the song "Swallow" (L'Hirondelle). Its gently wavy melodic line reflects the lightness of the swallow's flight. The modernist "Nightingale"(Słowik) of the famous Polish pianist Karol Maciej Szymanowski also cannot be missed. The song of the nightingale was also liked by the Greek composer Yiannis Chrysomallis (artistic pseudonym Yanni) and tries to imitate him using various techniques. During his visit to China, he discovered a traditional Chinese instrument - a bamboo flute, with its sound very similar to nightingale singing. By joining the Western instruments to the Chinese flute, he created the song "Nightingale", which quickly gained popularity in China. Later, the melody of the part of the bamboo flute was changed to the soprano voice, which was also met with an exceptionally warm reception, making a significant contribution to the musical and artistic between China and the West. Other note worthy examples of bird in music are the Italian song "Canary" (La Capinera) by the German composer Julius Benedict and the aria "Birds in the Hedges" (Les oiseaux dans la charmille) by Jacques Offenbach, which is part of one of the French operas.

The purpose of this doctoral dissertation is a comparative analysis of different ways of presenting and interpreting bird singing in an artistic song for color soprano in Chinese and Western music. It consists of these parts: exploring the beginnings and background of historical creativity for a coloratura soprano in China and the West; analysis the history of different music and creation background of these works; then analysis of music, the expression and interpretation of the birds in the music, the common between Western and China singing, and so on; last, the reflection on the influence that Western music had on the development of the technique of coloratura singing in China.

Key words: birds, nightingale, Chinese and Western coloratura singing, common