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# Instrumental Theater in Ukrainian Women Composers' Creativity: The Communication Aspect

*Instrumentinis teatras Ukrainos kompozitorių moterų kūryboje: komunikacijos aspektas*

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## Abstract

Through the prism of musical communication, the article examines the most striking examples of instrumental theater in Ukrainian music of the 1990s and 2000s in the works of female composers Maryna Denysenko-Sapmaz, Liudmyla Yurina, Yuliia Homelska, Anna Korsun, Karmella Tsepkoenko, and Victoria Poleva. Based on the concept of communicative syntax, the communicative functions of musical works are investigated. It is proved that the clarifying function is most often realized at the style and stylistic level, and the prognostic function is realized at a higher ideological and conceptual level, which activates receptive processes. The change in the paradigms of writing, performing, and perceiving music; the dominance of the spectacular factor over the actual musical one in many works; and the increasing visualization and theatricalization of the musical process have become evidence of the transformation of contemporary musical thinking.

**Keywords:** Ukrainian music, instrumental performance, musical communication, female composers, visualization, chamber music.

## Anotacija

Pasitelkiant muzikinės komunikacijos prieigą straipsnyje aptariami ryškiausi instrumentinio teatro pavyzdžiai XX a. dviejų paskutinių dešimtmečių ukrainiečių muzikoje – moterų kompozitorių Liudmilos Jurinos, Marynos Denysenko-Sapmaz, Julijos Homelskos, Karmelos Cepkoenko, Annos Korsun ir Viktorijos Polevos kūryboje. Remiantis kūrinų klasifikacija pagal dalyvių skaičių, straipsnyje pristatomi instrumentiniai monospektakliai, kameriniai ir masiniai spektakliai. Įrodoma, kad, nepriklausomai nuo žanro, Ukrainos instrumentinio teatro pavyzdžiuose matomas kompozitoriaus ir atlikėjo galių išplėtimas, pirmajam suteikiant režisieriaus, antrajam – dainininko, aktorius ar kalbamojo žanro atlikėjo funkcijas. Muzikos komponavimo, atlikimo ir suvokimo paradigmos kaita, spektaklio veiksnio, o ne muzikos dominavimas daugelyje kūrinių, didėjantis muzikos proceso vizualizavimas ir teatralizavimas liudija šiuolaikinio muzikinio mąstymo transformacijas.

**Reikšminiai žodžiai:** Ukrainos muzika, instrumentinis atlikimas, muzikinė komunikacija, kompozitorės moterys, vizualizacija, kamerinė muzika.

## Introduction

The visualization of cultural and artistic practices, which was called the “visual turn” in modern culture, has gained considerable importance (Shynkarenko 2020: 45). Visualization of musical art is closely related to the twentieth-century trend of genre synthesis, the emergence of so-called hybrid genres: opera-ballet, opera-oratorio, concert-symphony, and symphony-ballet. The tendencies of spectacle, staging, and synthesis of arts, penetrating into the field of instrumental music, led to the emergence of instrumental theater. The synthesis of music and theater led to the genres of so-called musical actionism: happening, performance, role-playing game, sound art, and instrumental multimedia.

The very term “instrumental theater” appeared in the first half of the twentieth century and was originally used to designate composer quests in the field of new understanding

of timbre. Now, researchers note the following key characteristics for instrumental theater: a search for a new musical language, the presence of sound drama, an appeal to the voice and the word as a background or semantic subtext, hidden polyphony, openness to protest and provocation, and the stage game of the musician-performers.

Instrumental theater as a specific phenomenon of musical creativity was first realized in the mid-1960s, when the first definitions, different types of classification, and musical interpretation of samples of instrumental theater appeared. In a recent study of instrumental theater, Jean-François Trubert traced the creative path of Argentinian composer Mauricio Kagel in Germany between 1957 and 1963, focusing on the history of composing his *Sonant* for guitar, harp, double bass, and drums (1960). *Sonant* was one of the first artistic declarations of Kagel's concept of instrumental theater and was the aesthetic positioning of

the composer as a symbolic figure of the European musical avant-garde (Trubert 2022).

Innovation in instrumental theater encompassed three areas of musical performance related to the principles of notation, involvement of advanced performance techniques, and acting (Pittenger 2010: 43). The variety of “instrumental theater” definitions and methodological approaches for how to study performative practice in music point out specific qualities of this genre. For example, Anna Prykhodko focuses on the synthesis of the musical and theatrical in this genre, understanding it as:

[T]he creation of a certain stage action with the involvement of musical instruments, based on a holistic perception of a musical work, which includes not only musical sounds, but and noises, as well as the actions of the performers during the performance of the work. (Prykhodko 2013: 96)

Vladyslav Petrov singles out the visual factor in instrumental theater, by which he understands:

[A] genre whose works are intended for stage realization, which combines musical and theatrical techniques, carry auditory and visual/verbal information, have specific elements of theatricalization aimed at revealing composer's idea. (Petrov 2014)

Petrov records various ways of theatricalization in instrumental performance, from the innovative disposition of instruments and movement of musicians in the space of the stage to psychophysical and technological ways of influencing the listener, while among the original features of instrumental theater he points out:

[The] purpose different from other genres of the instrumental sphere – to visualize musical drama, in connection with which the synthesis of various types of information takes place. (Petrov 2014)

Benjamin Vogels believes that timbre is the main feature that creates performativity in music. Starting from the idea of the commonality of music and speech acts, Vogels proves that performative genres can be analyzed according to the methodology of the analysis of speech acts, and he takes the work of Carlos Mastropietro *Memoria del borde* (1996) as an example of how performativity in music works through timbre (Vogels 2017).

Lediche Fernandez Weiss defends the primacy of the gesture. Considering the problem of the expansion of performing gestures in contemporary music, he applies the concept of (de)construction of gesture in instrumental theater, which is illustrated by the works for guitar by Maurizio Kagel, Helmut Lachenmann, and Artur Campela. Weiss believes that the physical connection of a musician with their instrument and the development of the technique of a musician-performer, which was previously considered a

craft that should be hidden, now becomes one of the means of musical expression, a goal, a stage element. He emphasizes the “valorization” of the performing gesture, that is, giving it ontological value. There is also a study of the physical space of the instrument and around the performer, giving value to the tactile and visual elements of musical performance. The researcher emphasizes a deep paradigm shift that occurs as a result of moving the focus from “the most abstract symbols of musical notation to a holistic sense of continuous sound and movement in relation to our bodies” (Weiss 2021). These considerations resonate with Oleksandr Perepelytsia's opinion:

The performer of a new music is building a certain script of gestures for each particular work. The performing gesture is processed in the same way as the musical text of the work. (Perepelytsia 2013: 31)

According to Elise Pittenger, the principles and methods used by musicologists in the analysis of opera, ballet performances, and other examples of musical theater can be applied in the study of instrumental musical theater.

Instrumental music theatre is music that makes the drama of performance fully intentional. Its material is both visual and acoustic, including the physical gestures of instrumental performance as well as the many relationships between and among musicians, audience members, the score, the stage, and, of course, the sound. (Pittenger 2010: 5)

Reflecting on the relationship between visual representation and musical sound in performative works, Pittenger emphasizes that:

[Relationship] in the instrumental musical theater is articulated intentionally, so that the visual material becomes part of the structure and meaning of the work. The self-awareness imparted to every gesture, relationship, and sound during the performance gives it a new level of significance, more complex than in other instrumental forms. There are often multiple levels of structure and symbolism operating simultaneously: visual material may contribute to the formal integrity of a work, while an acoustic landscape may have its own formal structure. (Pittenger 2010: 7)

Pittenger provides examples of works and excerpts from the statements of the founders of instrumental theater, including Mauricio Kagel, Karlheinz Stockhausen, George Crumb, Helmut Lachenmann, who emphasized the importance of physical movement on stage during the performance of a musical piece, which allows the audience to visualize music.

In Ukraine, a pioneer of instrumental theater was Ivan Karabyts (1945–2002). The features of instrumental theater were inherent in his chamber-instrumental works since the late 1960s. One of the brightest theatricalizations of

the instrumental genre was his *Concert Divertissement* for string quintet and piano (1975), based on the theatrical reproduction of music lessons through the personification of Teacher (piano part) and students (solo and ensemble episodes). Another example is *Concerto for Orchestra* No. 2 (1986) with the original movement of applause from the auditorium to the stage: in the third movement, rhythmic clapping of the orchestra members can be heard, and at the end – real applause. The composer did not leave any notes in the score that could help clarify the purpose of applause by the instrumentalists themselves in his work. In any case, this tool serves to involve the musicians in playing with the listeners and is one of the first examples of instrumental theater in the Ukrainian composer's work.

In Ukrainian music of the following decades, instrumental theater was developed by such composers as Serhii Zazhytko, Volodymyr Runchak, Ivan Nebesnyi, Serhii Yarunskyi, Maxym Shorenkov, Liudmyla Yurina, Yuliia Homelska, Karmella Tsepkoenko, Anna Korsun, Maryna Denysenko-Sapmaz, and Victoria Poleva, who contributed to the development of instrumental theater, and their works represent such varieties of the genre as instrumental mono-performance, instrumental chamber performance, and mass performance. A number of articles by Ukrainian musicologists Solomia Horohivska (Horohivska 2011, 2013), Anna Prykhodko (Prykhodko 2013), Olha Hurkova (Hurkova 2016), Olena Berehova (Berehova 2017), and Liudmyla Yurina (Yurina 2019) are devoted to instrumental theater in modern Ukrainian music. At the same time, the creativity of Ukrainian composers in the field of instrumental theater – both men and women – is practically unexplored, which is why the relevance of the proposed research is determined.

We have chosen the aspect of musical communication as a problematic perspective for the study of Ukrainian instrumental theater samples, since, in our opinion, it is from this perspective that the originality, novelty, and innovative qualities of performative genres in contemporary music become most evident.

Many scientific studies have been devoted to the problem of musical communication and its separate aspects. In the 1960s and 1980s, this problem was studied mainly within the framework of music psychology. The period of the 1990s and early 2000s expanded the context of research and was marked by the emergence of collective monographs and authors' works in which music communication was conceptualized as a complex multilevel system and a holistic phenomenon. Numerous interdisciplinary studies have made significant progress in the development of music communication issues. This was a period of rapid development of neuroscience – cognitive science, neurophysiology, for example – which significantly influenced the formation of new directions in the study of music communication. Of great interest is the collection *Cognitive Foundations of*

*Music Communication* based on the materials of a scientific conference held at Ohio State University (USA) in 1990. This was one of the first books the goal of which was to:

[...] explain the musical, social, and cultural processes that underlie the final realization of an acoustic performance event (by the composer, performer, arranger, and all other involved parties), the means by which they lead to the listener's response, and thus to short- and long-term effects on arousal, cognition, emotion, and subsequent behavior. (*Musical Communication* 2005)

The study, which is deployed in a broad interdisciplinary perspective, proves that music can act as a form of communication, encompassing biological cognitive, cultural, social, educational, therapeutic, and even marketing processes. The book outlines the theoretical framework and prerequisites for the study of music communication with an emphasis on social and psychological approaches, and proposes a model of "reciprocal feedback" that was created by combining two parallel component models: one that identifies the main personal, musical, and situational variables that cause music performance, and the other that explains the response to music in a particular situation (*Musical Communication* 2005).

A systematic approach to musical communication is evident in the works of Oleksandr Yakupov, who set himself the task of separating the study of communication in music into a separate section of art history. Based on the achievements of musicology in the field of musical form, Yakupov perceives musical communication in the context of a complex multidimensional system of musical art that is in constant dynamic motion, analyzes the structures and functional formations of this system, finds out its internal and external relations, and identifies ways to influence communication flows and possibly manage the processes of music distribution and consumption in society (Yakupov 2016).

Xavier Serra studies musical communication in a computer music system (Serra 2002). David Trippett examines music communication in the context of acoustic music research (Trippett 2017). Melle Jan Kromhout is interested in the technical aspects of musical communication, traces the influence of technical media on music, studies the impact of media technologies on sound formation, and focuses on the problem of noise in sound recording (Kromhout 2021).

Ukrainian researchers have made a significant contribution to the development of the problem of musical communication. One of the first developments of this problem in Ukrainian musicology was the works of the author of this article (Berehova 2006, 2009). Other researchers have studied various components of the problem of music communication, from communicative (Oparyk 2006; Korobka 2015) and ontopsychological (Poberezhna 2012) aspects of music performance to art management practices (Zlotnyk,

2019) and music and computer technologies (Yuferova 2020), and interpretive strategies (Nikolaievska 2020).

Receptive studies have become a relevant field of musicological research in recent decades. In the works of the prominent Ukrainian musicologist Oleksandr Kostiuk in the mid-1960s, the foundations of the modern theory of music reception were laid. In particular, the scientist differentiated between the perception of musical phenomena by a trained and unprepared listener and introduced the concept of “culture of perception”, by which he meant its structural and functional organization, which makes it possible for a subject to understand music. According to Kostiuk, the level of culture determines the subject’s ability to correctly comprehend and properly evaluate the content of a musical work. Studying the processes of visual images in the perception of music (in particular, program music), Kostiuk refuted the idea that the visual-associative type of perception is the most common among listeners. The scientist also drew attention to the feedback and the interdependence of the sender and the recipient in the system of musical communication: for an adequate understanding of music, the listener must be an artistically educated person and take care of improving their own culture of perception, since:

[...] the development of compositional creativity itself is based on the real musical culture of the masses, depends on its level. (Kostiuk 1965: 110)

Researchers note that the patterns of music perception are not well investigated. Many works proclaim the idea that in the process of musical perception, a musical work, which is the result of the productive activity of the composer’s consciousness in creating an artistic image, comes into contact with the musical consciousness of the listener. Through the activity of musical consciousness, we perceive and realize music as a specific musical language that generates broad artistic associations. Based on the theory of communication, at the moment of transmission of musical information, the listener’s set of associations, perceptions should at least partially coincide with the composer’s set of associations and perceptions. The set of such associations in the memory of the composer and the listener is part of the “associative fund” of musical culture. Both the composer, who creates an associative image, and the listener, who perceives it, use this socio-cultural associative fund in the act of musical communication and enrich it at the same time. This is what makes musical communication effective, providing a communicative and aesthetic connection between the composer-creator and his audience.

Oleksandra Samoilenko draws attention to the process of recognizing meanings as a correlation between actual (direct) sound and information stored in memory, which the researcher calls “semantic coding.” In her opinion:

[...] for semantic coding, ‘contextual stimuli’ are especially important, both ‘external’ – from the side of the perceived text, and ‘internal’ – from the side of memory reserves. (Samoilenko 2002: 102)

Samoilenko defines the second stage of memory work, which is associated with assigning meanings to stimuli and identifying their sign functions, as “semantic interpretation.” As for the processes of comprehension that take place after and beyond the direct perception of a musical composition, according to Samoilenko, this is semantic representation.

However, in contemporary composing and performing practice, there are concepts of deliberate non-communicative music. In this regard, the opinion of Alexei Nikolsky is worthy of attention, as he believes that composers of contemporary music, as a rule, do not consider the issues of perception. The focus on facilitating the creation of music, rather than its perception, is at the heart of fundamentally non-communicative compositional strategies. The idea of the influence of marketing communications on contemporary compositional creativity expressed by Nikolsky is also interesting:

When the communicative function in music fades into the background, and when a composer does not optimize his music to communicate with the listener, the structure of his work is usually subject to the laws of marketing. The composer intuitively begins to look for an organization model that would allow him to be noticed-not necessarily through listening, but through various related factors: the title of the work, the instrumentation, the artistic manifesto, etc. He continues to adjust his product line until he figures out what image works best to generate critical interest. Then he starts to increase brand (product) awareness. If brand awareness falls, he reconfigures the brand elements and launches an update – a new development in his technique. (Nikolski 2021)

Among the considerable variety of approaches to the problem of musical communication, the receptive aspect seems to be the most appropriate for clarifying the communication aspects of the development of instrumental theater in contemporary Ukrainian music. In the context of the chosen topic, we consider it necessary to investigate the communicative functions of a musical work, which are realized through communicative syntax, “the internal structure and general patterns of development of the structural units of a musical work in each specific act of musical communication” (Berehova, 2007: 305).

Communicative syntax is directly involved in the creation of the form of a musical composition, being in accordance with the psychological actions performed by the listener at different stages of entering the artistic world of the work. The communicative functions of a piece of music are a kind of marker of the listener’s attention and memory. Here it is appropriate to refer to the terminology of Viacheslav Medushevsky, who proposed the division of the communicative

functions of a musical work into clarifying and heuristic (Medushevsky 2010). Following Medushevsky, we will understand clarifying functions as all techniques that facilitate the recognition of elements of a musical work (anticipation and memorization of music) bring the structure of music into line with the limitations of attention and short-term memory. These are, for example, ways of creating clear expectations, dividing elements into relief and background with the help of emphasis, various kinds of landmarks, all kinds of internal analogies, and disguised and explicit repetitions in the organization of levels and sides of a piece. The clarifying function manifests itself at different levels. It can manifest itself in the highest spheres of musical form, giving rise to a sense of conformity, proportionality, and harmony in the whole work. Its manifestations can also be found at the lowest, background level of the form. The heuristic functions of music (we will call them prognostic) are to influence the mechanisms of activating attention, perception intuitive and conscious thinking processes. They are manifested in the effects of liveliness of presentation, attractiveness, and interest. The tools that serve to activate attention include: deception of the listener's expectations, contradictions (convergence of distant ideas, up to paradox, grotesque, sarcasm, absurdity), struggle of opposing dynamically directed and restraining forces, complications that make perception difficult (veiling, concealment), delays and retardation, understatement and uncertainty, use of prototypes that are new, unusual, peculiar, or deviate from tradition or from life. All of these techniques can be used both constructively and substantively, and their mental effects can be seen in the sphere of recognizing structure and in the sphere of realizing meaning.

Given that the samples of Ukrainian instrumental theater have not yet been considered from the standpoint of musical communication, we will try to apply the theory of communicative syntax and analyze the communicative functions of the works of Ukrainian women composers. We will also try to find out the validity of the hypothesis that the genre of instrumental theater changes the functions of each object of musical communication in the system Composer – Musical Work – Performer – Listener. The material of this study is the work of women composers of Ukraine and the Ukrainian diaspora of the 1990s and 2000s.

### **Clarifying means in an instrumental monoperformance by Marina Denisenko-Sapmaz**

The work of **Maryna Denisenko-Sapmaz**, a member of the Kyiv school of composers who lived and worked in Turkey for the last decade and a half of her life, is a vivid illustration of the masterful dramaturgy of timbres. The main principle that generates performativity in Denisenko-Sapmaz's music is timbre. An original example of instrumental theater

is her piece *Romance-boquetus* for bassoon solo (2008). The very first and most important clarifying tool that makes the idea and content of a piece clear to the listener is its title. The title focuses on the juxtaposition of two different ways of vocal intonation, which belong to different historical eras and stylistic systems. It is interesting that vocal techniques are used in the performance on a wind instrument. As you may know, a romance is a small vocal work of lyrical content accompanied by an instrument or an instrumental ensemble, widespread in music since the eighteenth century. Hoquetus is a technique of polyphonic composition in medieval music of the thirteenth and fourteenth centuries, or a type of texture in which the sounds of a melody are distributed among different voices or groups of instruments, due to which the music becomes discontinuous, as if torn. The composer uses an unusual combination of vocal practices in a solo instrumental piece as a constructive and formative principle. In general, Denisenko-Sapmaz's creative handwriting is characterized by a dialogical echo of antiquity and modernity, for example, a combination of neo-baroque and neo-romantic stylistics (*Concerto for strings and harpsichord*, 1990), French baroque and sonorica (*Three fragments from an ancient suite for chamber ensemble and countertenor*, 1994), delving into little-explored strata of world musical archaism and reconstructing them using modern orchestral tools (*The Longest Sutra* for chamber orchestra, 1993).

*Romance-boquetus* is a typical postmodern genre combination that gives an extremely impressive color effect: the sound palette of the bassoon acquires a vivid volume, eccentricity, and theatricality. Timbral-textural juxtaposition, extremely expressive and flexible use of timbre capabilities of the instrument, and the metaphoricity of Denisenko-Sapmaz's figurative constructions impress with inexhaustible possibilities of free semantic combinations and combinations of musical lexemes capable of producing a multitude of interpretive performance strategies. The composition has two conventional parts, which are demarcated by the type of contrasting intonation comparison (part 1 – mm. 1–23; part 2 – mm. 24–49). There is also a coda in which the material of both parts is presented in an intonational "substrate" (mm. 50–62).

The range of the piece is convenient for performance, which fully allows you to reveal the nature of the "voice" of the bassoon. The fundamental clarifying tool in the play is melodism, which comes from romantic music. Two initial intonations (mm. 1–3) are such "markers" in this work. This is a traditional "formula" of a question – an answer that originates from the contrasting and connecting intonations of the classical-romantic era. Between the first and second sentences (mm. 3–5) the sequential connection and "singing" of two supporting tones – c and b – with the final affirmation of c is important; thus, this construction is

perceived as a period. Open (because it has an asymmetrical rhythmic structure and different resistance sounds of the beginning and end) rising intonation of the “question” *c – d – e-flat – a-flat – e-flat – d* and its “answer” *f – g – a-flat – a – b-flat* also forms the basis of the first period (6 and a half measures). This period has an expositional function in the composition of the play – it contains the main melodic-recitative idea and its variant fixations.

The second periodic structure (mm. 7–23) has a developing character. Sequentiality is the basis of the melody from the first two main phrases. The intonation line expands its range with “steps,” in which the rising fourth intonation, upbeat triplets, or forestroke arpeggiated elements are important (an analogy with the guitar accompaniment of a traditional romance will be appropriate here). In the same section, the supporting notes “at a distance” appear for the first time (as in the masters of the *ars antique* style, from which, in fact, the hoquetus genre originates), which gradually and unobtrusively prepare the intonation-textural basis of the conditional second part of the piece.

The first part is characterized by various, colorful intonation allusions of romantic melody, improvisational elements in the timbre interpretation of registers in jumps and metro-rhythmic freedom. At the same time, the “hidden diphthong” in the intonations of the monophonic melodic line, which is characteristic of the works of the ancient polyphonic schools, is becoming increasingly noticeable. The asymmetric appearance of “vertices” and their “roll call” creates a certain syncopation of the fabric and its dynamism (as in the short connecting episode between the parts (mm. 22–23).

The second part of the piece is based on the genre of medieval polyphonic choral music – hoquetus. The layering of the texture and the rhythmic “raggedness” emphasize the change in the character of the music and form a contrast-juxtaposition with the romantic color of the previous part. Actually, the hoquetus is performed in a light staccato and is based on the active use of pauses in the choral texture (usually in the tenor part), which makes it light, “airy.” When listening to this part of the piece, we sometimes get the impression that there is not one bassoonist on stage, but several who are calling each other.

In the modern understanding, hoquetus is a kind of form of coloristics in genres of strict style limited by the laws of composition. The same intonation base lends itself to coloristic playing (in mm. 42–48) and in the rhythmic pulsation of a somewhat mechanical sound flow. Cadential “romantic” turns appear, which prepare for a smooth transition to the “romantic ideal image” at the end of the piece.

In the coda, the intonations of the romantic recitative, which have a wide range of sound, become somewhat dramatic and pathetic, and at the same time, the fluid image and excited mood easily disappear. There is a change in tempo

between the first and second movements to *allegretto* and again smoothly to *moderato* in the coda.

As Nataliia Tymoshchenko rightly observes:

Maryna Denysenko’s bassoon composition is built on the idea of timbral juxtaposition of polar image-content layers and different types of intonation. (Tymoshchenko 2018: 146)

At the same time, the piece reveals new principles of theatricalization of the instrumental genre thanks to the expansion of the coloristic possibilities of the instrument and the use of genre modes belonging to different historical eras.

Thus, Maryna Denysenko-Sapmaz uses clarifying means at different levels of the work: verbal (title), genre-stylistic (contrast of genres belonging to different historical epochs and stylistic systems), timbre-texture (comparison of different types of intonation), stylistic (melodism, romance, intonation structures of the “question-answer” type, sequential constructions, singing of reference tones, arpeggiated passages), etc.

### **Prognostic Means in Instrumental Pieces by Liudmyla Yurina, Yuliia Homelska, and Anna Korsun**

The composition *As soon as possible* for oboe solo (1997) by Liudmyla Yurina, a member of the Kyiv School of Composers, was written specifically for a master course at the Rheinsberg Academy of Music (Germany) and published by the publishing house Terem-Music Verlag (Basel, Switzerland). Yurina’s reading of Eugene Ionesco’s story *Oriflamme* served as a creative impulse for the appearance of this play. Eugene Ionesco (1909–1994) is a French-Romanian novelist and playwright, one of the founders of the “theater of the absurd.” He possessed the gift of seeing the comic and the satirical in the everyday and banal, and while noticing the funny features in a person, Ionesco at the same time was able to emphasize the tragedy of human existence. The connection between the music of Yurina’s oboe piece and the literary original source is not a plot, but rather an aesthetic one, and it consists in the reliance on absurdity, theatricality as the main characteristics of the figurative content, and the appeal to the principles of compositional drama inherent in the prose of Ionesco, in particular the unpredictability of the development of the plot. Starting with a completely “decent” sound, the piece gradually transforms into an instrumental-theatrical scene that acquires signs of absurdity. The main idea of the work, which is reflected in its program title, was a gradual acceleration of the tempo, from a slow, thoughtful-philosophical introduction to a fast, enchanting climax-cadence. The compositional dramaturgy of the work is solved in a free form of the contrasting-syllabic type with elements of reprise, where each of the sections is further subdivided by tempo

Tempo I

9 *mp* *mf* *mp* *p* *mp*

♩ = 72 *senza metro*

12 *p* *p* *mp*

♩ = 80

15 *p* *mf* *p* *mf* *p* *mf* *p*

18 *mf* *p* *mf* *p* *f* *p* *sh-sh*

Example 1. Liudmyla Yurina, *As soon as possible* for oboe solo (1997), mm. 1–12.

41 *senza metro* 5" 2" 5" 2" 5" ♩ = 76 *p* *mf* *mp* *p* *mf* *mp* *p* *mp* *mp* *f*

43 3

46 ♩ = 64 5 7 8 *trm* *trm* *mp* *p*

48 *senza metro* *staccato sim.* *poco a poco più mosso e crescendo* *mf* *p*

52 3" \*) (voice) 4" \*\*) *f* *fast!* *f* *faster!*

54 5" \*\*) 7" \*\*) *f* *faster! faster!* *ff* *stop!* *(ff)*

\*\*) at the same time stamping your foot

Example 2. Liudmyla Yurina, *As soon as possible* for oboe solo (1997), mm. 49–54.

markings (12 in total). Acting is an important component of the play's dramaturgy. Petrov calls it a "psychophysical way of attracting the attention of the public" (Petrov 2014) and attaches great importance to an actor's art in the context of instrumental theater research. The use of pantomime and gesticulation, particularly the stomping of the feet in the play's finale, combined with the performer's shouts of "Fast! Faster! Faster! Faster! Stop!", according to Yurina's plan, should cause laughter in the audience. The score contains a lot of director's comments about performance techniques and the text that the performer pronounces during the performance. The idea of acceleration, dynamization as the main constructive and form-creating factors of the work is most vividly realized in aleatoric episodes: from durations, extended by the fermata (m. 12, see example 1), through segments of controlled aleatorics to the culminating improvisations-cadences, in which the initial fragment still has written pitch, and the last four accelerations are a continuous improvisation (mm. 49–54, example 2). These features of the piece testify to the composer's appeal to the principles of frame-montage dramaturgy: the alternation of contrasting episodes with an acceleration of the tempo resemble a rapid change of frames on the screen with gradual compression-acceleration at the end.

Another piece by Liudmyla Yurina, *Trombon(o)per(a) Dirk* for trombone solo (2008), was commissioned by the famous German trombonist Dirk Amrein. This work vividly illustrates such important trends in the development of instrumental theater as vocalization, verbalization, and visualization of the performance process. The verbal series of the opus was created on the basis of a poem by the outstanding American poet Edward Estlin Cummings (1894–1962). As you may know, the style of this poet was formed under the influence of European modernist experimentation of the 1910s and 1920s. His radical experiments included deliberate distortion of grammar and punctuation, changing the order of words in an English sentence, and visualizing a poem by scattering words, their fragments, and punctuation marks, in the space on a page. In many of Cummings's poems, a sharp social orientation is felt. They ridicule the shortcomings of the social system, while at the same time deep human feelings of love, friendship, compassion, and mutual assistance are expressed. The poem, which formed the basis of Yurina's trombone piece, focuses the listener's attention on the concepts of life and death, greatness and baseness, the artificial, human-made world of technical progress and the living, vulnerable world of nature. In Yurina's work, the voice is used as a carrier of information, and the text performs a complementary function, as it expresses an image shared with the music and is read simultaneously with its sound. The text dictates the musical embodiment: in an atonal composition written in a transparent form, various techniques are used, including glissando, frullato, sounds

without a clearly defined pitch, and repetitive technique. The visual factor is enhanced thanks to the alternation of solo trombone episodes with elements of the performer's acting: exclamations or voiceless pronunciation of individual words and phrases, clicking fingers, tapping, dancing, or circular hand movements, for example (see example 3). Due to the seriousness of the work's content and the variety of traditional and innovative tools used in it, the composition can be called a small trombone opera.

Yuliia Homelska's work *Dabuba-Pa* for violin solo (2000) can serve as a vivid example of prognostic tools in an instrumental mono-performance. In this composition, the violinist is both a virtuoso soloist and an actor. The dramaturgy is built as a dialogue between the soloist and his instrument. The work was written especially for the famous British violinist Peter Sheppard-Skyerved, who has bright acting skills. Homelska's directorial instructions and comments on the advanced performance techniques used in the work are of great help to Sheppard-Skyerved in preparing the piece for performance. In particular, "the play and pronounce by loud whisper very sharply" (introduction, section 5), "crescendo – press the bow with the effect of gnashing" (section 4), "other side of bridge" (section 11 – cadenza), "don't move!" (section 13 – Coda), and other explanations such as "with passion?" (in section 4). *Dabuba-Pa* can be considered a kind of anthology of the violin's technical capabilities and modern compositional techniques. The dramaturgy of the game (whether the phrases are spoken aloud clearly or in a whisper, or a purely intonationally sung part) is also original, modern, and skillfully constructed. Olha Hurkova points out "intonation segments of limited aleatorics, hidden polyphony, limited aleatorics... sonority... partly pointillism, motive-modal compositional technique" (Hurkova 2016: 146). Interestingly, the title of this play also has a prognostic function rather than a clarifying one. As Homelska herself noted, the quasi-jazz song *Dabuba-Pa!* voiced in an improvisational manner, does not contain any specific meaning but becomes an additional figurative and verbal color with a certain shade of tension and secret energy. The dramaturgy of the acting game-declamation is also original, modern, and skillfully constructed. The verbal component develops from individual exclamations of "Pa!" to whole "monologues" (example 4).

The contrast between the lyrical world of the soloist-virtuoso (violinist) and the dramatic universe of the actor-performer, which is the basis of the work, is resolved according to the principle of dramatization, as in symphonies of the conflict-dramatic type. Symphonism in a piece for solo violin can be understood figuratively, as a dramaturgical principle. Thus, the thematic seed from which the entire composition grows is the introduction section *Espressivo*. Thus, *Dabuba-Pa* for solo violin by Homelska is a vivid example of the principle of instrumental monotheater, where



$\text{♩} = 68-70$

6 (Voice) Rrah! ta-ta yaa..

11 ord. 3 fr.

15 t - t - t t - t - t t - t - t t - t - t

18 fr. ord. t - t - t fr.

22 (senza sord.) ord. trm gliss. poco a poco più mosso

27 a tempo

Example 3. Liudmyla Yurina *Trombon(o)per(a)Dirk* for trombone solo (2008), first page of the score.

the protagonist-performer is simultaneously a virtuoso soloist and an actor.

The Ukrainian composer Anna Korsun who now lives and works in Germany has proven herself to be a bright innovator in the field of vocal theater with her characteristic interpretation of the voice as a musical instrument.

Her works include many compositions in which she strives to embody visual pictures and objects with the help of musical means and experiments with new performance

techniques. She uses not the sound of human voices as well as the components of the human vocal apparatus, including the tongue, lips, palate, breathing, whispering, and whistling. For example, in an episode of Korsun's work *Landscapes* for five voices (2011), exhalation is used as a sound, so it is almost entirely built on exhalations, to which are added rustling, whistling, whispering and other non-musical sounds that the voice can produce. Another section is characterized by the pronunciation of various deaf

Subito più mosso ♩=160

sul pont. x 2 times

Da-bu- ba, Da-bu- ba, Da-bu- ba

ord. *f*

Pa! Pa! Pa! Pa! Pa! *mf*

sul pont. x 2 times

Da-bu- ba, Da-bu- ba, Da-bu- ba

sul pont. x 4 times ord. *f*

Da-bu- ba Pa! Pa! Pa! Pa! Pa! Pa! Pa!

sul pont. x 2 times s.p. x 2 times

*ff* Da-bu- ba, Da-bu- ba *ff* Da-bu- ba, Da-bu- ba, Da-bu- ba

*ff* x 2 times *f* *mf*

Da-bu- ba, Da-bu- ba, Da-bu- ba, Da-bu- ba,

*mp* *p* *pizz.* *mp* *p*

Da-bu- ba, Da-bu- ba, Da-bu- ba, *mf* Pa! Pa! Pa! Pa!

Example 4. Yuliia Homelska, *Dabuba-Pa* for violin solo (2000), score fragment.

hissing and hissing consonants such as s, ts, sh, kh, κ, and ch, sometimes in a certain rhythm, sometimes intermittently, sometimes elongated. In other episodes, it is reflected as the sounds of breathing, whistling, and individual random shouts. All these tools together create impressive pictures of fantastic soundscapes.

Another interesting example is Korsun's *Marevo* for singing instrumental ensemble (2019, the cast: two violins, two cellos, two singing saws, electronic piano). "Marevo" means "mirage" in English. Korsun tries to recreate a rare visual phenomenon in the atmosphere, in which mental pictures of terrestrial objects or mirages appear near the edge of the sky. In order to immerse the listener in the magic of phantom sounds and sonorous spots, the composer uses unusual combinations of instruments and voices in conflict-free static drama. The main performing technique on all instruments is *glissando* (example 5).

Siren-like quiet soft glissandos of instruments in a narrow range and slow tempo periodically converge in unison. The horizontal and vertical are replaced by condensations – rarefactions of the viscous sound mass, which gradually seems to slide down. In this work, Korsun uses the technique of quiet humming she invented earlier, which she called a "croon" (Hnativ 2019: 74). Somewhere in the middle of the piece, the instrumental musicians begin to sing along to themselves with their mouths closed, and the sounds of voices and instruments are almost indistinguishable from each other. Korsun's passion for singing forces her to invent unusual "singing" techniques for instrumentalists as well. In particular, the performance highlight of *Marevo* is the use of two saws: they are played with a double bass bow, and they begin to make sounds similar to singing. The viewer, watching the gestures of the performers on these instruments, which sometimes become extremely complex and

q = 60 *subtle*

Example 5. Anna Korsun, *Landscapes* for singing instrumental ensemble (2019), beginning.

energetic, is struck by the discrepancy between the visual and auditory effects. Towards the end of the piece, violin and cello flaglets in the high register are used together with the high sounds of the electronic piano. At the climax, both cellos play a traditional intense vibrato, after which the glissandi of the instruments gradually cease. Each instrument stops at its sound, as if finding it and repeating it in a repetitive technique.

In the coda, a quiet *glissando* returns briefly, as if a memory of long sonic journeys, but the instruments still stick to the sound positions they have found. The long silence and dissolution in space of barely audible sounds symbolically reproduces the effect of the disappearance of ghostly visions.

In this subsection, we have found that instrumental mono- and chamber performances can successfully use prognostic means aimed at activating the attention and consciousness of the listener. For Liudmila Yurina, it is the absurdity of the plot, the dynamization of the form and the acceleration of the tempo as the semantic core of the composition, the use of aleatorics, atonality, the principles of frame-editing drama and acting. Yuliia Homelska's style is characterized by impulsiveness, jazz improvisation, extended performance techniques, limited aleatorics, pointillism, and motivic-modal compositional technique. Anna Korsun uses new vocal techniques based on experiments with the human vocal apparatus, repetitive techniques, static conflict-free dramaturgy, aleatoric and sonorous means, veiling of vocal and instrumental background effects, etc.

### Superiority of clarifying means over prognostic ones in the instrumental theater of Karmella Tsep-kolenko

Composer from Odessa Karmella Tsep-kolenko, in the work *Night Preference* for clarinet, organ, cello and percussion (1991, also a version with the piano instead of organ), tries to recreate the process of playing cards with combinations of suits and moments of the transfer of the initiative from one player to another by means of instrumental theater, although not without a certain psychologization of images. The program encoded in the work is reflected in the title, which is of a clarifying nature. In this, Tsep-kolenko can be considered a follower of Igor Stravinsky and other composers of past eras, who also turned to the embodiment of the idea of playing cards in music.

The problem of the game as a cultural phenomenon was investigated by the Dutch culturologist Johan Huizinga at the beginning of the twentieth century. It was he who first described such characteristic features of the game as the conscious presence of the players outside of "ordinary" life, in other time and space boundaries in accordance with established rules, entering the game in a certain order, repetition and alternation, and an element of tension (Huizinga 2016). All these attributes of the game are expertly reproduced in the Tsep-kolenko's instrumental theater.

In *Night Preference*, Tsep-kolenko follows the path of combining the principle of concert performance with the idea of theatricalization: the work has its own dramaturgy

with the exposition of playing forces, the development of images, a powerful stressful climax – the peak of excitement. All musician-performers in this work perform their parts and transform into players in the preference, so the score includes individual words and exclamations that are used in this game. The system of leitmotifs is one of the most powerful clarifying tools in this work. In a rather compact instrumental work, Tsepkolenko uses a system of leitmotifs so that the music, reflecting the essence of the game, allows the listener not just to be an outside observer, but to “see” all the details and nuances of the game, to feel the process as if from the inside. In the score, the graphic symbols of the leitmotifs of each card suit are written – “clubs,” “diamonds,” “hearts,” and “spades”. An important role in the work is played by the initial theme of “dealing cards,” which organizes its rondo-like structure. For the first time, this theme is assigned to the percussion, and it is a quadruple repetition of the triplet rhythmic formula with two accented beats at the end. The total number of note durations in the theme (including pauses) is 36 – and this is symbolic because that is how many cards are in the deck for playing preference (example 6).

The theme of “dealing cards” is performed by all the players in turn: clarinetist second, cellist third, and so on. After the “deal,” the players, immediately assessing their strength, make bets. For example, the organist, having “placed” the club, performs a very short but expressive “club” theme, which consists of the repetition of two chords connected by common sounds: an expanded F major triad and an a-moll quarter-sixth chord with a split fifth (example 7).

This topic is permanent, massive, and “heavy.” Self-sufficiency and square closure are inherent in it. Next, the “club” theme sounds in a different, melodic texture, and the sounds of both chords are dispersed in a wave-like movement. Other sounds are added to them, that is, the development of the theme begins. This variation of the theme is more important than the developing episode: its appearance in the piece (in abbreviated form) will always have the same meaning as the original chordal source, and will be associated with the suit of “club.”

The “hearts” motif – a minor sixth and the following major sixth from the same sound, repeated twice in the descending movement – appears for the first time in the cello part. The presence of sixths becomes a defining feature of the theme in the further development, where wide intervals and second motifs of “sigh” prevail. All these signs, together with Tsepkolenko’s remark “cantabile” at the beginning of the theme, create a typically romantic lyrical-sentimental imagery, characteristic of romances and love opera duets. Probably, in the choice of musical and expressive means, Tsepkolenko was guided by the fact that the graphic image of the “hearts” in the cards is precisely the heart (example 8). The diamonds’ theme in

the clarinet begins with a long-accented pitch *e*, which is continued by a series of figurations within the tritone and augmented fifth (example 9).

The organ player, as if realizing the smallness of his chances of winning this game with a “club” bet, “passes” and continues to compete with the flute for the “diamonds,” and the percussionists, having given up the fight for the second time, are eliminated from the game. The “diamonds” motif interpreted by the organ, which occurs in the form of a polyphonic sequence, is intertwined with the clarinet theme, which develops more freely, because it contains trill-like elements, scale-like ascents, and fragments of the actual theme.

The exposition of the most mysterious and fatal suit “spades” is preceded by a not quite ordinary “dealing of cards” (m. 1 before No. 7): firstly, it is incomplete – six triplet groups instead of twelve, and secondly, it begins with drums, to which the organ joins. The “spades” theme is an organ cadence with all its features, including virtuosity, free improvisation of the presentation, and ever-increasing emotional aggravation of the sound. But musically, this theme has almost nothing new. It combines elements of all previous themes, especially “diamonds” and “hearts.”

Encrypted in the cadence, the two leitmotives – “spades” and “clubs” – are a symbolic personification of evil, fate, a fateful event, and hostile mystical forces that are not subject to human will. The ending of the section with a massive chordal sound of the “club” theme, significantly condensed and dynamized compared to the beginning, establishes the negative subtext of the cadence and seems to predict the corresponding result of the entire game (Nos. 7, 8). The separation of the “spades” theme from the process of the game can have another interpretation because, according to the program of the work, the game takes place at night, in a special mysterious atmosphere.

Another solo cadenza, performed by the cello, is almost entirely built on the elements of the “hearts” theme (it should be recalled that it was the cello that carried the lyrical image of the heart in the previous sections of the work). These are melodic moves on wide intervals, pathetic shouting, and lyrical intonations, emphasized by Tsepkolenko’s remark “cantabile.” The exclamation “pass!”, repeated three times during the sound of the cadence (although the game is suspended), can be considered as the refusal of the player who has just received a defeat from participating in the next game. But at a deeper level, this is a completely normal human reaction to the images of the previous organ cadence: fear of an unknown future, an intuitive fear of possible loss, a feeling of stronger rivals.

These two cadences in the work have symbolic meaning: the first symbolizes the fatal sphere of the new gaming reality, in which clearly defined rules and laws operate; the

flauto  
violoncello  
ORGAN  
piano bonghi

flauto  
piano bonghi (2)  
ORGAN  
violoncello

1  
♩ = 152

1  
♩ = 76

Example 6. Karmella Tsepikolenko, *Night Preference* (1991), theme of "dealing cards", first page in the score.

The image shows three systems of handwritten musical notation. Each system consists of five staves: a top staff with a treble clef, two middle staves with alto and bass clefs, and a bottom staff with a bass clef. The notation includes various notes, rests, and dynamic markings such as 'p' (piano), 'mp' (mezzo-piano), and 'bass'. There are also some handwritten annotations and symbols, including a '3)' above a note in the first system and a 'p' with a wavy line in the second system. The score is divided into measures by vertical bar lines.

\*Sprechen "pass" und klopfen auf dem Körper des Instrumenten.  
\*\*Sprechen "pass" und klopfen auf dem Decke des Instrumenten.

Example 7. Karmella Tsepkenko, *Night Preference* (1991), theme of "clubs", page 5 in the score.

\*\*Sprechen "pass" und schlagen.  
y. g. p. s. m.

Example 8. Karmella Tsepkenko, *Night Preference* (1991), theme of the hearts, page 12 in the score

second symbolizes the sphere of subjective human feelings. Being drawn into the attractive game reality, the player, having realized the senselessness of their struggle with fate, cannot get out of the game's nets – the rules do not allow it. To confirm this opinion, at the end of the cello cadenza, wave-like cluster passages of the organ appear, which seem to convince the player to discard all doubts and continue playing. Against the background of this "dispute" in the flute part, the refrain "dealing cards" arises.

The principles of working with thematism in the Tsepkenko's work resemble the development in sonata form. Thus, the identification of thematic elements and their independent development is a sign of the first wave of development. In No. 10, when the clarinet and cello play the "diamonds" theme and the organ plays the "clubs" one, the tempo of the game accelerates considerably. The cello's "diamonds" theme is dynamized by soaring passages (a symbol of tension, an unbridled desire to win), but suddenly the "clubs" card wins – and the plastic trident chords of the organ are replaced by hard, as if mocking the second clusters (2 measures before No. 12).

In the episode, which by nature resembles the second wave of development in sonata form, drums lead, rhythmically varying the "spades" motif; the clarinet plays fragments of the "spades" and "hearts" themes, and the cello plays long, high flagolts.

The final section of the work contains signs of prognostic communication tools. The last, tenth dealing of cards takes place in an atmosphere of complete chaos, and the excitement of the game reaches its peak. Percussion performs "dealing the cards" motif, the clarinet plays the "diamonds" theme, the organ a fragment of the first "spades" cadence, and the cello plays a pathetic second. "Dealing the cards" (No. 20) ends unexpectedly: one of the players (the clarinet), having decided to play big, declares "miser."

The final part (Nos. 21–24) is the most intense agonistic section of the work, which consists of two parts. The first is actually a game, where the percussion and cello develop separate elements of the "spade" theme, the organ – the "club" one, and the clarinet part does not have any of the themes and is limited to trellis-like figurations. However, with the onset of the climax (No. 23), it becomes clear that the clarinet has lost this part, as evidenced by the "club" motif, repeated in unison many times by the organ, cello, and percussion (the expanded chord of E major, connected to the major a seventh chord from the pitch E-flat). The last "word" of the clarinet is a descending chromatic phrase from n. 18, which was obsessively repeated by the clarinet six times. In this context it is perceived as a motif of despair, disappointed hopes.

Thus, the theme of the night game of preference chosen for the work dictates the figurative and thematic content

The image displays a handwritten musical score for a piece titled "Night Preference" (1991) by Karmella Tsepikolenko, featuring a theme of "diamonds". The score is written on ten staves, organized into three systems of two staves each. The top system includes a treble clef staff with a diamond-shaped performance instruction and a dynamic marking of *mf*, and a grand staff (piano and bass clefs) with a *mf* dynamic marking. The middle system features a treble clef staff with a diamond-shaped performance instruction and a dynamic marking of *mp*, and a grand staff with a *mf* dynamic marking. The bottom system consists of a grand staff with a *mf* dynamic marking. The notation includes various rhythmic values, slurs, and articulation marks. A bracketed sequence of numbers [1, 2, 3, 4] is positioned above the first staff. The score is written in black ink on white paper.

Example 9. Karmella Tsepikolenko, *Night Preference* (1991), theme of "diamonds".



The image displays a handwritten musical score for piano. The top system consists of five staves: a single treble clef staff at the top, followed by a grand staff (treble and bass clefs), and two more staves at the bottom. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'f'. A section of the score is enclosed in a large bracket. Below this, a section is marked with a circled '7' and the title 'Ruota agitata' in a decorative font. This section begins with a treble clef staff and a grand staff, featuring complex rhythmic patterns and dynamic markings. The score continues with several more systems of grand staves, each containing intricate musical notation. The handwriting is clear and professional, typical of a composer's manuscript.

Example 10. Karmella Tsepikolenko, *Night Preference* (1991), theme of spades.

of the composition and its structure. The system of leitmotifs plays a crucial role among the clarifying means in this chamber instrumental performance, each of which, in addition to a purely applied function (suit sign), has one or another semantics, and the neutral theme of "dealing cards" organizes a rondo-like musical form with two solo cadences.

Presentation of the idea of the game in a naked form, the use of classic polyphonic techniques and principles of the rondo form with elements of sonata development in episodes, romantic lyrical-sentimental melody, and modern cluster-like polychord layers in the style of the work correspond to the principles of postmodern aesthetics. At the integral, dramaturgical level of the work, the process of the game, masterfully reproduced by the composer, includes all its attributes, which were also developed by Huizinga. For example, repetition and alternation as one of the most essential properties of the game at the musical level of the work is manifested in the constant return of the refrain – the theme of "dealing cards." Repetition and alternation are clarifying means. However, prognostic tools dominate in the final. A feature of the script of Tsep-kolenko's work is its finale with the apotheosis of tension, after which there is no sense of calmness or relaxation. The hero of Tsepkolenko's work, not being able to lose with dignity, cannot withstand this tension, reveals the weakness and listlessness of his character, submission to fate. The agony of the game here is brought to the point of absurdity, combined with a sense of rupture, disharmony, spiritual breakdown, the breakdown of human individuality. Tsepkolenko seems to be entering into an argument with Huizinga, who considered one of the positive and most noble qualities of the game to be its ability to create harmony and order because "it brings temporary, limited perfection into the imperfect world, into the confusion of life" (Huizinga 2016: 17). Tsepkolenko's work demonstrates the opposite side of the game – its affectation, absurdity, and deformation of the human personality. The presentation of the idea of playing in a "naked" form, the use of a system of leitmotifs, classical polyphonic techniques, and principles of the rondo form with elements of sonata development in episodes, romantic lyrical and sentimental melodies, trills, and scale-like passages are signs of the clarifying function, which is dominant in this work, and as for the prognostic means, they are also present here in the form of cadences with cluster-like polychord constructions, the atmosphere of chaos, agony, and tension in the game created by musical means, which reaches its climax in the final episode of the work.

### **The superiority of prognostic means over clarifying ones in a mass instrumental performance by Victoria Poleva**

An example of a combination of prognostic and clarifying means with the predominance of prognostic ones in an instrumental mass performance is the work *Transforma* for an ensemble of soloists and a symphony orchestra (1993) by Kyivan Victoria Poleva. The work is a complex multi-level composition that combines instrumental theater, orchestral and choral music, electronics, light, and plastic and that Poleva defines as "mystery drama." The title *Transforma* is a sign of a prognostic function aimed at active mental work of the listener. Of great importance for understanding the concept of this work is its program, which outlines the plot that belongs to Poleva herself. The extraordinary style and mastery of the presentation of ideas and the richness of the literary language of the program deserve attention and encourage you to consider it as a separate work of art. *Transforma* reflects the act of creation of the world and humans from raging chaos, the path of destruction and fall of the created, resulting in the "experience of light, wonder and indestructibility of the world" (Poleva 1993: 3). The work consists of three parts, each of which has its own title and cast of performers:

Part I – *Walking in the Emptiness* for an ensemble

Part II – *Langsam* for symphony orchestra

Part III – *Easter Verse* for soprano and women's choir with electronic recording

According to Poleva, *Walking in the Emptiness* is an independent work, but when performed with *Langsam* and *Easter Verse*, they form the overall *Transforma*. But when dividing *Transforma*, the composer identifies five phases: the first three phases mirror the content processes that take place in the first part (*Walking in the Emptiness*), the fourth phase corresponds to *Langsam*, and the fifth to *Easter Verse*. A more detailed analysis of the work based on the manuscript of the score and a video recording, in which leading Ukrainian creative teams and performers took part, will allow a better understanding of the principles of Poleva's instrumental theater.

The section *Walking in the Emptiness* is dominated by prognostic tools, as it is a sonorous and aleatoric composition. The first phase of the plot development, according to the stated program, is:

[...] intuitive "feeling" of empty space. Everything happens as if in a dream. Musicians sit with their heads bowed over their instruments. The conductor enters and calls to play. The soloists gradually liven up, begin to look at each other, laugh, whisper, indistinctly mutter "stirb und werde" ("die and be reborn"), but their movements are mechanistic, and instead

of music, vague noises are heard. The meaning of the scene is the primary encounter of the creator with the material. It is still indistinct, random and like dust, hence the non-intonational, ecmelic embodiment. The creator refuses this attempt. (Poleva 1993: 3)

At first, it is dominated by sounds of an indeterminate pitch in the music of first phase, similar to rustling, tapping, or playing with wooden objects. Then, dull blows and scraping on the strings of the piano, quiet pizzicato of the strings,

soundless blowing in the brass instruments, glissando-like passages of the brass, “shouts” of the flutes, and flageolets of the violin are added to them (example 11).

Further, the sonorous-aleatoric composition is saturated with more events, verbal means are gradually added – the musicians utter individual hissing and whistling sounds (s, sh, f, h) as well as whispering and laughter. Towards the end of the first part, fragments of classical-style melodies begin to appear in the sonorous-aleatoric chaos, real music that

## Трансформа

### I. Прогулки в пустоте

Виктория Полевая

**A.**

The score for Part I 'Walking in the Emptiness' is divided into six measures with durations of 10'', 7'', 6'', 4'', 5'', and 15''. The instruments and their parts are as follows:

- Flauto:** Part 1 (A) with 'воздух' (air) markings and 'sim.' (simulated) notes.
- Clarinetto basso:** Part 1 (A) with 'воздух' (air) markings and 'ppp' (pianississimo) dynamics.
- V-no:** Part 1 (A) with 'col legno' (col legno) markings and 'pp' (pianissimo) dynamics.
- Cello:** Part 1 (A) with 'pizz' (pizzicato) markings and 'pp' (pianissimo) dynamics.
- Tubi di bamboo:** Part 1 (A) with 'дуать' (blow) markings and 'sim.' (simulated) notes.
- Batteria:** Part 1 (A) with 'sim.' (simulated) notes.
- Piano:** Part 1 (A) with 'gladить по струнам' (stroke the strings) and 'резо рвать струны ногтями' (pluck the strings with nails) markings, and 'sempre Ped.' (pedal) and 'senza Ped.' (no pedal) instructions.

**2 Fl. muta in Piccolo**

The score for Part II is divided into five measures with durations of 15'', 7'', 6'', 4'', and 4''. The instruments and their parts are as follows:

- Fl (Flauto):** Part 2 (B) with 'pp' (pianissimo) dynamics.
- Cl (Clarinetto):** Part 2 (B) with 'con sord.' (con sordina) marking and 'pp' (pianissimo) dynamics.
- V-no:** Part 2 (B) with 'pppp' (pianississimo) dynamics.
- Cello:** Part 2 (B) with 'pp' (pianissimo) dynamics.
- Batt. (Batteria):** Part 2 (B) with 'Tubi di bamboo' and 'Wood block' markings.
- Piano:** Part 2 (B) with 'sim.' (simulated) notes and 'Ped sempre' (pedal) and 'senza Ped.' (no pedal) instructions.

Example 11. Victoria Poleva, *Transforma* (1993), beginning of Part I *Walking in the Emptiness*.

seems to break through a hum, and whispers, noises, and rustling. The first part focuses on the most interesting means of theatricalization. In addition to musician-performers and a conductor, actor-performers take part in the performance. The role of actor's plasticity in this part of the work is associated with a clarifying function. At first, these are people in dark cloaks who walk with a lantern onto a dark stage. Next, the action unfolds around a large clay ball that stands on a potter's wheel. One of the actors sits down next to this circle and begins to spin it with his feet, as potters usually do. He performs some magical actions over the ball: strokes it with his hands, spins it, and pours water from a jug. The second phase begins – "filling" the form. According to Poleva:

The conductor comes to the piano and sets the intonation image himself. Subordinates are gradually drawn into the game. Outlines of musical images emerge from the raging magma of the piano background and dissolve in it again. Visions of various musics, vague memories of the sound, fragments of *Langsam's* future float by. Musicians change instruments, try different methods of sound production. Finally, the conductor stops this process with a calm commanding gesture. The meaning of the scene is "fermentation", sculpting-formation of an idea, search and selection of images, as if casting a blanket over invisible objects. (Poleva 1993: 3)

In the music of the second phase, prognostic tools prevail, the sonorous and aleatoric background is condensed and intensified. At the climax of the intense drama, the second conductor appears on the stage and stops the sound with his willful gesture. The actor-performer near the potter's wheel stops working with the ball and looks at it for a few minutes. Subsequently, the sonorous-aleatoric complex is restored by the careful sounds of the piano in the low register, to which are added flageolets of the violin, soft tapping of the drums, and fragments of a beautiful melody in the flute. The work of the "potter" on his creation is also resumed. An actor in a black cloak appears on the stage and says the following words: "I saw a dark sky and high towers and stars. All this seemed very far away, but it was clearly visible." Verbal acting devices perform a clarifying function in the work. Then comes the third phase – the "revival" of chaos. As stated in the score:

The basis is the cabalistic idea of reviving creation – the Golem – by pronouncing the Tetragrammaton, the secret name of God ("whoever can open and pronounce the Tetragrammaton, he will create the world and breathe life into creation"). The conductor ceremoniously raises his hands and, making magical passes, pronounces: "Emet!" ("truth" in ancient Hebrew). He repeats the incantation three times, and the musicians respond with enchanted mystical sounds. However, once given life, the creation goes out of control and begins aggressive actions against its creator. The soloists rise

from their seats and, improvising violently, menacingly move towards the conductor. The scene of a riot. (Poleva 1993: 3)

In the sonorous-aleatoric music of the third phase, fragments of melodies in the classical style begin to appear, and beautiful classical music seems to break through some hum. Whispering, noises, and rustling are heard. Here the cello plays a beautiful passage, then the clarinet, then the violin. The potter stands up from behind the potter's wheel, as if having finished his work. The second conductor approaches him and looks at his work. He shouts the word "Emet!" three times, as if it is an incantation, louder each time. Some strange people appear on the stage. They start running and shouting something like: "This is nonsense!" Sheet music falls on the pianist from somewhere above. Chaos ensues. The faint beat of a gong can be heard.

The second part of the work, *Langsam*, corresponds to the fourth phase of the development of the concept, which is called "taming" of chaos. From Poleva's program:

The conductor sits down at the piano and begins to play a quiet chorale, then hands it over to the pianist. The golem crumbles to dust. It would seem that everything is over, but from somewhere behind, superimposed on the sound of the piano, the orchestral chorale *Langsam* begins to be heard. It grows inexorably, consuming *Walking in the Emptiness*. Thus, there is a transformation – a transition. The earthly microcosm is absorbed by the higher principle, the macrocosm. All vain and vain plans and attempts are absorbed by a single singing monad and dispersed in an endless ocean of sonorities of codas, which turn into the whisper of the whole orchestra: "Ewig" ("forever"). As in Mahler's *Song of the Earth*. Poliova 1993: 3)

In the *Langsam* part, clarifying means prevail, because it is beautiful music in the classical and romantic style, which has allusions to the orchestral works of Bach, Mahler, and Sylvesterov. It begins with strings (see example 12), then in a duet with a pianist. At the end, this beautiful music is played by the entire cast of the symphony orchestra, and at the end an ensemble of vocalists is added to them.

The beautiful melody passes several times in the orchestra, then to violins, then to violas, then to cellos, then the sound is subjected to variation treatment and becomes dynamic. At the climax it becomes somewhat disharmonious but somehow slowly evens out. Harmony eventually wins over drama and expression. At the end of the orchestral fragment, the timbres of the violin, viola, and second violin stand out, playing solo. The long unison of the orchestra begins to be "washed out" from the inside by a sonorous stain, noises, hum, and layering of other sounds until sonority becomes dominant. The sound becomes similar to sound interference on radio waves. A soprano's voice can be heard from afar against the background of this sound "spot." This is the beginning of the last phase of *Transforma*.

**Larghetto** ♩ = 60

The musical score is for the beginning of Part II 'Langsam' by Victoria Poleva's *Transforma* (1993). It is marked 'Larghetto' with a tempo of ♩ = 60. The score is in the key of F# major (three sharps) and 4/4 time. The instruments listed are Violin I, Violin II, Viola, Cello, Contrabass, Bsn, Hn, Vln. I, Vln. II, Vla., Vc., and Cb. The score includes various dynamics such as *ppp*, *pp*, *p*, and *mp*, along with expressive markings like *molto espr.*, *div.*, and *unis.*. The score is divided into measures, with a measure number '9' indicated at the start of the woodwind section.

Example 12. Victoria Poleva, *Transforma* (1993), beginning of Part II *Langsam*.

In Poleva's program, the last, fifth phase of the work is called "Transformation" and it is stated in relation to it:

The sound of an invisible female choir is superimposed on the orchestral code in the recording, singing the Easter verse, then the choir itself appears from the darkness, as if rising from the very bottom and illuminates the entire space with the brightness of sound. (Poleva 1993: 3)

In a surprising way, the acting plasticity acquires prognostic features, inviting the listener to comprehend and creatively interpret the scene: a potter in a white shirt stands by his clay ball, as if enchanted, and listens to this magical angelic chant while holding the ball in his hands. Suddenly, the ball begins to rise slowly upwards. Women's singing, performing the church's Easter verse, can be heard closer

Виктория Полевая

Вдохновенно ♩ = 96

S solo  
mp  
Воск - ре - се - ни - е Тво - е, Хрис - - - те Спа - се,

S  
p  
Воск - - - - - ре - - - - - се - - - - -

A  
p  
Воск - - - - - ре - - - - - се - - - - -

2  
S solo  
ан - - - ге - лы по - ют на не - бе - сех, и

S  
ни - - - - - е

A  
ни - - - - - е

3  
S solo  
нас на зем ли спо - до - би

S  
mp  
Тво - - - - - е,

A  
mp  
Тво - - - - - е,

4  
S solo  
sub. mp  
чис - тым се - (е) рдцем Те - бе сла - - ви - - - - ти,

S  
sub. pp  
Хрис - - - - - те Спа - - - - - се,

A  
sub. pp  
Хрис - - - - - те Спа - - - - - се,

Example 13. Victoria Poleva, *Transforma* (1993), beginning of Part III *Easter Verse*.

and closer: a female vocal ensemble in white dresses enters the auditorium (example 13). The hum begins to drown out the singing. The light disappears. The hum continues for some time and subsides.

An analysis of the prognostic and clarifying means used in the work *Transforma* helps to understand that it symbolically embodies the idea of the duality of existence as the creation of the world, the birth of beauty and harmony from

chaos and the subsequent absorption of beauty, its dissolution in the sounds of the universe. The first part of the work (*Walking in the Emptiness*) is dominated by a prognostic function, which is manifested in the use of aleatorics and sonority, creating an atmosphere of mystery, uncertainty, chaos, and intense dramatic development. The title and program of the work also have a prognostic function. The presence of two conductors is unexpected. One of them

conducts the first, sonorous aleatoric movement, and the other conducts the parts with orchestra and soloists. The second part (*Langsam*) is dominated by clarifying means, such as classical-style melody, allusions to the works of Bach, Mahler, and Sylvestrov, and choral singing in the Orthodox spiritual tradition. Interestingly, the introduction of professional actors into the cast initially serves a clarifying function, but in the finale, the acting plasticity is transformed and acquires predictive features, as if to involve the listener in rethinking and creatively interpreting the scene.

## Conclusions

So we have reviewed samples of instrumental theater of different types in contemporary Ukrainian music. These were works of Maryna Denysenko-Sapmaz, Liudmyla Yurina, Yuliia Homelska, Anna Korsun, Karmella Tsepkoenko, and Victoria Poleva. The imagery content of the performative compositions turned out to be quite broad: from the drawing of caricature-comic scenes and the embodiment of game aesthetics to the search for truth in questions of the world structure. Due to the depth of the content of the works and the variety of means used in them, the compositions can be called small instrumental operas.

In the process of analyzing the communicative syntax of samples of Ukrainian instrumental theater, it became clear that the clarifying function can be inherent in works of both dramatic and lyrical and contemplative content. Clarifying means can be used at different levels of the work, including verbal, genre-stylistic, and timbre-textural, but most often they are found at the style and stylistic level, as they are often associated with intonation models of certain historical epochs, means of sound imitation, form formation, and stylistic allusions. A vivid example is *Romance-hoquetus* by Maryna Denysenko-Sapmaz, where the instrumental composition combines stylistic features of two types of vocal intonation – the eighteenth-century romance culture and medieval hoquetus choral writing. Karmella Tsepkoenko uses a system of leitmotifs as clarifying means as well as classical polyphonic techniques, principles of rondo form with elements of sonata development in episodes, romantic lyrical and sentimental melodies, trills, and scale-like passages. Victoria Poleva's arsenal of clarifying means includes melody in the classical-romantic style, allusions to the works of Bach, Mahler, and Sylvestrov, and choral singing in the Orthodox spiritual tradition.

The prophetic function is inherent in both active and contemplative compositions. This role is manifested on various levels, ranging from titles that conceal rather than reveal the content of the piece to a more profound ideological and conceptual level, revealing the fundamental innovation,

novel structural elements, and figurative frontiers of the work. It is this prophetic function that “awakens” the listener's consciousness and engages their attention during the musical communication. In the vast majority of examined pieces, this prophetic function is brought to life through compositional and performance techniques, such as aleatorics, sonoristics, atonality, pointillism, repetitive and motivic-modal compositional methods, timbre-phonetic dramaturgy, and the exploration of actors' physicality, vocal experimentation, and more. In large-scale instrumental performances (e.g. by Poleva), an extensive program of the work can serve a prophetic role. Clarifying and prophetic elements can coexist within a single piece, with one often taking precedence over the other, as seen in works by Tsepkoenko and Poleva.

The methods used to stimulate mental perception mechanisms encompass the widespread incorporation of intertextual discourses, a characteristic feature to some extent in nearly all the works being examined. These compositions employ various stylistic references, allusions, reminiscences, postmodernist stylistic interplay, intertextual layering, and transitions within a single work. On one hand, these techniques aim to enhance comprehension and often evoke emotional delight from recognizing the familiar in the new. On the other hand, the web of intertextuality significantly complicates the semantic and figurative dimensions of the works, necessitating the listener's intellectual effort to decipher the composer's conceptual logic from the diverse stylistic cues spanning different eras, and to decode the narratives of their mental and worldview.

On the first link of the system of musical communication (“Composer”), there is an extension of the powers of the composer, giving them the functions of the director. Practically for all considered opuses is the fixation in the scores of the smallest nuances of performance. The composers of the works have a tendency to direct and control the staging process. Sometimes the composers combine their functions with performing functions (for example, Poleva successfully performed the piano part in her own work *Transforma*). Also, for each composition in the field of instrumental theater, its own script of performative actions and communicative strategies is indicated.

On the second link of the system of musical communication (“Musical Work”), the acoustic and visual components of the musical composition undergo major changes. The theatricalization of the instrumental genre involves the expansion of tools through the introduction of non-musical (noise) instruments (for example, two saws in *Marevo* by Korsun). It is about a specific, often different from the established arrangement of instruments, the composers' increased attention to the light and color design of the scene, the use of props, costumes, and multimedia tools. Sometimes female composers look for opportunities

to dramatize the instrumental genre not in the external attributes of musical performance, but in the immanent qualities of music, for example, by expanding the timbral and coloristic possibilities of the instrument, using genre models that were produced in different periods of the history of music (*Romance-boquetus* by Denysenko-Sapmaz). The method of recording all aspects of the performance process in the score undergoes significant changes. Each score contains detailed instructions and unique graphical symbols invented by the composer and instructions for the types and methods of performing the piece.

The functions of “Performer” undergo major changes in the system of musical communication. According to our research, the musician-instrumentalist often has unusual features, such as a singer, actor, or speaker. Specific features include the search for new ways of playing musical instruments, moving performers in the space of the stage, changing traditional concert clothes, and removing the boundaries between the stage and the audience. Poleva changes the traditional idea of the presence of only one conductor on the stage (*Transforma*). Sometimes the performance line-up is expanded due to the introduction of actors and performers. A separate area of innovation in modern instrumental music is the expansion of the limits of performing gestures. The gesture is interpreted broadly, not only as the movement of the performer. Modern composers revise the attitude towards the performer, paying attention not only to their professional skill as well as to their body as part of the performing process. Similar changes apply to the musical instrument/instruments, which Ukrainian women composers are continually exploring for new timbral possibilities, preparing, and inventing new ways of sound production. On the basis of the considered works, we can note two opposite and at the same time interconnected trends: the introduction of vocal techniques into the field of instrumental music (*Romance-boquetus* by Denysenko-Sapmaz) and the interpretation of the voices of instrumentalists as additional instruments (*Marevo* by Korsun).

Changes also took place at the level of the final link of musical communication “Listener,” which was a consequence of the removal of conventional boundaries between the stage and the audience hall, revision of the traditional location of musicians on the stage and listeners in the hall, and activation of the attention of the listener. Actually, all the above-described means of visualization and theatricalization of the instrumental genre serve the purpose of attracting the attention of the public, the desire to surprise, captivate, mesmerize the listener, to involve them in the game, in the end, to create a bright spectacular and meaningful alternative to the template forms of mass media communications and the primitive content of social networks.

Therefore, the change in the paradigms of writing, performance, and perception of music, the dominance of the spectacular factor over the actual musical one in many works, and the increasingly greater visualization and theatricalization of the musical process became evidence of the modification of the functions of objects in the system of musical communication and the transformation of modern musical thinking.

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### Santrauka

Instrumentinis teatras kaip specifinis šiuolaikinės kompozicijos reiškinys pirmą kartą buvo pripažintas XX a. septintojo dešimtmečio viduryje. Vis dėlto šis originalus meno reiškinys ukrainiečių muzikoje tebėra iširtas menkai, nors XX ir XXI a. sandūroje atsirado nemažai tokio pobūdžio kūrinių. Straipsnio tikslas – išnagrinėti instrumentinio teatro pavyzdžius ukrainiečių kompozitorių moterų Liudmilos Jurinos, Marynos Denysenko-Sapmaz, Julijos Homelskos, Karmelos Sepkolenko, Annos Korsun ir Viktorijos Polevos kūryboje. Remiantis kūrinių klasifikacija pagal dalyvių skaičių, pristatomi tokie instrumentinio teatro tipai kaip instrumentinis monospektaklis, kamerinis instrumentinis ir masinis spektakliai.

Ukrainiečių moterų kompozitorių kūryboje gausiausia pasirodė instrumentinių monospektaklių grupė. Daug kūrinių instrumentams solo buvo parašyti konkreitiems atlikėjams arba jų užsakymu (Jurinos, Homelskos kūriniai). Praktiškai visi šiame straipsnyje aptariami instrumentiniai opusai orientuoti ne tik į atlikimo virtuoziško ir profesionalumo demonstravimą, bet ir į atlikėjų aktorinių gebėjimų atskleidimą. Kompozitorės plačiai naudoja tokias aktorines

technikas kaip pantomima, gestai, verbalizacija, vokalizacija, atlikimo proceso vizualizacija. Instrumentiniuose mono- ir kameriniuose spektakliuose atlikėjai dažniausiai derina muzikantų ir aktorių vaidmenis. Masiniame spektaklyje atlikėjai įtraukiami kaip atskira kategorija (žr. Polevos „Transforma“).

Nustatyta, kad, nepaisant žanrinės įvairovės, beveik visi nagrinėjami opusai pasižymi mažiausių atlikimo niuansų fiksavimu partitūrose. Kiekviena kompozicija išsiskiria savitu performatyvių veiksmų ir komunikacijos strategijų scenarijumi. Taip pat gausu duomenų apie kintančias muzikinės komunikacijos objektų funkcijas instrumentiniame teatre.

Pirmajame muzikinės komunikacijos sistemos lygmenyje („Kompozitorius“) išplečiamos kompozitoriaus galios, jam suteikiamos scenarijaus autoriaus ir režisieriaus, kartais – vienos iš kūrinio dalių atlikėjo funkcijos (Poleva).

Antrajame lygmenyje („Muzikos kūrinys“) labiausiai kinta akustiniai ir vizualiniai muzikos kūrinio komponentai. Instrumentinio žanro teatralizavimas apima ne vien atlikimo technikos ar instrumentuotės plėtrą įtraukiant nemuzikinius (triukšmo) instrumentus. Kalbama apie specifinį, dažnai skirtingą nuo jau nusistovėjusio instrumentų išdėstymą, didesnę autorių dėmesį scenos šviesų ir spalvų dizainui, rekvizito, atributikos, kostiumų ir multimedijos naudojimą.

Atlikėjo funkcijos patiria didžiausius pokyčius muzikinės komunikacijos sistemoje. Kaip specifiniai bruožai, minėtini naujų grojimo muzikos instrumentais būdų paieška, atlikėjų judėjimas scenos erdvėje, tradicinių koncertinių

drabužių ar jų elementų keitimas, įprastinių scenos ir salės ribų panaikinimas ir kt. Atskira šiuolaikinės instrumentinės muzikos inovacijų sritis – atlikimo gestų ribų išplėtimas. Panašūs pokyčiai susiję ir su muzikos instrumentais, kurie nuolat tyrinėjami ieškant naujų tembrinių galimybių ir kritiškai analizuojami; randami nauji garso išgavimo būdai. Taip pat matomos dvi priešingos ir kartu tarpusavyje susijusios tendencijos: vokalinių technikų diegimas į instrumentinės muzikos sritį (Denysenko-Sapmaz „Romance Goket“) ir instrumentalistų balsų kaip papildomų instrumentų interpretacija (Korsun „Marevo“).

Pokyčių įvyko ir paskutinės muzikinės komunikacijos grandies – klausytojo – lygmenyje. Visos straipsnyje aprašytos instrumentinio žanro vizualizavimo ir teatralizavimo priemonės padeda pritraukti publikos dėmesį, leidžia nustebinti, pradžiuginti, sužavėti klausytoją, įtraukti jį į žaidimą ir galiausiai sukurti ryškią, efektingą ir prasmingą alternatyvą šabloniškomis masinių medijų komunikacijos formoms ir primityviam socialinių tinklų turiniui.

Muzikos komponavimo, atlikimo ir suvokimo paradigmu kaita, reginio, o ne muzikos dominavimas daugelyje kūrinų, didėjantis muzikos proceso vizualizavimas ir teatralizavimas tapo šiuolaikinio muzikinio mąstymo transformacijos įrodymu. Šias aplinkybes vaizdžiai iliustruoja instrumentinis teatras – palyginti naujas reiškinys tiek pasaulio kultūroje, tiek ukrainiečių muzikoje. Tolesni šio reiškinio tyrinėjimai padės ne tik nustatyti specifinius jo bruožus, bet ir suvokti naujas mūsų laikotarpio dvasines konstantas.