

OLEKSANDR PEREPELYTSIA

*Odessa National A.V. Nezhdanova
Music Academy*

Odessa, Ukraine

ORCID: 0000-0001-5206-205X

o.perepl@gmail.com

А.А. ПЕРЕПЕЛИЦА

*Одесская национальная музыкальная
академия имени А.В. Неждановой*

г. Одесса, Украина

ORCID: 0000-0001-5206-205X

o.perepl@gmail.com

Innovations of Genre-Related Form in Karmella Tsepkoenko's Piano Music*

The article is devoted to the innovations in the piano compositions of Karmella Tsepkoenko. The presentation of the present theme demonstrates the complex-dialogical character of the interrelations between the composer and artistic space in contemporary music, which requires a broad contextual approach upon analysis and study of the latter. By the example of Tsepkoenko's children's pieces and concert piano pieces, disclosure is made of the main parameters of innovations, such as artistic stimulation, the emotional-energetic context of the composition, the scenery development of the musical material, the principle of synthetic mastery of art, and theatricalization of non-theatrical musical genres. Scenery development (the composer's expertise) becomes the foundation on which the theatricalized events in the piano pieces are unfolded. At the same time the eventful groundwork of the music does not wedge itself into the Procrustean bed of the traditional, historically developed forms and genres, but directs the composer's thinking towards innovation, towards the creation of new forms and genres appropriate to the scenario.

In the children's pieces and in the concert piece the narrative unfolds according to the principle of "the theater of representation," when the narration is stated from

Иновации жанровой формы в фортепианном творчестве Кармеллы Цепколенко

Статья посвящена инновациям фортепианного творчества К. Цепколенко. Раскрытие данной темы показывает сложно-диалогический характер взаимоотношений между композитором и художественным пространством в современной музыке, делает необходимым широкий контекстуальный подход при её анализе и изучении. На примере пьес для детей и концертных фортепианных пьес К.С. Цепколенко раскрыты основные параметры инноваций, такие как художественная стимуляция, эмоционально-энергетический контекст произведения, сценарная разработка музыкального материала, принцип синтетического освоения искусства, театрализация нетеатральных музыкальных жанров. Сценарная разработка (ноу-хау композитора) становится основой, на которой разворачиваются театрализованные события фортепианных пьес. При этом событийная канва музыки не втискивается в прокрустово ложе традиционных исторически сложившихся форм и жанров, а направляет мышление композитора в сторону новаторства, создания новых форм и жанров, адекватных сценарию.

В пьесах для детей и в концертной пьесе фабула разворачивается

* Translated by Dr. Anton Rovner.

the third person. One of the manifestations of the “theater of representation” is the inner theatricalization, based on the dialogic relations between separate structural modules, thematic germs, juxtapositions both within each of the musical structures and between them. An important particularity of inner theatricalization is the presence of the element of play, bringing in the role principle into the development of the musical material, filling the composition with “images” of the protagonists. Outward theatricalization is also broadly used, and a special role in outward theatricalization belongs to plastic forms — these are gestures of the musician-actors, their behavioral roles.

It is shown that the use of the principles of synthetic mastery of art, relying on the phenomenon of play in its inseparable integrality, theatricalization as the main principle of the unfolding of artistic form and scenery development of the musical material directs the composer towards the creation of new aesthetic models, activates the composer’s subconscious structures for the creation of semantic complexes which are new in their new in their form and content, and fills the musical composition with complex dialogic connections and play energy.

Keywords:

artistic stimulation, the emotional-energetic context of a musical composition, scenery development of the musical material, the principle of synthetic mastering of art, theatricalization of non-theatrical musical genres.

на принципах «театра представления», когда повествование ведётся от третьего лица. Одним из проявлений «театра представления» является внутренняя театрализация, которая базируется на диалогических отношениях отдельных структурных модулей, тематических зёрен, противопоставлениях как внутри музыкальных структур, так и между ними. Важной особенностью внутренней театрализации является присутствие игрового начала, введение ролевого принципа в развитии музыкального материала, наполнение произведения «образами» действующих лиц. Также широко используется и внешняя театрализация, особая роль в которой принадлежит пластическим формам — это жесты актёров-музыкантов, их поведенческие роли.

Показано, что использование принципов синтетического освоения искусства, в своей неразрывной целостности опирающегося на феномен игры, театрализации как основного принципа развёртывания художественной формы и сценарной разработки музыкального материала направляет композитора к созданию новых эстетических моделей, активизирует его подсознательные структуры на создание новых по форме и содержанию смысловых комплексов, наполняет произведение сложными диалогичными связями и игровой энергетикой.

Ключевые слова:

художественная стимуляция, эмоционально-энергетический контекст произведения, сценарная разработка музыкального материала, принцип синтетического освоения искусства, театрализация нетеатральных музыкальных жанров.

For citation/Для цитирования:

Perepelytsia O.O. Innovations of Genre-Related Form in Karmella Tsepkenko’s Piano Music // ICONI. 2020. No. 3, pp. 46–55. DOI: 10.33779/2658-4824.2020.3.046-055.

When discussing the musical output of composer Karmella Tsepikolenko, one cannot avoid touching upon several global positions which have determined the direction of her compositional activities. The first is the aspiration towards theatricalization of instrumental music and, in connection with this, the substantiation and development of the conception of scenary development of musical material, which has been described as a scholarly problem range and lies at the foundation of most of her symphonies, chamber and solo instrumental music [5, p. 11].

The second lies in the composer's aspiration towards comprehension and creation of hyper-structures; appearing to continue Alexander Scriabin's ideas of the universal mystery, she aspires towards globalization and the creation of macroforms where she presents herself both as a "scenarist" and a "theatre producer." One example of such a gigantic musical construction is served by the annual international contemporary music festival "Two Days and Two Nights of New Music" (established in 1995), which, unlike other festivals, has been conceived, organized and directed as a giant 48-hour semi-functional musical action developed according to the laws of dramaturgy of musical form. It may be said that in this sense Tsepikolenko has also manifested herself as an innovator in the spheres of a new genre (of a festival), of a new style (of a festival), and of a new form (of a festival).

In all likelihood, Karmella Tsepikolenko is the first among all composers who began to apply particular musical works by contemporary composers in the role of structural elements of the festival's formal design. In essence, the festival presents a mega-composition with its dramaturgical narrative, culminations, dynamics, stylistics, and other parameters peculiar to a musical work. It is constructed as an integral synthetic work of a new art, which is simultaneously musical, performing and multimedia. The festival's programs are compiled particularly

in a way identical to the creation of a musical composition according to the laws of the festival's structure (unlike other festivals, where the program is compiled from separate concerts independent of each other). There are ties and gravitations existing between the structural parts of the form, they are all extremely theatricalized (with inclusion of installations and theatrical performances) and, overall, they comprise an immensely large theatrical performance. The festival exists as a grandiose hypertext with associative-symbolic "references," such as theatrical performances, installations, shows of experimental and instrumental theatres, multimedia performances, etc. Even if some of the constituent parts "remind" us of traditional (quasi-concerts), the usual concert-ritual forms are replaced everywhere by theatricalized andactable ones — Duel-Duo, Solo-Solissimo, etc. [2, p. 11].

When characterizing her festival, Tsepikolenko notes: "There is a maximal amount of concentration in an extremely condensed amount of time. As it turned out, nobody in the world could think of such a thing, and we turned out to be the first in creating the festival as an art work with a largely expanded form. This is an example of synthetic art, which has been created as an immense symphony, if you will. For this reason, each year I 'compose' a festival, and the material is provided by musical oeuvres by composers from the whole world" [3, p. 165]. The innovative developments in the domain of creation of the festival's form and style in the realm of creating contexts of new reality exerted their influence on all of Tsepikolenko's musical output.

Karmella Tsepikolenko's piano oeuvres also reflect her predilection towards innovativeness and towards creation of new contexts of genre and style.

Overall, her output of piano compositions may be divided into several structural categories, — namely, music for children, compositions for piano, piano concertos, and chamber music. In each of these categories the composer demonstrates herself as an

innovator, offering unusual perspectives of presentation and development of the compositions' substantial conceptions, the exposition of the musical material and creation of the sounding space.

A few words must be said about sounding space. In particular the spatial dimension as sounding material forms one of the original features of Tsepkolenko's piano style. After all, absolute silence does not exist in nature. Even when it seems to us that we hear silence "until it rings in our ears," at the same time our senses are comingled with our heartbeats, the additional light sound of our breath, the rustle of the wind, chirruping of birds, the buzzing of insects, etc. It is that sounding space which surrounds us, with which we have become intimately linked and which we simply do not notice, perceiving it as silence, if there are no decibels generated by civilization speeding ahead.

Sound for Karmella Tsepkolenko is not a substance extracted mechanically on a musical instrument invented by human genius, it is rather an entity generated by substance. In one of her musical compositions "Aum Quintet" Tsepkolenko examines how the word arises out of sound — the entire composition is built on four archaic fore-syllables — sal, ber, yon and roch, which, according to Nikolai Marr provided the foundation of all languages. It is particularly the hearing of sounds generated by the spatial domain led to the creation of various musical instruments, and not the other way around. For this reason, for Tsepkolenko the piano is not as much a musical instrument as an invariant (a supporting landmark) of the sounding space. This is how the piano must be regarded in Tsepkolenko's music, especially in its sphere of children's pieces. This is one of the particularities which may disclose the secret of the performance style in Tsepkolenko's compositions. The means of performance include articulation (accentuation); dynamics (dynamic intonating); tempo and agogics (the performing metric rhythm); sound, pedaling (timbre and color hue); as well as

phrasing. In recent times a greater amount of attention in contemporary music has been bestowed on performance gesture [4]. To these means we also add the reactivation of the musical composition's energetic-emotional context; as such, the unraveling of this parameter of the composition's context is what determines the performance-related means of expression. Without the energetic-emotional context the means of expression bear an extra-personal character and are not capable of recreating the artistic essence of the composition, being only able to identify its genesial mold.

In the present article we shall examine the innovations applied by the composer in her children's pieces and concert compositions. Of special interest is her music composed to the book of Oleksandr Perepelytsia Sr. "Khudozhestvennye igry" ["Artistic Games"]. The first thing which distinguishes this cycle (the musical material consists of 31 pieces) is that the world of sounds here manifests itself in unity with the nature of color, various types of coloration, in unity with the universe of imagination and fantasy — with the microcosm of fairy tales and poetry.

Here the sound material is generated by the mood child created by the situation of playing. The first section of the book is called "From the Fairytale to Sound, Color and the Word". It consists of a number of musical pieces interwoven into the fairytale, the artifice, the artistic reality. They are "The Musical Tears of Rika," "Melodramatic Recitation," "Auto-Melodramatic Recitation" and a set of fairytale games. One of the first pieces of the compilation is called "Melodramatic Recitation." The child performs it and learns it together with the teacher. This piece resembles a "preparation" for a collective improvisation to the pupil's emotional states. The little musician declaims and plays in clusters, while the teacher adds his or her own sound accompaniment on the piano. The text is comprised of nonsense words and phrases (similar to those of Lewis Carroll from "Alice's Adventures in Wonderland"), which the children pronounce

with such pleasure, filling them with various emotional conditions. Thereby, the young pianist attempts to express the acquired emotion by means of declamation and playing clusters, while the teacher creates the corresponding musical background. The next piece is already an entire fairy tale, where the emotional states are set by the event-related base of the narration and the actions of its protagonists. The child immerses into the world of emotions which is already “purified” of his own egotism, into the world of aesthetic emotions. Here the sphere of the young performer’s emotional experiences expects to go through numerous transformations — through his own colorful drawing, his complementation of the fairytale or creation of his own version of it, through creation of nonsense words or phrases and, finally, through his own tone painting, his own expression of his mood with sounds. In his combined artistic endeavor together with an adult, the child expresses his own sound image by rattling on small percussion instruments and declaiming sounds, while the adult (the performer) supports the pupil’s emotional states by playing the piano (at times including spontaneous sound expressions). What results is a kind of collective improvisation based on the emotions of fairytale realities, a set of colors and sounds created by the child’s own hands. This creates a peculiar cacophony, upon which the child actively moves, shouts, jumps, feels joyful or sad, expresses anger or happiness.

Properly, these first two pieces present an example of how it is necessary to organize artistic reality and to enter it together with the child. And it is possible to create such music only being in the fullness of sound, color or artistic impressions.

The next few pieces of “Artistic Games” pertain to the genre of micro-operas — these are micro-operas fairytale-games “The Tower House,” “The Land of Teasers,” “The Snow Woman (Spook Story),” “The Merry Performance,” “An Extraordinary Occurrence,” “The Feline Dancing Party,” “The Monkey Chiki.”

Here, on the one hand, the task becomes complexified and, on the other hand, it becomes simplified. The child becomes more and more immersed in the artistic reality surrounding him where music is the connecting component. Fairytales make it possible to build up an imaginary world following the laws of the real world — with action, narratives, decorations, drawings and sounds. The little performer already becomes a full-fledged hero of a fairy tale, a protagonist, who turns at times into a fly, into a mosquito, into a bear, and even into a frightening sorceress — the Snow Woman. Along with the accompanying adult he recreates that world of sounds conditioned by the fairytale realities. He evokes these sounds with his voice, beats on small percussion instruments — drums and triangles, toots on various types of whistles and flutes and, finally, creates sounds on the piano. Here the child is not fettered by fear, is not afraid to do something wrong, and intuitively finds those motions which are necessary for extracting a sound corresponding to the appropriate mood. This is, most likely, one of the chief postulates of the piano performing style of Tsepikolenko’s pieces for children — the sound is generated by the mood and the artistic reality, and not the other way around.

When composing her pieces for children, Karmella Tsepikolenko took into consideration that for a child in an art works the most important element is the process, while the result is of little use for the child and, as a rule, he is indifferent to it — he mercilessly erases that which has been created, destroys what has been built in order to return, once again, to the process — the endless continuous creation of the new. For this reason, the musical language of these pieces is conditional, it does not require committing to memory, but continuously changes with each repetition, preserving the general narrative of the artistic action.

The following section of “The Artistic Games” is called “We Draw Music. Sound-Color or Music which becomes Color-Drawing.”

Compared with the first section, here the task is somewhat narrowed down. It must be said that all four sections of the book comprise the content of one lesson, i.e. unfold in each lesson, and in this section the little listener learns to express his emotions obtained from listening to music by means of color on paper. In pure form, this phenomenon when the audible is seen in color is called colored hearing — a phenomenon of synesthesia in which two senses — sight and hearing — are connected into one. The task of the present section of the pieces is not to develop colored hearing, since it is almost impossible, but to learn to express the set of emotions obtained from hearing music by means of color.

The most enigmatic issue for the performer is the achievement of the emotional and energetical context of a musical composition. The emotional-semantic score of the composition is what forms the performer's contribution to the music, the “animation” of the musical work on the basis of its own model of feelings and emotions. The question of how to recreate such a score is that which preoccupies every artist. It seems to us that when such a solution is solved a process is carried out which seems to be the reverse to the composer's thinking. If the composer's imagination is stimulated by unartistic stimuli and the artistic image is generated from an unartistic premise, then the performer's imagination is set into action by an artistic image which is “ciphered” in the musical text of the score, and the performer must recreate it, relying on his extra-artistic associations.

The performer's task includes creating an extra-musical scenario for the musical composition consisting of extra-musical stimuli, a sort of “program” for the composition. It is known that many composers when they wrote a particular musical work possessed their own extra-musical program, but did not always make it publicly known, so that this program would not seem to be ludicrous or belittling for the composition. But here what is in question is not the storyline basis of the program — it may be that connected storylines do not exist

at all — but in a set of extra-musical stimuli (associations, references), which, indeed, arouse the composer's imagination. The same stimuli must also be obtained by the performer in order to set of his imagination and to “finish composing” the musical composition's emotional-semantic score.

The first piece of this section, *Andante doloroso* is compact in its form and built on the principles of linear polyphonic thought. The three voices, just like in the early Russian Znamenny chants seem to exist independently of each other, creating unexpected sounds in their vertical harmonies. The overall emotional state is that of tranquility, perhaps light sadness. The syncopated structure of the upper voice violates the fluency created by the middle and lower voices and brings imbalance into the customary position of the feelings. The piece is written down in traditional notation in quadruple measure, which changes to triple meter only once.

The following piece, *Rubato accentuato*, is quite contrasting in its content. Here there is something barbarous, ineluctable and harshly sounding. In this sense it is possible to discern a parallel with Bartok's “Allegro Barbaro.” The syncopated harsh thuds in the lower register swell exponentially, leaving absolutely no doubts of their intentions. Repeating several times, they incandesce the intensity up to a culmination and, having achieved their goal, gradually fade away in descending trills, calming down and abating. The “fearful character” came “from nowhere,” having frightened everybody away, and then withdrew back into “nothing.” The composer makes use of absolutely simple devices: while exacerbating a major seventh into a tremolo, she adds a minor second to it in an intimidating repetition of one and the same sound, after which broad moves in triplets along diminished and augmented intervals create sufficient tension. After this, with similar motion, but already in descending direction, the sound texture of the trills leads to total relaxation. The piece is notated in free meter without

barlines, certain note symbols are in need of deciphering, which is given in the appendix to “Artistic Games.” Here the performer already encounters both visually and factually various elements of contemporary musical notation, the contemporary type of statement of musical material.

The piece *Rubato culmato* is also written in free meter. The free flow of sound effuses along its entire range. It is composed in a linear manner in which one line passes through into another, comprising a unified whole. In guise of additional color, the composer makes use of the right pedal, the sounds appear to be suspended in the air, creating the effect of sound evaporation.

The piece indicated as *Allegro* has a dynamic and bravura character. It is also written non-metrically with its meter changing literally in each measure. Instead of indicating the traditional beats, the composer notates the time in the seconds indicated as the duration of the sound of each measure. Here too the provisional indications found in contemporary notation are used.

The piece indicated as *Andantino melancolico* is aligned in its mood to the first piece of this part of the book. It is written mostly in traditional notation with changing rhythm literally in each measure. The prevalence of triplets in the rhythmic patterns and grace notes on major sevenths creates a certain playfulness and dance qualities.

The piece marked *Allegretto dolce* concludes this section of the book. It is also written non-metrically and presents a sort of fluttering of grace notes (on intervals of seconds and sevenths), while the martellato episodes create the impression of light hovering over the entire keyboard. The through line of unfolding of musical space leads to the sensation of lightness, the tangibility of the air with which this piece is permeated.

The third section of the book is titled “We Play and Sing Color. Color-Sound or Music Born of Color.” Here once again the performer returns to collective performance, since the composer once again brings in

additional lines, presuming the participation of the young coauthor-performer. The improvisation is developed in response to the impression received from color, the color spectrum, color-writing in four-hand performance with addition of voice and small percussion instruments, whistles, pipes and other such instruments. The musical pieces in this section represent written-out or preset improvisations, which is based on the framework of the composer’s musical text, but may change it depending on the situation. The pupil’s part is notated in a system of relative pitches and may also be transformed in either direction, expanding or contracting both in time and in the quantity of used means.

Thus Karmella Tsepkoenko, when composing her piano cycle for children titled “Artistic Games,” took as a premise the fact that mastery of the musical language for the human being possesses its own particularities, hidden and apparent periods of self-education, since learning music is determined not as much by the sphere of intellect as the sphere of emotion (aesthetic emotion), and the child develops his emotional sphere, shapes the “organ” of “emotional sensation” by means of music and, more broadly, art. The hypothesis which preceded the creation of this cycle of children’s pieces consisted in the fact that the emotional attitude toward sound begins to be formed in a child during the process of spontaneous activity, which during the formation of drawing skills is connected with the period of scribbling gibberish, and in the formation of speech is connected with the period in which the child forms its own transitional language. The hypothesis was that musical education must stem from musical experience to the mastery of the language, and not vice versa. With the aid of the teacher, the child, being, according to Lev Vygotsky’s terminology, within “the zone of the closest development,” at first forms its attitude towards emotion without reflecting on the musical language, in other words, in combined music-making with the teacher

plays musical “blotches” or spontaneous sounds, while expressing some particular emotional state with its voice.

Thereby, the composer seems to set up new realities of actual life and in correspondence with them forms the musical language for the pieces. Without such specification the pieces themselves, as well as their musical language would be hidden from the performer and would not be realized adequately. It appears to us that other composers, when writing children’s pieces possessed their own “mysterious” hypotheses about development of the pupil’s musical sensation or musical thinking.

It must be said that it is not in vain that J.S. Bach left his inventions and sinfonias for clavier without any indications, including tempo markings, since, in all likelihood, he presumed that the tempo, agogics, articulation and dynamics would depend on what emotional state will be set by the performer, what kind of emotional context would be set by the performer, what kind of emotional context would be brought into the musical composition written down with notes. The “Notebooks of Leopold Mozart” were directed toward cultivation in the young musician not only of performance practice, but also of compositional skills [1, p. 95].

It could be said that from the perspective of performance style, the artistic meaning of musical compositions possesses its spatial-temporal boundaries, and the specific features of the musical work’s structural organization depends on the particularities of interaction between time and space.

Tsepkolenko’s piano music for children lies within the framework of three interconnected artistic conceptions — synthetic mastery of art, in its continuous integrality relying on the phenomenon of playing, theatricalization as the main principle of unfolding artistic form, and scenery development of the musical material.

The principle of synthetic mastery of art with the reliance on play was taken as the basis of composing musical pieces for children. Procedurality as the basis of

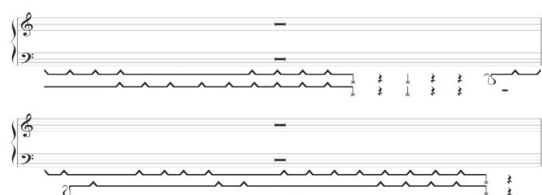
motion became a form of unfolding of the musical material of children’s pieces with the reliance of full feature mastery of artistic reality in the form of play, with the addition of the visual arts and fairy tales into the playing field of music.

The following block of Tsepkolenko’s piano music consists of concert pieces. As an example, let us examine one of them under the title of “Evening Solitaire.” The conception of the composition is motivated by playing cards. It is known that card play was described numerous times by the classics as a special absorbing feeling, passion and even an addiction. All too often the protagonists of many literary works, having become possessed by this passion, lost connection with actual reality and immersed themselves into unreal life with their insane hopes and aspirations.

Precisely in Tsepkolenko’s composition there is an attempt made to penetrate into the world of the player, into the world of his hopes and dreams. After all, before the beginning of the performance, the “player” is setting out the cards on the piano lid and... the solitaire fails. His hopes and expectations are not confirmed in cards. Properly, what happens next is that the solitaire is set out in sounds. The sounds become cards and in several spots in the music they materialize in the form of playing cards.

The idea of composing this work arose from the composer’s long-held fondness of such a card augury game as solitaire. Concretely, this composition was written under the impression of the Spanish version of the game of solitaire — solitaire with castanets. In particular, castanets gave the idea of using the pedal as an additional percussion instrument (nonfunctional use of the pedals). As it is known, contemporary composers frequently surpass the “constitutionally statutory” resources of musical instruments, in this case, the piano, frequently incorporate playing on the strings, changing the sound of the instrument, processing the dampers (sticking buttons, plates, etc.), engage in playing the piano when there are extraneous

Example 1
Karmella Tsepkolenko. "Evening Solitaire"



objects lying on the strings, playing on the strings with the help of special threads, etc. However, the piano pedals had remained beyond the focus of composers' attention.

Since one of the musical sound-depicting moments of the "Evening Solitaire" is the sound of castanets, a plausible technical and musical device demonstrating the composer's expertise was shown by playing on the piano pedals — "a strike and glissando on the right pedal" and "a strike and glissando on the left pedal." In the musical score these two technical features have received a special graphic indication (see *Example 1*).

Since this technical sound effect can be heard throughout the course of the entire "Evening Solitaire," it acquires the meaning of a leit-technique (in this case, the leitmotif of fate).

It must be noted that during the course of the entire composition the pedals are also used in their direct functional application.

Another technique which violates the customary performance ethics is when the performer throws out the cards while playing the music. It must be noted that one of the manifestations of contemporary music is its theatrical aspect, and in this sense special significance is assumed by the performer's plasticity, his gestures and motions. Here the gesticulation is stipulated by the artistic image itself (throwing out the cards) and must be scenically justified. In addition, before the performance proper the performer stages a small theatrical show, imitating the game of solitaire (on a closed lid of the piano). The performance of the piece involves a small theatrical action carried out by one actor, and the listeners' perception of the piece

depends on how this theatrical action will be performed.

Properly, the piece begins already with the actor-performer's appearance on stage. In traditional musical performance a great amount of attention is also given to the first contact with the public. It becomes necessary to capture the attention of the audience, to concentrate its attention on itself. For this aim many pianists incorporate various techniques (depending on the situation and character of the musical composition). Some performers come out on stage swiftly and begin playing at once, not waiting until the applause subsides. Others, on the other hand, count up to 30 to themselves before beginning the music, as Svyatoslav Richter sometimes liked to do. And when the public is already in a state of a certain abashment, they begin playing. In both cases the desired effect is achieved — the audience's attention towards the performer becomes concentrated. In contemporary music, most often, all of these difficulties of mastering the perception are also complemented by the art of acting. In this musical composition the performer comes out on stage in the role of a somewhat diffused and bewildered person, his thoughts are aimed at finding a solution to the upcoming problem, and he wishes to devote laying out the cards for the solitaire game particularly to it.

The audience does not know anything, and neither does it suspect in the least about the pack of cards lying in the pianist's pocket. Finally, when the pianist sits at the piano, tosses up his hands in preparation to begin the composition and... suddenly, instead of beginning to play, throws off his hands from the piano, takes out the pack of cards from his pocket, closes the lid and slowly begins to lay out the solitaire.

The leit-technique of throwing out the cards becomes a viable mechanism in the development not only of the musical text, but also of the plastic-figurative text in the "Evening Solitaire." Particularly as the result of this leit-technique the piece acquires the significance of a theatrical mini-performance.

In this piece the performer demonstrates himself as an actor, playing a small role in a peculiar theatrical action. The leit-technique of manipulations with the cards becomes a viable mechanism in the development not only of the musical text, but also the plastic-figurative text. Particularly because of it, the “Evening Solitaire” acquires the meaning of a theatrical mini-performance.

To sum up, it is possible to mention that the article discloses the main parameters of Karmella Tsepkenko’s innovations, such as artistic stimulation, the emotional-energetic context of the musical composition, scenery development of the musical material, the principle of synthetic mastery of art and the theatricalization of non-theatrical musical genres.

REFERENCES

1. Alexeyeva I.V., Kirsanova O.V. Notnye tetradi Leopold'a Motsarta (“Die Notenbücher der Geschwister Mozart”) kak obrazets instruktivnykh sochineniy [The “Notebooks” of Leopold Mozart (“Die Notenbücher der Geschwister Mozart”) as a Speciman of Instructive Compositions]. *ICONI*, 2019, No. 1, pp. 92–101. DOI: 10.33779/2658-4824.2019.1.092-101.
2. *Dva dni y dvi nochi novoy muzyky. Mizhnarodnyy festival' suchasnogo mystetstva 1995–2019 albom-knyga, prysvyachena 25-richnytsi festivalyu* [Two Days and Two Nights of New Music. International Festival of Contemporary Art 1995–2019. Album-Book Devoted to the 25th Anniversary of the Festival]. Director of the Project and Author of the Festival’s Programs Karmella S. Tsepkenko. Director and Editor-in-chief Oleksandr O. Perepelytsia. Odessa, Association for New Music, 2018. 504 p. (In Ukrainian and English)
3. Lunina A. *Kompozitor v zerkale sovremennosti* [The Composer in Light of Contemporaneity]. In 2 Volumes. Vol. 2. Kiev: DUKH I LITERA, 2015. 472 p.
4. Perepelytsia O.O. The Performance Gesture as a Theatrical Reflection of New Contexts of Genre and Style in Contemporary Piano Music. *ICONI*, 2019. No. 1, pp. 116–124. DOI: 10.33779/2658-4824.2019.1.116-124.
5. Perepelytsia M.Yu. Teatral'nist' yak forma rozvitku dramaturgii fortepiannikh kontsertiv Karmelli Tsepkenko [Theatricality as a Form of Development of the Dramaturgy of Karmella Tsepkenko’s Piano Concerts]. *Naukovi zapiski Ternopil's'kogo natsional'nogo pedagogichnogo universitetu imeni Volodimira Gnatyuka* [The Scientific Issue of the Ternopil' Volodymyr Hnatiuk National Pedagogical University]. Seriya: Mystetstvoznavstvo [Specialisation: Art Studies]. Acting editor O.S. Smolyak. Ternopil': Ternopil' Volodymyr Hnatiuk National Pedagogical University Press, 2015. No. 1, issue 33, pp. 9–19. (In Ukrainian)

About the author:

Oleksandr O. Perepelytsia, Ph.D. (Arts), Acting Associate Professor at the Department of Opera Training, Odessa National A.V. Nezhdanova Music Academy (65023, Odessa, Ukraine), **ORCID: 0000-0001-5206-205X**, o.perepl@gmail.com

Об авторе:

Перепелица Александр Александрович, кандидат искусствоведения, и. о. доцента кафедры оперной подготовки, Одесская национальная музыкальная академия им. А.В. Неждановой (65023, г. Одесса, Украина), **ORCID: 0000-0001-5206-205X**, o.perepl@gmail.com