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## SPECIFICITY OF THE AUTHOR'S CHRONOTOPE IN CONCERT PIECES BY KARMELLA TSEPKOLENKO

*The purpose of article* is revealing the features of innovative aspects of the art of modern Ukrainian composer Karmella Tsepkolenko. **The research methodology** is based on an analytical approach to the material under study, interpretive and textological methods of studying the works of K. Tsepkolenko are also involved. The study of the principles of an aleatory-sonoristic composition in instrumental plays by K. Tsepkolenko allows us to use works on open text problems, aleatorics and sonoristics as a methodological basis and their correlations in musical composition. **Scientific novelty** lies in the identification of author's methods of organizing a musical text by Karmella Tsepkolenko and make it possible to speak of a specific composer's chronotope, expressed in the conscious granting of performing freedom to the interpreter of her works. **Conclusions.** In "Carin-sounds" for solo flute and "Evening solitaire" for piano solo K. Tsepkolenko uses graphic techniques of musical notation, uses unconventional methods of sound production on instruments, and also consciously includes improvisational and performative blocks in the text of the work. On the example of the considered works, it is revealed that for the composer the methods of spatial-sound thinking, gestural expressiveness, as well as the conscious inclusion of improvisational blocks in the text of the composition are indicative. This allows the performer to "conjecture", "compose", "re-create" the composer text, allows him to saturate it with individual symbolism, partly turning the author's work into his own. Thus, the author's composer's chronotope of K. Tsepkolenko acts as an individual comprehension of musical time and space, in which the author plays an important role in

*understanding and representing the performance possibilities of the musical text he creates. Due to this, the creation of semantic content of the considered aleatory-sonoristic compositions by K. Tsepkoenko can only be created in the process of the musical work performance.*

**Key words:** *K. Tsepkoenko, aleatorics, sonoristics, aleatory-sonoristic composition, interpretation, performance, musical gesture.*

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**Специфіка авторського хронотопу у концертних п'єсах Кармелли Цепколенко**

**Мета роботи** — розкрити особливості інноваційних аспектів творчості сучасного українського композитора Кармелли Цепколенко. **Методологія** дослідження базується на аналітичному підході до матеріалу, що вивчається, а також задіяний інтерпретативний і текстологічний методи вивчення творів К. Цепколенко. Дослідження принципів алеаторно-сонористичної композиції в інструментальних п'єсах К. Цепколенко дозволяє використовувати як методологічний базис роботи, присвячені проблемам відкритого тексту, алеаторики, сонористики і їх кореляції в музичній композиції. **Наукова новизна** полягає у виявленні авторських методів організації музичного тексту К. Цепколенко, що дозволяють говорити про наявність специфічного композиторського хронотопу, що виражається у свідомому наданні виконавської волі інтерпретатора її творів. **Висновки.** У творах «Carin-sounds» для флейти соло і «Вечірнього пасьянсі» для фортепіано соло К. Цепколенко використовує графічні прийоми нотного запису, користується нетрадиційними прийомами звуковидобування на інструментах, а також свідомо включає в текст твору імпровізаційні і перформативні елементи. На прикладі розглянутих творів виявляється, що для композитора показовими є прийоми просторово-звукового мислення, жестової експресивності, а також свідомого включення імпровізаційних блоків у текст композиції. Це дозволяє виконавцеві «домислювати», «достворювати» композиторський текст, насичувати його індивідуальною символікою, частково перетворюючи авторський твір на свій власний. Таким чином, авторський композиторський хронотоп К. Цепколенко виступає як індивідуальне усвідомлення музичного часу і простору, в якому значну роль відіграє розуміння і уявлення автором виконавських можливостей створюваного ним музичного тексту. Завдяки цьому створення смислового наповнення розглянутих алеаторно-сонористичних композицій К. Цепколенко можуть бути створені тільки в процесі самого виконання музичного твору.

**Ключові слова:** *К. Цепколенко, алеаторика, сонористика, алеаторно-сонористична композиція, інтерпретація, перформанс, музичний жест.*

**The relevance of research.** Contemporary composer's art reveals a plurality of stylistic criteria, technical moments, the interaction of which can be reduced to two parameters – temporal and spatial. These parameters are most clearly expressed in two composer approaches, which are manifested both on the internal and external borders of the work. This is aleatorics and sonoristics. It is at the intersection of these two approaches to the creation of musical works that the commonality of their chronotopic properties is revealed.

When creating a work, the composer always chooses his time and his space, that is, his musical artistic reality. The composer, who does not fix a clear structural sequence, but provides an opportunity for a piece to independently create its own chronotope, gives the piece significant freedom. Such a work is re-created each time and its chronotopic framework changes all the time.

Closely intertwined, aleatory and sonoristic techniques not only become the basis of the general movement or developmental structure, but also form thematic elements that entail other principles of variant development, containing an improvisational beginning. A special role is played not only by sounding elements, but also pauses, which are sometimes not written out in the text, but are indicated by the visual distance between the sounding elements – “sounding structures” (M. Arkadiev's term) [1]. Such formations are a combination of “sounding and non-sounding” structures in which particular importance is given to improvisation; it will be called an aleatory-sonoristic complex, and works, in which these complexes are present, will be called an aleatory-sonoristic composition.

Modern Ukrainian composers do not stand aside from the leading trends of our time, but rather, on the contrary, try to set their own creative directions, synthesizing their personal experience and compositional method with the principles of aleatory-sonoristic organization of the material. A striking example of such a synthetic approach is the work of modern Ukrainian composer Karmella Tsepkolenko, whose works have gained wide popularity not only in Ukraine, but also far beyond its borders. Therefore, the appeal to creativity seems to be relevant for modern musicology.

**The purpose of article** is revealing the features of innovative aspects of the art of modern Ukrainian composer Karmella Tsepkolenko.

**The research methodology** is based on an analytical approach to the material under study, interpretive and textological methods of

studying the works of K. Tsepkolenko are also involved. The study of the principles of an aleatory-sonoristic composition in instrumental plays by K. Tsepkolenko allows us to use works on open text problems (U. Eco [16]), aleatorics (A. Skrypnyk, [12]) and sonoristics (S. Putilova [9] as a methodological basis) and their correlations in musical composition (K. Maidenberg-Todorova [6]).

**Scientific novelty** lies in the identification of author's methods of organizing a musical text by Karmella Tsepkolenko and make it possible to speak of a specific composer's chronotope, expressed in the conscious granting of performing freedom to the interpreter of her works.

**Literature Review.** Despite the fact that the work of Karmella Tsepkolenko today is actively studied by Ukrainian musicologists, a detailed systematic monographic essay on the personality of the composer has not been implemented yet. Research areas affecting the work of the composer can be divided into several groups. The first direction that seems to be the most objective in relation to the author's position and the description of K. Tsepkolenko's creative methods is an interview with the composer. We meet detailed discussions in the works of A. Lunina (2015) [5], A. Kravchenko (2015) [4], A. Rovner (2017) [17]. The genre diversity and stylistic unity of the work of K. Tsepkolenko is revealed by the research of R. Rosenberg (2013) [10,11] and M. Perepelytsia (2017) [8]. Among individual studies devoted to individual works of the composer and their interpretation, we can single out the works of O. Gurkova, (2016) [3], A. Stoyanova (2019) [13], I. Godina (2017) [2] and others. An important source for understanding the creative thinking of K. Tsepkolenko is the work of the composer himself, devoted to the method of musical material scenario development (K. Tsepkolenko (2008) [14]).

**Presentation of the main material.** Speaking about the art of K. Tsepkolenko, it is impossible not to touch upon several global provisions that determined the direction of her work. The first is the desire to dramatize instrumental music and, in connection with this, the substantiation and development of the concept of musical material scenario-based development, which is described as a scientific issue and underlies most of its symphonies, chamber and instrumental music [7, p. 11]. The second is the composer's desire to embrace and create hyperstructures, the desire to globalize and create macro forms, where the composer is both a "screenwriter" and a "director". An example of such a gigantic musical con-

struction is the annual international festival of contemporary music “Two days and two nights of new music” (founded in 1995), which, unlike other festivals, was conceived, programmed and directed as a gigantic 48-hour multifunctional musical event, developing according to the laws of musical form dramaturgy. Here K. Tsep-kolenko, perhaps the first among composers, began to use individual works of modern composers as structural elements of the festival’s form, turning a creative event into an extra-large work with its dramatic plot, climaxes, dynamics, stylistics and other parameters inherent in a musical work. It is designed as an integral synthetic work of new art - musical, performing and multimedia. The festival program is composed just like composing a musical work according to the laws of the festival form (unlike other festivals, where the program is composed of separate independent concerts). There are connections, gravitations between the structural parts of the form, all of them are extremely dramatized (by the presence of installations, performances) and as a whole make up a huge performance. That is why the festival can be considered as a kind of individual and creative project of the composer.

In general, the work of K. Tsepkolenko also reflects her penchant for innovation and the creation of new genre and style contexts. The current list of works can be divided into several structural sections: that is music for children, plays for various solo instruments, chamber instrumental and vocal music, symphonic music, and opera. In each of these sections, K. Tsepkolenko acts as an innovator, offering unexpected perspectives for the formulation and development of a meaningful concept of works, presentation of material and creation of sounding space.

I would like to say a few words about the sounding space. It is space as sounding matter that is one of the features of K. Tsepko-lenko’s style. Indeed, in nature there is no absolute silence. Even when it seems to us that we hear silence “to the ringing in the ears”, at the same time a heartbeat, a slight sound of breathing, a breath of wind, the twittering of birds, the buzz of insects, etc. mix in with our sensations. This is the sounding space that surrounds us with which we are related and simply do not notice it, perceiving it as silence, if there are no decibels generated by the civilization rushing forward.

For K. Tsepkolenko, sound is not a mechanically extracted substance on an instrument invented by the human genius, it is rather a substance generated by space. In one of her works, “Aum Quin-

tet,” K. Tsepkolenko explores how a word is born out of sound - the whole work is built on four prasyllables - sal, ber, yon, roch, which, according to the hypothesis of N. Y. Marr, formed the basis of all languages. It is the hearing of sounds generated by space that led to the creation of various instruments, and not vice versa.

Appeal to extra-musical sound, as a self-contained artistic element, through which sounding musical matter is organized, is one of the hallmarks of a modern aleatory-sonoristic composition. By an aleatory-sonoristic composition, we understand the type of modern composer poetics based on the combination of the aleatory method and sonoristic material through the immanent properties of performing interpretation / improvisation [6, p. 172].

A striking example of the appeal to the principles of an aleatory-sonoristic composition in the work of K. Tsepkolenko is a concert piece for the solo flute “Carin-sounds”, addressed and dedicated to the American flute player Carin Levine. This work is a clear example of how the personality of the performer influences the author’s concept at the time of work on the creation of the work, since it was the technical, acting and personal characteristics of the American performer that determined the programmatic basis of the play and largely determined its sounding fabric.

The premiere of the work took place within the frameworks of the first festival of new music “Two days and two nights” in 1995 in Odessa and was included into the anthology of the festival audio recordings, as well as adding to the music archive of the New Music association, which makes it possible to reliably analyze this composition.

The work traces two main technique components. There is chanting and expression. Singing is expressed in the intonation structure of the main thematic core. Expressive is expressed in multi-background structures, in the combination of playing and singing or dialect (pronouncing the name CARIN at the same time as playing the flute), in timbre (slap tones) and high-pitch articulation (half-tone glissandos, vibrato), as well as in virtuoso fast passive constructions. All this, obviously, expresses the versatility of the performer’s character to which the work is dedicated, so the role of the personality-performing principle in this work can hardly be overestimated. It defines the time frame of both the whole work and its sections. The freedom provided by the composer to the performer lies in improvisational constructions that are present in the text of the work. Such constructions in their pure form are found three times. However, it is worth

pointing out that improvisation is present at all structural levels of musical fabric. We find it in unwritten high-altitude passages, in graphic (inaccurate) expression of the sound duration, aleatory constructions - squares, the number of repetitions of which is sometimes not determined. At the same time, the improvisational element is organically incorporated into the fabric and is not its demarcating feature; rather, on the contrary, it unites all its elements. Despite the fluidity and continuity of the material development, which is created through the duality of the techniques, it is possible to identify the three-part organization of the work.

The work begins with an introduction in which the main expressive techniques are exhibited. Invocative descending intonation on the word CARIN and an ascending melodic slow passage, which becomes the basis of the work entire intonational fabric.

The first section is presented as a gradual formation of a cantilena theme with wide interval moves, interspersed with characteristic elements consisting of slap tones and various types of vibrations. The abundance of blind tones in combination with high-pitched sounds creates a kind of polyphony and expands the expressive framework of the instrument. Also in this section there are improvisational inserts that perform a developing function. The section ends with a kind of cadence, built on the main topic.

At the beginning of the middle section, the expressive beginning prevails. The word CARIN shows active, strong-willed traits. But soon a cantilena topic reappears. She receives significant development. Such a comparison of contrasting areas will be applicable again, so we can talk about the development of the middle section.

The return of the cantilena element in the form in which we met it in the conclusion of the first section marks the beginning of the third section, which acts as the final one. On the material derived from the second entry element, an aleatory square is constructed, which seems to melt and disappear from the view.

In this work, the choice of expressive means is dictated by contextual conditions, namely, a direct appeal to the personality of the interpreter, who determined the technical tricks, technical mobility, virtuosity, text (verbal element) and improvisation.

The work contains personal symbolism, since it expresses the composer's attitude to the performer, respectively, and to the listener, and reveals to the general public his personal attitude to him. On the other hand, the performer's attitude to the author who created the work is revealed.

The author deliberately trusts the performer “speculation”, “completeness”, “re-creation” of the work, permits to bring his individual symbolism into it, to create not only his own performing, but also partly performing and authoring style. As a result, the inter-style space of the work is created. On the other hand, it is precisely in the creation of such a multivariate space that the composer’s authorial style is expressed.

The composer consciously laid down the possibility of a different reading of the work; it creates a space for a dialogue of consent - to some extent, the identification of the author and the performer.

Another noteworthy piece in which the composer gives the performer considerable interpretative freedom is the concert piece for piano called “Evening Solitaire”.

The idea of the work is dictated by the card game. It is known that the card game has been repeatedly described by the classics as a special all-consuming feeling, passion and even a special kind of dependence. Often the heroes of the works, obsessed with this passion, lost touch with reality and surrendered to surreal life with its crazy hopes and aspirations.

It is precisely in the work of K. Tsepkolenko that an attempt is made to penetrate the player’s world, into the world of his hopes and dreams. Indeed, before the performance begins, the “player” lays out the cards on the piano lid and, as a result, solitaire fails. His hopes, expectations do not receive confirmation in the cards. Actually, solitaire sounds further. Sounds become cards and in some places the pieces materialize in the form of real playing cards.

The idea for writing a work arose from the composer’s long-standing love for such a card fortune-telling game as solitaire. Specifically, this work was written under the influence of the Spanish version of the game of solitaire - solitaire with castanets. It was the castanets that prompted the idea of using pedals as an additional percussion instrument (non-functional use of pedals). As you know, modern composers often go beyond the “constitutionally legalized” resources of an instrument, in this case, a piano, they often use the strings, change the sound of the instrument, specially treating the damper (sticking buttons, records, etc.), use playing the piano, when foreign objects lie on the strings, play on the strings with the help of special strings, etc. But the piano pedals somehow did not remain in the field of attention of composers.

Since one of the musical, sound-visual moments of “Evening Solitaire” is the sound of castanets, the justified technical and musical technique, which is the composer’s find, was playing the piano pedals - “kick and glissando with the right pedal” and “kick and glissando with the left pedal”. In the musical text, these two techniques have received a special graphic designation.

Since this technical and sound technique has been heard throughout the entire “Evening Solitaire”, it acquires the significance of a sonorous leit-trick (in this case, the leitmotif of fate). It should be noted that throughout the entire work, pedals are also used in their direct functional meaning.

Another technique that violates the usual performing ethics, and allows you to look at this composition, not only as an aleatory-sonoristic, but also as performative - is the player ejecting cards during the game. It should be noted that one of the manifestations of modern music is its theatricality, and in this sense, the performer’s plasticity, his gestures and movements are of particular importance. Here gesticulation is caused by the artistic image itself (ejection of the card) and should be stage-wise justified. In addition, before the performance itself, the performer makes a small performance imitating a game of solitaire (on the closed lid of the piano). The performance of the play becomes a small performance of one actor, and the perception of the play depends on how this performance is played.

Actually, the play begins already with the actor-performer entering the stage. In traditional musical performance, much attention is also paid to the first contact with the public. It is necessary to capture the attention of the public, to focus its attention on yourself. For this purpose, many pianists use different tricks (depending on the situation and nature of the work). Some come out quickly and immediately begin to play, without waiting for the noise to calm down. Others, on the contrary, as Svyatoslav Richter sometimes liked to do, before starting the work they count to 30. And when the audience is already in some confusion, they begin to play. And in both cases the desired goal is achieved - the attention of the public is focused on the performer. In modern music, an acting game is often added to all these perceptual difficulties. In this work, the performer enters the stage in the image of a somewhat absent-minded and puzzled person, his thoughts are connected with the solution of a future problem and he wants to devote to it the solitaire unfolding.

Then, when the pianist sits down at the piano, throws up his hands to prepare to start the work and, instead of starting, throws his hands off the piano, removes a deck of cards from his pocket, closes the lid and slowly begins to play solitaire.

The card's leit-trick of ejection becomes an effective mechanism in the development of not only a musical text, but also a plastic and pictorial text in "Evening Solitaire". It is thanks to this leit-trick that the play gains the significance of a theatrical mini-performance.

In this play, the performer acts as an actor, playing a small role in a kind of performance. Leit-trick manipulation with cards is becoming an effective mechanism in the development of not only a musical text, but also plastic and graphic text. Thanks to this, "Evening Solitaire" gains the significance of a theatrical mini-performance.

Thus, creating as a thematic basis not a melodic and intonational structure, but performative and noise one, that is extra-musical, K. Tsepkoenko creates a kind of aleatory-sonoristic composition, in which the role of the performer, not only as a performer, but also as a theater actor, is noticeably increased. The use of the sonor and sonoristic technique of playing the instrument pedals creates a special varied, mobile performing space, since the possibility of sound extraction when playing this technique directly depends on the acoustic capabilities of each individual instrument and concert-performing space.

**Conclusions.** The listed parameters allow us to state that the principles of the aleatory-sonoristic composition are close to K. Tsepkoenko's composer's thinking. An appeal to the principles of aleatory-sonoristic composition allows one to understand the author's composer's chronotope as a parameter of the composer's personal awareness of musical time and space. Its construction by K. Tsepkoenko comes to light in the delimitation of the freedom space in the author's fixed text, in particular in the provision of a certain time and space for performing improvisation and performativity. Therefore, the author's meanings embedded in the considered works can be objectified only through their spatial and temporal expression, that is, at the moment of direct performance, which is a manifestation of the "interpretative style" in music [6]. The set of composer intentions leading to the openness of the structural and semantic components of the author's text gives the performer the opportunity to interpret the open composer text in accordance

with personal and individual performing style settings, which inevitably leads to an unlimited multiplicity of semantic indicators of the musical composition.

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