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## **INTERACTION OF CHOREOGRAPHER AND CONCERTMASTER AS THE BASIS OF INTERPRETATION PROCESS.**

**Objective** The article analyzes the specific parameters of the creative interaction of the concertmaster and the choreographer in the rehearsal and concert-performing process on the basis of joint cognitive-performing principles. **The methodology** of the research consists in the application of general scientific approaches and principles - systemic, synergetic, historical, evolutionary approaches, the principle of additionality, as well as comparative, aesthetic-cultural, historical methods, musicology approach. **The scientific novelty** of the work is to broaden the concepts of the phenomenological aspects of the joint musical-choreographic interpretation in art criticism and performing-theoretical aspects. **Conclusions** Understanding the commonality of creatively-cognitive, artistic and linguistic, psychological aspects of musical instrumental and choreographic arts, performance specificity of concertmaster's skills in the choreographic class allows to reveal the phenomenological status of musical- choreographic unity as an artistic integrity even beyond the limits of the actual synthetic genres. It actualizes the significance of the interaction of the choreographer and the concertmaster in the necessary process of joint interpretive activity.

**Keywords:** music, dance, choreographic art, interpretation, cognitive-performance properties, choreographer, concertmaster, musical intonation, plastic intonation, common interpretation.

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### **Взаємодія хореографа та концертмейстера як основа інтерпретаційного процесу**

**Мета роботи.** У статті аналізуються специфічні параметри творчої взаємодії концертмейстера та хореографа в репетиційному та концертно-виконавському процесі на основі спільних когнітивно-виконавських засад. **Методологія дослідження** полягає в застосуванні загальнонаукових підходів і принципів – системного, синергетичного, історичного, еволюційного підходів, принципу додатковості, а також компаративного, естетико-культурологічного, історичного методів, музикознавчого підходу. **Наукова новизна** роботи полягає в розширенні уявлень про феноменологічні аспекти спільної музично-хореографічної інтерпретації у мистецтвознавчому та виконавсько-теоретичному аспектах. **Висновки.** Осмислення спільності творчо-когнітивних, художньо-мовних, психологічних аспектів музично-інструментального та хореографічного мистецтв, виконавської специфіки концертмейстерської майстерності у хореографічному класі дозволяє виявити феноменологічний статус музично-танцювальної єдності як художньої цілісності навіть поза межами власне синтетичних жанрів. Це актуалізує значущість взаємодії хореографа та концертмейстера у необхідному процесі спільної інтерпретативної діяльності.

**Ключові слова:** музика, танець, хореографічне мистецтво, інтерпретація когнітивно-виконавські властивості, хореограф, концертмейстер, музична інтонація, пластична інтонація, спільна інтерпретація.

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### **Взаимодействие хореографа и концертмейстера как основа интерпретационного процесса**

**Цель работы.** В статье анализируются специфические параметры творческого взаимодействия концертмейстера и хореографа в репетиционном и концертно-исполнительском процессе на основе общих когнитивно-исполнительских принципов. **Методология исследования** заключается в применении общенаучных подходов и принципов - системного, синергетического, исторического, эволюционного подходов, принципа дополнительности, а также сравнительного, эстетико-культурологического, исторического методов, музыковедческих подхода. **Научная новизна** работы заключается в расширении представлений о феноменологические аспекты совместной музыкально-хореографической интерпретации в искусствоведческом и исполнительно-теоретическом аспектах. **Выводы.** Осмысление общности творчески когнитивных, художественно-языковых, психологических аспектов музыкально-инструментального и хореографического искусств, исполнительской специфике концертмейстерской мастерства в хореографическом классе позволяет выявить феноменологический статус музыкально-танцевальной единства как художественной целостности даже за пределами собственно синтетических жанров. Это актуализирует значимость взаимодействия хореографа и концертмейстера в необходимом процессе совместной интерпретативной деятельности.

**Ключевые слова:** музыка, танец, хореографическое искусство, интерпретация, когнитивно-исполнительские свойства, хореограф, концертмейстер, музыкальная интонация, пластическая интонация, общая интерпретация.

**Relevance of the research topic.** Dance has long existed in close unity with music (as well as poetry [9]). From the XVII century this synthesis was “joined” by rhetoric, which in

this era has shown its influence on musical art, in particular, in its "pure" format. Rhetorical principles fully reveal their "regulatory" form-making and meaningful functions in choreographic art – from miniature to large concert and ballet forms. This process has been subject to actualization of ancient traditions under the influence of its time. L. Pileaieva sees in this connection of the music, dance movement and words of a kind of continuation of the “syncretic unity of ancient art, seen by the eyes of the creators of court musical and stage productions in the style of French classicism”, reproduction of the “family” of arts as "co-creation of muses" [9].

But choreographic and musical art, nevertheless, have almost the largest circle of creative and cognitive “communities”. This is, first of all, a non-verbal form of thinking and expression (although in varying degrees both have always needed to be under the influence of a word or in close connection with it); metro-rhythmic basis as a reproduction of motion nature; articulation, loud-dynamic, “breathing” – synaptic principles, etc. Accordingly, these parameters also affect performance section of both types of arts. Poses, steps, facial expressions, gestures and dance movements of dancers are perceived as elements of expressive speech and can be associated with musical and instrumental, first of all, performance means and techniques. Therefore, the musical language and the image side of music, in their “accompanying” status, increase, emphasize the importance of choreographic means. The latest in the complex of the plastics of the hands, body, inclination or head turns, various choreographic pa help the dancer to express their thoughts and feelings, to inform those or other “movements of the soul”. In the perspective of these cognitive and linguistic “communities”, a special attention is paid to the work of the accompanist of the choreographic class, as well as his joint thinking, creative interaction with the head choreographer and dancers.

**Purpose** of the study is to determine the specific parameters of the professional activity of the concertmaster of the choreographic class in its close interaction with the work of the choreographer on the basis of common cognitive-performance principles.

**Statement of the main material.** Until the last decades the activities of the concertmaster did not become the subject of special attention of scientists, except in terms of their ordering with the main, solo “material” – the sound of musical instruments, vocalists, etc. Even less attention was paid to choreographic concertmasters as they usually do not take part in stage performances, where more often live ensemble orchestra or recorded music is

used. The concertmaster is also involved more in the rehearsal process, in the format of choreographic lesson. Practicing choreographers and concertmasters know the significance of their co-creation during the lesson. On the other hand, in recent times, the modern culture itself and its researchers feel the growing attention to those forms of artistic activity, which for a long time were considered secondary, as an accompanist-concertmaster in choreographic art. But his activities belong to the most important part of the musical performing arts, pedagogy (musical and choreographic), and choreographic performances in all spheres of culture.

It is known that dance requires music and is often caused by it. It is music that organizes the metro-rhythmic aspect of choreographic plastic, guides the feelings transmitted in the dance, as well as the appropriate manner of choreographic performance. The conditions and the operational principles of this synthesis can already be seen in the syncretism of the Greek chorea, which, by some other means and at another functional level, will be reproduced in the art of ballet, first of all, but it is kind of manifested in any choreographic artistic or educational act. "The preservation of the pair "dance – plastic one" and after the "disintegration" of the only ancient art into a number of independent, gives it the qualities of the genetic code" [3, 5]. T. Arbo is the author of the treatise "Orchestra", one of the oldest surviving illustrated guides, containing a description of dances popular in the middle of the XVI century, musical examples and special tablature, designed to bring dance moves in line with music – believed that music is the main source of expressiveness of dance. Specifically, prominent dancers of the 17th-18th centuries were at the same time well-known musicians-performers (B. Bozhauio, J. Cordier, J. de Belleville, etc.). And the most famous prominent composer, conductor, violinist and guitarist Zh.-B. Lully was also a dancer [1, 7]. Anjolini pointed to the need for professional knowledge of music by choreographers, who should "...enjoy the beauty of all arts, turning in turn to the dance, music, performance, and even the sum of the whole spectacle..." [1, 20]. Domination of technical but meaningless dance in a play can only be allowed by an illiterate from the musical point of view. J.-J. Noverr stresses that "good music should paint, talk. Responding to it, a dance becomes an echo, obediently repeating ... all that it expresses" [11, 91]. The plastic nature of the expressiveness of gestures and dance movements makes it possible to draw analogies between the art of choreography and music, which indirectly and directly

serves as the basis, condition, creative, performing and pedagogical necessity of the interaction of a concertmaster and a choreographer (dancers).

In its turn, B. Asafyev's famous statement on organic kinship of musical and plastic intonations is well-known: "Musical intonation never breaks ties with either word or dance, or with the mimicry (pantomime) of human body, but reconsiders the patterns of their forms and formations elements into its musical expressions" [2, 4]. G. Bezugla gives examples of musical means of displaying various properties of human movements. For example, the direction of movement up / down correlates with the ascending / descending musical melodic motion, the amplitude parameters of motion - with the range of the melody and the volume-dynamic characteristics, the sharpness of motion – a stack of strokes, melodic jumps, dynamic and timbre contrasts, dissonant formations, smoothness of motion – a group of legal strokes, lack of jumps in melody and contrasts in dynamics, uniformity of rhythmic structures; intensity of movement – loud dynamic means, texture saturation, etc. [4, 69]. Moreover, various expressive components of music complement each other, contributing to a more capacious, semantically layered, profound perception of both music and choreographic embodiment.

Typically, in the twentieth century the problem of "musical / plastic", in a kind of (with the theory of choreographic art in the oncoming movement), is actualized in musical pedagogy. Starting from the famous Swiss pedagogue E. Jacques-Dalcroze, various, including domestic, methods of musical-rhythmic upbringing (D. Kabalevsky, N. Alexandrova, N. Zbroev, E. Konorova, M. Rumer, V. Yanovskaya, N. Vetlugina, K. Tarasova). One of the most elaborate modern methods of plastic intonation of music is the technique of the "mirror" of the teacher of the Jerusalem Academy Veronica Cohen (in the "mirror" movements of the teacher reflects the imaginative and semantic basis of perceived music, and students in their own "mirror" repeat all movements of the teacher). The very term "plastic intonation" was introduced by T. Wendrov in the sense of the plastic equivalent of a musical image in 1981 [10]. Unlike dance, with its own language-semantic system, where gesture (movement) and music can both complement and conflict with each other polyphonically to achieve a special expressive effect, in music under the "plastic intonation" is understood as the embodiment *through the movements* the process of *music perception* in all its aspects (pulsation, strong parts, rhythmic patterns, phrasing, free conduction) [10], aimed at living through the music in simple and natural movements of hands, head and body;

on formation of certain musical abilities and promotion of satisfaction of the natural need of the body in the motor reaction to music. However, there is no detection of musical tissue in the whole. Plastic intonation was created as a method of activating the perception of the meaning of music as a way of understanding it, but once again demonstrates the unity of musical and plastic intonations. Such unity is also indicated by the results of the research in the field of musical psychology and neurophysiology [7].

Of course, music, as a kind of art, creates its own integral artistic image, and it is impossible to "substitute" it either by word or by dance art. In case of synthetic species (for example, in ballet), the artistic image receives additional visual-plastic reinforcements. But in the "pure" dance genres a special attention should be paid to the interaction of music and dance. Music enriches the visual-plastic range of artistic impressions, reinforcing, and often directing the perception of the whole: "Apart from the ability to serve one purpose or another, it (music – V. K.) is a special world. It possesses being; it does not tell about this world, does not describe it, but it is this world" [8, 365]. Continuing G. Orlov's thought, it can be argued that dance, serving different purposes, creates its own artistic world, but in a binding connection with music. Therefore, during the choreographic performance, the concertmaster must also take into account and hence know the subtleties of choreography (techniques, terminology, drawings, positioning, technological moments, etc.).

Thus, a concertmaster must master such an uneasy professional quality as developed visual and plastic memory (G. Bezugla calls it "choreographic memory" [4, 142] for the purpose of free orientation in two scores – "instrumental" and "scenic-choreographic". Therefore, for a concertmaster (and not only such of a ballet performance, but also of any separate dance) it is very important to know well the dance "party"<sup>1</sup> of the performed number (or dance exercise) – the plastic-spatial pattern, the tempo-metric aspects, the accent-breathing moments, just like a concertmaster of vocal, choral or instrumental class – melodic-intonation, metro-rhythmic, articulatory-colour, specific-instrumental (vocal) properties of a work, an instrument (voice), a particular performer. For a musician-instrumentalist, a difficult task associated with almost professional It is now advisable to begin to preserve in the memory initially the initial or key elements of the choreographic "party", the main dance movements. But in this situation, the choreographer (leader or

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<sup>1</sup> Here, the term "party" is used on the analogy of ensemble whole in music, thus underlining the wholeness of choreographic-musical interaction in the dance art.

performer) has to know music well at least (terminology, logic of the main means of expression, genre-style features, historical aspects of development), that will promote not only “meeting the musician’s need” in small performing issues (for example, where to start now), but it is also clearer to define its position on a common interpretation. It is known that even in practical work, there are notes used by experienced concertmasters, with their or other marks of movements, choreographic techniques in these motifs, bars, phrases of music [4, 143]. Such “painted claviers” may even appear as the only material evidence of the reliability of the choreographic text, when the production (dance or performance) was performed once, or other evidences have not been preserved.

Another important problem of the interaction of the choreographer (dancer) and the concertmaster can be considered a “true tempo”, since both species exist in the time category. And this topic can often become “painful” in a common interpretative process. Musicians demand from the dancers the ability to hear music, musical performance, and the choreographer cannot neglect this property of the general concept. But the concertmaster-musician also has to “agree his own performance intentions with the choreographic tempo logic and its musical substantiation [4, 144], own knowledge of the choreographic material, individual properties of the dancers, and finally with the joint musical-choreographic concept of the work.

An important part of the choreographer's concertmaster is the ability to improvise and play by ears. For example, if required to use a certain part of the whole musical composition, with the improvisation of entry, completion, transitions; organic music and choreography of the completion of the musical phrase in the “non-square” structure, combination of different musical layers in synthesis, stylization of remote stylistic formations, etc. At the same time, the concertmaster should see interaction of musical and dance phrases and other structures, the process of visually-plastic making of musical and choreographic images in order to translate them into a single stage musical and plastic action. During formation of joint artistic design of a choreographic work, dialectical understanding is important: music often determines the character of the choreographic statement, its subtleties with the possibility of implementing several different choreographic decisions, but also the choreographic idea can “set the tone” in the selection of the relevant musical material, including assuming use of different musical compositions. The leading role in this process, in our opinion, should

belong to the choreographer-director, the peculiarity of his artistic plastic thinking in case of knowing the music.

It is impossible to ignore the point of view of interaction, in addition to the specified performances, two other aspects – pedagogical and psychological. Actualization of the last has been reflecting the general characteristics of psychologization of scientific and artistic discourses, life circumstances of the present for decades. In this connection, the issue of “professional mobility”, associated with polyfunctional properties as a musician-concertmaster, and choirmaster, becomes of particular importance. If this category has already been sufficiently developed in psychology and sociology, then research in the field of art studies and musicology has not yet been conducted. Under the professional mobility of the concertmaster I. Budova understood “the complex integral characteristic of a person based on the cognitive-activity foundation of musical (we should also add also choreographic – V. K.) knowledge, skills and abilities, envisages emotional and artistic reactivity, social and creative adaptability, rehearsal-stage behavioral variability and provides an effective performance of multifunctional and multidisciplinary activity” [5, 2]. Its structure includes the following components: cognitive-activity; personality-psychological; social-communicative; role variable with a readiness to rapid change of executable function. All the above also relates with the integral characteristics of the choreographer working with the concertmaster in the direction of creation of a common interpretation.

**Conclusions.** Understanding the common nature of creatively-cognitive, artistic-linguistic and psychological aspects of musical instrumental and choreographic arts, performance specificity of concertmaster's skills in the choreographic class enables to reveal the phenomenological status of musical-dance unity as an artistic integrity even beyond the limits of the actual synthetic genres. It actualizes the importance of interaction of a choreographer and a concertmaster in the required process of joint interpretive activity, the musical and choreographic performing, pedagogical, organizational and psychological aspects are organically combined and variably change in the joint work of the concertmaster and the choreographer depending on the context and conditions of the activity, that enables to consider the main subject of the research as a holistic and unique phenomenon.

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