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The phenomenon of the instrumental theater in the works of Ukrainian composers of the
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THE PHENOMENON OF THE INSTRUMENTAL THEATER IN THE WORKS OF UKRAINIAN COMPOSERS OF THE SECOND HALF OF XX CENTURIES

The purpose of the article is to reveal the stages of formation and the identification of the artistic properties of the phenomenon of instrumental theater in the works of Ukrainian composers of the second half of the twentieth century. **The methodological basis** of the article is based on an integrated genre approach, which allows identifying specific genre features of the phenomenon of instrumental theater in a broad historical and cultural context. The combination of the analytical musicological, comparative and historical-evolutionary methods contributes to a more complete understanding of the phenomenon of instrumental theater. **The scientific novelty** of this article is to identify the functions of instrumental theater as an independent genre form in modern domestic culture. **Conclusions.** The instrumental theater is a unique phenomenon of modern musical art, in which there is a convergence between the participants of the creative act - the composer, performer and listener, who can sometimes change roles and expand their field of influence. In total, characterizing the genre and dramaturgical parameters of instrumental theater, it should be noted that the works that belong to this direction can be subdivided with respect to the following parameters: according to the number of performers involved - in one-man performances, chamber and mass performances; according to the structural-compositional installations - for single-part (one-act) and multi-part (multi-act) opuses; according to the general plot drama - linear and assembly, as well as conflict and conflict-free. Most of the works of the instrumental theater demonstrate the attention and urgent need for deep penetration of the performers into the essence of the figurative concept of the work, and do not see their own end in attracting elements of theatricalization for shocking the public.

Keywords: instrumental theater, performance, happening, action-music actionism.

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Феномен Інструментального театру у творах українських композиторів другої половини XX ст.

Метою статті є розкриття етапів становлення та виявлення художніх властивостей феномена інструментального театру у творчості українських композиторів другої половини XX століття. Методологічна основа статті базується на комплексному жанровому підході, який дозволяє виявити специфічні жанрові ознаки феномену інструментального театру в широкому історико-культурному контексті. Комбінація музикознавчого аналітичного, компаративного та історично-еволюційного методів сприяє більш повному розумінню феномена інструментального театру. Науковою новизною даної статті є виявлення функцій інструментального театру як самостійної жанрової форми у сучасній вітчизняній культурі. Висновки. Інструментальний театр є унікальним явищем сучасного музичного мистецтва, у якому здійснюється зближення між учасниками творчого акту – композитором, виконавцем та слухачем, які іноді можуть мінятися ролями та розширювати поле своєї впливовості. У цілому, характеризуючи жанрові та драматургічні параметри інструментального театру слід зазначити, що твори, які належать до даного напрямку можна порозділяти відносно наступних параметрів: відповідно до кількості задіяних виконавців – на моноспектаклі, камерні й масові спектаклі; відповідно до структурно-композиційних настанов – на одночастинні (одноактні) та багаточастинні (багатоактні) опуси;

відповідно загальної сюжетної драматургії – на лінійні й монтажні, а також на конфліктні й безконфліктні. Більшість творів інструментального театру демонструє увагу та нагальну потребу у глибокому проникненні виконавцями у сутність образної концепції твору, та не бачать своє самоціллі залучення елементів театралізації для епатування публіки.

Ключові слова: інструментальний театр, перформанс, гепенінг, музика-дія, акціонізм.

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Целью статьи является раскрытие этапов становления и выявление художественных свойств феномена инструментального театра в творчестве украинских композиторов второй половины ХХ века. Методологическая основа статьи базируется на комплексном жанровом подходе, который позволяет выявить специфические жанровые признаки феномена инструментального театра в широком историко-культурном контексте. Комбинация аналитического музыковедческого, компаративного и исторически-эволюционного методов способствует более полному пониманию феномена инструментального театра. Научной новизной данной статьи является выявление функций инструментального театра как самостоятельной жанровой формы в современной отечественной культуре. Выводы. Инструментальный театр является уникальным явлением современного музыкального искусства, в котором осуществляется сближения между участниками творческого акта – композитором, исполнителем и слушателем, которые иногда могут меняться ролями и расширять поле своей влияния. В целом, характеризуя жанровые и драматургические параметры инструментального театра следует отметить, что произведения, которые принадлежат к данному направлению можно подразделять относительно следующих параметров: согласно количеству задействованных исполнителей – на моноспектакли, камерные и массовые спектакли; структурно-композиционным установкам – на одночастные (одноактные) и многочастные (многоактные) оперы; соответственно общей сюжетной драматургии – на линейные и монтажные, а также на конфликтные и бесконфликтные. Большинство произведений инструментального театра демонстрирует внимание и насущную необходимость в глубоком проникновении исполнителей в сущность образной концепции произведения, и не видят свое самоцелью привлечение элементов театралізації для епатирования публіки.

Ключевые слова: инструментальный театр, перформанс, хеппенінг, музыка-действие, акционизм.

Relevance of research topic. The musical culture of the second half of the XX century, including the national one, is the phenomenon of the instrumental theater that becomes extremely popular and demand, what is explained primarily by the synthetic nature of the genre. It is during this period that one can observe, on the one hand, the complication of the composer's language and the spread of the most complex techniques of composer's writing (serial, sonorist, dodecaphony, aleatory, etc.), on the other - the distribution of theatrical performance, which serves as a visual explanation of the main conceptual ideas of the work. The composers themselves, focusing on the public demands on contemporary art with a more pronounced spectacle, tend to engage in their creative pursuits to include their own opuses in a musical fabric to visualize the creative process of elements of theatricality and performance. The specificity of the embodiment of artistic thought in the elements of theatricalization and in the format of musical performance is the consequence of the embodiment of figurative content; therefore, the relevant approaches to the consideration of this problem are the identification of aspects of "coding" the text, theatricalization of creative ideas, multimedia presentation of the material, etc.

The purpose of the article is to reveal the stages of formation and reveal the artistic properties of the phenomenon of the instrumental theater in the works of Ukrainian

composers of the second half of the XX century. **The methodological basis** of the article is based on a comprehensive genre approach to the consideration of the phenomenon of the instrumental theater, which allows us to find out the specific genre features of this phenomenon in historical retrospect. The combination of musical-analytical, comparative and historical-evolutionary methods contributes to a more complete understanding of the phenomenon of the instrumental theater. **The scientific novelty** of this article is the discovery of the instrumental theater functions as an independent genre form in modern native culture.

Analysis of recent research and publications. Category of the instrumental theater and identification of specific traits of genre was first considered in the work of the famous American explorer Robert Kostelanets, who highlighted specific features inherent in this genre form and worked on the synthesis of the arts in general. Further development of the issues of the evolution of the instrumental theater as an independent genre was carried out in the works of V. Yerokhin, V. Kholopova, S. Levkovska, D. Zhytomyrskyi and many others. Thus, in most studies the instrumental theater is treated as a separate genre virtually since its wide spread in the musical environment since the second half of the XX century. The explanation of reasons of extreme popularity among composers of the instrumental theater S. Levkovska proposed in the article "The Instrumental Theater, visual and audible scene dictates", where the author states that spreading phenomenon largely instrumental theater due to the deep crisis in performance. The author believes that the modern performer is no longer satisfied with the focus solely on traditional performance problems, which require significant innovations.

Presentation of the main material. The uniqueness of the specificity of the instrumental theater in the context of the genre system of musical art lies in the fact that completely new possibilities are disclosed to the composer, performer and listener. This is due to the fact that theatrical element and including visual range allows the composer to expand the content and scope of semantic opus, helps identify new opportunities for artistic performers (new performing receptions, acting, etc.).

In connection with the development of the instrumental theater phenomenon in modern musical art there are prerequisites for artistic possibility of a variety of scientific innovation, which is a consequence of the creative output of steel by cultural boundaries and the emergence of a new problem field. An important manifestation of these processes is the

proliferation of the performance phenomenon, which represents one of the pages of the latest musical history. In general, the manifestation of musical performance art phenomenon in contemporary composition activity is thought to copyright attraction of new forms and methods of expression, including by means of art practices today.

Considering the instrumental theater as a coherent phenomenon we can note that in general it can be considered as a musical form of conceptualism, which is known to be one of the postmodern period directions. Together with the musical achievement, which has found its embodiment in the works of such composers as D. Cage, E. Denisov and other types of musical performances, with the aim of expanding the possibilities of academic music, the direction of musical actionism ("action-music") is formed.

Thus, the historical and stylistic preconditions for the formation of instrumental theater and its demand among composers of the XX-XXI centuries can be called the manifestation of the composer thinking conceptualization tendency, which was expressed in the avant-garde movement in general, and in such creative manifestations as performance, haunting, artistic action, etc., examples of which may be such contemporary domestic composers as S. Zazhytko, A. Zagaykevich, V. Runchak, Y. Gomelskaya, K. Tsepkoenko, K. Maidenbergtodorova can serve as an example.

The idea of the instrumental theater as one of the directions of "action-music" (music-action) arises from the general idea of avant-garde, as it is pointed out by S. Savenko in the works [2]. The author points out that although the instrumental theater is the discovery of a "pure" avant-garde but, at first, individual artistic actions turned into a consistent artistic tradition that received widespread resonance in the circle of both composers and performers. It should be clarified that the instrumental theater is a kind of musical performance, along with the vocal and choral theater and the vocal-instrumental theater, but along with these phenomena, there is still the timbre and sonorist level of the instrumental theater, where the main "acting person" is the theater of sounds, in which personified instruments, their musical lines, certain melodies entering, for example, in dialogue or in conflict relationships. Although at first glance the difference between the instrumental theater from the vocal-instrumental, vocal and choral theaters consists in the absence of timbre of voice in it, but this statement is not always fair. The fact is that the voice of the instrumental theater may appear, but the main difference between the instrumental theater and other varieties is the absence of professional singers in it - all episodic vocal (or declamation) insertions are

performed by the instrumentalists themselves. Also, a very prominent feature of the instrumental theater is the inclusion of elements of non-musical arts, visualization elements, etc.

In musicology and among the composers, who apply in their work to the instrumental, their own vision of a given specific musical and cultural phenomenon is formed. Thus, S. Sarcysyan exploring the creative heritage of one of the founders of the instrumental theater of M. Kagel, focused on substantiating the basic provisions in relation to this phenomenon: "The podium where the instrumentalist plays, in theory, does not differ from the theatrical podium; a musician must have the opportunity to create "stage life" intensively and variably "[3, 388]. According to M. Kagel, the main element of the musical-compositional structure of the instrumental theater should be the movement, because my sound tissue consists of constant transformations both at the musical-intonational level and on stage-performing, for M. Kagel, the instrumental theater must necessarily demonstrate the movement of instrumentalists during the stage realization of the opus. This position of M. Kagel was complemented by his ideas that instrumental music can be regarded as a cinematic object, an "acoustic film", which necessarily requires directorial attention, and the main purpose of constant movement (including performers) is not intentional epitaph, and the search for new acoustic colors by the composer.

As O. Leontiev points out, "the composer, according to Kagel, is not at all a musician dealing with musical sounds and forms, with musical theoretical sciences, which helps to bring these sounds into a rational system of influence on a person. The composer is a "researcher of sounds," and the composition is an acoustic research. "The Workshop of the Composer" (to which Kagel attaches particular importance) is an instrumental laboratory and a composition of various materials from the theatrical props to various debris and rubbish "[1, 111].

Thus, from the very beginning of the existence of the instrumental theater, the performer must not only work directly with the musical text, but the range of his compulsory creative functions includes commenting on the musical fabric with the help of action, movement, words, facial expressions, thus creating a holistic, dramatized artistic phenomenon. It should be noted that in practically all the score of the instrumental theater, the composer carefully draws up instructions for performers that contain descriptions of all their actions, verbal or vocal inserts, movements, mimic movements, and that completely

distinguishes this phenomenon from musical gaping with its improvised randomness and intentional scent, which are manifested at all levels of the work.

The vocalization and verbalization of instrumental music, which has found its expression also in the instrumental theater, has become symptomatic and very important for the XX century phenomenon. Interpenetration and dialogic interaction of literary and musical areas of art had many examples throughout the development of culture, which led to the emergence of an instrumental composition with a word in the XX century. Often, the criteria and parameters characterizing the differences between the instrumental composition and the word from the works of vocal-instrumental genres become the main genre signs of the work, the genre's definition of the composers themselves and the involvement of the work of a certain musical composition. Analyzing the works of one of the initiators of the second ASM in Moscow and the activist of the avant-garde movement of 1970-90s M. Korndorf, O. Chigareva indicates that the composer proposes to perform vocal episodes for performers-instrumentalists in the works because the composers themselves considered as important not qualitative and vocally perfect execution of these episodes (parties), but an integral line of "emotional growth - from instrument to voice". Psychologically, it is better to feel and reproduce those performers who act in the play from the beginning to the end" [4,139].

Thus, in addition to the instrumental composition with the word where the voice becomes the bearer of the contents contained in the text, there are a number of products in which the voice is used as an additional voice (vocal phonemes, whistles, and other voice manipulation). In any case, the use of voice translates a similar product into the genre of the instrumental theater, since performers are not only invited to play instruments, interpreting the musical text, but also sing, speak, and scream, which means the existence of the stage performance of the opus. The sphere of purely instrumental music is a violation of the introduction of an "outsider" element for it - a text that becomes part of the concept. This shows the desire of many composers to expand the content field of famous musical spheres: with the inclusion of text, the instrumental sphere is enriched with images, previously that are uncharacteristic of it.

Among the Ukrainian composers, in whose work the idea of the instrumental theater is brightly implemented, one should call the artists of the Odessa composer's school the following ones: K. Tsepkenko and K. Maidenber-Todorova. Speaking about the work of

K. Tsepkenko, the composer's general orientation towards theatricalization of instrumental music, in other words, the idea of the instrumental theater is "generalized intonation" (V. Medushevskiy) of her creativity. Substantiation and implementation of the concept of script development of musical material is the basis of most works by K. Tsepkenko, including symphonies, chamber music and instrumental music.

For example, in the piano works of K. Tsepkenko, it is possible to distinguish a series of works in which she acts as an innovator, offering unexpected methods of work with sound cloth, completely rethinking the functions and tasks of the artist and creating a new sound space. In "Evening solitaire" K. Tsepkenko puts non-standard tasks to the performer, because almost the scene is part of a single instrumental and theatrical performance, so the performer is also an actor with loads characteristic to the acting art. Regarding musical, sound-imaging moments in this work, it should be noted that the inclusion of a reception remotely reminiscent of the castanet's blow, and the score has its own graphic markings and is deciphered as "kick and glissando" pedals. Another revealing element characterizing the instrumental theater of K. Tsepkenko is the literally effective inclusion of the performer in the game of solitaire - a literal release of cards by the right hand of the performer, which again in the text of the work have its own marks.

In "Aum Quintet", for tenor saxophone, mezzo-soprano, piano, violin and cello of K. Tsepkenko, the voice is one of the direct participants in the composition of the quintet, but the vocal part is executed without words, which transforms the vocal part into the equivalent of the instrumental, completely eliminating the possibility of verbal expression and aligning it with other members-instrumentalists of the ensemble. However, theatricalization and dramatic thinking of the product, the assignment of acting misscenes, timbre isolation, and personification of instrumental parties transforms this work into a work, which also should be attributed to the instrumental theater.

The young Odessa composer K. Maidenber-Todorova acts as a follower of the tradition and demonstrates the erasure of genre boundaries, and at the same time the attraction to the idea of an instrumental theater, a striking example of which is the composition of the composer "For Three" ("A tre") for marimba, clarinet and bayan. Theatrical effects, timid game and deep emotional experiences are indicative features of the cantata of K. Maidenber-Todorova that is called "Tomorrow", on poems of T. Put on soprano, clarinet, cello, marimba, toy piano and piano. Although this work can not be fully

attributed to a purely instrumental theater, it is very revealing in terms of the overall structure and embodiment of the idea of theatricalization in music. In the dialogue form the deployment of the dramatic line of the first part of the product takes place. Continuous deployment takes place in accordance with the imaginary sphere of the vocal party. In the first case, it is a sudden and tumultuous tutti, and in another one it is a polyphonic ostinato that gradually unfolds and becomes more complex.

The second part is a section that contrasts the level of architectonics of the entire cantata. At the same time, the sections of the second part are also organized on the principle of contrasting alignment, which is built up in relation to the poetic basis. So, in the second part there are four elements that alternate between each other, and, however, do not destroy the structure of the whole, but, on the contrary, contribute to the creation of dialogique at different levels. The first is the dialogue between the instrumental group and the vocal part, since the alternating sections are constructed either on the alternation of solo vocal and exclusively instrumental episodes. The second one is a self-diary that occurs in the vocal part with frequent switching of intonational-content spheres. The second element is an expressive cantilever vocal solo, accompanied by sustained pedal sounds of instruments. This element, on the one hand, returns to the sphere of lyrical mood, and on the other, it emphasizes the dramatic-grotesque shade of the second part of the product. The third element is related to the interpretation of the text "Dance, again, do not get tired", which is accompanied by a hint of the composer on the veiled waltz. The fourth element is an instrumental, perceived as an audio-visual component of the invoice. First time appears after "serpentine skin on the palms have revived rudii snake" and crawling built on tones that gradually rise up and accumulate power dynamic: it all starts in the low register of the piano, cello then enters, followed by even higher clarinet and in the upper case the party of the right hand piano is connected. In this form, with minor modifications, this element is three, creating the effect roundality alternating with waltzing blocks, where in addition to singing, there is used a previously unused toy marimba and piano. The third part again brings us back to the channel of lyrical mood with the elements of meditativity. The melodic line is developed by germination from one initial intonation, and is associated with the key verbal turnover of the poetic source "How to". From this phrase begins every line of the verse. Gradually revealing, the intonational structure covers an increasingly wide range and captures the upper, climax register.

Conclusions. The instrumental theater is a unique phenomenon of contemporary music, in which the participants become closer in communicative rapprochement process between composer, performer and listener, which can sometimes change roles and rights to expand its influence. The authors often count on specific performers when working on opus, which by genre distinctions belongs to the sphere of instrumental theater. Along with the all stage conditions and metamorphosis in the implementation of the works are not limited only innovations composers for all actions presented herein; they should implement performers along with playing an instrument, making the whole process difficult for performers because you need to show other than professional skills still acting, with maximum preservation of the main idea. Consequently, the performer in the instrumental theater is a multifunctional creative personality that combines a number of tasks set forth by the composer and reflected in the score of the work.

In general, describing the dramatic genre and instrumental parameters of the theater, it should be noted that the works belonging to this area can be relatively divided in a following way: according to the number of performers involved - for solo performance, chamber and mass performances; according to the structural and compositional instructions - on one-piece (single-act) and multi-part (multi-actuation) opuses; according to the general plot drama - on linear and assembling, as well as conflict and conflict-free. Most of the works of the instrumental theater show attention and urgent need for deep penetration of performers in essence shaped at the concept of work, and do not see their aim in attracting the theatrical elements for empathy of the public.

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