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“Scenary Development of Musical Material” as a Method of Composition and Instruction Created by Ukrainian Composer Karmella Tsepkolenko

The article is devoted to the artistic method of Ukrainian composer Karmella Tsepkolenko bearing the title of “scenary development of musical material.” “Scenary development” (Tsepkolenko’s original system) directs the composer’s imagination with the help of various kinds of artistic stimulations following a previously contemplated, concise, step-wise scenario and provides a foundation on which the substantial events of a short piece, a symphony or a concerto are unfolded. On the basis of analysis of Karmella Tsepkolenko’s compositions a model of the “scenary development of musical material” is demonstrated and the paths of its influence on a musical composition’s form and structure are researched. In addition, the forms (the idea-based, the narrative and the literary) comprising scenery development are examined in their hierarchical expressiveness. The article demonstrates that the use of principles of “scenary development” in a musical composition directs the composer towards the creation of new aesthetical models, activates the composer’s subconscious structures towards the creation of semantic complexes which are original in their form and structure and fills the musical composition with complex dialogic connections and play energy. Definition is given to the rising role of “scenary development of musical material” as a means of creation of new contexts, forms, styles, musical language, notation and new sound systems.

Keywords: method of composition, scenery development, scenario.

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«Сценарная разработка музыкального материала» как метод сочинения и обучения украинского композитора Кармеллы Цепколенко

Статья посвящена творческому методу украинского композитора Кармеллы Цепколенко, имеющему название «Сценарная разработка музыкального материала». «Сценарная разработка» (ноу-хау К. Цепколенко) направляет воображение творца при помощи различного

рода художественных стимуляций по заранее обдуманному, чёткому пошаговому сценарию и становится основой, на которой разворачиваются содержательные события пьесы, симфонии или концерта. На основании анализа произведений К. Цепколенко демонстрируется модель «сценарной разработки музыкального материала», исследуются пути её влияния на структуру и форму произведения. Также рассматриваются, в иерархической выраженности, формы (идейная, фабульная и литературная), составляющие сценарную разработку. Показано, что использование принципов «сценарной разработки» в сочинении музыки направляет творца к созданию новых эстетических моделей, активизирует подсознательные структуры композитора на создание оригинальных по форме и содержанию смысловых комплексов, наполняет произведение сложными диалогическими связями и игровой энергетикой. Определена возрастающая роль «сценарной разработки музыкального материала» как способа создания новых контекстов, форм, стилей, музыкального языка, нотации и новых звуковых систем.

Ключевые слова: метод композиции, сценарная разработка, сценарий.

Contemporary music, having rejected in its foundation the song form of development, which predominated for thousands of years in people's consciousness and stereotypes, has signified the birth of a new musical-aesthetical paradigm based on other principles and forms of development. The birth of a new era occurs, as it always happens, in a complex and painful way. Composers search for new aesthetical models, create theories, invent new forms of notation, etc. not because they want to impress the public with any of their discoveries, but because they have already entered a new era in which the typified forms, customary stereotypes, square qualities, song forms or melodies do not exist. Music has acquired multi-strata and multi-parameter attributes and each composer aspires to create not a type, but an individual project of a musical work [9, p. 14]. In the present-day world some composers do not merely write separate musical works, but also create megastructures – contemporary music festivals, where for material they use works by other composers, placing them according to the laws of the present-day conception of form-generation and contemporary

world perception. One such musician who expands the boundaries of her musical creativity is Ukrainian composer Karmella Tsepkoenko.

In Tsepkoenko's opinion "a composer is not merely a creator of notes, but somebody who transforms the energy of nature into artistic symbols and fixates them onto music paper. The energy itself, as well as the possibility of decoding it change with time, which is what leads to the creation of new forms, styles and meanings. The symbols reflected on paper, in their turn require the deciphering of the performer, as well as the listener, and only after that music appears. In this sense a composer resembles to a greater degree a theurgist, who perceives what others do not fathom, who gives people what they are in need of. The ability to manipulate this energy unperceivable to others is what constitutes the main particularity of musical creativity" [8].

It must be noted that world renown was granted to Karmella Tsepkoenko, first of all, as the founder and the irreplaceable artistic director of the international contemporary art festival "Two Days and Two Nights of New Music" [3]. And here a great role in the emergence and formation

of the structure of the festival itself has been played by the scholarly elaboration under the title of “scenary development of the musical material.” This is what the composer herself states in this regard: “Once in my dissertation I elaborated a scholarly conception, called the ‘scenary development of musical material,’ the essence of which lies in the fact that in each work the composer presents himself or herself simultaneously as a composer, a producer and a scenarist, determining the creation of the music with a step-wise scenario. I apply this form-generating principle each time I organize a festival. Here I present myself in the triple unity of composer, scenarist and producer, creating an art work of global macroform. I combine together various musical works by contemporary composers as structural elements of a particular four-part form: the first day, the first night, the second day, the second night – and the program of the festival builds itself as a single scenario united by a through idea of development” [4].

The “scenary development of musical material” has become the foundation on which Karmella Tsepkenko has drawn upon in her own compositional work, as well as in her pedagogical work with pupils. Let us examine the chief positions of this “program” of artistic evolvement. It must be noted that the method of “scenary development” or “scenary planning” has resurfaced from the domain of art to other spheres. This is what Mats Lindgren and Hans Bandhold observe: “The scenario is a well thought-out answer to the question: ‘what would happen if...?’” [5, p. 4–5]. The human brain always generates scenarios of the near future. It runs ahead and processes information of what is to come ahead... Writing scenarios is not only an instrument of planning. It also presents an effective means for learning. The habit of thinking in scenarios helps us understand the logic

of development of events, to disclose the moving forces, the key factors, the key figures and our own capability of making any kind of impact. Scenary planning consists of planning the future in an epoch when traditional strategic planning has become outdated” [Ibid.].

Initially the system of “scenary development of musical material” has been elaborated as an individual method for instructing pupils in a composition class [10]. The very term “scenario” emphasizes the circumstance that it is not a most general diffuse idea which is used as a program, but a step-by-step program of action thought out in a greater or lesser degree of concreteness, extended equally to the music, which is what determines the structure of the musical composition, its form-generating principles, its zones of emotional saturation, etc. According to the degree of its circumstantiation “scenary development” can be divided into three types, which, however, may also simultaneously appear in one musical composition. They are the idea-based, the narrative and literary components. However, it must be noted that any one type of scenery development is sufficient enough to generate a new musical form of a musical composition. The method of “scenary development” itself is sufficiently structured and allows the composer to create, and the performer to recreate the musical work’s primary emotional-figurative framework. The “scenario” reflects the architectonics of the motion of feelings and relies on synthetic varieties of art for the formation of a broad associative set.

The peculiarity of contemporary music is that composers living in the present age cannot use the advantages of any one single compositional technique when the structure of the musical works remains for the most part immobile. At present each new composition requires its own technique, a

concrete formal conception inherent only to it, an individual form, etc.

Music is a part and a reflection of life – not a simple, ordinary, “real” life, but those “mysterious” worlds which are revealed only to the subconscious. In order to pronounce a new “emotional-cosmic” utterance the composer bears the responsibility defeat “the dragon of musical technique.” Any newly created art work summates and produces a new subconscious emotional experience and also requires a new emotional structure and musical form. The composer seems to connect two worlds in his or her music – the surrounding world and his or her inner one, thereby realizing substantial and existential conflicts. [2].

Here the composer is provided aid by special methods capable of unifying both consciousness and the subconscious. For Tsepkenko such method provides a sort of “scenario,” always intrinsic to each musical composition at the time of its creation. It is important that this “scenario” denotes not only the “content,” but the very musical parameters of the work (the material, technique, form and instrumentation). Actually this is, first of all, a peculiar program of the creative compositional process, which becomes unfolded by means of the composer’s dialogue or playing both with his or her program-scenario and with the utilized musical material. At the same time, the parameters of performance are also programmed – the inner (psychological) interpretation of the musical composition by future performers and listeners, as well as the external plan of the composition’s “theatrical production” (i.e., performance), significant even if we are dealing with a solo instrumental work.

Let us examine in the order of hierarchical distinct manifestation all the forms comprising scenery development.

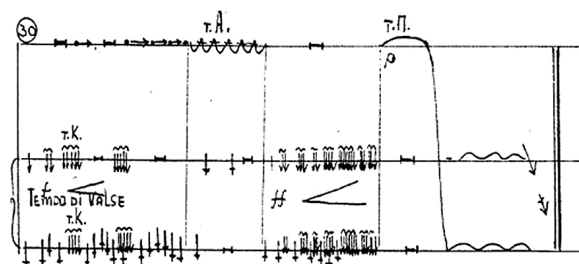
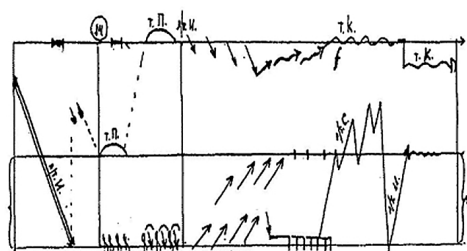
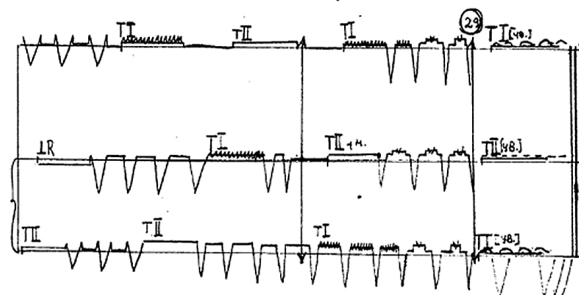
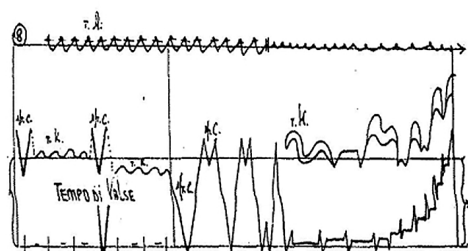
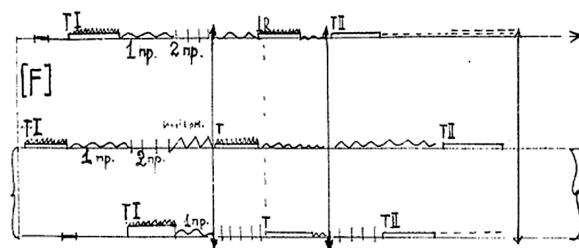
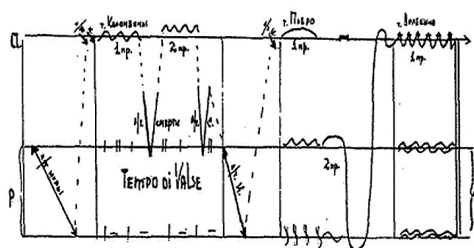
They are: the idea-based, narrative and literary elaborations.

The idea-based type of scenery development emerges prior to writing the music and consists in describing the range of ideas and thoughts of the artistic-organizational variety. They “set into action” the composer’s imagination, inducing him or her towards an emotional and artistic search, i.e. stimulate his or her inner world. The idea-based type of development is the most general type of scenery development in the sense that none of the stipulated or described ideas bears a dramaturgical or concrete-literary character, but demonstrates itself as an impulse-image, image-cause, etc. The idea-based type of scenery development may possess sufficiently many functions. Similar to the two other forms of development, it becomes, first of all, the determinant, the cause for the future compositional work; moreover, of such a work which would not have appeared in the composer’s plans and would hardly have emerged there, had it not been for such a “scenario” impulse.

An example of an idea-based type of scenery development may be served by Karmella Tsepkenko’s quartet “On the Glorification of the Four Elements” (the quartet received an Honorary Diploma at the international composers’ competition in Dresden in 1983).

Here the idea of the “four-sided character” of several levels (the number of the participants of the quartet, the possible number of the movements, the number of the strings of the bowed string instruments, etc.) prompted the direction of the search in the other non-musical “dimensions.” They may have denoted the continents, the seasons, the classical types of temperaments and even geometric figures, but the composer chose to denote the four elements: fire, air, water and earth. And this became the basis of the conception.

Theatrical Sonata (scheme of “scenary development”):



The narrative scenery development of instrumental music presents a replicated idea of hidden dramatic action with the inner roles and lines of behavior. An example of narrative development may be Tsepkenko's "Theatrical Sonata" for clarinet and piano. Here the creator of the music also presented herself as a scenarist.

The basis for the narrative development was served by Alexander Blok's play "Balaganchik" ["The Little Travelling Show"]. It was on the foundation of this play that the composition's narrative development has been created. The scenes of the relationships and dialogues between Pierrot, Harlequin and Columbine have been actualized and stipulated in advance. Herein lies its meaning.

It is essential that the idea-based and narrative developments do not remain immutable during the course of the entire created musical composition. Specifically the freedom and suppleness of the "scenario" in relation to the created music and its organic acceptance are manifested in the fact that the scenario becomes "penetrated" by the musical material, and the material itself begins to impact the idea-based and narrative scenarios.

Another, more complex and definite type of scenery development is the literary type. As a rule, it is based on the idea-based and the narrative foundations. Let us cite as an example Tsepkenko's suite "The History of the Puritan Flute" (the literary development was carried out by Vladimir Razhnikov).

“The idea of this composition consists in the following. The wooden flute was in wide use as recently as 30–40 years ago. It was the manifestation of its history as a musical instrument and as a voice “of a world orchestra of sounds, timbres, colors and characters.” The wooden flute’s timbre, unassertive, gentle, soft and weak, is predisposed to images of pastoral music, among others. It seems to have been created for artless, unpretentious themes, in which the flute personifies the female element and is distinct for modesty and diffidence – a certain ‘puritan’ character (in the sense of being pure, chaste and innocent). The metal flute, which has replaced the wooden type, is rather different from its predecessor, first of all, in its main characteristic feature – its timbre. Here the instrument’s voice, character and force are changed. The basic new quality of the timbre of the metal flute is in its unvarnished sensuality, which is absolutely not intrinsic to the character of the wooden flute. It is particularly the change of the voice and the character impels us towards a certain detailed elaboration of the idea of the ‘Puritan flute,’ and we enter the narrative domain. The unelaborate sad story is formed of the flute, which is identified in implication with some kind of female image,” the composer states (cit. from: [7, p. 217]).

Such a narrative part could have already presumed some kind of literary formalization; this impacted, first of all, the titles of the movements: 1. The Cornflower Road; 2. The Sunbeam; 3. The New Moon; 4. The Theater of Stones – The Tired City; 5. The Devoted Pastoral. Second, poetic epigraphs have been added to each of the movements.

Let us now examine the procedure of “scenary development” upon instruction of pupils. With the effect of scenary development the instructor acquires the

ability to come into close productive contact with the pupils already on the level of the creation and the discussion of the conception of the future composition. During the course of the creation of the step-by-step scenario between the pedagogue and the pupil there appears a genuine dialogic means of communication, which is the solely acceptable means of communication in artistic activities. This artistic unity is preserved during the course of the creation of the entire musical composition, since their activities are determined by a single conception – the “scenario.” This same attitude makes it possible for the instructor to interfere immediately, if the pupil groundlessly swerves from the conception or, on the other hand, to encourage the pupil, if the logic of musical development requires a certain amount of change of the initial conception.

Let us now examine the other components of the methodology unified by the principle of “scenary development.” In order to provide for the pupil’s beneficial activities in the “context” of an artistic milieu artistic stimuli are applied during the lessons (works of poetry or the visual arts unified by a common mood). This makes it possible to enter into subject vs. subject relations with various works of art (both musical and nonmusical) in both the process of artistic perception and that of composition of music. the artistic stimuli are usually provided by works of poetry, the visual arts, music, theater, personal experiences, etc. [6].

In the present-day era, when there is an intensive search for new forms and ideas occurring, the mutual influence between the arts takes places very intensively. As researchers note [1], any type of art which develops especially actively and effectively at the present stage of maturation of artistic culture begins to make an impact on the

other arts, subordinating them to its form-generating principles.

Another important component of the method of instruction stipulated by scenary development is provided by the mutual relations between the pupil and the instructor. The process of teaching may be perceived as communication between those who possess knowledge and a certain experience with those who acquire and master them, and both the content of the instruction and the quality of education depend on such interactions. Artistic activities correspond most effectively with personal means of communication, when collaborative, equitable relations are formed between the teacher and the student. The practical realization of one such form of communication is realized in the methodology by means of the principle of scenary development.

Karmella Tsepkolenko holds the views that the development of the language, intonational sphere, musical form, etc. have been carried out on the basis of a certain emotional-content implication which may be called, rephrasing Boris Asafiev, as “the emotional dictionary of the epoch.” To a certain degree, the aforementioned

music theorist outlined the boundaries of the development of language, intonation, musical forms, etc. It may be asserted that when writing a new musical work the composer complements and enriches the existent musical language. Thereby, musical language transforms from an invariably stable sphere into an invariably unstable sphere, fluctuating, depending on the various artistic contexts of the musical composition [11, p. 122].

In order to stimulate her pupils’ imaginations, Tsepkolenko systematizes the various artistic stimuli according to their adherence to various complexes of moods.

The stimuli are brought into the learning process with a double aim. On the one hand, they serve the task of disclosing the circle of preferences and the expansion of the pupils’ emotional fields, while on the other hand – the opportunity of making use of the idea of one of the stimuli as the main link for the future composition.

To summate, let us note that the principle of “scenary development” may be applied not only to composing a musical work or other, and not only to instructing pupils, but also to creating large-scale hyper-structures, such as contemporary music festivals.

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