

5. Levaya, T.N., Leontyeva O.T. (1974). Paul Hindemith. Life and creation. Moscow: Music [in Russian].
6. Reshetilov, B.Yu. (2019). Paul Gindemit. Theme with variations «Chotiri Temperaments» for piano and string orchestra: special features of the genre, the concept of people. Kiev Musical Science, 58, 113–127 [in Ukrainian].
7. Tsakher, I.O. (2005). Fugue as a Phenomenon of Musical Thinking. Beethoven. Hindemith. Taneyev. Shostakovich. Moscow: Composer [in Russian].
8. Schubert, G. (2013). Preface. Paul Hindemith. Kammermusic No.7. London. P. 3–5 [in English].

UDC 78.787.1/4

DOI 10.33287/222159

Khananaev Serhiy,
*candidate of Art, Associate professor of
the Department of „Orchestral Instruments”,
Vice Rector for Academic work
at the Dnepropetrovsk Academy of music named after M. Glinka*
тел.: (067) 983 - 36 - 94
e-mail: khananaevsv@gmail.com
<https://orcid.org/0000-0003-1353-0310>

Slavska Valeria,
*master's student of the Dnepropetrovsk Academy of Music
named after M. Glinka*
тел.: (066) 132 - 40 - 87
e-mail: yanina1977@gmail.com
<https://orcid.org/0000-0002-6508-4933>

TIMBRE OF STRING INSTRUMENTS IN THE SPACE OF ART EXPERIMENT OF MAKSYM KOLOMIETS

Purpose of the article is to identify the peculiarities of the interpretation of string instruments in the space of compositional experiment of Maksym Kolomiyets, whose creative biography is saturated with the interaction of performing, composing work and active promotion of modern Ukrainian music. The author's multifaceted artistic erudition is reflected in his apt and subtle comments about his work in the formulations of his aesthetic principles and philosophical views. **The scientific novelty** of the article is that the work of this composer is first covered in modern musicology in this aspect, which allows to develop further scientific

research on timbre experimentation in contemporary Ukrainian music. **The methods** contain elements of comparative, functional and approaches. These scientific methods have revealed a certain compositional aesthetics in relation to the timbre in comparison with other authors. **Conclusions.** Maxim Kolomiyets' interpretation of the timbre corresponds to the leading bright tendencies of the timbre thinking of contemporary art and at the same time has an established author's position, which consists in the philosophical nature of musical expression, its sophistication and structure, revealing a new sound of timbre due to articulation, dynamic and rhythm, measuring time of the meter, which creates a continuum effect. In this interpretation of time Maxim Kolomiyets is close in his searches to such French authors as W.Dandy, F.Leroux, while paradoxically combining irregularity and repetition of rhythmic figures. The particular importance is the active of the performers of the work which according to the composer's statement, complements the process of combining music. Specific work with the identification of timbre allows us to consider the work «Figures of Light» in the aspect of the new possibilities of the instrumental polylogue.

The key words: experiment, string timbre, timbre color, timbre creation function.

Хананасв Сергій Віталійович, кандидат мистецтвознавства, доцент, професор кафедри «Оркестрові інструменти», проректор з навчальної роботи Дніпропетровської академії музики ім. М. Глінки

Славська Валерія Анатоліївна, магістрантка кафедри «Оркестрові інструменти» Дніпропетровської академії музики ім. М. Глінки

Тембр струнних інструментів у просторі художнього експерименту Максима Коломійця

Метою статті є виявлення особливостей трактування тембру струнних інструментів в експериментальних творах Максима Коломійця, творча біографія якого насичена взаємодією виконавства, композиторської роботи та активного просування сучасної української музики. Багатогранна художня ерудиція автора відображена у його влучних та тонких коментарях про свою творчість, у формулюваннях своїх естетичних принципів і філософських поглядів. **Наукова новизна** презентованої дослідницької статті полягає у тому, що творчість цього композитора вперше висвітлена у сучасному музикознавстві у наданому аспекті, що дозволяє розгорнути подальші наукові розвідки стосовно тембрового експериментування у сучасні

академічній українській музиці. **Методи дослідження** включають елементи порівняльного, функціонального та структурного підходів. Зазначені наукові методи дозволили виявити певну композиторську естетику щодо тембру порівняно з іншими авторами. **Висновки.** Найбільш характерні особливості трактування тембру Максимом Коломійцем відповідають провідним яскравим тенденціям тембрового мислення сучасного мистецтва і водночас мають особливу авторську позицію, яка полягає у філософічності музичного вираження, його витонченості та структурності, виявленні нового звучання тембру за рахунок артикуляції, динаміки та ритму, а також часовимірнувального метру. У подібному трактуванні часу Максим Коломійець близький у своїх пошуках таким відомим французьким авторам як В. Денді, Ф. Леру, при цьому парадоксально поєднуючи нерегулярність та повторність ритмічних фігур. Особливого значення набуває художня діяльність виконавців твору, яка, згідно з висловлюванням композитора, доповнює процес створення музики. Специфічна творча робота з виявленням тембру дозволяє розглядати твір «Фігури світла» в аспекті нових художньо-виражальних можливостей інструментального полілогу.

Ключові слова: експеримент, тембр струнних інструментів, темброкolorит, функція темб्रोстворення.

Хананаев Сергей Витальевич, кандидат искусствоведения, доцент, профессор кафедры «Оркестровые инструменты», проректор по учебной работе Днепропетровской академии музыки им. М. Глинки

Славская Валерия Анатольевна, магистрантка кафедры «Оркестровые инструменты» Днепропетровской академии музыки им. М. Глинки

Тембр струнных инструментов в пространстве художественного эксперимента Максима Коломойца

Целью статьи является выявление особенностей трактовки тембра струнных инструментов в экспериментальных произведениях Максима Коломойца, творческая биография которого насыщена взаимодействием исполнительства, композиторской работы и активного продвижения современной украинской музыки. Многогранная художественная эрудиция автора отражена в его метких и тонких комментариях о своем творчестве, в формулировках своих эстетических принципов и философских взглядов. **Научная новизна** статьи заключается в том, что творчество этого композитора впервые

освещено в современном музыковедении в данном аспекте. Это позволяет развернуть дальнейшие научные исследования по тембровому экспериментированию в современной украинской музыке. **Методы исследования** включают элементы сравнительного, функционального и структурного подходов. Указанные научные методы позволили выявить определенную композиторскую эстетику относительно тембра по сравнению с другими авторами. **Выводы.** Трактовка тембра Максимом Коломийцем соответствует ведущим ярким тенденциям тембрового мышления современного искусства и одновременно имеет особенную авторскую позицию, которая заключается в философичности музыкального выражения, его утонченности и структурности, выявлении нового звучания тембра за счет артикуляции, динамики и ритма, времяизмерительности метра, которая создает эффект континуума. В подобной трактовке времени Максим Коломиец близок в своих исканиях таким французским авторам как В. Дэнди, Ф. Леру, при этом парадоксально сочетая нерегулярность и повторность ритмических фигур. Особое значение приобретает деятельность исполнителей произведения, которая, согласно высказыванию композитора, дополняет процесс сочетания музыки. Специфическая работа с выявлением тембра позволяет рассматривать произведение «Фигуры света» в аспекте новых возможностей инструментального полилога.

Ключевые слова: эксперимент, тембр струнных инструментов, темброколорит, функция темброобразования.

Statement of problem. The substance and forms of the modern artistic experiment is one of the topical object of research in the contemporary study of art. Certain indefiniteness of the "experiment" notion and its cognation to the "innovation" notion require some clarification in particular at the expense of investigation of the author's decisions. The experiment in music of XX - XXI serves as an artist's right to realise the individual tasks and own ideas which in one way or another fit within the cultural "mosaic". Each author can explain and comment the experiment interpretation, therefore a space for the modern experimentation seems to be almost chaotic and beyond the power of scholarly comprehension. Quite often the views of the authors who went in history as masters of the artistic experiment are opposite in their attitude towards it. I. Stravinsky gave the following opinion of the artistic experiment: „The experiment means something in sciences but nothing in musical composition” [9, 281]. John

Cage thought of the experiment as a mental necessity of experimentation for a human, as grounding for aleatory music technique: „If not striving for extremities one gets nowhere; I am interested only in that I know nothing about. The open mind enjoys that” [3, 284]. Thus, the „experiment” notion in the contemporary music requires further thorough study and specification.

The topicality of the chosen theme is based on a necessity to study the contemporary Ukrainian music in its experimental manifestations in particular those connected with one of the most active parameters of the modern composition – the timbre.

Review of literature. The problems of timbre and its functioning in the contemporary Ukrainian music are dealt in the works of Makarenko [3], L. Manafova [4], M. Mymryk [5], I. Savchenko [7]; general issues of timbre development of the contemporary music are analysed by I. Godina [2], O. Radvilovich [6], I. Usachova [8], M. Shabunova [9].

The purpose of the article is to identify the peculiarities of interpretation of string instrument timbre in the space of compositional experiment of Maksym Kolomiyets. **The research object** is investigation of the timbre in the contemporary Ukrainian instrumental music, **the subject** – the specific timbre into the musical compositions by Maksym Kolomiyets.

Basic material. The unprecedented convergence of the art and science in sphere of thinking and principles and ideas exchange in the modern culture open new possibilities of separation of the experiment area with account of numerous approach angles, artistic position and concepts with respect to its essential features. The specific marked purpose of the art of XX - XXI centuries – is representation of ideas which touch upon the core of human existence and at the same time have the strong substantiation or deep analogies in science. There have already become classic the parallels of the modern art with theories of physicist M. Planck and N. Bohr, comparison of rayism of M. Larionov and gestalt psychology, analytic painting of P. Filonov and study of microworld, actual imaging of the energy distribution in the atom nucleus of Pollack, Wolsey, Henri Michaux and Georges Claude (idea of A. Gehlen). dialogue theories of a culturologist and philosopher V. Bibler and bifurcation theory of I. Prigogine in synergetics, biomimetic architecture, etc.

In regard to the musical art - there are lots of examples among which the famous work with a sound of Iannis Xenakis. The author created timbres of the necessary density through the sound overdubbing and the frequency of their entrance was usually calculated by laws of „Brownian motion” or

random walks, the density according to the law of S. Poisson and velocity / duration – to the law of C. Gauß.

The creations of the modern composer, oboist, organiser and co-founder of the „Nostri Temporis” band, the author from Kyiv, Maksym Kolomiyets – the bright example of implementation of the experimental ideas. His composer's education gives all grounds to consider his works in actual contexts of the modern art. Studying of composition at Johannes Schöllhorn's Hochschule für Musik und Tanz Köln (Germany), participation in courses of the "Compositional technique" summer school in Ohrid, Macedonia, active concert activity, participation in the „Modern art of Ukraine” biennial (Kyiv, 2004) – all this and many other draw attention to the works of this artist. In 2007 together with the composer and pianist Oleksii Shmurak, he founded the band of modern music „Nostri Temporis”, and in 2014 – the baroque music band. In 2017 Kolomiyets – a curator of music programs for Gogolfest (Kyiv), the active participant of the multidisciplinary projects, which combine music with pictorial art, spatial and literature art. In numerous interviews, the composer emphasizes that a purpose of projects like Gogolfest is to introduce the Ukrainian music to the world context. His multifaceted artistic erudition is reflected in his incisive and precise comments as for his work, formation of his aesthetic principles and philosophy. Even the list of the composer's music titles which are the specific indicators and navigators of the experimental direction, speaks for the unordinary philosophy and conceptual search of the author: „A window behind the window”, „Charred ruins of the frightened rainbows”, „Compressed light”, etc.

Let us consider a composition of „Light figures” for oboe, violin, viola and piano (2009) with participation of string instruments from the experiment standpoint. The foreword to the composition at the same time serves as a prompt to the performance method and certain content: „Singing in a light, elastic and soft sound as a flabby dough that sticks to fingers, the complex forms can be found easily. The flattened, volume, extended and straightened sleeping forms, piled up and forgetting everything” [13]. When talking with the article author, the composer pointed out that the composition was performed 5 - 6 times and each time in course of performance he changed something in the music scores.

In addition, the great importance for him acquired the consonances (called by the author as harmonies) meaning the vertical coordinate of texture which is transparent and precious in the composition by layout. Such interpretation of the texture vertical correlates for example with the

respective means in music of E. Denisova: „It is about the texture and harmony complexes enriched with articulation, register and dynamic elements as a base of the modern sonorant technique. In conditions of the timbre modelling they have another function: now it is not only the timbre replacement but a method of its reproduction, reproduction of the specific paint of sounding” [5, 16].

Between the „falling” sounds of the strings there is a partial regularity (because of the inconstant occurrence): ascendant, different register homophonous motives are met by their inversion descendant variants. This space intervals are not felt as usual intervals, they are the independent instrumental „word” that creates this quiet theatre. If to rely on the current investigations of the semantic significance of the timbre colour in music of XX-XXI centuries, it is worth to remind of a concept of the articulation significance as a dramaturgical component of a composition, its timbre creation function [5].

Definitely, this work is a feeling of the time extension that accentuates the meaning of each sound. It is also denoted by the *Adagissimo* tempo mark. The paradox of consonance regular movement or arabesque passage arises out of the constant internal irregularity and changing meters. The composer in a masterly manner applies the „Klangfarbenmelodie” effects for a specific calling of timbres and their almost hearable talk. „Considering that the timbral transformations of the same sound may be perceived as an equivalent of the melodious sequence, the modern composers transform the timbre-sound colouration to the structural element of the musical composition. A special sphere of the "klangfarbenmelodie" — is achieving the effect of the sound timbre repainting on the principally one-voiced instruments. For creation of the "klangfarbenmelodie", the composers use the octave jumps between the notes” [6].

A special attention should be paid to the author's instructions, in particular for the stings: flageolets, *sul ponticello*, *bisbigliando* (in a whisper), demand to play without vibrato and thereby reach the „bodiless” sounding. On a „provisionally developing” stage of the composition, all instruments start to „voice” the sounds by trills reminding vibrations of the light wave. We qualify these denominations as so called „denominations-names” (by terminology of O. Mikhailov) which, according to the scholar's investigation „embracing the "body" of the composition in whole”, are similar to the „dashed worded plot written by dash” [7, 123].

All timbres, especially of the strings given in the untraditional sounding when the performance method by itself is not typical for them, but

rather on the contrary, is unusual. The timbre line which in one way or another assigned to this instruments exists only as a "memory" of the timbre being exactly that „mellowed” by the author. The main tendency is to create the practically mono-timbered band from the multi-timbered one that requires the strong band feeling from the performers. In this case it can be affirmed that the composer opts for so called timbre imitation that allows an instrument to reproduce any soundings including overtone ones at the expense of flageolets.

Conclusions. Maxim Kolomiyets' interpretation of the timbre of string instruments in particular violin, viola of corresponds to the leading bright tendencies of the timbre thinking of contemporary art and at the same time has an established author's position, which consists in the philosophical nature of musical expression, its sophistication and structure, revealing a new sound of timbre due to articulation, dynamic and rhythm. The author's term of „Sleeping forms” is not only metaphoric but also very incisive for understanding of the compositional process. There the strings play a role of the quiet voice many times reflected in other timbres. The nature of this voice survives under the „pileup” of the sounding time.

Outlook for further researches on the stated theme implies investigation of the timbre experimentation with the string depending on the genre and style regularities of different levels.

Список використаних джерел і літератури:

1. Берегова О. Постмодернізм в українській камерній музиці 80-90-х років ХХ сторіччя. Київ. 1999. 141 с.
2. Година И. Явление сонорного интонирования в музыкальном искусстве: в поисках метода исследования. *Музичне мистецтво і культура*. В.10. Одеса, 2009.
3. Костелянец Р. Разговоры с Кейджем, Ад Маргинем. М., 2015. 400 с.
4. Макаренко Л. Фольклорні засади оркестрової творчості Лева Колодуба. Вінниця: Нова Книга, 2015. 220 с.
5. Манафова М. Темброколеристические свойства оркестровой ткани в музыке второй половины ХХ века: автореф. ... дис. канд. искусств. СПб, 2011. 19 с.
6. Мимрик М. Деякі особливості темброво-виражального потенціалу саксофона у другій половині ХХ – початку ХХІ ст. *Традиції та новації в архітектурно-художній освіті*. В. 4. Харків, 2014. С. 37–42.
7. Михайлов А.В. Об обозначениях и наименованиях в нотных записях А.Н. Скрябина. *Нижегородский скрябинский альманах*. 1995. С. 119–152.
8. Радвилович А.Ю. Инструментарий новой музыки второй половины ХХ века (на примере камерных жанров в творчестве зарубежных композиторов 1960–1980 гг.): автореф. дис. ... канд. искусств. СПб, 2007. 21 с.

9. Савчук І. Про деякі особливості збагачення палітри виражальних засобів та функцій виконавця в українській камерній музиці кінця ХХ – початку ХХІ ст.: *Науковий вісник НМАУ ім. П.І. Чайковського*. В. 106. 2013. С. 226–242.
10. Стравинский И.Ф. Диалоги: воспоминания, размышления, комментарии. М.: «Музыка», 1971. 413 с.
11. Усачева О. Тембровая имитация в произведениях российских композиторов второй половины ХХ века. М.: Манускрипт, 2020.
12. Шабунова И.М. О функциях тембра в современной музыке: дис. ... канд. искусств.: М., 1987. 207 с.
13. Maxim Kolomiets. «Light figures» for oboe, violin, viola and piano. Score. 2009. 27 p.

References:

1. Berehova, O. (1999). Postmodernism in Ukrainian chamber music of the 80-90s of the XX century. Kyiv, 141 [in Ukrainian].
2. Hodyna, Y. (2009). The phenomenon of sonorant intonation in musical art: in search of a research method. *Muzychne mystetstvo i kul'tura*, 10 [in Russian].
3. Kostelianets, R. (2015). Conversations with Cage, Ad Margin. 400 [in Russian].
4. Makarenko, L. (2015). Folklore principles of Lev Kolodub's orchestral work. Vinnytsia: Nova Knyha, 220 [in Ukrainian].
5. Manafova, M. (2011). Timbre-coloristic properties of orchestral fabric in music of the second half of the 20th century. Extended abstract of candidate's thesis. SPB [in Russian].
6. Mymryk, M. (2014). Some features of the timbre-expressive potential of the saxophone in the second half of the 20th – early 21st century, 4, 37-42 [in Ukrainian].
7. Mykhajlov, A.V. (1995). About designations and names in musical notes A.N. Scriabin. *Nyzhehorodskyj skriabynskyj al'manakh*, 119-152 [in Russian].
8. Radvylovyh, A.Yu. Instrumentations for new music of the second half of the 20th century (on the example of chamber genres in the works of foreign composers 1960-1980). Extended abstract of candidate's thesis. SPB [in Russian].
9. Savchuk, I. (2013). On some features of enriching the palette of means of expression and functions of the performer in Ukrainian chamber music of the late 20th – early 21st centuries, 106, 226-242 [in Ukrainian].
10. Stravynskyj, Y.F. Dialogues: memories, reflections, comments. Moscow: «Музыка» [in Russian].
11. Usacheva, O. (2020). Timbre imitation in the works of Russian composers of the second half of the 20th century. Moscow: Manuscript [in Russian].
12. Shabunova, Y.M. On the functions of timbre in modern music. Extended abstract of candidate's thesis. MSC [in Russian].
13. Maxim Kolomiets, (2009). «Light figures» for oboe, violin, viola and piano. Score, 27 [in Ukrainian].