

## The Influence of Choreographic Art on Wind Solo Musical Compositions

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**Abstract:** *The purpose of this scientific article is the detection of various influences from theatrical choreographic art on wind solo compositions as well as the revealing of their functions in the academic masterpieces by the Ukrainian and foreign composers of the second half of the 20<sup>th</sup> century – the beginning of the 21<sup>st</sup> century. These are concrete musical works: “Harlequin” – solo for clarinet by K. Stockhausen (1975), “Basta” – solo for trombone by F. Rabe (1982), “Homo ludens IX (oboe: me and oboe) the nine non-accidental stops for <the walking oboist> – solo for oboe by V. Runchak (2011) and “Interview on a given topic” – solo for clarinet by V. Martyniuk (2014). **The methodology** of this investigation is based on the interaction of the following methods: there are methods of analysis and synthesis, the method of performing analysis – targeted on the discovery of theatrical choreographic specifications in wind solo compositions. This is a structurally functional method, which permits to construct a series of functions concerning theatrical choreographic elements in famous wind solo masterpieces. **The scientific newness** of this investigative article is conditioned by the amazingly poor and unsatisfactory knowledge in relation to studying the phenomenon of arts synthesis in contemporary academic wind musical performing art, concrete theatrical choreographic expressive means in stage-single wind compositions solo. **Conclusions:** The functions of theatrical choreographic elements in solo wind masterpieces are discovered based on the analysis of series of wind solo compositions, which have been designated by the synthesis of different arts. To be more specific, this is the dialogical function, revealed as the internal (“Basta” – solo for trombone by F. Rabe) and external (“Harlequin” – solo for clarinet by K.*

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*Stockhausen) processes of dialogization. We also have the meaning-concentrating function, which is disclosing in the high-priority significance of the theatrical elements for the comprehension of the artistically imaginative content of wind solo masterpieces ("Homo ludens IX (oboe: me and oboe), the nine non-accidental stops for <the walking oboist>" – solo for oboe by V.Runchak). The authors of this scientific article also emphasize the text-generating function, which is allocated in the potential ability of the process of interpretation by musician-performer of composer remarks into note text; these are touching the introduction in musical text of the elements of theatricalization ("Interview on the given topic" for clarinet solo by V. Martyniuk).*

**Keywords:** *wind solo, theatrically choreographic elements, function, masterpiece, composer, performer, arts synthesis.*

**Formulation of the problem.** The contemporary repertoire palette of professional brass academic music and performance art is represented by extremely expressive artistic works. The corpus of the most famous solo brass masterpieces, characterized by multifaceted genre and stylistic (composing, performing style) features, is actively supplemented nowadays with compositions written in the form of a solo performance, brilliant artistic solo works, academic wind compositions.

This kind of academic wind masterpieces designated to be played on a specific wood or copper academic brass instrument, have a number of specific features which are beyond the boundaries of purely musical art. So, in the second half of the 20<sup>th</sup> –century and the beginning of the 21<sup>st</sup> century, brass solo works with elements of theatrical and choreographic action emerged. Among them "Harlequin" for clarinet solo by German musical avant-gardist Karlheinz Stockhausen (1975) gained the most popularity on the academic concert stage, "Basta" for trombone solo by famous Swedish composer and trombonist F. Rabe (1982) and also the musical masterpieces of well-known contemporary Ukrainian composers – Volodymyr Runchak "Homo ludens IX (oboe: me and oboe), the nine non-accidental stops for "walking oboist" for oboe solo (2011) and Valentyna Martyniuk "Interview on the given topic" for clarinet solo (2014).

Theatrical and choreographic elements in a brass solo have significant specialized artistic and expressive value. It is not by chance that the theatrical and choreographic means of expression are reflected in the sheet music on the corresponding works. In the annotations to the solo compositions, the authors give certain explanations regarding the artistic and moving activity of the professional musician during the stage performance of the solo piece. The establishing of this kind of artistic synthesis (music, theater, in particular choreography) in solo brass compositions solo involves

several questions regarding the interaction of the types of art mentioned – the specific of the artistic stage presentation of this kind of works on the concert stage, the performance properties of the disclosure of the artistic and figurative content of solo compositions. Therefore, the questions of the functions of theatrical and choreographic elements in the academic works of brass solo deserve special scientific research attention.

**The relevance** of the article is determined by the need to achieve artistic and performing significance of theatrical and choreographic elements in solo musical works, first of all, as an original means of artistic expressiveness in the process of executive reproduction of the figurative and imaginative content of the composition. The need for such scientific research is also due to the popularity of works written in solo performance form as the most mobile and accessible compositions in view of their use in a remote process. “The mobility in the professional communication of the teacher and student is disclosed, by means of distance training educational process with applying the solo wind compositions”<sup>1</sup>. As the solo wind performing develops, the individual interpretative possibilities of performer improve. “The focus is shifted towards the development of artistic thinking of professional musicians, the acquisition of knowledge and the ability to relate vivid associative impressions with intonational phenomena and processes, as well as the formation of the performing apparatus and mastering the art of interpretation”<sup>2</sup>.

Certainly, we must not forget that theatrical art is denoted by the important significance in the contemporary educational process. Concerning the art of theater, famous scientist Hisham Saad Zaghoul brightly underlines that “Theater in education has gained global popularity since its creation. It employs the use of different forms of art to promote teaching and learning in schools. The practice has positively influenced the lives of school-going children. One important aspect derived from its application is the enhancement of students’ communication skills”<sup>3</sup>. Moreover, the above-mentioned takes place, in the light of maximally wide and deep theatrical artistic content from the modern art of theater. “It was found that the basis of the latest operas are historical and mythological, biblical and fairy-tale, tragic

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<sup>1</sup> Nemkovich, O.M., Hromchenko, V.V. (2020). Musically pedagogical aspect of wind solo compositions (on the example of E. Denisov’s creativeness). *Modern culture studies and art history: an experience of Ukraine and EU*. Latvia, Riga: Baltija publishing, no. 1, 308–322.

<sup>2</sup> Karpyak, A. (2020). Flute art in the light of the historical significance of methodological schools and directions in music education: the past and present. *Journal of History Culture and Art Research*, no. 9 (1), 286–294.

<sup>3</sup> Zaghoul, H.S. (2020). The theater in the educational context: elements of strengths, weaknesses, opportunities, and Threats. *Journal of History Culture and Art Research*, no. 9 (2), 106–122.

and comic plots, masterpieces of ancient and modern drama, prose, and poetry”<sup>4</sup>.

The particular process of studying solo academic wind masterpieces, namely theatrically choreographic elements in stage-single wind compositions, is developed by understanding the necessity of expanding the list for solo musical works in relation to their applying to the contemporary distance training educational form. It is known, that “...there is currently no technological way to make music together, in real time, in distant locations”<sup>5</sup>.

In this context, the investigations of the functional elements from other types of art in academic musical solo compositions are a necessary task. The point of view of enrichment of the arsenal regarding artistically expressive means in musical practice is to be considered along with the vision on the evolution process of the modern educational activity of present-day teachers, the existing pedagogues of professional music within the training sphere.

The fundamental topicality of the submitted scientific article is also conditioned by the development of arts synthesis nowadays, connected with the synthetic thinking of masters and definite reflections in modern-day theoretical musicology thought. Famous scientist G. Varakina claims, that “...it is necessary to speak not only about arts synthesis, but also about synthetic thought”<sup>6</sup>.

**Literature review.** The scientific investigations of interaction for different types of arts formed a branched problem-thematic direction in modern art history. In the relevant investigations the stressed problem is studied mainly in the aspect of evolution of means for artistic expression in the composer’s text of wind (wood and brass academic instruments) compositions, as well as from the point of view of technological problems of performance, specialized issues, related to practical questions of the embodiment of synthesis of arts on the concert stage. So, among the numerous scientific works of this kind we especially highlight the next pieces of research by V. Apatsky<sup>7</sup>, M. Mimrik<sup>8</sup>, G. Galliamova<sup>9</sup>, G. Martsenyuk<sup>10</sup>, a

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<sup>4</sup> Berehova, O., Volkov, S. (2020). Modern opera of the late 20th – early 21st centuries: world trends and Ukrainian realities. *Journal of History Culture and Art Research*, no. 9 (4), 217–235.

<sup>5</sup> Thornton, L. (2020). Music education at a distance. *Journal of music teacher education*, no. 29 (3), 3–6.

<sup>6</sup> Varakina, G. (2019). The phenomenon of arts synthesis in the aesthetics of the Silver Age (by the example of Sergei Diaghilev’s enterprise). *Vestnik Slavianskikh kultur-bulletin of Slavic cultures-scientific and informational journal*, no. 51, 243–256.

<sup>7</sup> Apatskij, V.N. (2006). The basics of the theory and methodology of wind musical performing arts. Kiev: NMAU im. P.I. Chajkovskogo, 432 p.

<sup>8</sup> Mymryk, M.R. (2014). Features of formation of timbre-expressive possibilities of saxophone (on the example of chamber-instrumental creativity of Y. Gomelska and V. Runchak). *Mystetststvoznavchi zapysky*, no. 25, 99–106.

monograph by V. Hromchenko<sup>11</sup> and others. At the same time, understanding of the functions of elements of other types of art in academic brass works is unfortunately absent.

**The purpose** of this article is to identify the functions of theatrical and choreographic elements in the brass solo compositions on the example of the most well-known academic wind masterpieces, which had been written by Ukrainian and foreign composers of the second half of the 20<sup>th</sup> century and the beginning of the 21<sup>st</sup> century.

The material of submitted research is academic musical compositions, namely “Harlequin” for clarinet solo by K. Stockhausen (1975), “Basta” for trombone solo by F. Rabe (1982), “Homo ludens IX (oboe: me and oboe), the nine non-accidental stops for “walking oboist” for oboe solo by V. Runchak (2011) and “Interview on the given topic” for clarinet solo by V. Martyniuk (2014).

**The fundamental part.** One of the most important incentives for the establishment of synthesis of art in contemporary artistic culture is the constant desire of artists to expand the arsenal of expressive means, creation of the widest possible palette of artistically expressive colors in the process of musical reproduced figurative content from an artistic viewpoint. The specific evolution of modern artistic thought in the field of brass academic musical art is most clearly manifested in the academic solo performance on stage. Herewith, the monophonic (one voice) nature of modern wood and brass professional wind instrumentation widely stimulates the aspiration of present composers to the expansion of arsenal of expressive means by involving musical language in the modern artistic performing elements from contemporary choreographic and theatrical arts.

Well-known Ukrainian composer, author of many academic solo compositions for brass instruments, V. Runchak notes that “In the last third of the 20<sup>th</sup> century solo performance flourished rapidly. Composers did not stay aloof from these important processes. I think that a new conception was born – “a new virtuosity”. Its content is not in the speed of fingers, certain technological acts, but in mastering the virtuosity of new techniques, the skills and methods, the contemporary performing effects and techniques”<sup>12</sup>.

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<sup>9</sup> Galljamova, G.O. (2013). “Harlequin” by K. Stockhausen: at the intersection of the ideas of formulaic composition and instrumental theater. *Vestnik Tomskogo gosudarstvennogo universiteta: kul'turologija*, no. 369, 57–59.

<sup>10</sup> Martseniuk, H.P. (2007). *Technique of mastering the art of playing the trombone*. Kyiv: Informatsiino-analitychne ahentstvo, 351 p.

<sup>11</sup> Hromchenko, V.V. (2020). *Wind solo in the European academic composition and performance of the 20<sup>th</sup> – the early 21<sup>st</sup> centuries (development trends, specifics, systematics): monograph*. Kyiv-Dnipro: LIRA, 304 p.

<sup>12</sup> Hromchenko, V.V. (2015). Is it easy to play Runchak...? *Muzychnyi visnyk Dnipropetrovskoi konservatorii im. M. Hlinky*, no. 2 (35), 7.

The synthesis of arts is clearly evident in his brass instrument solo compositions, i.e., “Homo Ludens V – The interview with a stutter or seven minutes into the trumpet” for trumpet solo (2002), “Give the Shevchenko prize to everyone who wants to have it” («tête-à-tête») for 2 saxophones (2007), “Homo ludens IX (oboe: me and oboe), the nine non-random stops for a “walking” oboist” for the oboe solo (2011). In this way, mastering of the “new virtuosity”, the new performance skills and methods, professional effects and specialized techniques, are carried out as a synthesis of artistic and expressive means of corresponding types of art, in particular academic musical and theatrical ones, choreographic art included.

Thus, the process of a soloist acquiring mastery should be ascertained not only from the point of view of raising his professional performance level, mastering a certain performance technique, methods, but also from the positions of awareness and practical affirmation of new functionality in the designation of the artistic expression of a musician-performer.

One of the most spectacular instance for contemporary academic musical compositions, which includes theatrical and choreographic elements, is “Harlequin” for clarinet solo by K. Stockhausen. In this masterpiece, a generalized type of musical understanding embodied the image of Harlequin – one of the most significant characters, iconic to the Italian *Commedia Dell’Arte* definitely a “Comedy of masks”. Illusions of a comedy performance, popular in the 17<sup>th</sup> – 18<sup>th</sup> centuries, within the framework of the Italian folk theater, arise in the specific of the stage embodiment of the work: a professional clarinetist dressed in a harlequin’s costume (special jacket), as well as shoes with bells – plays an instrument and, at the same time, creates a certain theatrical and choreographic action.

Unquestionably, the specialized artistic clothes help to change the internal world of the performer. “Wearing a mask or disguise, dressing up in animal skins and in costumes of the opposite sex filled the human personality with new content, sacred meaning, and broadcast the concept of “not - I” or “I am different” to the world”<sup>13</sup>.

K. Stockhausen makes appropriate explanations in the musical text, thus creating some kind of annotations to the artistic and stage action. The reputed musicologist G. Galliamova states that “The composition has been imagined and written by master as the holistic artistic work, but after finishing the process, the seven sections have been designated by the composer. 1) “The dream messenger (“The perfect courier”); 2) “The humorous designer”; 3) “The enchanted (in love) lyricist”; 4) “The pedantic teacher”; 5) “The swindling joker (Joker)”; 6) “The passionate dancer”; 7) “The exalted spirit, that revolves”. Each section corresponds to its own

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<sup>13</sup> Sokolova, A. (2020). “The traditions of mummers, court masquerades, and secular balls”. *Journal of History Culture and Art Research*, no. 9 (3), 297–306.

program, in which the composer outlines the vectors of figurative and melodic transformations”<sup>14</sup>.

Stage soloist musician-performer (Harlequin) by K. Stockhausen is represented at the beginning of the composition, as a kind of story letter (“The messenger of a dream” (“The perfect courier”)), who in communication with listeners-spectators fragmentarily recreates the pictures of an ancient plot. The peculiar plasticity of a musician-clarinetist’s movements in reproducing a theatrical performance is genetically related to pantomime and corresponding specific acrobatic figures characteristic to the Italian folk square theater that operated in the open air. This kind of synthesis of artistic and performing means of music, theater, in particular pantomime, choreography, was aimed at revealing the traditional plot line, dedicated to the love vicissitudes of heroes in a comedy play.

Thus, the musical narrative of the clarinetist-soloist, in which elements of music and theater are synthesized, turns into a dialogue between the performer and listeners, who at the same time can be called the audience of a kind of a special theater of instrumental music. Therefore, we shall define the dialogic function of theatrical and choreographic elements in their external form of communication between the professional musician-performer and the audience of the modern concert hall.

The solo composition “Basta” for trombone by F. Rabe deserves our special attention. The beginning of this artistic musical work is quite original from the point of view of synthesis of music and theatrical and choreographic means of expression. The academic performer-soloist, reproducing the highest degree of nervous excitement, rushes headlong into the stage. Therefore, an eccentric image of the nervous unbalanced person emerges, who with appropriate gestures and facial expressions utters the key artistically in a meaningful word for the work – “basta”, that should mean the final completion, the end of imaginary vicissitudes, which were to precede the soloist appearance on the contemporary concert stage.

In this connection, the figurative content of modern brass solo composition is formed by the musician-trombonist in advance, even before the first sound is produced on the musical instrument. Consequently, the internal emotional and unrestrained resistance of a hero of art work to imaginary circumstances, which is clearly presented by theatrical and choreographic elements at the beginning of a solo composition, testifies to the dialogic function of theatrical and choreographic expressiveness in its inner aspect of present-day musical dialogical process.

The facial expression of the performer-soloist is a convincing evidence of the internal dialog. The player-trombonist, revealing the

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<sup>14</sup> Galljamova, G.O. (2013). “Harlequin” by K. Stockhausen: at the intersection of the ideas of formulaic composition and instrumental theater. *Vestnik Tomskogo gosudarstvennogo universiteta: kul'turologija*, no. 369, 57–59.

emotionally tense state of a hero of brilliant musical composition, resorts to pantomimic reproduction of the nervous state of a person. The corresponding movements of the musician-soloist, his grimaces, reflect the inner “bareness of the nerve”, affirming the important functional significance of theatrical and choreographic means of expression.

The method of “opening one’s mouth without any sound during a handshake”<sup>15</sup> had come in the art of choreography for reflecting crying in the beginning of the 20<sup>th</sup> century. We also emphasize the method of “absolute quietness”, “which symbolized emptiness and immovability”<sup>16</sup> in the episodes of immobility concerning the performer-trombonist.

The designated artistically imaginative content of this wind solo composition has conditioned the applying of definite non-traditional expressive means. “Basta” for trombone solo by F. Rabe has “non-traditional expressive means, among them glissando and multi sounding methods, which deserve the musician’s utmost attention. The tensional character of this solo masterpiece is also disclosed by impetuous passages with using the wide virtuous technique as to ascending and descending play movements”<sup>17</sup>.

Therefore, the theatrical and choreographic elements are the most important artistically consolidative factor, among the diversity of expressive means from possibilities of instrumental music. Correlation of these elements with dynamic, timbre-coloristic, intonation “language” from academic professional wind instrument (trombone) determines the amazingly expressive and artistically perfect content of all wind solo composition.

Theatrical and choreographic elements have essential significance in the creativeness of the extraordinary Ukrainian composer and conductor V. Runchak. The master is always original in his own musical language. He effectively unites the particular musical means of the academic wind professional solo performance with theatrical, as well as choreographic expressive opportunities. In this way, the composition “Homo ludens IX (oboe: me and oboe), the nine non-accidental stops for “walking” oboist” for oboe solo by V. Runchak has the real picture of “walking” oboist-soloist on the concert stage and hall with stops, which have expressively bright and colorful concert-incarnations from their interpretation by the performer-oboist.

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<sup>15</sup> Pohrebniak, M.M. (2020). New directions of theatrical dance of the 20th century and the beginning of the 21st century: historical and cultural preconditions, cross-cultural connections, stylistic typology: a monograph. Kyiv-Poltava: “Astraia”, 327 p.

<sup>16</sup> Pohrebniak, M.M. (2020). New directions of theatrical dance of the 20th – the beginning of the 21st centuries: historical and cultural preconditions, cross-cultural connections, stylistic typology: monograph. Kyiv-Poltava: “Astraia”, 327 p.

<sup>17</sup> Hromchenko, V.V. (2020). Wind solo in the European academic composition and performance of the 20<sup>th</sup> century and the early 21st century (development trends, specifics, systematics): monograph. Kyiv-Dnipro: LIRA, 304 p.



The maximal level of attention from the concert audience is held by accidental stops of “walking” oboist-soloist in the concert hall, which is kept all the time during the solo composition performance. Focusing of attention from listeners (spectators) on the personality of the professional musician-soloist, on the soloist-oboist’s artistic imagination combined with theatrical choreographic elements (different reverences and signs of attention to the concert audience, specific listener) indicates an expressive revealing of the dialogical function of theatrical choreographic elements. First of all, this touches to the compositions of the noted cycle by V. Runchak, a namely the non-traditional masterpiece “Homo ludens IX (oboe: me and oboe), the nine non-accidental stops for “walking” oboist” for oboe solo. Namely this wind solo composition can precisely answer, to give the scientific reply by way of investigative material to the renowned scientists Neriman Soykunt and Başak Gorgoretti, on their question: “...how to develop psycho-motor skills through musical activities” from their important scientific article “Views of music teachers on psycho-motor activities”<sup>18</sup>.

The role of listeners from concert hall is very important to stage concert-incarnation of solo compositions from the cycle «Homo ludens» for different academic solo instruments by famous composer V. Runchak. These musical solo masterpieces incur possibilities for transformations of theatrically choreographic elements at the musical activity by means of strong emotional, esthetically determinative creative reaction. The artistic language of well-known academic solo compositions such as «Homo ludens» by V. Runchak is not easy. “This language requires not only tensional listening, mutual emotions, but also intellective opening. It is the type of music that touches the listener in ways only non-traditional music can”<sup>19</sup>.

The analysis of the bright wind solo composition “Interview on the given topic” for clarinet solo by Ukrainian composer V. Martyniuk will be given below. The clarinetist-soloist by foot bump on the concert stage-floor often designates the meaningfully emotional top into the artistic process of communication from imaginative heroes. The soloist-musician expressively knocks on the concert floor, whilst the loud instrumental sounding solo has dynamic *ff*. Herewith, the expressive dramatically determined effect appears in culminated location, which generates the picture of musical intonation communicating to theatrical choreographic elements.

The peculiar text-generating function of theatrical choreographic elements is detected in the synthesis of musical and theatrical parts, in the artistic performing language by the professional musician-performer. The foot knocks on the concert stage floor are denoted only by specific remarks, nevertheless there is no detailed description of moving activity concerning

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<sup>18</sup> Soykunt, N., Gorgoretti, B. (2019). Views of music teachers on psycho-motor activities. *Journal of History Culture and Art Research*, no. 8 (1), 100–110.

<sup>19</sup> Lysa, I. (2003). „Homo ludens I” by V. Runchak. *Holos Ukrainy*, no. 65, 5.

musical performing. Notwithstanding, thanks to comprehension by musician-performer of dramatically culminated significance for this expressive means, all the soloist's body is involved in the specialized pantomimic activity. As a result, there is psychological making of the particular condition for preparation to the stage jump, as well as the activation of all performing apparatus from the solo instrumentalist-creator.

In this context, the text-generating function of theatrical choreographic elements acquires the astonishingly essential significance in the evolution of artistically expressive means from the academic professional musician-interpreter. "We used to have an idea of the world through different printed works and diverse pictures, it was not easy to depict oneself, to achieve something without pointers, bibliographic lists, dictionaries, many articles with links, spreadsheets, rows, columns, photographs, graphs, points and lines"<sup>20</sup>.

**Conclusions.** The functions of theatrical and choreographic elements in solo wind (brass and wood professional academic instruments) masterpieces are discovered based on the analysis of a series of wind solo compositions (musical works), which have been designated by the synthesis of different arts. To be more specific, this is the dialogical function, revealed as the internal ("Basta" – solo for trombone by F. Rabe) and external ("Harlequin" – solo for clarinet by K. Stockhausen) processes of dialogization. We also have the meaning-concentrating function, which is disclosing in the high-priority significance of theatrical elements for the comprehension of the artistically imaginative content of wind solo masterpieces ("Homo ludens IX (oboe: me and oboe), the nine non-accidental stops for <the walking oboist>" – solo for oboe by V. Runchak). The authors of this scientific article also emphasize the text-generating function, which is allocated in the potential ability of the process for interpretation by musician-performer of the composer's remarks into notes in the text, which are touching the introduction to the musical text of theatricalization elements ("Interview on the given topic" for clarinet solo by V. Martyniuk).

In this connection, by virtue of the comprehension by musician-soloist of functionality concerning theatrical choreographic elements into the academic wind solo compositions, the professional performer receives supplementary abilities in reference to the relation between different art types. The contemporary musician-artist is approved in his own artistic activity into the sphere of art synthesis. Exactly this way of understanding synthetic artistic processes in the academic musical performing art is allowing the revelation of artistic imagination from contemporary musical compositions, namely academic professional wind solo masterpieces.

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<sup>20</sup> Latur, B. (2017). Visualization and cognition: drawing things together. *Logos*, no. 27 (2), 117.

**The prospect** of this scientific investigation is implementation of theoretically performing analysis for the many other academic solo musical works by distinguished Ukrainian and foreign composers. These compositions, have the most expressive arsenal of artistic language concerning sound depicting methods, artistically expressive manners of lighting-design, the art of calligraphy, photography and many other arts from different cultural historical periods.

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