

## **KARPYAK A. CONCEPTUAL PRINCIPLES OF CREATIVE THINKING OF A CONTEMPORARY FLUTIST**



The monograph by A. Ya. Karpyak “Conceptual principles of creative thinking of a contemporary flutist” covers the wide range of problems connected with the contemporary playing the flute. The artistic aspects of the performing interpretation of the works in different epochs, style tendencies and genres are the object of research. The work by A. Karpyak reveals the current state of the musical thought, basics of the interpretation and reproduction of the musical material relying on the acoustic principles of the flute technique, form and instrumental methods of playing the flute. As Professor O. Adoryan (Germany) points out: it is “a

treatise which represents a thorough research in the sphere of historical organology and playing the flute”, it will definitely “become the precious treasure for Ukrainian specialists”.

The range of embracing the extensive amount of material – musical, musicological, literary-philosophical and the attempts of a profound analysis of various notions in playing the flute, which are displayed in the monograph are rare, unique phenomena, the manifestation of the methodical thought movement in the scope of not only our educational institution but in the scope of the European musical science.

The work finishes with the alphabetically-ordered name index where the outstanding composers, flutists, representatives of other kinds of activities are presented. List of references comprises 432 positions among which there are papers of various scopes: treatises, theses, articles, notes, foreign and national sources.

The central and especially important chapter of the research is conceptual aspects of organizing the imagery-creative forms which are

the source and the base of interpretation. The author highlights the important role of a musician's creative thinking and artistically-figurative imagination as the motivation basis for forming the technical, psychological means of performance with the aim of the artistically-figurative meaning of the played works implementation.

Studying of this monograph persuades that most of the observations, analyses and conclusions do not narrowly specialize in "flute" character but they have clear reflection in other professional branches of musical science.

The author claims and proves the idea of overcoming the narrowly-specialized attitude towards the art of playing the flute (and other instruments), gives opinion about the necessity of acquiring the broad range of knowledge not only in the sphere of musically-theoretical disciplines but also in philosophy, literature, art, history etc. The training of the creative imagination, embracing the freedom of mastery the technical, expressive means which are subjected to the performing will of a musician, his artistic culture, demands of the reproduction of music style peculiarities and the creative thinking are of particular importance. It is necessary to possess a versatile range of the sounding shades which are inherent to the flute in different registers. The author strictly defines the necessity of performing old classical music of the past epochs, preserving all characteristics of its style. At the same time he considers it important to further develop the expressive means, technical and form methods.

Enriching the analytical arsenal of the technique of the texts structure interpretation the author uses a new notion of articulation. There exists an opinion in a number of methodological ideas that it is necessary to use and implement the progressive achievements of past centuries, schools and teachings, methods into practice of training young musicians, however, giving preference to the contemporary psycho-physiological tendency of musical pedagogy.

The monograph by the docent A.Ya.Karpyak has a considerable scientific, educational value; it will undoubtedly play the part of an important edge of the scientifically-methodological thought movement in the sphere of instrumental and especially wind instruments performance.

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