

THE CHOREOGRAPHER AS THE CREATOR OF DANCE PERFORMANCE

Tkachenko I. O.

INTRODUCTION

A choreographer is not merely a dance arranger but a multifaceted artist who combines the roles of playwright, director, visual artist, and even psychologist. Their work transcends the creation of movement combinations and choreographic forms. A choreographer serves as the creative visionary, developing the concept of a performance, conveying emotions and intentions through the language of dance, and coordinating all aspects of the production process. In their hands, dance transforms into a theatrical spectacle capable of evoking profound emotions and new experiences in the audience.

The role of the choreographer is particularly significant in the context of modern dance, where choreography has become a universal medium of self-expression. They do not simply craft dance pieces but also shape the dramaturgy of a performance, seamlessly integrating music, lighting effects, scenography, and costumes into the fabric of dance. At the heart of their creative process lies an idea that they reveal using both classical techniques and innovative approaches.

One of the choreographer's key functions is the creation of a stage image. From selecting a theme to implementing the smallest details of the production, they craft a unified artistic space where every movement holds meaning and contributes to the realization of the concept. Equally important is their ability to work with dancers, unlocking their potential and fostering the development of their acting skills and technical expressiveness.

Thus, a choreographer is not only a technical director but a true artist who expresses ideas and emotions through the art of dance, creates new worlds, and reveals the multifaceted nature of humanity to the audience. Their work is a synthesis of art and craft, intuition and rationality, which elevates a dance performance from mere spectacle to a profound artistic phenomenon.

1. The Choreographer as a Key Figure in the Performing Arts

The choreographer plays a pivotal role in the realm of performing arts. We substantiate our argument by stating that a choreographer not only directs the creative process but also shapes the artistic vision of the entire

production. The choreographer's competence encompass various aspects of stage performance: from selecting musical accompaniment to choreographing movements, from developing character concepts to ensuring harmonious integration with other artistic elements, such as set design, costumes, and lighting. The choreographer acts not merely as a dance director but as a visionary who synthesizes diverse artistic forms to create a unique stage masterpiece. Their role is crucial in transforming an idea into a live performance capable of conveying profound emotional and aesthetic impressions to the audience.

In the context of addressing the issue of this study, it is pertinent to outline the general aspects of the choreographer's profession. It has been established that choreography is a creative profession requiring specialized knowledge, dedication, effective communication skills, and, most importantly, talent¹.

A choreographer must be a forward-thinking individual of their time, possessing a high level of culture and deep knowledge, as well as individual, who has a perfect command of the basics of professional skills. As the creator of new choreographic works, the choreographer must possess not only expertise in choreography and performance but also the abilities and knowledge of a writer (playwright) and stage director of choreographic pieces. The ability to think in choreographic images distinguishes the choreographer from a playwright or director. However, like them, a choreographer must be a thinker, psychologist, and educator. By crafting the dramaturgy of a choreographic piece and embodying it through choreographic composition and plastic imagery, the choreographer collaborates with the performers as a stage director².

It is considered appropriate to assert that a choreographer must know, love and appreciate, study music, and have the ability to interpret it through choreography. The creative process for a choreographer is unthinkable without constant exploration. Consequently, searching for themes or plot for a dance compositions involves studying life and knowledge of literary works. The search for and selection of consonant themes and their significance testify to the choreographer's clear civic position and maturity. Occasionally, a choreographer may be tasked with staging a performance or a concert piece created by another author. However, such actions are undertaken only with the author's consent. Naturally, during the «transfer» of a work, the original creator must be credited. The choreographer must

¹ Благова Т. О. Формування професійних компетентностей балетмейстера-педагога у структурі вищої хореографічної освіти: теоретичний аспект. *Вісник Житомирського державного університету імені Івана Франка*. 2018. Випуск 3 (94). С. 21–26.

² Червоник О. Рух, танець, свобода: розмова про перформанс. URL: <http://www.korydor.in.ua/ua/opinions/viktor-ruban-art-performance.html> .

approach productions of performances and concerts, which belong to the golden repertoire of world choreography, with the utmost responsibility. To become a choreographer, one must possess not only an excellent dance education but also the necessary innate abilities³.

The talent of a choreographer consists of several components, including a well-developed imagination, the ability to think in choreographic images, and the capacity to create an infinite variety of dance compositions. A choreographer must understand, feel, and reproduce various movements, gestures, and postures characteristic of people with diverse personalities. Furthermore, they should possess expressive physicality and facial expressions. Excellent visual memory and an observant eye, capable of spotting performance errors among numerous dancers, are essential. Additionally, a choreographer must have an ear for music and a strong sense of rhythm.

It can be argued that the term «choreographer» signifies a master of dance productions. While executing their craft, a choreographer must convey the core message, theme, and idea, inspiring and captivating the performers. Choreography is primarily a profession for highly creative individuals endowed with natural talent. The creative journey of a choreographer depends on their education, cultural level, inclination toward this field, and, of course, talent⁴.

In order to discover and realize their talent, a choreographer must diligently acquire knowledge across various fields of art. Developing the traditions of national choreographic art as a science, it is first and foremost necessary to study the works and lives of the classics of world culture: writers, philosophers, composers, teachers, historians, critics, choreographers. In order to develop and raise the art of the choreographic world to new heights, it is necessary to enrich it with new forms, techniques, ideas, plots, themes and music⁵.

Summarizing the fundamentals of the choreographer's profession, it is crucial to emphasize that today, the choreographer stands as one of the most significant figures in the world of theatrical arts, particularly in the context of dance performances. Their role extends far beyond merely providing technical guidance to dancers; they are artists who shape the overall vision of a production, giving it a unique artistic identity. Through dance, a

³ Лань О. Б. Художнє кредо балетмейстера як наслідок світогляду в контексті створення художнього образу. *Вісник Львівського університету. Збірник наукових праць. Серія мистецтвознавство*. 2014. № 14. С. 137–144.

⁴ Лань О. Б. Soft skills сучасного молодого балетмейстера необхідні для створення колективного творчого проекту. *Наукові записки. Серія: Педагогічні науки*. 2022. № 204. С. 178–184.

⁵ Пацунова Л.К. Робота балетмейстера над створенням репертуару в хореографічному колективі. *Науковий часопис НПУ імені М. П. Драгоманова*. 2017. Випуск 59. С. 113–119.

choreographer conveys deep emotions, tells stories, and immerses the audience in a world of art where movement becomes a language that transcends words.

In general, a choreographer serves as the director of dance. They are responsible for the choreographic concept, music selection, scene structuring, and collaboration with dancers. However, their influence extends beyond the technical aspects of dance. A choreographer is also a creator of images that help unveil the production's intent. They design the stage space so that every dancer's movement becomes part of a cohesive visual narrative. These actions make the choreographer an extraordinary figure capable of integrating various artistic elements into a harmonious whole⁶.

The significance of the choreographer in theatrical performances can be likened to that of a director in dramatic theater. Their task is to convey meaning, ideas, and emotions to the audience through a synthesis of movement, music, and stage design. In contemporary dance theater, performances often incorporate elements of contemporary, jazz, classical ballet, and even folk dance. Consequently, a choreographer must be adept at uniting these diverse styles into a single expressive act⁷.

At the same time, a choreographer serves as a leader for the dancers. They assist performers in understanding the dramaturgy and emotional aspects of the performance, revealing inner experiences through bodily movements. This requires not only technical expertise but also a refined artistic sensibility and the ability to manage a collective. A choreographer must find an individual approach to each dancer, work on the dynamics of group scenes, and maintain the harmony of the entire ensemble.

In theatrical performances, the choreographer plays a decisive role in creating mood, atmospheric depth, and the visual components of the production. We substantiate our argument by stating that the success of a performance in evoking an emotional response and immersing the audience in the artistic world depends on their skill. A talented choreographer combines technical excellence in dance with emotional richness, crafting sophisticated and multi-layered art that remains etched in the audience's memory⁸.

It has been demonstrated that performative productions are vividly expressed in the theater, as it is precisely there that the possibility exists to «break» certain conventions and create unique and unpredictable events.

⁶ Кауфман В. Про перформанс в Україні. 2011. URL: <https://www.youtube.com/watch?v=szyt0Qxxh5s>.

⁷ Пархоменко О. М. Формування балетмейстерських умінь майбутніх учителів хореографії у процесі фахової підготовки : автореф. дис... канд. пед. наук. Київ. 2016. 20 с.

⁸ Ткаченко І. Балетмейстерська діяльність Іржи Кіліана: від балетної сцени до кінотанцю. *Вісник КНУКіМ. Серія: «Мистецтвознавство»*. 2021. Випуск 45. С. 218–223. URL: <http://arts-seriesknukim.pp.ua/article/view/247398>.

The choreographer is one of the key figures in the creation of dance performances. It should be noted, that among the means of creating a performative dance production, we highlight:

- physicality (the effect of presence);
- atmosphere creation (space, scents);
- sound elements (soundscapes and voice);
- temporal aspects (rhythm).

Despite the fact that the proposed means do not seem to be new, but rather conventional, modern choreographers use them to create unique conditions for the interaction between actors and audiences. The atmosphere of a dance performance can be shaped by sounds, lighting effects, and scents. It is one of the most crucial elements of the performative space, as the production becomes fluid and ephemeral, transforming into a living event rather than an artifact. A distinctive atmosphere influences the body and consciousness, allowing the audience to feel like participants in the event, experiencing it as active witnesses or a participant⁹.

It can be asserted that dance performance is a unique art form that combines dance, theater, and visual arts, allowing dancers not only to showcase their technical skills but also to create visually striking and emotionally rich performances. It should be emphasized that performance is an art form where artists perform in front of an audience, using not only movement but also elements of visual and auditory impact. In the context of dance, performance involves not merely demonstrating movements but creating a unique story, image, or concept through choreography and visual elements. From this perspective, the role of the choreographer becomes even more significant, as they are one of the key components of the performance on the theatrical stage.

Based on comparative and structural analysis, we have identified the following distinctive features of dance performance, namely:

- narrativity;
- visual effects;
- collaboration;
- improvisation;
- freedom.

These features are reflected in dance performances. For example, performances often have a storyline or concept that dancers strive to convey through movement. This could be a narrative, emotion, social message, or abstract idea. Performances typically include elements of visual effects,

⁹ Goldberg R. *Performance Art: From Futurism to the Present*. New-York: Thames & Hudson. 2005. 256 p.

such as lighting, costumes, set design, and video projections. These elements are used by theater artists to create a stunning visual appearance of the performance¹⁰.

Dance performances frequently involve various artists, such as choreographers, conductors, choir masters, directors, designers, and lighting and sound engineers. Such collaboration allows for the creation of a multidimensional visual experience. Furthermore, dance performance can be more experimental and freer than traditional dance genres. To demonstrate this freedom and openness, choreographers, and consequently dancers, often rely on improvisation and individual skills to express themselves and the storyline of the performance¹¹.

Based on comparative and structural analysis, we propose the following stages in the creation of a dance performance:

- *The idea and concept* are fundamental elements in the creation of a dance performance by the choreographers. They determine the direction of the creative process and form the foundation for the artistic vision. The idea is the central thought around which the entire performance is built. It can be abstract or concrete but always aims to express a specific emotion, theme, or event. The idea defines the overall meaning of the work and addresses the question of what the choreographer seeks to convey to the audience. In contrast, the concept is a more detailed plan that outlines how the idea will be realized. It includes selecting the dance style, musical accompaniment, scenography, costumes, and choreographic language through which the idea is conveyed. The concept sets the structure of the performance, shapes its mood, and determines how the audience will perceive the dance. The choreographer uses the idea as inspiration and the concept as a tool to transform the idea into a tangible artistic product. These elements shape every aspect of the choreography – from the selection of movements to their spatial arrangement and interaction with other elements of the performance, such as music and scenography¹².

- *Choreography* is a key tool in the creation of a dance performance by a choreographer, as it defines how the idea and concept are embodied through movement. It is not merely a set of dance movements but a holistic system of expressive means through which the choreographer communicates with performers and the audience. Choreography determines the dance style, the dynamics of movements, their sequence,

¹⁰ Максименко А. І., Великодний С. М. Танцювальні перформанси та їх вплив на сприйняття та розширення границь традиційних форм. *Мистецькі пошуки*. 2024. № 2 (18). С. 194–201.

¹¹ Немирович-Данченко В. Про мистецтво театру. URL: <http://sum.in.ua/s/synteza> .

¹² Бойко О. Танцювальні перформанси як мистецьке явище. *Вісник КНУКіМ. Серія «Мистецтвознавство»*. 2016. № (35). С. 69–77.

and composition on stage. It sets the rhythm and tempo of the performance, influencing its emotional content and the interaction between dancers. Choreographic patterns, such as the arrangement of dancers on stage and their movement in space, play an important role¹³. These patterns help create the visual structure and aesthetics of the performance, emphasizing key elements of the concept or idea. Moreover, choreography shapes the character of each dancer or group, assigning specific tasks on stage, which enhances the dramaturgy of the dance. Through choreographic decisions, the choreographer conveys various moods, emotions, and conflicts, creating a storyline or emphasizing abstract ideas. Thus, choreography serves as a means by which the choreographer structures and implements the artistic idea of the performance, forming dance images that interact with each other and with the musical and stage context.

- In order to create a visual impact that supports the performance concept, it is essential to incorporate *visual effects*, which play a significant role in the creation of a dance performance by a choreographer. For example, visual effects help not only enhance the emotional and visual impact on the audience but also complement the choreography and become an integral part of the overall concept of the performance. Visual effects, such as light projections, changes in lighting, fog machines, or lasers, create a specific atmosphere on stage. Lighting can focus attention on key moments, emphasize emotional peaks, and convey moods ranging from tension to euphoria. With the help of visual effects, the choreographer also alters the perception of space on stage. Projections can create illusions of depth, movement, or changing environments, allowing the audience to feel immersed in a different reality or a fantastical world¹⁴.

Moreover, visual effects can also be integrated directly into the choreography, creating a dynamic dialogue between the dancers' movements and stage transformations. For instance, synchronizing lighting with the rhythm of the music or the dancers' movements can intensify the dramatic effect or provide the performance with an innovative appearance. What is more, effects can also be used to enhance the symbolic meaning of certain moments in the dance. For example, changes in lighting colors can signify transitions between states, emotions, or scenes, adding an additional layer of meaning to the choreography. Visual effects add expressiveness and aesthetic value to the performance. Special techniques, such as projections

¹³Матвейчук М. До проблеми тілесності в сучасному танці. *Студії мистецтвознавчі*. 2015. С. 64 – 69.

¹⁴ Harrison C. *Art in theory 1900–1990 an anthology of changing ideas*. Oxford UK & Cambridge USA : BLACKWELL. 1992. P. 797 – 892.

on dancers' bodies or costumes, create extraordinary visual images, highlighting the uniqueness of the dance performance¹⁵.

Thus, visual effects are a powerful tool for choreographers, enabling them to expand expressive possibilities and enhance the choreography's impact on the audience, creating a multi-layered and captivating dance performance.

- Critical stages in creating a dance performance are *practice and rehearsals*, as it is through this process that the choreographer can refine choreography, achieve harmony among performers, and realize their artistic vision. Rehearsals transform abstract ideas into tangible dance images, structuring the performance into a coherent whole. Notably, regular practice allows dancers to perfect their technical skills, essential for executing complex choreographic elements. Rehearsals enable the choreographer to identify technical errors, adjust positions and movements, and ensure synchronization among dancers. During rehearsals, the choreographer collaborates with the performers to harmonize choreography with music. The latter includes precision in rhythmic movements, working with the dynamics of the musical accompaniment, and adapting dance phrases to the tempo and melody¹⁶.

Attention is drawn to the fact that rehearsals enable dancers with the opportunity to understand and deeply internalize their roles. The choreographer helps performers reveal the essence of their stage characters, focusing on the emotional content of the dance, its dramaturgy, and the interaction between characters. Practice and group rehearsals allow dancers to attune to one another, achieving coherence in movements and choreographic patterns on stage. An important aspect of rehearsals is working on partner combinations to build trust and confidence during execution or performance.

It should be emphasized that rehearsals also serve as a moment for the choreographer to adapt and modify the choreography based on the abilities and skills of the dancers. This is a process of seeking optimal solutions where movements appear natural and aesthetically pleasing, aligning with the choreographer's vision. Furthermore, during rehearsals, the choreographer finalizes the performance structure, working on transitions between scenes and integrating choreography with lighting, set design, and music. Thus, *practice and rehearsals* are indispensable stages in creating a dance performance, as they enable the choreographer to realize their creative

¹⁵ Phelan P. Introduction: the ends of performance. The ends of performance, ed. Peggy Phelan, Jill Lane. New York University Press, New York and London. 1998. Pp. 1–19.

¹⁶ Сучасне хореографічне мистецтво: підґрунтя, тенденції, перспективи розвитку: навчально-методичний посібник: / упор. О. Плахотнюк // О. Плахотнюк, Л. Андрощук, Т. Благова та інші. Львів : СПОЛОМ. 2016. 229 с.

vision, ensure high technical and emotional quality, and achieve a harmonious fusion of all performance components¹⁷.

- A crucial stage in the process of creating a dance performance is the *on-site audition (or stage rehearsal)*, which allows the choreographer to evaluate how the choreography and all other elements of the performance (scenography, lighting, costumes, and music) function under real stage conditions. This stage plays a key role in adapting and completing the creative vision, ensuring the integrity and effectiveness of the dance performance. During stage rehearsals, the choreographer assesses how the choreography appears on stage, considering its dimensions and technical capabilities. Often, the choreographer adjusts the dancers' placement, modifies the scale of movements, and accounts for specific stage features to optimize space utilization. Stage rehearsals enable the choreographer to observe how lighting and scenography interact with the dance images. Lighting can enhance or obscure certain elements of the choreography, so it is essential to adjust it according to the intended vision. Additionally, this is an opportunity to test the functionality of stage decorations and constructions to ensure seamless operation during the performance. On stage, the choreographer and music director have the chance to evaluate the hall's acoustics and sound settings. It is important to ensure that the musical accompaniment is balanced with the dancers' movements and does not overshadow crucial moments of the choreography¹⁸.

Stage rehearsal is a time when dancers perform in costume, which allows for verifying their comfort and appearance under stage lighting. The choreographer can identify if costumes restrict movements or do not align with the overall performance concept and make necessary adjustments. Stage rehearsals also involve verifying the safety of executing complex choreographic elements on stage. This includes not only movements but also the use of decorations, lighting, special effects, and other technical equipment. Such preparations help avoid unforeseen situations during the actual performance. Stage rehearsals help dancers adapt to new conditions and reduce stress during the final performance. Thus, by practicing their movements under real stage conditions, performers gain confidence, positively influencing their productivity.

Overall, the on-site rehearsal provides the choreographer with an opportunity to evaluate the overall coherence of the performance and how all elements blend together. This is the final stage of review, allowing for the

¹⁷ Alexander J. Social performance: symbolic action, cultural pragmatics, and ritual. Cambridge University Press. 2006. 375 p.

¹⁸ Беляков Н. Перформативний аспект хореографії початку XXI століття. URL: <http://www.eduherald.ru/ru/article/view?id=14296>.

last adjustments to achieve optimal harmony between the choreography, music, lighting, costumes, and scenography.

It is worth noting that dance performances are diverse and unique. A dance performance is more than just a sequence of movements. It is an art form designed to create profound emotional and cultural connections. In the world of dance performances, movements become storytellers, and the audience are witnesses to this unique narrative. This art form conveys complex emotions and ideas through the language of movement, facial expressions, and visual elements. Often, dance performances, like performance art in general, serve as a means of expressing social issues and challenges. Choreographers and dancers create performances to draw attention to topics such as racial discrimination, gender inequality, environmental concerns, and more¹⁹.

Dance performance is also an ideal platform for experimentation and innovation. Dancers and choreographers explore new movements, blend styles, and employ unconventional creative approaches, contributing to the diversity and evolution of the contemporary dance scene. The creation and execution of a dance performance require high professional training from the artists. They must master various technical skills, including complex combinations, movement synchronization, and working with visual effects²⁰.

It can be asserted that dance performances demand deep emotional preparation. Dancers must immerse themselves in the meaning and idea of the performance to convey them through movement. Technical preparation plays a decisive role in the success of a dance performance. It is established that creating a dance performance is typically a collective process. Dancers, choreographers, designers, and other team members collaborate to create an impressive and captivating performance. Teamwork fosters the exchange of ideas and the creation of a more comprehensive and profound artistic work. Moreover, an individual approach is characteristic of dance performances. After all, each dancer has their unique style and approach to performance. As a result, performers are able to interpret the same concept in different ways, adding their own movements, emotions and creativity.

Thus, the choreographer is not merely the creator of choreography but a key figure in dance performances. Their role is multifaceted: from the head of the creative process to the master who builds the emotional and artistic structure of the performance. The choreographer has the ability to bring

¹⁹ Алфьорова З. І. Перформанс як візуальне мистецтво. *Вісник Харківської державної академії дизайну і мистецтв*. 2006. № 7. С. 3–8.

²⁰ Куцевич В. Мистецтво взаємодії. *Перспективні напрямки проектування житлових та громадських будівель*. 2006. С. 7–17.

movement to life, imbuing it with profound and deeper meaning, turning dance performances into true artistic masterpieces.

2. «Musical-Plastic Paranoia» – A Contemporary Experimental Dance Performance

In addressing the issue of our study, particularly the significance and multifaceted role of the choreographer in the context of dance performance, it is pertinent to analyze the performative dance piece as the object of research. We state that performative art requires the integration of various elements, such as music, movement, scenography, lighting, and dramaturgy, that collectively form the audience's holistic perception²¹. From this perspective, analyzing the performance «*Musical-Plastic Paranoia*» as a vivid example of contemporary experimental dance performance is of great interest.

It is argued that the premiere of the dance performance under investigation, specifically the «Musical-Plastic Paranoia», took place in 2023 at the Sumy National Academic Theatre of Drama and Musical Comedy named after M. Shchepkin, under the auspices of the Acting General Director of the theatre and Artistic Director Serhii Dorofiev.

The production was directed by Mykyta Poliakov, with Yurii Kulyk as the assistant director. The choreographer-director was Serhii Velykodnyi. The set designer was Mykyta Poliakov, while the costume designer was Honored Cultural Worker of Ukraine Liubov Medvid. Video art was created by Sofiia Saletska, lighting design by Petro Komisar, and sound engineering by Maksym Kryshchok. Computer support was provided by Kyrylo Pererva and Mykola Ilchenko, with Iryna Rukavitsyna serving as the assistant director.

It is appropriate to focus on the main actors and performers:

- Death – Andrii Sheliukhaiev.
- The Girl – Alina Korniienko.
- Zarathustra – Anton Stovbur.
- Quartet – Laura Abbasova, Tamara Bokatova, Alla Lifirenko, Oleksii Barylo.

The performance runs for 1 hour and 10 minutes and is staged on the experimental stage²².

It is worth noting that the performance belongs to the genre of *musical-plastic paranoia*. It is relevant to highlight that this innovative artistic genre combines elements of performance art, choreography, music, and theater, creating an expressive and often provocative synthesis of various art forms.

²¹ Гротовський Є. Театр, ритуал, перформанс. Львів: Літопис. 2008. 186 с.

²² Сумський Національний академічний театр драми та музичної комедії імені М. Щепкіна. URL: <https://musicdrama.com.ua/>.

A key aspect of the genre is the expressive plasticity of the human body, which serves as the primary instrument for conveying emotions, inner states, and the psychological experiences of the performer.

At the same time, the musical component is not merely a background but actively interacts with the plasticity, either amplifying or contrasting with it, creating the state of tension or even chaos. As a result, this dynamic often reflects the idea of paranoia – a psychological state of anxiety, persecution, or distorted perception of reality. As such, *musical-plastic paranoia, as a genre*, delves into psychological depth, addressing themes of instability, inner conflict, and disarray²³.

It is argued that the aesthetic of the genre leans toward expressionism and absurdity, often employing sharp, unnatural movements, unexpected musical shifts, and unconventional scenographic techniques to evoke tension and a sense of disorientation. The main goal of musical-plastic paranoia as a genre is to immerse the audience in a world of inner turmoil, using the body and music as tools to influence both consciousness and subconsciousness.

The musical foundation of the performance we analyzed was Franz Schubert's Quartet, better known as «String Quartet No. 14 in D minor, D. 810» (known as Death and the Maiden).

The application of the biographical method makes it possible to state that Franz Schubert (1797–1828) was an Austrian composer and one of the most prominent representatives of the Romantic era. His musical style was characterized by melodic expressiveness, emotional depth, and lyricism. Schubert composed over 600 works, including symphonies, chamber music, and piano compositions. His works often conveyed intimate emotions, combining folk motifs with refined harmonies. In general, Franz Schubert insisted that music should touch the human soul and convey deep emotions. He believed that music could express what words could not, creating compositions that revealed the inner world of individuals.

It is worth noting that «String Quartet No. 14 in D minor, D. 810» is also known as «Death and the Maiden» (Der Tod und das Mädchen). It is one of Schubert's most famous works for string quartet, written in 1824 when he was already aware of the illness that would eventually lead to his premature death. The piece became one of the most significant in Schubert's chamber music and of the Romantic era as a whole.

The history of the quartet's creation began with Schubert's fascination with the song «Death and the Maiden», which he wrote in 1817 based on the poem by Matthias Claudius. Originally, the song was composed for voice and piano. The song's theme became the basis for the second, slow movement of the quartet. In it, the composer expressed the inner struggle

²³ Carlson M. Performance: a critical introduction. New York Routledge. 2004. 276 p.

between life and death. Overall, the piece immerses the listener in themes of death, sorrow, and the acceptance of the inevitable. The song's structure involves two characters: a maiden (girl) who pleads with death not to take her so early, expressing her fear and desire to live, and death, which responds calmly and gently, reassuring her that its arrival brings no pain but eternal peace.

«Death and the Maiden» is built on distinct principles, including melodiousness (Schubert's music is highly emotional, expressive, and deeply conveys the characters' inner struggles), a dialogic form (the song is constructed as a dialogue between two characters, adding dramatic tension), and contrast (the music changes dramatically between the parts of the girl (passionate, tragic notes) and death (calm, gentle)).

In 1824, Schubert expanded on this theme and created the eponymous quartet, where the second movement (*Andante con moto*) consists of variations on the song's theme. The quartet reflects the same themes of grappling with the inevitable and accepting death, but in a larger and more intricate musical format. Moreover, created during a difficult period in Schubert's life, the piece is imbued with reflections on loneliness and inevitability. At the same time, it showcases an astonishing blend of lyricism, tragic expressiveness, and harmonic depth²⁴.

A comparative analysis makes it possible to state that Schubert crafted an intense emotional atmosphere in the quartet, symbolizing the struggle between life and death. Since the central theme of the piece is the melody of the song «Death and the Maiden», the latter represents a dialogue between a young maiden and personified death. Furthermore, the quartet alternates tragic moments with hope, allowing the listener to experience the full spectrum of human emotions. Schubert also actively employs variation, particularly in the second movement, where the composer masterfully develops the main theme through a series of variations, each with its own unique character.

Summarizing the features of the analyzed quartet, it is essential to focus on its structural components. Thus, Schubert's quartet, which served as the foundation for the musical-plastic paranoia, consists of four movements, namely:

- Allegro – the first movement, which is distinguished by its dynamism and expressiveness, where the theme of struggle against fate sounds intense and dramatic;
- *Andante con moto* – the second movement, the main theme of which is taken from the song «Death and the Maiden». The latter unfolds as a series of variations, where anxious music alternates with calmer moments;

²⁴ Schechner R. *Performance Theory*. London and New York: Routledge. 2003. 432 p.

- Scherzo: Allegro molto – the fast and energetic third movement contrasts with the previous one, introducing an element of liveliness and dynamics;

- Presto – the emotional conclusion of the quartet is the final, fourth movement, full of inner energy and swirling power.

Based on Schubert's themes, the artists of the Sumy National Academic Theatre of Drama and Musical Comedy named after M. Shchepkin presented to the public a groundbreaking play, a dance performance in the genre of musical and plastic paranoia. The work presented synthesized not only Schubert's music, plasticity, movement, emotions, and the characters' experiences but also the philosophy of Friedrich Nietzsche (1844–1900), a German philosopher, writer, poet, and philologist. Nietzsche is renowned for his influence on existentialism, the philosophy of life, and modern culture. His works profoundly impacted Western philosophy, literature, psychology, and even politics.

Nietzsche argued that the fundamental driving force behind all living beings is the «will to power», which encompasses the desire for self-realization, growth, and influence on the world. More than mere political ambition, this concept reflects a profound longing for every individual to achieve their full potential. In his work «*Thus Spoke Zarathustra*», Nietzsche introduced the concept of the *Übermensch* (Overman or Superman) – an ideal human who transcends moral constraints and traditional values, independently creating new moral principles and life purposes. The Overman rejects weakness, dependence on others, and adherence to outdated religious or societal ideals.

One of Nietzsche's most famous statements, «*God is dead*», does not imply the literal death of God but rather the decline of traditional religion, particularly Christianity, and the impact of this event on Western civilization. Nietzsche believed that the loss of faith in God created a moral and value vacuum that individuals must fill by creating new values. At the same time, Nietzsche proposed the idea of eternal recurrence, which suggests that all events in life repeat infinitely. This notion poses an important question: does one live in a way that they would want to relive their life repeatedly? This concept encourages reflection on the meaning and quality of one's life.

It is worth noting that Nietzsche foresaw the advent of nihilism – a state in which traditional values lose significance, leading to a crisis of meaning. He did not view this as an endpoint but rather as a challenge for humanity to create new meanings and values.

Nietzsche's philosophy serves as a kind of hymn to life in all its complexity. He believed life should be embraced in all its aspects, including suffering, struggle, and uncertainty. Nietzsche criticized pessimism and any

form of self-limitation, advocating for the celebration of strength, creativity, and joy. For Nietzsche, individuals must take responsibility for their lives rather than rely on external authorities or beliefs. His philosophy encourages honesty with oneself, a commitment to continual self-improvement, and above all, living an authentic life filled with passion and purpose.

The performance «Musical-Plastic Paranoia», staged on the experimental stage of the Sumy National Academic Theater of Drama and Musical Comedy named after M. Shchepkin, is inextricably linked to Nietzsche's philosophy. Thus, both concepts (Nietzsche's philosophy and the genre of musical-plastic paranoia) share common themes such as extreme emotions, struggles with reality, attempts to find meaning amidst chaos, and a contradictory approach to human existence.

Analyzing the performance allowed us to identify key parallels between Nietzsche's philosophy and musical-plastic paranoia, summarized in Table 1.1. Based on the analysis and generalization presented in Table 1.1, «*Nietzsche's Philosophy and the Genre of Musical-Plastic Paranoia: Connection and Features*», we conclude that Nietzsche's philosophy is connected to musical-plastic paranoia through a shared aspiration to transcend traditional boundaries. Both Nietzsche's philosophy and the essence of the genre emphasize extreme emotional states, chaos, and the search for meaning, as well as the struggle for autonomy and independence from external constraints. Both phenomena explore how bodily movement and emotional expression can achieve new creative heights and self-realization.

Table 1.1

**Nietzsche's Philosophy and the Genre of Musical-Plastic Paranoia:
Connection and Features**

Concept	Characteristics
Struggle with Traditional Values	Nietzsche rejected conventional moral and religious values, striving to create new ethical principles. Musical-plastic paranoia can also reflect a rejection of traditional harmony, classical forms, and audience expectations. It often expresses extreme emotional and mental states, going beyond the boundaries of standard art forms.
The Übermensch (Overman) and the Embodiment of Power through Art	Nietzsche's idea of the Übermensch (Overman) involves overcoming limitations and stereotypes, creating one's own values, and conquering life's challenges. Musical-plastic paranoia in art similarly represents a state of transcending "normal" mental states and social expectations, which can be interpreted as an act of creation, where one breaks free from constraints and becomes the creator of their life through dance, movement, and music.

Table 1 (continuance)

Extreme Emotional States	Nietzsche explored the extreme states of human consciousness, such as nihilism, despair, ecstasy, and the joy of life. Musical-plastic paranoia, as a genre, often focuses on expressing extreme psycho-emotional states through dramatic movement, unconventional choreographic decisions, and contrasting musical elements. This echoes Nietzsche's concept of the "willful act", where a person navigates chaos and despair to find a new meaning.
Chaos and Finding Meaning	In Nietzsche's philosophy, chaos and a crisis of meaning are essential for discovering new values and creating one's own meaning in life. Musical-plastic paranoia often employs chaotic, fragmented, and incomprehensible movements and sounds, evoking a sense of confusion and anxiety. This symbolizes the struggle and search for meaning that Nietzsche described in his works.
Instinct and Physicality	Nietzsche emphasized the importance of instincts, physical strength, and corporeality as sources of life and creativity. Musical-plastic paranoia, as a genre, often centers on the expression of physicality, seeking to convey primal human emotions through plastic movement and music that transcend the rational and conventional.

To summarise, Friedrich Nietzsche's philosophy and the genre of musical-plastic paranoia are interconnected through their exploration of themes such as self-awareness, individualism, and the will to power. Nietzsche emphasized the importance of personal growth, overcoming societal norms, and asserting individuality, which resonates with musical-plastic paranoia. In this genre, movement and music serve as a medium for expressing internal psychological states. Its distinctive feature lies in its ability to convey tension, conflict, and emotional dynamics through the synergy of music and movement, aligning with Nietzsche's concept of the Dionysian, chaotic principle.

As a result, this connection is reflected in the performance «*Musical-Plastic Paranoia*» by the Sumy National Academic Theatre of Drama and Musical Comedy named after M. Shchepkin. The production highlights the emotional and intellectual intensity associated with both Franz Schubert and Friedrich Nietzsche. The latter notes: «*It is difficult to talk about Schubert. It is equally hard to speak about Nietzsche –painfully so. It requires complete energy and dedication. Without full commitment, it's better not to play Schubert, not to listen to him. Better not to read Nietzsche or be*

interested in his thoughts. Are you «for» or «against»? Ultimately, what does it matter? The most important thing is not to remain indifferent»²⁵.

CONCLUSIONS

Based on a comprehensive range of scientific research methods, the role of the choreographer as one of the key figures in dance performance was examined. It was demonstrated that a choreographer is both the creator and director of dance performances, choreographic compositions, and performative dance pieces. They are responsible for creating, organizing, and implementing choreography, as well as working with dancers to achieve the artistic integrity of the performance. It was argued that the choreographer develops movements, selects musical accompaniment, shapes stage imagery, and ensures the integration of all performance elements, including costumes, set design, and lighting.

The creation of a dance performance by a choreographer is a complex and multi-stage process that includes several key phases: *idea and concept* (forming the foundation for the entire performance, the idea defines the central theme or emotional message, and the concept structures how the idea will be realized through style, music, and scenography); *choreography* (the means of expressing the idea, through which the choreographer designs or shapes the movements, compositions, and the interaction of dancers on stage, creating dance images); *visual effects* (lighting, projections, and scenography enhance the emotional impact and visual aesthetics of the dance performance, helping to establish and create mood and special atmosphere); *practice and rehearsals* (allow for refining technical execution, developing characters, and achieving synchronization among dancers); *on-site trials (audition)* (completes the process by adapting choreography of the performance and other elements to the real stage conditions; this is the final stage where all components of the performance come together in harmonious unity).

The performance «Musical-Plastic Paranoia», presented on the experimental stage of the Sumy National Academic Theatre of Drama and Musical Comedy named after M. Shchepkin, was analyzed. Directed by Mykyta Poliakov. Choreographer and director is Sergii Velykodnyi. The production (performance) is set to the music of Franz Schubert's «String Quartet No. 14 in D minor, D. 810» and reflects the philosophical positions of both Schubert and Friedrich Nietzsche.

²⁵ Сумський Національний академічний театр драми та музичної комедії імені М. Щепкіна. URL: <https://musicdrama.com.ua/>.

SUMMARY

Based on the application of general scientific methods (analysis, synthesis, generalization) and specific scientific methods (historical-genetic and retrospective analysis, comparative analysis), the multifaceted role of the choreographer in the creation of a dance performance is highlighted. Focus is placed on uncovering the creative essence of the choreographer, who not only develops choreographic elements but also shapes the artistic concept and dramaturgy of the dance performance. The process of choreographer's work is studied, including the search for ideas, the creation of imagery, the choreography of dance sequences, and the integration of music, costumes, scenography, and other stage elements and means. It also analyzes the choreographer's influence on performers and their methods of working with dancers. The modern experimental dance performance «Musical-Plastic Paranoia» is explored as a case study.

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Information about the author:

Tkachenko Iryna Oleksandrivna,

Candidate of Pedagogical Sciences, Associate Professor,
Head of the Department of Choreography and Sports Disciplines
Sumy State Pedagogical University named after A. S. Makarenka
87, Romenska Str., Sumy, 40002, Ukraine