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**TOWARDS THE MUSIC PERCEPTION AND PERFORMANCE OF IVAN SOSHINSKY'S *KINDER PERPETUUMS* FOR PREPARED DIGITAL PIANO**

The concrete object of investigation for this presentation will be the piano cycle «Kinder Perpetuums» written by Russian composer and mathematician Ivan Soshinsky. His music is estimated to be performed on digital piano connected with computer program which can convert all piano sounds in non-equal tune. This unique type of tuning is based on special musical scales, created by means of computer calculations. According to hypothesis of the composer such a type of music (called by him as "genetic music") may have more possibilities to produce harmonic sounds in comparison with music based on the equal tempered scale.

The main goal of the proposed paper is to disclose problems of human perception of genetic music on this material. The main elements of music language including chord verticals, timbre colors, modes and rhythmic components will be analyzed in the line with their correspondence with musician's traditional aural expectations. The triad of feedback-opinions: from composer, from pianist-performer of this cycle, and groups of music listeners (students of the Moscow conservatory) will be examined. Some the most specific cognition types of person associations, audio-visual interferences while playing with music sheets (since their graphics does not equal to real sound by their pitches) will be described. The phenomenon of listener music prehearing and its transformation will be discussed. Interdisciplinary parallels between genetic music compositional processes and some modern techniques of painting (like Gerhard Richter's overpainting) as well as "prenatal sound" samples (from the Vienna's museum of music) will be shown during the video and audio demonstration.

**REFERENCES**

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