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IMPROVISERS ORCHESTRA AS COMMUNICATIVE PHENOMENON IN MODERN MUSIC CULTURE

This article deals with the current phenomenon of improvisers orchestra in modern music culture. A complex system of communication relationships in the process of playing of improvisers orchestra is revealed and interpretative communication coordination functions between composer, performer and listener are defined.

Keywords: improvisers orchestra, improvisation, interpretation, communication.

Today, musical creative work continues to undergo a series of significant changes. The trend, leading to emancipation of the musical text, which emerged in the second half of the twentieth century, today takes on a new large scale. Refusal of composers of the total control over the performer that consist in a clear and strong fixation of all author's wishes regarding the sounding musical tissue, sequence of its play as a clear architectonic structure, led to the emergence of new ways of musical fixation.

It is no accident A. Yakupov refers to three kinds of graphic music fixation: "complete (with respect to the recording capabilities), reduced (digitize bass, melody contours for basso continuo in the Baroque era etc.) and a guide (indicating a direction of pitch movement without differentiation of tones, time intervals in seconds, one or another texture and other techniques of modern visual-conditional system, which is sometimes lacking musical staff, keys, size etc.)" [6 , p. 30].

The third type of musical fixation according to A.Yakupov is relevant in today's musical poetics, the center of which is the phenomenon of the aleatoric-sonorant composition as the union of all relevant areas of composers associated with the liberation of the musical text.

With respect to this phenomenon in modern music we prefer to use the term "clear text", which mean "the form of written/oral musical text, characterized by open-structural organization and free multiplicity of semantic components of text, provide the Contractor with a significant personal interpretive freedom which is realized in improvisation on given, relatively fixed, the text meanings" [2, p. 173].

Improvisation has become a leader in modern creative work, because it has become a new way of interpreting of classical music. In relation to the aleatoric-sonorant composition, improvisation appears as the main way of performing the interpretation of the clear text

becomes the primary means of communication between the performer and composer.

In the open text the composer lays an infinite number of options for the existence of a single work, each reproduction is single and unique. Therefore, modern performing musician – amateurs of new academic music – began with considerable interest related to works of this type, steel yourself to feel a certain degree of "co-creators" of a musical work, which is, on the one hand, is fixed, and on the other – is created anew each time, turning public performance in the act of creativity.

The desire of performers for such concert practice, in our opinion, was one of the important factors determining the emergence relevant of contemporary life in modern musical phenomenon of **improvisers orchestra** or improvised orchestras.

This phenomenon occurs in the practice of musicians around the world. According to our information, historically the first London improvisers orchestra was created in 1997. This was followed by the emergence of similar creative associations: Swiss improvisers orchestra (1998), Oxford improvisers orchestra (2001), Glasgow improvisers orchestra (2002), Berlin improvisers orchestra (2010), Styria improvisers orchestra, Tokyo improvisers orchestra, Krakow improvisers orchestra and St. Petersburg improvisers orchestra (2012), Warsaw improvisers orchestra and Toronto improvisers orchestra (2013), Ukrainian improvisers orchestra (2014).

All of these bands are organized on the same principle – a system developed by London improvisers orchestra. Therefore, offering generalized characteristic of this area performing activities, we find the etymology of phenomena and concept of «improvisers orchestra».

The main concept and objective of improvisers orchestra is to create a unique and inimitable musical composition that exists only once in the right moment of performance. Quantification core of the orchestra comprises in average from 10 to 25 musicians at least. This is the "fulltime" musicians who are the initiative group of the project. The maximum number of musicians is not limited and can be up to 100 people or more. Qualitatively-timbral orchestra includes representatives of different orchestral groups, and all kinds of tools. For example, basic minimal membership London improvisers orchestra comprises 3 tubes, 3 trombones, French horn, flute, oboe (English horn), tenor saxophone, 2 clarinets, 2 soprano saxophone and 2 alto saxophone, fagott, bass clarinet, 3 violins, 3 violas, cellos, 2 electric guitar, guitar, piano, 2 bass and drums. And St. Petersburg improvisers orchestra – 2

flutes, trombone, trumpet, tuba, bass clarinet, 2 saxophones, 2 violins, 2 cellos, 3 bass, 3 guitars, accordion, harp, theremin, 5 singers, drums, percussion, and a variety of objects for jug band. Often, many of the musicians are not only a brilliant virtuoso performers, talented improvisers, multi-instrumentalist but also well-known composers. So Ukrainian improvisers orchestra includes pianist-composer Vitalii Kyianitsa, flutist-composer Sergey Vylka, composer-saxophonist Yuri Yaremchuk, polistyle violinist Sergey Okhrymchuk and bandleader of the orchestra is the composer-guitarist Dmitry Radzetsky.

Function of bandleader of the improvisers orchestra is significantly different from the traditional. Bandleader is instantly also a bandleader and musical director of the orchestra of the music action created by the members of an orchestra.

Bandleader creates the concept of performance on his own or guided by a graphical score. If there is no score, the bandleader acts as the "main composer," and the musicians – as “co-composers” of the musical work performed. At the same time, despite the score, the parties for the orchestra members are still missing – performance is carried out either by the graphics score or without it. Creating music, the orchestra improvises, guided by the bandleader's gestures discussed in advance. In the performance of the orchestra according to the score the authorship of the sound concept of a work belongs to the composer who created it; bandleader in this case acts as a mediator, a co-author, the musicians are also the co-authors and performers.

Leading of an orchestra is performed using specially developed system of signs indicating the length of the sound, dynamics, style of performance, identifying traditional art performance, or use of extended technique of playing the instrument. There is also a series of gestures, indicating a need to create tonal material musician and / or a group of musicians.

In all cases, guidelines are relative and can be solved by an infinite number of different sound options, the choice of which depends on many factors because it is a collective improvisation.

The process of improvisation itself is quite difficult phenomena. "Improvisation is a type of creative activity that develops between the poles of the known and unknown existing in different consciousness. In view of this improvisation unlike focusing on itself creative work, necessarily includes a process of communication. Unexpected theme is suggested for the improviser which he has to develop using an unpredictable method for himself. Thus, the improvisation as the meeting of the two consciousnesses creates two unpredictabilities. The

specific nature of improvisation is based on the fact that it is a work through communication" [4].

In the case of collective improvising the character becomes much more multi-level, as communication links between improvising come into force. "Collective improvisation is not preindividual form of creativity; at the same time it is not purely individual creativity, like a concert performance. Rather, it is the creativity of trans-individual, including a variety of individual approaches and interpretations" [4].

Michael Epstein conducted in 80-ies of the last century experiments of collective creative literary improvisation which lies in collective writing of short stories, essays on a given topic, which are then read aloud and which constitute one story "of encyclopaedic nature". The purpose of this collective improvisation is understood by M. Epstein in creation of interaction between the different life experiences and worldviews. "The thought is not always only intentional, it is interpersonal, it is not only the thought of something but the idea with someone, and collective improvisation reveals the relationship of these two things: mental synthesis and interpersonal communication. This thinking in the form of co-thinking that combines individual and universal " [3].

Something similar happens in the process of creating of a musical composition by improvisers orchestra. The difference lies in the fact that the literary collective improvisation is dispersed in time and space continuum and provides because of its species-specificity of the possibility of repetition, and musical collective improvisation is concentrated in one and a single time interval, in situationally given spatial field as spontaneously evolving sound, because it can not be repeated in any of these spatial and temporal coordinates or in any other. It can be possibly repeated with the help of external conditions and contextual factors, in particular by having recourse to the audio-video recording, which is used by musicians, in order to know the final result of the activity – to hear yourself taking a detached view.

As mentioned above, in the improvisers orchestra multilevel communicative relationships play an important role. Based on the concept of R. Jakobson, here is presented the process of communication between improvisers orchestra led by a bandleader and the listening audience.

Scheme of verbal communication according to R. Jakobson:

Speaker/ addresser	Context Message	Listener/ Addressee
	Contact Code	

Speaker (orchestra) sends message to *listener (addressee)*. Message could carry out its functions if the following items were available: context (conditions in which improvisation would take place), the code (in this case, act of improvisation), completely or at least partially shared by the sender and the recipient, and finally contact – psychological connection between the addresser and addressee (speaker and listener) stipulating opportunity to set and maintain communication [5, p. 198]. This is a typical model of communication taking place at any concert performance.

However, this model can be substituted with other meanings that are relevant in terms of total improvisation by orchestral complement. Addressee becomes a bandleader, which sends the message to the addresser-orchestra. The context will be the general concept of a musical act or available to the conductor score. Code becomes a bandleader's gesture, which is well known to the sender and listener, as well as contact is generated sound result. This communication model assumes different shades, depending on who is being addressed – the orchestra as a whole, a group of musicians or one particular musician. The message may be sent to each addressee of them individually, depending on his intentions at any given moment.

Taking into account that in the improvisers orchestra improvises each of the orchestra members, the composition created by it, is transformed into a set of individual acts improvising, each of which forms its communicative logic.

This forms another formula according to which every single addressee becomes improvising musician and addresser can act as a bandleader, another musician, orchestral group, and a band (if it is solo) and audience. Code in this case will act as a mnemonic device, by which the musician plays a sound material; the message that is sent to the addressee, it is a sound result, the resulting in application code, and the context in this case is the overall sound of the orchestral fabric.

In addition, between separate improvising orchestras exist communicative "agreement" – a creative convention, according to which each of them is both the addresser

and the addressee, improvising in the context of the whole orchestra, to inform each own sound "discovery" committed due to the mnemonic code.

We also find a new level of communication, when the role of addresser performs the listener, and the addressee is the bandleader as well as orchestra, bandsman, orchestral band. In this case, the code is sounding music, which causes a particular reaction of the listener, and context – surrounding acoustic space. In turn, the listener on the psycho-emotional level manifests his reaction which artists perceive and respond to that. This reaction, definitely affects the process of improvising and can make it more bright and artistic, or, on the contrary, more mundane and technical.

Based on the concept of Yu. Lotman, as set out in the paper "On two models of communication" [1, p. 163], we can define improvisation as a way to transmit information in the communication between the addressees. The first way of communicating, "I-He" implies that the message is known to the addresser and unknown to addressee; Information is transmitted in space, and code and message are constant as well as the information content. Such an act of communication occurs when an improviser plays "in public", improvising on stage "for a wide audience," or simply commit this act for any other person.

The second model is carried out in the communication type "I-I". In this case the message is known for addresser and addressee. Information is transferred not in space but in time; with the code and the message changed. In such type of communication Yu. Lotman tended to decrease meanings, as the addressee and sender acting as a single person do not need to complete their decryption. This type of communication is manifested in improvisation for himself – that is, without the "foreign" listeners.

In the case where several musicians improvise simultaneously without the presence of the public (in a closed space for improvisators themselves) the process takes place, in which all participants are directly involved and communication between them takes place on the second model, but in a slightly expanded version of «I-I1-I2-I3...In». In this model, message, moving in this chain, known to all and each of the variants of «I» is presented to both addresser and addressee. It creates a certain closed linguistic space.

When collective improvisation performed in public, and is led from the outside, that is, the bandleader, the model takes the following form: «I-I1-I2-I3...In - He-He1-He2-He3...Hen....»

In case where the improvisers orchestra plays without created "from outside" the

author of the score, he is the creator of the oral form of the text as such, which implies the absence of written fixation and unlimited multiplicity of options for performing interpretation. In the case where the author's score is present, the improvisers orchestra is an interpreter of the open text, which allows the performer-interpreter implemented as a co-author of the work.

In these types of texts performer and composer are largely identified, as their contribution to the creation of sounding tissue is large enough. Let us try to imagine communicative and interpretive scheme that "works" within the creative actions of improvisers orchestra and is fundamentally different from the standard triad model of musical communication-interpretation "composer-performer-listener".

Each of the parties of the abovementioned triad is extended in accordance with the options on the relationship between musicians, forming four poles: the bandleader of the orchestra as a whole, as a orchestral group as private and member of an orchestra as an independent person, and part of the whole, and private. This forms the twelve participants of the communicative chain joining the cyclic interaction. Visual representation of the figure-scheme allows you to display the level of interaction occurring between the communicators of this system.

The first layer includes two sublayers: a) interaction of two separate communicators (each of circumferentially disposed member may interact with another from the remaining eleven); b) the relationship of the individual communicator with a group of other communicators. At this level, the opposition formed an oral route of transmission of the text from the addresser to the addressee.

On the second level are formed triadic relationship in terms of the composer-performer-listener, which are possible between both poles, and within them. This level also includes two sub-levels: a) each of the parties of the triad is a single party; b) one or more parties of the triad is a group of participants.

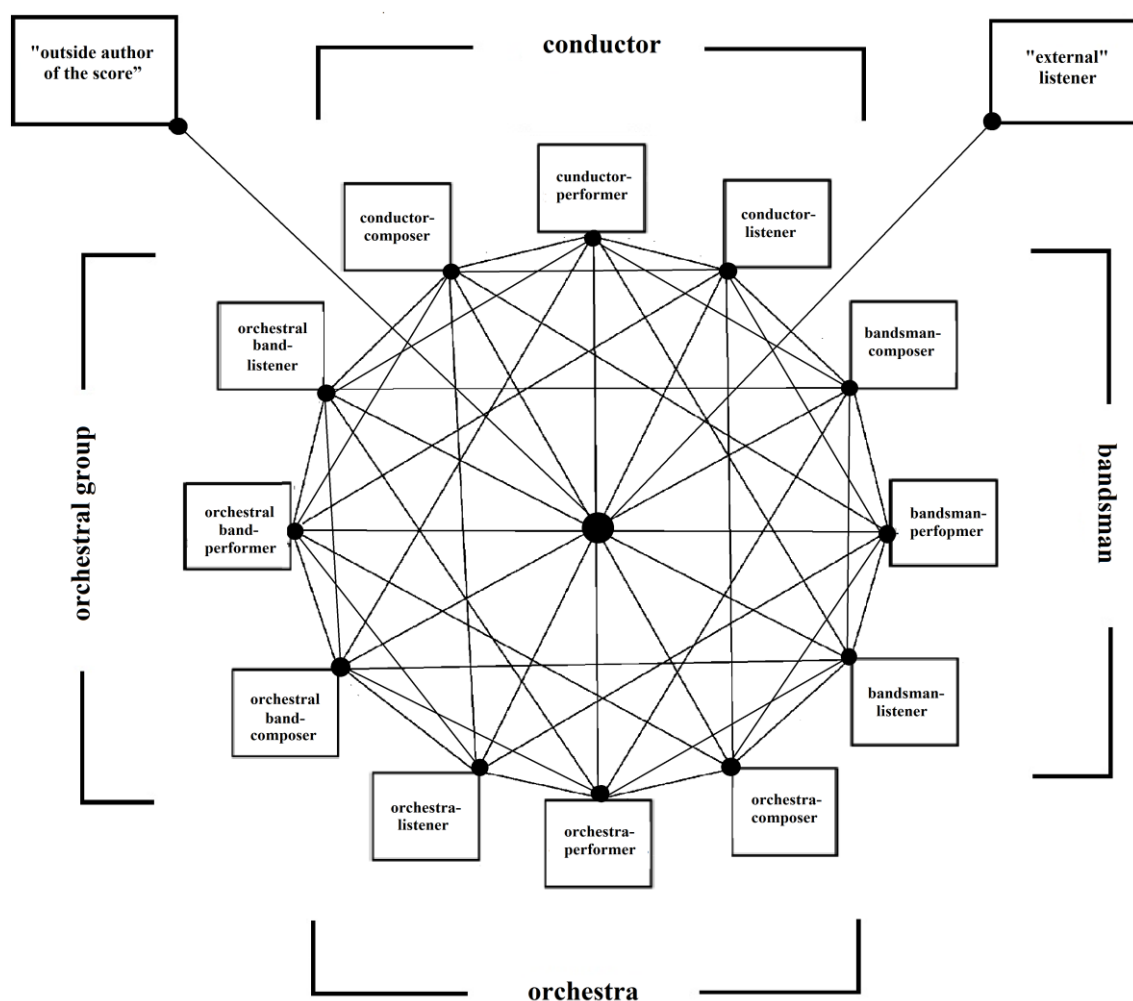
At the third level are possible interactions between groups of communicators which may be formed in any number and in any cast.

In addition, there are two components that are not included in the "orchestral party", but functionally involved in it: the listener, who is in the hall, influencing the course of improvisation by his acceptance or rejection of musical action (called "external" listener); composer – in the case of a previously written scores – has no direct relation to the execution

of the process itself (let it be called "outside author of the score").

Thus, communicative and interpretative model expands to fourteen parties/members, each of which can be both addresser and addressee, and thus be implicated at the same time composing, performing and listening party.

In the center of the communicative circle there is convergence point and the intersection of all possible communicative relations; this is the musical result – sound field that is directly created in the moment of performance during the performance of improvisers orchestra.



Due to such synthesis of communicative and interpretive relations creative work of improvisers orchestra become popular and relevant in modern music space, because "there is something unknown creates something even more unknown. Unexpected for improviser theme and the need for its rapid development in the presence of other persons starts unexpected for it creative impulses and associations. Thus, the difference of improvisation from the creative work includes communicating with another consciousness, and from

communication – that it has creative act, product of something unknown and unpredictable" [4].

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