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IMPROVISATION AS MEANS OF INTERPRETING ALEATORIC- SONORIC COMPOSITION

The article is devoted to the interpretation of contemporary classical music. The total composer-performing property and sonoric aleatoric techniques is revealed, allowing to combine casual and preloaded in the author's text. In this regard, it is proposed to distinguish improvisation as an independent musical phenomenon and as the main way of interpreting contemporary composing text.

Keywords: *interpretation, improvisation, aleatoric-sonoric composition, aleatory, sonority.*

Contemporary music differs with multilanguage, synthetizm of expressive and architectonic techniques, variety of compositional techniques and aesthetic author's positions. However, there are a number of indicators allowing to bring these practices to a common denominator. The purpose of such a generalization is to determine the semantic techniques of modern musical composition and possible ways to understand and interpret.

The problem of interpretation is one of the most traditional and enduring in the modern musicology. Its importance and relevance are ensured by its connection with the problem of the text to which G. Gadamer paid special attention. In recent years, it acquires a universal character - not only in the science of music, but also in a number of humanities of philosophical and psychological profile, revealing the connection, in particular, with the problem of cultural awareness and personal autonomy. Therefore, even if the problem of interpretation reveals the complexity of the system with the traditional approach, it creates its own conceptual circles, chain epiphenomena, own structural subdivisions.

The value of cognitive canons with respect to the interpretation of the phenomenon is amplified by the fact that a strong link with the cultural tradition lies in this phenomenon. As it is pointed out by G. Gadamer, “the artist overcomes the tension between the expectations coming from the traditions and new habits, administered by him in the process of creating a work. The severity of the situation experienced by us, of course, is also evidenced by the originality of conflict and tension” [4, p. 274]. G. Gadamer rightly observes that there are two sides of the process, “our historical consciousness and the tendency of modern man, including the artist, to reflection.” This confrontation of past and present, traditional and innovative is a process of interpretation itself. According to P. Ricoeur, “Any interpretation is intended to cover the distance, the distance between the last cultural epoch, which owns the text and by the interpreter. Overcoming this distance, becoming a contemporary text, the interpreter can usurp meaning; he wants to make it his own from the strange; hence it intends to achieve the expansion of self-understanding through the understanding of the other” [10, p. 48].

Interpretation in art should be considered as an area of hermeneutics, since it defines “aspect of understanding aimed at the semantic content of the texts” [1]. Any fixed work of art is a ciphertext, deciphering of which is influenced by the personality of the one who comes into contact with the text. Laying some sense in his work, the author does not always publish it. Sometimes you can find direct or indirect confirmation of the interpretation in personal correspondence, and sometimes the author deliberately hides its own vision of the work.

P. Ricoeur calls the interpretation as the work of thinking, “which consists in deciphering the meaning of hiding beside the obvious sense, to identify levels of meaning, prisoners in the literal meaning.” [10, p. 44]. “The interpretation work

reveals a profound intent - to overcome cultural distance, the distance, separating the reader from the text alien to him, and thus to turn on the meaning of the text in the current understanding of how the reader has" [10, p. 34].

Roland Barth points out that "the creation is a real fragment, which occupies some of the space of the book (such as a library)" [3, c. 415]. The interpreter has to work initially with the text. Barth calls the text as "methodological operations field" [3, p. 415]. "Multiplicity is inherent to the text. It means that it has not just a few meanings, but that the multiplicity of meaning carried out there as such - fatal multiple, but not just permissible" [3, p. 417]. G. Gadamer says "the unity of the work is based on a hermeneutic identity. As I understand, I have to be identified. Because there was something about what I discussed what I "understood." I identify something that was or is, and only this sense of identity is the sense of work" [4, p. 291].

The interpretation is always a subjective phenomenon, since interpreting is categorically impossible without the personal factor. The ability to interpret is inherent in every human being, at the same time it is human distinctive, individual personality, ability. We find support in the determination of the interpretation of the term of V. Demyankov that treats interpretation as "characteristic of artistic presentation, similar to the music" which "has a subjective" [5, p. 40].

You can interpret objects, phenomena that make up everyday daily life and facts, events, carried out at a certain historical distance, as well as - possible in the future. Objects of art are an event taking place in all temporary positions - past, present and future. If the interpretation of everyday phenomena can be connected at any given time with only one person, the interpreting of the art always implies the presence of at least two sides with respect to the interpretation of the same object. The first side of the interpretation is the author, the second is the

recipient. This combination of sides is possible in relation to the works of a literary or artistic and fine arts. More complex and multifaceted phenomenon appears in the field of musical creativity interpretation associated with the three subject positions arising from mandatory conditions for the existence of a musical work - the triad of the composer - performer - listener.

In contemporary academic composers' practice in terms of emancipation copyright composing text executor given considerable freedom in the manifestation of the individual principle, it affects not only the integrity of the product, but also the details that make up a musical whole, and, consequently, on the form and content of the whole. The composer is not a performer, but he deliberately puts some of its functions to the "second person", that is, the artist, who is forced to solve partially the problem of composing. At the same time the composer is often guided by the possibilities of artist that defines the range of expressive musical means.

An analysis of modern musical scores reveals a number of parameters that provide the opportunity to the emancipation of the author's text, combining many compositional concepts. These parameters are:

- mobility shape, mobility of pitch material, mobility of rhythmic pattern;
- temporary and graphic musical text fixation, framing (pattern) recording of one or more components of the musical fabric or shape;
- bright techniques of sonoric or aleatoric writing;
- availability of author's regulations regarding the use of performing improvisation in composer text;
- "dumb structure" [2], bearing dramatic and meaning load, visually indicated in the musical text;

- strengthened role of performance techniques, sound production, that is articulating.

These parameters are the musical fabric of contemporary compositions are found at the intersection of aleatoric and sonoric types of composer's thinking in their full or partial manifestation of the musical material. Thus, a special type of aleatoric-sonoric composition appears as a type of modern compositional poetics, acting in opposition to the academically-traditional music.

Sonoric-aleatoric composition appears to us as a special open form of the text, characterized by the structural organization extension and free multiplicity of semantic components of text, giving the artist a considerable personal interpretive freedom. The manifestation of this freedom is realized by improvising performer on the set, relatively fixed, text values.

Improvisation permeates all levels of modern music. It is present even when the visually it is not marked in the score. The author's idea implies a free attitude to the artist intonation, rhythmic, textural side, which inevitably entails the of individually-unique disclosure of work's goal. Intertwined together, compositional and expressive techniques of aleatory and sonority are not only a way of developing a common motion or build, but also form thematic elements that entail different principles of the variant containing improvised beginning.

The art of improvisation is the basis of both full and limited aleatory, it is at all structural levels - pitch, rhythmic, metric, time keeping, tempo, dynamic levels. As historically primary in relation to the aleatory, improvisation as a musical phenomenon repeatedly generated a stable set of expressive tools aimed at momentary, one-time musical expression, both in age before notes and in times of well-established tradition of musical fixation." Every improvisational culture is based on foundation texts of well-known not only musicians, but even

students. Such fund in the Western European Middle Ages were Gregorian chants; during the Reformation, Baroque and classicism in many countries - Protestant chorale; in jazz - blues and different types of themes, “standards”, which popular music hits of 20-30s serve; Indian music - a set of par; in Arabic, Persian, Azerbaijani and Central Asian music - maqam, mugam, maqoms. Education of improvisation usually begins with learning general fund of the texts by heart.” [7, p. 35].

Improvisation is primary in relation to the fixed text. The need for a notation arises from the desire to establish a single version of the improvised material. Aleatory as compositional technique as a way of “floating” notation - in relation to the fixed text – is secondary, as resulted from the desire to withdraw from the scope of musical notation, bending compositional thinking.

Early prerequisites for a modern method of recording aleatory seems to us the practice of arbitrary replacement of vocal voices with instrumental voices in medieval and Renaissance European music, type of recording of XVII-XVIII century, in which harmony is not in separate votes, and was designated digitize bass, the tradition of improvisational solo cadenzas in classical instrumental concerts, as well as a variety of musical jokes, games based on chance. Makings of aleatory are traced in melisms and related with them by features of musical notation, unless adorning notes alternation speed is not specified. Of course, these examples relate to a relative or a managed type of aleatory. Speaking about the first type of aleatory, absolute, it is worth considering whether absolute aleatory is possible at all - the absolute coincidence in the full meaning of this phrase. Describing the classification of aleatory, C. Kohoutek separates the creative process aleatory from the performing aleatory and the reproductive process. As we see it, type of absolute aleatory is possible only for the first, the

creative process, where related music materials are used to compose - dice, coins, spots on paper, becoming a kind of “program” for the “accidental” music composing. Moving on to the stage of written text, such music is transformed into a second type of aleatory - limited. If this music notation can not be made, it becomes a process of improvisation. Type of author's absolute aleatory is not entirely “accidental”, since it is within the material selection, serving the support for the creation of such works. Composer, choosing a dice, coins or other “improvised” means, he presets canons, restrictions, which then create “random” music.

Improvisation as purely artistic phenomenon is subject to the principles of rationalization and reasonableness. Aleatory is subject to its primary law - the law of chance. But it should be noted that, speaking of luck, we mean an absolute, pure aleatory - until such time as it becomes a fixed product. Only at this stage possible “accidental regulation” of mix and combinations. Only in that period of time when there is the process of randomness formation “connection with life” appears by the unpredictability of pitch formations, their unpredictability, which the aesthetic concept of improvisation underlies. But it all is possible in the “period before notes” of works. Becoming formalized on paper (by whatever method), it becomes one of those “random” in the category of “art”, which improvisation comes into their powers as an artistic-compositional phenomenon.

The main difference between improvisation and aleatory is inherent in the of their primary nature. Improvisation is a phenomenon of mainly oral character, aleatory is a phenomenon of entirely written tradition. Improvisation is an independent and self-sufficient phenomenon aleatory is impossible without improvisation.

If we talk about sound aleatory quality, the quality of their foundation techniques often appear sonoric techniques. The presence of common grounds of aleatory music and sounds indicates Ts. Kohoutek [6, p. 246], noting the role of such a compound in the creation of the aleatory way sound-bright construction. Also S. Putilova dwells on the points of interpenetration of aleatoric and sonoric techniques, revealing the stylistic characteristics of some works of W. Lutoslawski. S. Putilova indicates the resonant quality of aleatoric techniques in the symphonic poem “Dream space” as one of the organizing principles of sonoric texture, calls it “aleatoric counterpoint” [9, p. 10], and calls sonoric method of Lutoslawski as “aleatoric type of sonorism” [9, p. 10].

If we talk about the sonoric type of composer thought presentation, improvisation becomes inevitable determination of the area of performer freedom, implementing a temporary plan for a sound matter - the distribution of the distance from the sound to the sound. In such works the forefront is occupied by means of expression, which is in primarily performing palette, - agogics, articulation, dynamics. They play a pivotal role in the improvisational process, allow improviser – performer to be unpredictable thus they form and extend the range of permissible interpretations of the author's text indefinitely. When the time period is not indicated by any pauses or even intervals, measured in seconds, and a distance on paper, the distance in time becomes a space of improvisation.

Sonoric record in many ways is mnemonic (similar to what already existed in memory). It is closer to the type of verbal notation, and that is why it is associated with character not fully settled of the sonoric signs, their different style, and interpretation of different composers. So it finds itself as a new form of musical speech, liberated from the high altitude rhythmic tightness.

Thus, aleatoric and sonoric systems are formed in modern score enclosing a continuity of aleatoric composition method and sonoric embodiments of audio material. Their execution is carried out by means of performing improvisation, which in turn acts as an integral and necessary plan of the modern composer's creativity, especially expressive in a aleatoric and sonoric organization of the work.

Therefore, we propose to find in improvisation two different areas of musical performance practice: *improvisation as an independent creative act of music creation* in its oral form without reliance on anchor text, which is based on manipulation of mnemonic musical and semantic units; *improvisation as the main way of performing interpretation of plain text* acting as a communicative material between the performer and the composer and using fixed elements and connections as the organizing principle in the structure of composing text. Improvisation in the traditional sense is presented as a way of composing music in oral form without reliance on anchor text. The music of the second half of XX - beginning of XXI century, improvisation becomes a structural principle of the composition, providing the artist's freedom to choose, i.e., it becomes part of the product record, gaining paradoxical traits. When the improvisation, that is the free text writing with the possibility of replacing one of the other, is based on written instructions to the performer, thus it becomes paradoxical, since the outcome of the written material and becomes binding, direct, adjustable.

The manifestation of improvisation in different musical spheres - as an independent (autonomous) musical form and as a way of composing performing expressive means in the composition and performance of contemporary music - allows to recognize it as means of communication between the performer and the listener in the case of an oral text between composer and performer in the case of plain language, as well as the main way to interpret the plaintext.

Contemporary composer thinking in itself is interpretive in relation to an established genre and aesthetic criteria of musical expression. Often the view of interpretation varies from product to product, thus opening up new possibilities for understanding chronotopic music indicators. The peculiarity of interpretative nature of aleatoric and sonoric composition is that it forces to recreate the musical semantics, each time to re-organize space and time as a musical sound. Semantic side of aleatoric and sonoric composition is manifested primarily in relation to the composer's own texts, in interpreting genres, forms by them, in relation to the thematic material. The main parameter that combines all the trends of aleatoric and sonoric composition - a semantics of openness, freedom, which is understood by us as “unpredictable non-randomness” i.e. random factor that is becoming a natural phenomenon of aleatoric and sonoric composition.

As a necessary aspect of the creative musical process the improvisation is included in the text and structure of the aleatory and sonoric technology, therefore, it is necessary for the interpretation of the composer's works. Since improvisation is the means and the result of human creativity, it is able to carry the available information and influence the aesthetic consciousness of the individual, therefore, is an important artistic component of compositions with open text, helps to reveal the semantics of aleatoric and sonoric composition.

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