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AESTHETIC SIGNIFICANCY OF COMPOSER'S PURPOSE IN ALEATORIC
AND SONORISTIC COMPOSITION OF DMITRII KOURLIANDSKI
"WIRELESS TECHNOLOGIES"

The article deals with the problem of textual and interpretive aspects of contemporary musical art. On the example of "Wireless technology" by D. Kurlianski there revealed the interaction of specific composers' tools and aesthetic concept of the author as a part of the contemporary aleatoric and sonoristic composition.

Key words: aleatoric and sonoristic composition, "peripheral sounds", articulating thematism.

Contemporary composer's art tends not only to create new musical forms, but also to interpret established ideas about the musical shaping as about an objective reality of music, to interpreting the inherent sound matter music and musical material of the sound reality. The clearest reflection of this trend is aleatoric and sonoristic composition – a type of contemporary composers' poetics, acting in opposition to the academically-traditional music. With new forms of sound, notation, changing of chronotopic frame works, contemporary music is forced to resort to theoretical propositions, generalizations, explaining the idea of the composer, his worldview, frequently for each product separately, as is often the composer himself, who is in search of identity and originality, adequacy ways of expression in music, change position in relation to their own creativity.

Each new work created in the context of aleatoric and sonoristic trend of contemporary music is a separate dialect of musical language as a creative individual thinking of the composer seeks to get rid of common language structures, tends to originality. Hence – the pluralism of textual symbols, the difference in the understanding of the author of the performers set of text characters. A musical composition is to a certain extent closed in a sign of its own structure containing unique to it complexes concepts, ideas, communication takes place by means of which works with the listener.

Contemporary composers in their works increasingly inclined to the choice of assets that are "indirectly musical." M. Bonfeld calls them "peripheral", i.e. those which are outside the music or sounds and came from extra-musical, domestic space – they are noise, knocks, scratches and other sound effects.

M. Bonfeld writes that the musical material is an organized by composer sounding material, that is, everything that sounds and pauses during real or imagined performance of musical works. He also points out that at present in the surrounding reality, there are no manifestations of sound and silence, there are no artificial or natural sounds, which in one form or another could not be components of musical speech. Consequently, in the atmosphere of the sound there are no borders between musical and extra-musical [3, p. 77].

Involvement of non-musical sounds expands the arsenal of expressive means of music and composer lets you search and find equivalents of these sounds by the invention of non-traditional methods of playing musical instruments, and often themselves the invention of tools. "Any factor of reality becomes a component of the sound of speech and music is endowed with artistic (ideal and spiritual) meaning, going into a holistic sign-musical work of art, and this is different from the unmediated sound reality" [3, p. 77]. "As part of the extra-musical reality, the sound factor mentioned above, entering as a component in the artistic and musical speech is (represents) and the extra-musical reality of the context which it checked out, reminding her, calling her" echo "in perceiving consciousness" [3, p. 78]. Thus, the system of signs of the musical language is enriched by "peripheral sounds." According to M. Bonfeld periphery is a sound in which the participation of all non-musical sounds – knocking noises, drones, creaking sounds that for a long time or is not included in the musical fabric or played a minor role in it [3, p. 78]. The peripheral area of the sound opened up new possibilities of creation of musical text with notes that have become emblematic of new combinations, opens up many options for their sense of understanding.

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M. Bonfeld notes that musical work, taken as a whole, "has a unique, characteristic sense that is unique to this creature and is invariant with respect to any context" [3, p. 18]. This is an expression of the content of the work, its meaning. M. Bonfeld indicates that "music does not emit such units – characters that are out of context, the words of a natural language, preserve the unity of the well-established meaning – the signified" [3, p. 17].

Semantic features of the sign system of modern musical language has not yet been sufficiently identified. Therefore every listener consciously or unconsciously, develops its own strategy of perception and understanding of the music. An experienced listener tends to finish building the contextual conditions for the sounding text. If the listener is already included in the scope of this sound sphere, he consciously (and often – unconsciously) includes the fragment heard in a familiar context, and then in his mind is formed signified notion related not only to this fragment but with the context where it is included as a part of a musical work. It is possible that the listener may "complete" in the imagination a significant context for this fragment if the fragment is unfamiliar to him but has a bright signs of the familiar style, genre, and other factors generating context. If the fragment heard is not only unknown but also as new and unusual that is unable to evoke in the imagination of the listener a proper context, it will not be perceived as artistically meaningful music.

Appeal to the peripheral sounds is increasingly found in the modern aleatoric and sonoristic musical scores. They are located in a common point of interaction of aleatoric and sonoristic methods, leading to a new type of musical thematic invention. Articulating thematic invention becomes the new shape and sense-forming condition of aleatoric and sonoristic composition. It is based on the process of articulation, that is an act of pronunciation by the performer of

structural and semantic elements of composer's text. In the articulation thematic invention the pitch and rhythmic and thematic parameters can be completely absent. As a expressive means of composer "peripheral" are preferred, that is, extra-musical and sound means. Unchanged sign of articulation thematic invention becomes a specific type of written fixation, for which the traditional musical staff is not required. In accordance with the intention of the composer the intonation and sometimes rhythmic solutions of such thematism are multiple and are created by the performer at each new performance, therefore, contain improvisation.

Creative work of Dmitrii Kourliandski is no exception, but rather confirms the attitude to the "peripheral sound" as to the aesthetic object. He defines his aesthetic concept as "annarative" that is, one that is in opposition to the "narrative." For the composer's "narrative is a consistent narrative dimension that goes from point A to point B through a sequence of some events and changes along the way. This is "author's narrative, when the author (it does not matter whether composer or not) expresses in the sounds, art with which he deals, a certain sequence (succession) of the events" [1].

By "annarative" D. Kourliandski means "a situation where the author creates a certain space, a kind of situation where one leaves the listener, and in which the listener is free to independently build his own narrative in relation to the situation which the author offered to him." [1]. "The narrative is born in the listener anyway ...". "A story that can be born in the listener is personal, built on his individual experience, it can enter into conflict with the narrative, which I propose to the listener as the author of it", says the composer. [1]

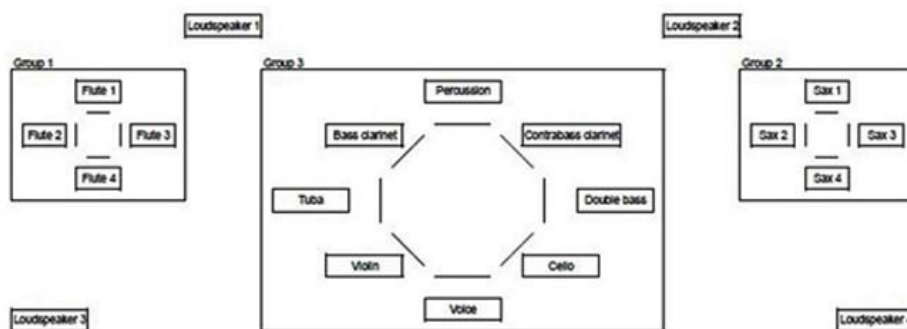
The implementation of the author's concept, we can trace, turning to chamber work by D. Kourliandski "Wireless technologies", written for the voice and three instrumental compositions, poetic text of our contemporary Stanislav Lvovski. According to the composer, the work is created for the Berlin Poetry Festival. Performance was held in the stairwell of the Academy of Arts in Berlin, that is

why the idea of the spatial composition was born. "I pitched it to the phoneme-pixels and mixed them among the performers" [5].

Despite the desire for "annarativness" attitude to the verbal text and the text of his own music, its realization in space and time is scrutinized and structurally conceived by the composer. His attention to the smallest details, which we can find out by reading the "legend", that is the message of the author of the performers.

In the author's foreword great attention is paid to the spatial parameters of the product: an ensemble of three groups must be placed in the space of a concert hall so that all the musicians of the third group and at least one musician in the first and second groups could see the performer of party vote. The distance between the two groups depends on the acoustic environment – all musicians should be clearly audible. The party vote, if desired, can have background of four (or more) dynamic speakers distributed around the room. The volume of the speakers should be close to the live sound of the voice. The audience may be located around and between groups of the performers.

Д. Курляндский. «Беспроводные технологии»



The choice of the time of work is also regulated by the composer. Structure of work such is that its first section is executed by two groups of performers – group of flutes and group of saxophones. In the second section the performer of the voice party joins them and the parties of string, wind and percussion instruments surrounding it. The beginning of sections is regulated by the performer of party of a voice: it shows to the first and second groups the start,

and also the ends of performance. All composition is executed without the director.

The first section is subordinated to the principle of aleatoric music – sections are performed in a free order, but not in strictly written down sequence. Every time when the performer comes nearer to the specified sign, it should pass to other section chosen by him. Sections can be repeated.



It is interesting to track the composer's relation to the notation. We can observe full refusal of a five-line musical staff. The relation to a sound as to the original phenomenon as to result of a pronunciation (articulating) dictated such way of the author's graphic notation in which only the dynamic and articulation beginning is reflected. For different types of instruments (string, wind, percussion instrument) the same graphic symbols mean various ways of articulation, depending on specifics of the instrument. Dynamics is marked by the rectangles which are painted according to sound intensity – not painted over rectangle – p, gray – mp, black – mf. Each of the performing signs designated by the composer doesn't fix a certain sound altitude, and specifies only the manner of performance: sounding isn't regulated and every time may

d i f f e r e n t l y

a p p e a r .

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The composer does not use the Pitch that is why the rejection of five-line musical staff is fully conscious. He is primarily interested in the free sound, that is in sonor. This freedom of the sound is at the intersection of aleatoric and sonoristic techniques musical writing that allows you to expand the chronotopic frames of the work. D. Kourliandski considers that "every sound has its life, narrative development, each sound has a third dimension – the prospect of sound" [1].

The same was the sound, D. Kourliandski treats the verbal text. "In dealing with the text, I assume that it is already incorporated music – just like the sound laid in us. Not only in the uttered text but in the graphical text. The letter is a sign, we are free to assign its value. The letter can not just be said out loud, but also drawn on the membrane of a drum or other surface, "scrape" with the bow on the strings. At the same time, the letter pronounced is articulation, sound event. It can pronounced into the instrument that will give it its distinctive acoustics "[2]. It finds sonor it in, the phoneme, which is extracted and converted into the musical articulation reception, designed not only for the performer of the voice, but also for wind instruments. Flutes and saxophones perform proposed to them articulation phonemes without mouthpieces – "lips to the instrument." "The text of the music becomes the sound – so you can work with it like with

the sound. The task is for the sound at the same time to open the way to new values of the text to new perspectives and meanings "[2].

The party vote is under a special focus. The performer of this party is neither a singer nor a reader. It's pretty monotonous monologue-dialogue – whether on a mobile phone, or by any other wireless gadgets – with the unknown to us the second character. As well as it is a monologue-dialogue with himself, as the party is divided into two voices polyphonic formation. Each word and phrase is uttered, and then articulatory-phonetically pronounced – inspiratory, expiratory, by flipping of the tongue, guttural sounds. This internal dialogue precedes the inner monologue, the text of which is pronounced with the mouth closed. Thus, you can present this dialogueness as opposition to the two spheres – the real – a man talking on the phone, and virtual-digital – transformation of the information over the air – that is, at the time-space.

If we turn to the literary source, we note that the poem was written without a single punctuation mark. Between stanzas there are delimiters that can serve as a key to the treatment of this text as open. That is what we can see in reading the text by the composer.

In S. Lvovskiy the poem ends with a description of household real family situation: "I'm really / mad / when you're at the store / refuse to answer / what yoghurt to buy /for a breakfast / I'm mad / because I'm afraid / to choose the one / you does / not like" [4]. In a variant reading of D. Kourliandskii the last three stanzas moved to the top and are performed with the mouth closed, making a live appeal of the heroine to the hidden hero for us in the monologue of the heroine statements "within themselves." The rest of the line as a result of the shift is given to the fact that the product ends up in the context climactic zone. Consistently built by the composer algorithm of surging sonority in lots of instrumental compositions and more tense pronunciation of the text by the voice suddenly breaks off, and amid the quiet sound of aleatoric sonoristic material of the first and second groups of wind as articulated in silence, there pronounced very significant phrase – "sometimes you think / it might be true /

ask Him / well, to / in any way / and then / you understand No / such a crowd / with our gprs / week / no / chances at all"[4].

Thus, the main idea of the work lies in the programme name "Wireless technologies." The title already requires not only verbal specifics as figurative sonoristic coloring, shaping of this idea. Due to the above compositional techniques there gradually reveals the unity of program design and composite sound implementation. This product has the effect of transmitting information over the air from one point to another, in particular, from the performer to the listener. Voice vocalize the whole phrase as well discrete phonetic repetition, as if imitating the dispersion in the space to convey a message on a mobile device, and instrumental ensemble creates the effect of noise and radio waves. In addition in the work it is mentioned the problem of loneliness and disconnection of people who paradoxically contribute to the development of technology and the ability to be in touch within any space at any time.

Due to implementation by D. Kourliandski of the new understanding of a form and material of a musical work, the subject of perception and evaluation becomes primarily aesthetic, and then the technological side of aleatoric-sonoristic idea. Artistic integrity of the composition that sounds which is linked to the liberty of its chronotopic options, opens gradually and consistently, and awareness of the idea of the work comes after its end that makes sense to continue pondering on what you've heard. This, apparently, is planned by the composer "annarative" impact of aleatoric and sonoristic composition; It is of particular cognitive stress and transforms the perception of music in the process of reconstruction of the intellectual and semantic decoding, so finish building of literary text.

The work of D. Kourliandski "Wireless technology" seems to be convincing example of aleatoric and sonoristic composition, wherein the compound of aleatory and sonority leads to the discovery of new properties of the text, in particular to the use of articulation and thematic, not only in the instrumental parts but also in the party vote. All of these methods together work on the

disclosure of the programmatic idea of the composer, to create a cohesive concept of art works, which completes its formation in the interpretive mind of the listener.

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