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## COMMUNICATIVE PROPERTIES OF IMPROVISATION IN CONTEMPORARY MUSIC

**The purpose of work** is the improvisation phenomenon research in modern musical creativity and detection of its communicative properties. **The research methodology** is textual, comparative and typological, analytical and empirical approaches. **Scientific novelty** consists in definition of the immanent properties of improvisation, which are shown at various levels of musical communication. The research defines the system of communicative relationship between the composer, the performer and the listener, shown in modern music by means of improvisation. **Conclusions.** Improvisation manifested itself at all structural levels of musical communication, appearing in different functional manifestations – educational, interpretive and directly communication, which makes it a topical phenomenon in the modern musical creative work. Improvisation is the main way of performing the interpretation of the plaintext, acts as a communicative link between the performer and the composer, since it uses fixed elements and connections in the structure of composer's text as the organizing principle. Thus, improvisation is that particular parameter that helps to implement bilateral communication between participants of interpretational-communicative process of relationships composer-performer-listener.

**Keywords:** improvisation, communication, interpretation, contemporary music.

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### Комунікативні властивості імпровізації у сучасній музиці

**Метою роботи** є дослідження феномена імпровізації у сучасній музичній творчості та виявлення її комунікативних властивостей. **Методологія.** Застосовані текстологічний, компаративно-типологічний, аналітичний та емпіричний підходи. **Наукова новизна** полягає у визначенні іманентних властивостей імпровізації, що проявляються на різних рівнях музичної комунікації; визначено систему комунікативних взаємовідносин між композитором, виконавцем і слухачем, що проявляються у сучасній музиці за допомогою імпровізації. **Висновки.** Імпровізація проявляє себе на всіх структурних рівнях музичної комунікації, виступаючи в різних функціональних іпостасях – дидактичній, інтерпретативній і безпосередньо комунікативній, що робить її актуальним явищем в умовах сучасної музичної творчості. Імпровізація є основним способом виконавської інтерпретації відкритого тексту, виступає в ролі комунікативної ланки між виконавцем і композитором, оскільки використовує у якості організуючого фіксовані елементи і зв'язки в структурі композиторського тексту. Отже, імпровізація виступає саме тим параметром, який допомагає реалізувати двосторонній зв'язок між учасниками інтерпретативно-комунікативного процесу взаємовідносин композитор-виконавець-слухач.

**Ключові слова:** імпровізація, комунікація, інтерпретація, сучасна музика.

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### Коммуникативные свойства импровизации в современной музыке.

**Целью работы** - исследование феномена импровизации в современном музыкальном творчестве и выявления ее коммуникативных свойств. **Методология.** Применены текстологический, компаративно-типологический, аналитический и эмпирический подходы. **Научная новизна** заключается в определении имманентных свойств импровизации, проявляющихся на различных уровнях музыкальной коммуникации, определяется система коммуникативных взаимоотношений между композитором, исполнителем и слушателем, проявляющихся в современной музыке посредством импровизации. **Выводы.** Импровизация проявляет себя на всех структурных уровнях музыкальной коммуникации, выступая в различных функциональных ипостасях – дидактической, интерпретативной и непосредственно коммуникативной, что делает ее актуальным явлением в условиях современного музыкального творчества. Импровизация является основным способом исполнительской интерпретации открытого текста, выступает в роли коммуникативного звена между исполнителем и композитором, поскольку использует в качестве организующего начала фиксированные элементы и связи в структуре композиторского текста. Таким образом, импровизация выступает именно тем параметром, который помогает осуществить двухстороннюю связь между участниками интерпретативно-коммуникативного процесса взаимоотношений композитор-исполнитель-слушатель.

**Ключевые слова:** импровизация, коммуникация, интерпретация, современная музыка.

Relevance of a research. Modern musical art aims at expanding its frames and updating in a modern cultural space, in other words, communicating with the outside world, with the adjacent areas of art, and finding resonance among the listening audience. The authors of musical works and musical and theatrical performances tend to make their composition open to the listener, to get rid of any framework internal (mobile form, graphical notation) as well as external (the spatial arrangement of the musicians during the performance).

Contemporary art is still in tune with the ideas of postmodernism, expressed in ideological decentralization, reviewing all existing art forms, epatage, intentional opening of a literary text, invention of new composition techniques and new creative genres and forms that can not be classified. In such context

improvisation acts as the element uniting all listed tendencies as improvisation as is customary, is associated with lack of strict regimentation and predictability.

Analysis of researches and publications. In a research of this problem the author relies on the works devoted to the phenomenon of musical improvisation (M. Saponov [9], S. Maltsev [5], G. Peters [15], R. Stolyar [11]), to an interpretation problem (G. Gadamer [2], N. Mjatieva [6], P. Ricoeur [8]), questions of creative communication (Yu. Lotman [3], A. Yakupov [14]), on the researches concerning a problem of modern musical creativity (A. Papenina [7], A. Skrypnik [10], A. Sysoyev [12]).

The purpose of work is the improvisation phenomenon research in modern musical creativity and detection of its communicative properties.

Scientific novelty consists in definition of the immanent properties of improvisation, which are shown at various levels of musical communication. The system of the communicative relationship between the composer, the performer and the listener, shown in modern music by means of improvisation is defined.

Rendering the basic material. Musical communication, as it is in-itself is, is a multi-level system. A. Yakupov defines its three levels different both in their relations, and on the specificity of transmitted information [14, 25]:

- Structural level, which covers all links in the musical art, provides the operation and development of information systems. Codes transmitted at this level are accessible and understandable to all participants of the communicative process.

- Microstructural level, which functions within each sphere of communication, maintains transmission of the ideological and artistic structural senses, skills, traditions in narrow fields of composition activity, performance practice, and listening perception. At this level, each sphere of communication is specific and has its own language and structures of reception and transmission of information.

- Metastructural level, giving the output of musical art beyond its own existence, provides communication with related art forms, the social context, and the culture of society as a whole.

We believe that the phenomenon of improvisation, due to its versatility and multi-parameter, is able to meet all the criteria indicated by the communicative act at all structural levels of communication.

The process of improvisation is based on operating with different semantic units that are in memory of the musician. The quality of the improvisational material and skills of improvisator is direct proportion to his knowledge, skills and abilities. The larger and more diverse knowledge thesaurus, used at the time of improvising, the more skillful and original the final result turns out. Such cognitive thesaurus consists of intonation, rhythm, texture, genre, and timbre "cliché", which were recorded and mastered in the process of musical and educational practice.

Therefore, improvisation, as a didactic material is able to create, secure, and accumulate codes existing in the musical practice in different historical periods, as well as the values, being formed within various styles.

The role of such codes is played by the mnemonic block, which improviser should operate and the volume of which he can and shall accumulate, thereby expanding its stock of expressive rhythm-intonation, textural techniques, and thus expanding the boundaries of their knowledge in the field of well-known musical and semantic value and meanings.

Improvisation as a didactic material allows us to develop a series of abilities needed to every musician in his professional activity. For artists it is the ability to recognize gameplay and perspective thinking, ability to listen to themselves and react to changes in the course of the game, the ability to listen and feel a partner in the ensemble, and the ability to play freely, musically and artistically, and without pre-learned musical text.

For composers improvisation is also a kind of laboratory for the development of new creative techniques, their processing and consolidation. Improvisation is one of the main forms of initiation and stimulation of the creative process, the initial stage of the writing of the finished creative work.

Thus, as the process of personal expression, and being based on memorial and mnemonic laws, improvisation becomes a communicative factor in the first structural level designated by A. Yakupov, as it contributes to the consolidation and dissemination of conventional in music art practice semantic codes, as well as contributes to the completion of their new values.

As the communicative component of the second microstructural level, improvisation is an element of a complex relationship between the composer, the performer and the listener. In today's musical creativity, the current parameters of which have been described above, improvisation is a means of interpreting the composer's intention, therefore, connects all links of interpretational and communicative chain "composer-performer-listener". Due to interpretive possibilities inherent in plain text, the number of variants of the existence of the same product becomes infinite. The implementation of the aesthetic design is made possible only through improvisation, performed by the performer. Modern performers began to feel themselves to a certain extent, "co-creators" of a musical work, on the one hand, fixed one, and on the other – each time being created anew. Therefore, each new execution of such works is transformed into a public act of artistic creation.

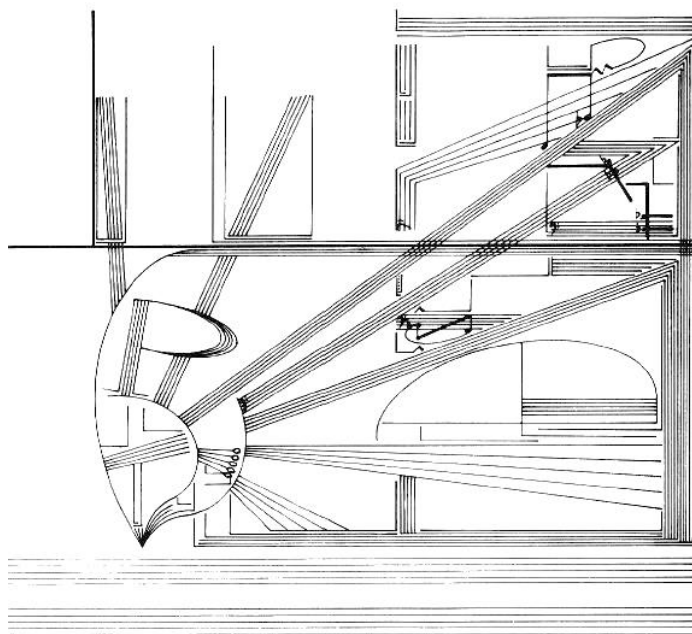
Modern composer poetics is connected with the creation of new musical forms as well with the interpretation of established ideas about the musical shaping as an objective reality to music, as well as with the interpretation of the immanent sound matter of music and musical material of sound reality. Therefore, a modern

composer creativity is revealed to us as an interpretative phenomenon – a system of ways to interpret the plaintext, which leads each time to a different structural and semantic result. It is this openness of executive implementation, i.e. interpretive freedom, for the artist as well as for the listener becomes the determining factor for the modern composer. Thus, the interpretation appears as a process of creation is not only by the composer, but also by the performer and the listener, as a result of which its semantic content side is revealed. This is the process of communication between the composer, the performer and the listener, carried out by performing improvisation, whose ultimate goal is to achieve understanding of the work by each of the three sides.

The desire to unleash the greatest piece of music and produce an "objective" composition, performing and creating itself, has become an objective factor in the creation of the modern contemporary trends as "improvised music" and ensembles, performing such kind of music as improvisers orchestra.

This phenomenon occurs in the practice of musicians around the world. According to our information, historically the first London improvisers orchestra was established 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, Toronto improvisers orchestra (2013), and Ukrainian improvisers orchestra (2014).

Historically phenomenon of improvisational orchestra has deeper roots. The beginning of improvised music considered to be the work of the British group AMM, founded in 1965 in London and created in the field of free jazz. It is composed of the saxophonist Lou Gare, guitarist Keith Rowe and percussionist Eddie Prevost. Later they were joined by accordionist and cellist Lawrence Sheaff and pianist, cellist and composer Cornelius Cardew. As it is noted by A. Sysoev, the AMM was the "point of intersection of many musical and aesthetic ideologies (the modern academic, experimental composers' music, free jazz etc.)" [12, 24]. Creative association of the Avant-garde musicians resulted in demonstration of independence from any stylistic trends in the construction of spontaneity as a creative method to the level of the absolute. In 1969, Cornelius Cardew organized own ensemble of experimental music "Scratch Orchestra", consisted of young students composers experimentalist Michael Parsons and Howard Skempton. Created "orchestra" was based on the aesthetic and philosophical ideas of Cornelius Cardew, which was displayed in his shocking and provocative work "Treatise". This opus consists of 193 pages of graphic notation, with rare inclusions of familiar elements of traditional notation. Here you can find all sorts of geometric shapes, lines, and abstraction. Thus, musical score does not contain a single explanation on how to perform it.



*Cornelius Cardew. Treatise, pg. 178*

Consequently musicians, performing this work, had to improvise, guided solely by personal aesthetic positions and their own performance capabilities.

This creative ideas are in tune with aesthetic problems of modern improvisational orchestra, whose main task is to create a unique and inimitable musical composition, created through improvisation and existed only once at the time of execution.

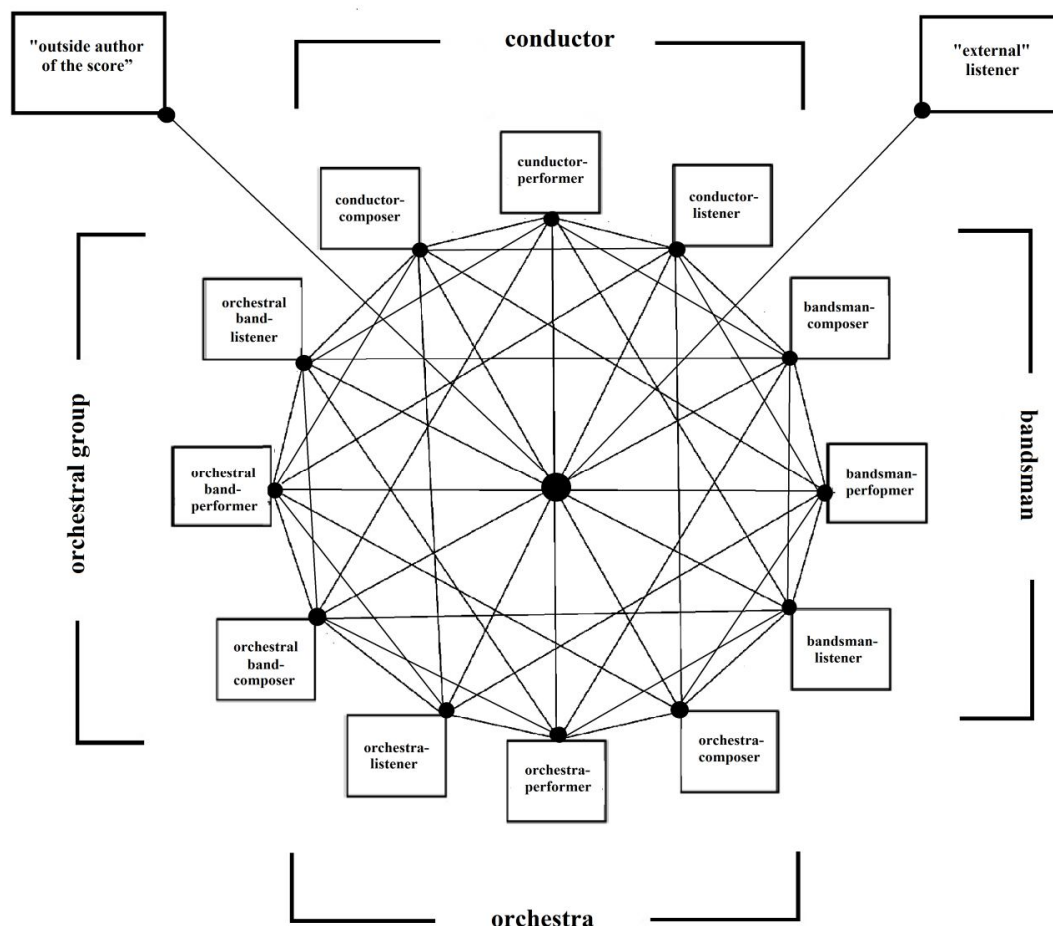
M. Epstein stands for improvisation as a type of creative activity, "that is developed between the poles of the known and unknown, existing in different minds. That is why improvisation as opposed to focusing on itself creativity, necessarily includes a process of communication". "Improvisation as the meeting of two consciousnesses bears two unpredictabilities. The specific nature of improvisation is derived from the fact that it is a creative work through communication" [13].

In the case of collective improvising the character becomes much more multi-level, as communication links between improvisers come into force. "Collective improvisation is not pre-individual form of creativity; at the same time it is not a purely individual creativity, like a concert performance. Rather, it is the creativity of trans-individual, including a variety of individual approaches and interpretations" [13].

The musical collective improvisation is concentrated in one single time interval, in this situational spatial field as spontaneously evolving sound, therefore it can not be repeated in any of the space-time coordinates, or in any other.

Let us try to imagine communicative and interpretive scheme that "works" within the creative actions of improvisational orchestra and fundamentally differs from the standard triad model of musical communication-interpretation of the "composer-performer-listener".

In the improvisational orchestra, each of the parties of the above triad extends in accordance with the options on the relationship between musicians, forming four poles: the conductor, orchestra as a whole, and orchestra group as a private and orchestral musician as an independent person, and a 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 communicants of this system.



At the first level there takes place a) interaction of two separate communicants (each of circumferentially disposed members may interact with another of the remaining eleven); b) the relationship of the individual communicant with a group of other communicants. At this level, there formed a two-way mode of transmission of the oral text from the sender to the recipient.

At the second level, there is formed a triadic relationship between the composer, the performer and the listener, which acts as between the poles, and within them. At this level, on the one hand, each of the parties of the triad is a single party, and on the other – one or more parties of the triad is a group of participants in the communication process.

At the third level there are possible interactions between groups of communicants, which may be formed in any number and in any combination.

In addition, in our opinion, there are two functional and communication parts which are not included in the direct orchestral process, but functionally involved in it. Thus, the listener present in the audience hall, influences the course of improvisation by his /her acceptance or rejection of musical action (let's call him "external" listener) and composer, a figure which becomes relevant in the case of a previously written scores, which has no direct relation to the very performance of the process (let's call him "external" author of the score).

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

All of these communication paths are connected in the center of the circle marked on the diagram – this is the result of music, the sound field that is directly created in the moment of performance of the parties of the improvisational orchestra.

Improvisational bands in their creative practice are not limited only by the scope of musical improvisation, but also attract related arts such as the art of acting, musical and theatrical performances, using spontaneous visuals, gestures, spatial movement and permutations, interact with the listening audience, thereby increasing social and communicative improvisation function and bringing it beyond the purely musical phenomenon.

Due to this synthesis of communicative and interpretive relations, creative work of improvisational bands become popular and relevant in today's cultural space, because "there something unknown creates something even more unknown. Unexpected theme for improvisation and the need for rapid development of it in the presence of others starts unexpected for him creative impulses and associations. Thus, the improvisation is different from art that it includes communication with another consciousness and from communication – that it is present in the creative act, product of something unknown and unpredictable" [13]. Thus, improvisation becomes the third information code of meta-structural communication level.

Conclusions. Thus, improvisation shows itself at all structural levels of musical communication, appearing in different functional manifestations – educational, interpretive and directly communication, which makes it a topical phenomenon in the modern musical creative work.

Our analytical and practical observations allow us to determine a number of parameters peculiar to the modern musical creativity. These are mobility of the musical fabric (forms of pitch material, rhythmic patterns), which allows to change the structure of the product and its content with each new version of the work; aleatoric or sonant techniques found within the structure of the product as means of expression, and at a larger scale, as a formative factor of the whole work; temporary and graphic fixation of the note text, which is the most suitable for the implementation of the above-mentioned means; availability of copyright prescriptions, transcripts, letters addressed to the performer or the listener, which are necessary in a graphical notation, – "dumb structure" [1], (semantically and dramaturgical filled pauses, silent structures occurring in the musical text); "articulatory thematism" [4], a new type of thematic invention, which is not built by combining high-altitude rhythmic elements and is based on a combination of dynamic, articulation and noise components of the musical fabric.

All of the above-mentioned parameters are united by one common phenomenon, due to which it becomes possible practical realization of the composer's intention – performing artistic interpretation. Thus, improvisation seems to us as a connecting link. In this case, improvisation is the main way of performing the interpretation of the plaintext, and acts as a communicative link between the performer and the composer, since it uses fixed elements and connections in the structure of composer's text as the organizing principle. Thus, improvisation is exactly the parameter that helps to implement bilateral communication between participants of interpretative-communicative process of relationships composer-performer-listener.

#### *Література*

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