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# CULTURAL STUDIES

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## COMMUNICATION SYSTEM "COMPOSITOR– PERFORMER-LISTENER" IN THE CONTEXT OF CONTEMPORARY MUSICAL CULTURE

## COMMUNICATIVE SYSTEM "COMPOSER–PERFORMER– LISTENER" IN THE CONTEXT OF MODERN MUSICAL CULTURE

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*The subject of the research in this article is the peculiarities of the functioning of the communicative system "composer - performer - listener" in the context of modern musical culture. The idea of a partial coincidence of the functions of the triad participants is substantiated, even under the condition of their clear delineation. The scientific novelty of the article lies in the disclosure of the relationship of the "unification of roles" of the composer, performer and listener in the 20th century with the non-classical concept of a musical work. A conclusion is made about the regularity of the modification of the communicative system in question in connection with the evolution of the artistic worldview, as well as the need for active development of the creative potential of musicians-performers in the process of their training.*

*The subject of research in the article is the features of the functioning of the communicative system "composer - performer – listener" in the context of modern musical culture. The idea of the partial coincidence of the functions of the participants in the triad, even if they are clearly differentiated, is substantiated. The scientific novelty of the article lies in the disclosure of the relationship between the "unification of the roles" of a composer, performer and listener in the 20th century with the non-classical concept of a musical work. The conclusion is made about the regularity of the modification of the considered communicative system in connection with the evolution of the artistic worldview, as well as the need for the active development of the creative potential of musicians-performers in the process of their training.*

**Key words:** *communicative system "composer – performer – listener", aleatorics, actionism, Stockhausen, intuitive music.*

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One of the features of modern musical culture is the coexistence ABOUT classical and non-classical models of the communicative system "composer - performer – listener". In this case, the classical model can be considered a clear differentiation of the functions of the composer, performer and listener, formed in European music in the 19th century, and the non-classical model can be considered various forms of combining these functions that took place in the pre-classical era and exist today, as well as characteristic of non-European musical cultures.

The first of the named models is often perceived as a certain norm, a standard, and the second as a deviation from it. Meanwhile, it is necessary to take into account that even with the most clear differentiation, the functions of the composer, performer and listener inevitably intersect and at least partially coincide. Thus, the composer, creating a work, certainly tries to perceive it "from the outside", that is, to take the position of the listener in order to predict the perception of his creation by the audience. He is also the first performer of his composition, regardless of whether he reproduces it in reality (with his voice or on an instrument) or only in his imagination.

The listener, empathizing with the sound of the work, as if virtually plays it together with the performer, and connecting the sound of music with his life experience, creates in his mind an individual image of this work, that is, in some sense, goes the opposite way to the composer. The performer, during the period of familiarization with the work (for example, when reading from a sheet) perceives it to a large extent as a listener, but in the process of working on it creates his own interpretation and, with a high level of skill, becomes a true co-author of the composer.

Underestimation of the factor of mutual intersection of functions of subjects of musical communication leads to a simplified (and thus distorted) understanding of the functioning of the system (communication triangle), which negatively affects the state of musical culture as a whole. First of all, this concerns the performing arts. Despite the creative nature of the performer's activity, recognized and emphasized by prominent musicians-interpreters and teachers, in pedagogical practice the development of the entire complex of the student's abilities (including intellectual and creative) "is often carried out spontaneously during classes, largely spontaneously, as if tangentially to the process of introducing young people to the "workshop" secrets of musical performing professions" [11, p. 6].

As Yu. A. Tsagarelli notes, even graduates of music universities often do not have well-developed musicality, since the main goal of their education was the development of psychomotor skills [10, p. 5]. A. A. Serdyukov believes that the gradual disappearance of improvisation from performing and teaching practice during the 1820s - 1890s led to a decrease in the creative potential of performers [8]. Therefore, the researcher suggests increasing the role of improvisation and other creative types of work in the process of training a musician-performer.

Taking into account the above, we can conclude that the study of the communicative system "composer – performer – listener" in a musical-historical perspective is relevant both for specific aspects of musical-performing and musical-pedagogical practice, and in general for understanding the processes occurring in modern musical culture.

An analysis of the general direction of the historical development of music shows that a clear differentiation of the functions of the composer, performer and listener as the main model of communication is characteristic only of European musical culture and only for a short period of time. A. S. Klyuev connects the process of gradual differentiation of functions within the communicative triangle, which ended in the 19th century, with the strengthening of the tendency

to individual-personal self-expression in art, which reached its highest level at this time [5]. Indeed, the era of Romanticism in music is marked by an extremely

vivid and truthful expression of the most diverse nuances of the human psyche. At the same time, the feeling of the subject's (person's) isolation from the surrounding world reaches its maximum, often taking the form of a conflicting opposition (let us recall the idea of fate, which is characteristic of many Romantic composers, destroying the happiness of the lyrical hero).

However, almost simultaneously with this, opposite tendencies began to gain strength in art – the desire to regain the lost harmony between man and the world, which manifested itself in the specifics of creative activity. The artistic ideal soon became “a work of nature from human hands” [2], which led to the emergence of a non-classical concept of musical form, which in the first half of the 20th century in its most complete and artistically perfect form was formed in the work of A. Webern [6]. Within the framework of this concept, a musical work is perceived as a self-sufficient organism, developing relatively independently of the will of its creator and having certain characteristics (nonlinearity, spontaneity, subordination to probabilistic laws), similar to the processes occurring in nature.

Following the logic proposed by A. S. Klyuev, it can be assumed that such changes in the worldview paradigm should also lead to the emergence of a tendency to unite the functions of the composer, performer and listener. And this assumption is fully justified: the most diverse manifestations of the fusion of the functions of the subjects of the classical communicative triangle can be observed in the musical culture of the 20th - early 21st centuries, both in academic and non-academic music.

Thus, in the second half of the 20th century, various forms of aleatoricism, which imply an active role of the performer in the creation of the work, become widespread in the American and European musical avant-garde. In addition, numerous varieties of musical actionism arise – happening, performance, environment, some of which (happening, environment) imply the obligatory involvement of the public in the process. A feature of the environment is also that the listener can become a participant in an artistic event without noticing it. If the performance serves primarily the creative self-expression of the artist, then the emotional and social component is emphasized in the happening (revealing the creative potential of each person).

It should be said that prototypes of musical actionism emerged in the first half of the 20th century. Thus, in the 1920s, performances were staged in the apartment of the outstanding representative of the Russian avant-garde, M. V. Matyushin, in which the action was “built on the play of light, abstract forms and music” [9, p. 48] and which can already be considered as performances.

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However, new forms of musical creativity became widespread in the second half of the century – precisely when the changed artistic consciousness had already become “cramped” within the framework of the classical concept of a musical work. It is no coincidence that the appearance of the happening “Untitled Event” in the work of D. Cage (1952) was preceded by the composition of the piano composition Music of Changes (“Book of Changes”) in 1951, where he consistently applied the principle of aleatoricism. In the field of non-academic music, it is necessary to note the appearance at the end of the 19th

early 20th century early forms of jazz, which then quickly spread throughout the world. In all likelihood, the wide popularity of jazz and its significant role in the music of the 20th–21st centuries is due to the fact that it combined many trends that were relevant to the musical culture of that period: in particular, the improvisational freedom of development

development of musical material, the great role of elemental spontaneity in the musical process, the fundamental multivariance of the realization of a musical composition. These properties, of course, have similarities with the features of academic music described above. It is no coincidence that many avant-garde composers have collaborated and continue to collaborate with jazz musicians.

It is necessary to mention separately the system of musical notation. Since its inception, it has been constantly improved and by the middle of the 19th century it had reached such a degree of accuracy that it became possible to record those aspects of the musical text that had previously existed mainly within the framework of oral tradition. Thus, a significant milestone in the history of Italian singing was the fact that in the opera "Elizabeth, Queen of England" (1815) D. Rossini wrote out vocal coloraturas. And although, as L. A. Sadykova convincingly proves, the composer did not at all prohibit improvisation, but only streamlined the existing practice [7], some critics perceived the fact of musical notation of coloraturas precisely as an indication of the need for their literal reproduction.

Thus, G. Weinstock describes a case when the singer E. Tadolini was attacked music critic (presumably G. Battaglia), who reproached her for her inappropriately free handling of the musical text. In a letter to Rossini, she asks the maestro to confirm that she is performing coloraturas that D. Grisi showed her, who, in turn, heard them from the author himself [3, p. 132]. The arguments of the author of the letter in defense of the singer, published soon after in the Milan periodical *Echo*, are also indicative: he does not defend the singer's right to improvisation, but assures that in Tadolini's performance there was "not a single grace note, not a single note that was not introduced by Rossini himself" [3, p. 133].

In any case, the practice of musicians performing various functions, characteristic of the era of Italian bel canto, when composers were often vocal teachers and singers had composition skills, is gradually beginning to be lost. It is significant that T. Gobbi in his book "The World of Italian Opera" speaks with obvious condemnation of the old times, when "performers were granted questionable freedom" [4, p. 20].

In general, as has already been said above, improvisation disappears from performing and pedagogical practice approximately by the end of the 19th century. This process goes in parallel with the tendency to the most detailed display of various musical nuances in the musical text, including the diversity of the author's remarks. In the musical culture of the 20th century, there is also a short-lived episode when composers tried to record in the musical text even those parameters that were traditionally given "at the mercy" of the performers.

Thus, in the technique of total serialism, all parameters of sound are subject to structuring, including dynamic and articulatory nuances. However, such a work is perceived by ear as a spontaneous and unpredictable process. This effect was consciously calculated by composers and was determined by the attitude to musical material as a self-sufficient value, and not as a means of expressing certain individual experiences of the author.

At the same time, if, in accordance with the non-classical artistic worldview, we consider the spontaneous unpredictability of the musical process to be the artistic ideal, then we must admit that any fixed text does not allow this principle to be fully realized. Therefore, the sharp, at first glance, turn of the leading representatives of the musical avant-garde (in particular, P. Boulez, K. Stockhausen) from total serialism to aleatoricism is quite natural - it is conditioned by the desire to most fully realize the idea of the probabilistic nature of the interaction of elements of the musical fabric.

The logical limit of this artistic concept is the rejection of musical notation as such, examples of which can be found in the works of a number of outstanding composers of the 20th century (D. Cage, K. Stockhausen, etc.) and which completely destroys classical

the concept of a work of art as *opus perfectum ed absolutum*. One of such creative experiments is "Aus den sieben Tagen" ("From the Seven Days") by K. Stockhausen (1968), where instead of a score the author creates a verbal text designed to evoke certain emotions and associations in the performers. Thus, instead of the classical way of realizing the creative idea (in the form of musical text), Stockhausen offers a new model of the relationship between the composer and the performer. In this regard, it would be appropriate to recall the extremely interesting work of the Russian philosopher N. A. Berdyaev. He argues that in the process of creating a work of art, the original image

that arose in the artist's mind inevitably fades and weakens. The philosopher calls this process "cooling" [1].

If at the stage of the concept's emergence the creator feels absolute, undetermined freedom, then at the stage of its implementation he finds himself limited by the framework of the laws that have developed in one or another form of art, the possibilities of human perception, and, in addition, is forced to choose only one from the many options for implementing his idea. This inevitably leads to a narrowing of the potential of the original concept, therefore Berdyaev calls the relationship between the idea and the work created on its basis a "tragic discrepancy" [1, p. 119], although he admits that it is necessary in order to convey the artistic concept to the audience.

Therefore, it can be assumed that, ideally, if the artist could convey the original image that arose in his consciousness, in all its fullness and infinite multiplicity of realizations, it would be necessary to transmit not the work as a fixed text, but precisely its idea. Something similar was attempted by the German master in the composition "Aus den sieben Tagen" - to convey to the performers a creative impulse that they must realize independently, in accordance with their feelings at a given specific moment in time.

Despite the fact that Stockhausen subsequently returned to more traditional forms of creativity, the idea turned out to be very fruitful, and the stylistic range of its implementations is extremely wide and includes both academic avant-garde and elements of jazz, ethno and rock music, and in principle allows any stylistic sources. Among the groups practicing intuitive music-making, one can name the project "Workshop of Improvisation Music" of E. Prevost, the Ensemble of Intuitive Music of Ya. Benderman, the project of O. Nesterov Zerolines and others. It is interesting that this form of music-making is available not only to professionals, but also to people without special education - as a means of developing their creativity.

of the national potential.

At present, the classic version of the "composer- performer – listener" coexists equally with various non-classical forms of musical creativity and musical communication. However, it is possible that over time non-classical forms of music-making will begin to prevail.

In any case, it is obvious that the modification of the communicative triad "composer – performer – listener" in the non-classical and post-non-classical era, which is manifested, in particular, in the fact that the functions of the composer and the performer in some cases are very difficult to distinguish, dictates the need to pay the closest attention to the development of the creative abilities and skills of young musicians in the process of their training. In addition to a more meaningful and expressive performance of works of the 18th-19th centuries, this will contribute to their understanding of the most important features of music of both the non-classical and pre-classical periods.

The conducted research allows us to come to the following conclusions:

- the development of the communication system "composer – performer – listener" is closely connected with the general patterns of development of musical culture;

- non-classical and post-non-classical periods of development of musical culture are characterized by the convergence of the functions of the composer, performer and listener, up to their almost complete coincidence (for example, in happenings, environment).
- in the second half of the 20th century, examples of a fundamentally new concept appeared musical creativity;
- in musical and pedagogical practice, one should strive for the widespread use of creative forms of work in the training of performing musicians, since this is necessary for their understanding and adequate embodiment of music from different eras and styles.

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