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## CONTONATION AND COMMUNICATIVE STRATEGY AS MECHANISMS OF THE 21ST CENTURY MUSIC ANALYSIS

**Николаевская Юлия. Контонация и коммуникативная стратегия как механизмы анализа музыки XXI ст.** Понятия «коммуникативная стратегия» и «контонация» разрабатываются в контексте Новейшей музыки. Контонация (концепт И. Мацеевского) связана с особой ситуацией искусства XXI века и определяется как со-слушивание объективно существующего конгломерата звуков. Она предполагает (в отличие от интонации), что звуки могут не притягиваться друг к другу, но объективно сосуществуют как таковые. В некоторых случаях это явление становится концептуальной основой для творчества композиторов. Коммуникативная стратегия, являясь механизмом коммуникации и способом выявления ее типов, дает возможность осознать интерпретацию как процесс общения, диалога (в иных случаях – полилога). Представленные примеры творчества Кейджа, В. Сильвестрова, Ш. Палестина, Н. Корндорфа, А. Гугеля анализируются с точки зрения концепции интерпретации как коммуникативной стратегии с включенной контонационной составляющей, которая в широком смысле является способом трансляции смысла и обязательным выбором вектора общения (в системе «композитор–исполнитель–слушатель»). Предлагаются дефиниции «контонация», «контонационность», «контонирование». Обосновываются возможности контонации как аналитического инструмента в структуре интерпретологии с точки зрения коммуникативных стратегий Человека Интерпретирующего (контонация на уровне концепционного замысла, тембра, исполнения).

**Ключевые слова:** контонация, коммуникативная стратегия, Человек Интерпретирующий, композиторская стратегия, контонирование как исполнительская стратегия.

**Ніколаєвська Юлія. Контонація і комунікативна стратегія як механізми аналізу музики XXI ст.** Поняття «комунікативна стратегія» і «контонація» розробляються в контексті Новітньої музики. Контонація (концепт І. Мацеевського) пов'язана з особливою ситуацією мистецтва XXI століття і

визначається як спів-слухання об'єктивно існуючого конгломерату звуків. Вона передбачає (на відміну від інтонації), що звуки можуть не притягатися один до одного, але об'єктивно співіснують як такі. У деяких випадках це явище стає концептуальною основою для творчості композиторів. Комунікативна стратегія, будучи механізмом комунікації і способом виявлення її типів, дає можливість усвідомити інтерпретацію як процес спілкування, діалогу (в інших випадках - полілогу). Надані приклади творчості Дж. Кейджа, В. Сильвестрова, Ш. Палестина, Н. Корндорфа, О. Гугеля аналізуються з точки зору концепції інтерпретації як комунікативної стратегії з включеною контонаційною складовою, яка в широкому сенсі є способом трансляції сенсу і обов'язковим вибором вектору спілкування (в системі «композитор-виконавець-слухач»). Пропонуються дефініції «контонаційність», «контонування», «контонація». Обґрунтовуються можливості контонації як аналітичного інструменту в структурі інтерпретології з точки зору комунікативних стратегій Людини, що інтерпретує (контонація на рівні концепційного задуму, тембру, виконання).

**Ключові слова:** контонація, комунікативна стратегія, Людина, що Інтерпретує, композиторська стратегія, контонування як виконавська стратегія.

**Formulation of the problem.** The communicative structure of the art of the Newest time reflects a change in the relations in the existing “composer-performer-listener” hierarchy in relation to stereotypical ideas about the work and the forms of its existence. The composition itself is moving away from “presentability”, again becoming “everyday”, being incorporated into new mobile communications and contexts. Many compositions (sonorous, electronic, concrete, and repetitive music) consciously oppose themselves to the established academic tradition and the system of concert-philharmonic forms of existence. This is clearly the postulated principle of openness as its main condition. Sometimes the load on the visual channel of information perception is so great that as a result we do not “listen” to music, but “watch” it. Thus, one of the main ideas of all post music is realized – the idea of an open composition, which, according to the concept of U. Eco [18], is the key to unlimited interpretation possibilities. Any composition of this kind is a special framework that is filled with the perception of this composition by the recipient (the co-creative function of reception). When the presentation (created by the composer or performer) loses its relevance, becoming “everyday”, the connections

and contexts of the composition become relative, mobile. The ideas of the “open composition” (U. Eco [18]) and the concept of “multiplicity of interpretation, the rhizome as a fundamentally generating model (J. Delouse [7]), the “death of the author” (R. Barth [3]) and the “end of the composer’s time” (V. Martynov [12]) were supplemented with concepts of creativity as metanoia (Anke Hoenig [19]) and contonation (I. Matsievsky [13]), as the key points of the work of composers and performers, as well as listeners who “complete” the contour-stated form.

Within the frames of the present research it is worthwhile dwelling on the question of changing the analytical mechanisms in relation to the music of the second half of the 20th-21st centuries. Namely, that is to explain the need to introduce the category of "contonation" and “communicating strategy” into the theory of musical analysis. This concept was introduced by Igor Matsievsky with regard primarily to folklore music. However, it is relevant for the study of new forms of composing and performing searches in the Newest musical art from the point of view of the offered in this research the concept of interpretation as the communicative strategy.

**The purpose** of this study is the experience of actualization of the two chosen concepts from the point of view of the interpretive approach, which is aimed at the subject of music and demonstrates the strengthening of the role of the communicative component.

**Analysis of recent research.** The communicative strategy is a rather researched phenomenon, but in other spheres of activity (not in music) – in cognitive linguistics (T.A. van Dyck [6], O. Issers [9], D. Pavlov [17]), the theory of translation ( T. Volkova [4]), sociology (S. Datsuk [5]), philosophy (T. Baygina [2]), etc., where conceptual discourse was developed and typology provided. As for musicology and general theory of musical art, the concept "strategy" is used, for example, by I. Xenakis in structuring "formalized music" [11], the strategy is one of the definitions in the studies of electroacoustic music made by F. Delalande [21] , the definition of "interpreting strategy" is provided by A. Amrakhova [1]. Also, the concept of «communicative» strategy in the system «composer-performer-listener-researcher» is proposed by the author of this study and is more detailed in her articles [14–16]. The concept of contonation in the studies by I. Matsievsky and his school appears to be quite a systematic phenomenon and applies to the formation of a fret – and form-making

process [13]. However, this is not enough to comprehend the processes inherent in the musical creativity of the Newest Time.

**Objectives.** According to I. Matsievsky, contonation is “one of the most important *generating* mechanisms of musical structuring” [13, p. 7]. Differing from *intonation* (intonation is the process of the experienced movement, of coming the way from sound to sound, “contonation – contemplation, “co-listening” and awareness of objectively existing (greater or lesser) conglomerate of sounds, co-sounding, co-dimensionality of tones (Latin con – with, co-) and their combinations – in the broad sense of the word, and the formation on this basis of the most diverse musical creations” [13, p.3]), it produces form-building universals different in formation and structure. Among them there are sonority accords, contonation of layers, open forms, poly-timbre scores. If the intonation is characterized by internal tension and the transition of the tone to the tone, then the contonation – listening to the structure of the tone – overtones and harmonics; intonation controls the form as a process, and its final result is process-locked forms, then the contonation is more – it is a system of form-making symmetries, aimed at open, additive forms. The researcher notes: “The timbre, co-existence, co-sounding, co-listening, contonation, and not movement (intonation) of both individual sounds, tones, steps, and sonorous sound complexes and linearism layers, becomes more significant in the structural hierarchy; the role of spatial factors, meditation, contemplation contrary to the pulse, flow, nerves, psychosis, expression is being strengthened” [13, p. 36]. So, the concept of contonation takes into account co-dimensionality, co-listening, co-presence, co-mirroring of an objectively existing conglomerate of sounds. Contonationality assumes (admits) that sounds can not gravitate to each other (unlike intonation, but objectively coexist as such. If intonation is more associated with expression, then contonationality – with contemplation, intonation – with a temporal aspect, and contonationality – with a spatial aspect. The possibilities of intonation and contonation awareness of sound images at the psychoacoustic level are equally probable, says I. Matsievsky (the human intellect is ready for multidimensional comprehension of the world, perception of sounds is at least three-dimensional, multidimensional timbre and timbre perception are also objectively caused). Hence, an important point of many innovations of modern music and, accordingly, of its understanding/interpretation is a

new communication space. We propose to refer to this notion as "communicative strategy", which in the broad sense is a way of translating meaning and a compulsory choice of the vector of communication (in the system "composer-performer-listener"). The idea of a communicative strategy is connected with the rethinking of the status of "Homo musician". We rely on the idea by I. Zemtsovsky, who thought "actual reality" of musical art [8] through the unity of the three hypostases of the subject of music: "Homo musician – Homo intoning – Homo articulating". Making music (both as creativity and performance), intonation (as thinking and semantics), and articulation as a structural and behavioral realization of music-making and intonation, represent a dialectical unity in the universe of Homo musicus. Nevertheless, the reduced triad seems incomplete. And this is connected, firstly, with the fact that the contemporary creator does not need an observer (even "experiencing"), but the co-author – Homo interpreting, and secondly, with the phenomenon of contonation, the existence of which gives the above said system the desired completeness. It is the ratio of all components that can detect the universalism of the mechanisms of cognition-creation as different strategies for working with the musical composition of the Newest times:

- the composing strategy is the process of organizing a form as a text (in the broadest sense);
- the implementing strategy is the process of manifestation of this form by direct sounding in real time;
- the receptive (listening) strategy is the interpretation of the performer's text, which sounds, as a semantic and transformative communicative space.

Let us consider the possibilities of contonation as an analytic tool in the structure of interpretation in terms of the communicative strategies of Homo interpreting.

***Contonation at the concept level. Example 1.*** Let us give an example of the "communicative vacuum" – what J. Cage implemented in communicative situation "4' 33'" for the piano (the composition consists of three parts: the introduction is 30 seconds of silence, the main part is 2 minutes 23 seconds of silence and the conclusion is 40 seconds of even greater silence. Silence in this composition, as it is known, is quite conditional. According to John Cage's avant-garde idea, "4' 33'" forces the audience to listen to the sounds of the environment and, thus, to come

into harmony with it).

*Example 2* demonstrates a change in the communicative situation in the works by the French minimalist Ch. Palestine, who uses an overtone row in his compositions (for the organ, piano, and bells). In the few interviews, the composer, in fact, points to the movement of “eventfulness” into the instrument's space: “Sometimes people say they hear very little in music, other people say they hear a lot in my music. Another thing is important: you think that you hear someone (highlighted by us – Y.N.) playing incredible melodies, harmonies and rhythms on the organ, but this is not so! This is an organ that seems to play itself! At the same time I find myself inside the sounding space. I and it are one” [20]. Charlemagne Palestine is considered one of the pioneers of minimalist music, although he refuses to claim this label for himself. His repetitive piano pieces are rather a part of a Gesamtkunstwerk that combines installations and performances. Playing on a Bosendorfer Imperial grand piano surrounded by stuffed animals Palestine unfolds a sound structure that transforms difference and repetition into complex sound clusters.

Penetration into the micro-world of sound entailed changes in the texture of the sound itself, which is fully demonstrated by the creative work of Ch. Palestine. His creative work is presented as a realization of the semantic field, the understanding of which arises due to the communicative strategy. So, the composer (=Homo musicus) is at the same time Homo playing music (that is, presenting his own composition), Homo contonating (the compositions are designed to “stay” inside the sound stream), articulating (Ch. Palestine is a performer on the piano, organ and bells) and interpreting (in this case, the “texture of sound”). This example is provided by us as a manifestation of contonation.

***Contonation at the level of the timbre.*** *Example 3* – “The Lullaby” by Nikolai Korndorf (1984) for two pianos. Created as a piano version of the composition “Con sordino” (1984) for the strings and harpsichord, it acquired a special expressiveness in its new timbre incarnation. The genre semantics gives the colour to the enlightened contemplation but the key thing upon the realization of “The Lullaby” is the timbre of two pianos, in the harmony of which the intonation is inferior to contoning.

So, it is clear that the idea of contonation, declared in the context of traditional culture, can be projected onto the structure of academic music

of the Newest time, and also is able to facilitate analysis of the textural organization (in super-many-voiced compositions, for example, in Yuri Kasparov's "The Castle in the Air" for 24 flutes), fret, rhythmic, and so on. However, we are still interested in the manifestation of contonation at the level of interpretation (revealing, at the same time, the leading role of the interpreter's personality – man interpreting (Homo interpreting)).

***Contonation at the performance level.*** Example 4 is associated with the composition by Alexander Gugel "Cursus temporis" (2004) for the piano. The composition is a successive descent of two voices from the upper register to the lower one at a slow pace. The idea is extremely simple, but it concentrates the most important concepts for the music of the 20th century. About these kinds of compositions L. Kirillina writes that in them the immanent logic of form and meaning building essentially changes: "...the composition ("The Atmospheres" by K. Lighetti – Y.N.) no longer begins, but arises or gradually becomes clear for the hearing from the ancestor-silence; there are no more acting persons in it, but there is a self-contained existence clothed in sounds, to the movement of which our perception undoubtedly gives some meaning, however this meaning is not tied up to a specific architectonics and does not exhaust itself at the end of the composition, and sometimes there is no end as such – there is a removal, fading, wasting away" [10, p. 120].

Certainly, in the process of performance, there is mono-temporality, and, in this connection, this image of time (its interpretation by the author or another performer) fundamentally changes the existing communicative structure.

Another decision of contonation is in the creativity by V. Silvestrov. Thus, in his two miniatures of 2004 (an example of his "weak style"), one (a waltz), called "space of memory", the second – "The Lullaby" – "space of time". In essence, it is precisely contonationality as a feature of performance (in our opinion, this is an example of "spreading-in-space" time) and allows Homo interpreting to be a performer, adequately embodying the author's idea. The interpretation by V. Silvestrov is addressed to the Other, and is based on the coming out to Him, and therefore is doomed to infinity of semantic intentions.

And the last example is the contonationality shown in performance practices. The composition "Shchedryk", using folklore singing in a live

electronic arrangement (Tryanov Maxim), presents the possibility of “co-listening” to two different intonation systems.

So, in our opinion, contonation as a concept of the Theory and analysis of music requires its further development, as it contributes to a new understanding of composing, performing, and listening communication strategies.

Contonation as a musical universal combines *three parameters*: acoustic; psychological and - semiotic and can be developed in musical theory in the following variants (I offer working definitions):

- **contonation** – the idea that models the process of musical creativity;
- **contoning** – the process during which co-listening becomes the mechanism of composition, performance, and listening;
- **contonationality** – the property of a musical text, which determines the fundamental form-building parameters of a musical composition.

Thus, it is with the help of special communication mechanisms that Homo interpreting (composer, performer, listener) can change the field of meaning that arises at the “text-composition” levels. Cognitive mechanisms actualize the cognizing essence of musical experience and fix openness as the ontological essential characteristic of the creative consciousness of the Newest time.

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