Nonlinearity as a strategy for creating postmodern musical texts in the 1970-1990s

Нелінійність як стратегія створення постмодерністських музичних текстів у 1970-1990-х роках

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Abstract

It is relevant in this research context to consider the ways of organizing the text, algorithms, and ideological principles of modeling the content components of a musical work. The purpose of the study is to establish strategies for the development of postmodernism in music, as well as non-linearity in music as a creative strategy of postmodernism. The study is devoted to fragmentation as perception and accumulation of information, a form of artistic experience reflected in musical creativity. Precedent phenomena that perform the function of meaning-making in the music of the last decades of the 20th century are determined by their symbolism, the possibility of mentonization and evaluation. Thus, in the musical text of postmodernism, the new work is incorporated into the figurative and expressive system in the space of fragmentary discourse, and the extratextual content of the musical text is formed. The research methodology is based on complex approaches. The main methods used in work are description, analysis, and synthesis, the method of intertextuality and the comparative-historical method were used to work with the material. The result of the work is the definition of new methods of constructing musical works of fragmented discourse, where an effective means is the selection of precedent phenomena, an individualistic vision of the audience, and intertext.

Анотація

Актуальним у цьому дослідницькому контексті є розгляд способів організації тексту, алгоритмів та ідейних засад моделювання змістових компонентів музичного твору. Метою дослідження є встановлення стратегій розвитку постмодернізму в музиці, а також нелінійності в музиці як творчої стратегії постмодернізму. Дослідження присвячено фрагментації як сприйняттю та накопиченню інформації, формі художнього досвіду, відображеного в музичній творчості. Прецедентні феномени, що виконують функцію смислоутворення в музиці останніх десятиліть XX століття, визначаються своєю символікою, можливістю ментонізації та оцінки. Таким чином, у музичному тексті постмодернізму новий твір інкорпорується в образно-експресивну систему в просторі фрагментарного дискурсу, формується позатекстовий зміст музичного тексту. Методологія дослідження базується на комплексних підходах. Основними методами роботи є опис, аналіз та синтез, для роботи з матеріалом використано метод інтертекстуальності та порівняльно-історичний метод. Результатом роботи є визначення нових методів побудови музичних творів фрагментованого дискурсу, де ефективним засобом є відбір прецедентних феноменів, індивідуалістичне бачення аудиторії та інтертексту.

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Introduction

The 70-90s of the twentieth century were defined by an active search for absolutely innovative creative directions in music, thus a new creative method was developed, everything went through changes, approbations, experiments. There was a tendency to combine completely different, and, at first glance, unrelated directions, genres, styles. Different in nature and form realities, ideas and meanings within one integral musical work were actual phenomena for the music in 60s of the twentieth century and actively continued for several decades. First of all, it is worth mentioning the symphonic music of Luciano Berio, which is significant for the European postmodern art culture. Thus, non-linear strategies of creating texts enter the artistic musical space, the last decades of the twentieth century brought new ways of processing material in music, reception and reflection, rooted in intertextuality, individuality, precedence and fragmentation. During this period, a number of new, non-linear, marginal forms of working with musical material are activated, which generally changes the principles of working on musical text.

Among such innovations a special place belongs to fragmentation. In fact, this method has long been known in art and literature, but in the last third of the twentieth century it was actively used in music for the formation of texts, encoding/decoding of the contents of a musical work. Nowadays, all multilayered contents and methods of reading texts, creating new contexts are based on the principles of precedence, intertextuality, and mixing of genres and styles are actively used.

Aims. The main aim of the study is to establish the strategies of postmodern development in music, ways of expressing nonlinearity in music as a creative strategy of postmodernism. The focus is on the consideration of fragmentation as perception and accumulation of information, a form of artistic experience that forms the composition of the work.

The research objective involves solving the following tasks:

- to identify the role of non-linear strategies in the organization of the musical form of the text, text creation, content and methods of reading musical works;
- to establish the level of involvement of fragmentarism in postmodern discourse in the 70-90s of the twentieth century;
- to analyze nonlinear characteristics as a creative strategy of postmodernism on the example of the nocturne "Hello M.K." by V. Runchak.

Literature Review

The study of strategies for the formation of musical text within the artistic method, in particular, postmodernism, is constantly in the field of view of musicologists, art critics, music historians, culturologists, philosophers (Gavins, 2012; Shaltovnaya, 2014). Researchers consider a wide variety of characteristics and genre features of musical works of this direction (Craenen, 2014; Maslowski, 2022). Fragmentation can be used to interpret what, at first glance, is a collection of different genres, styles, incompatible from the ideological point of view, but, owing to the tools of postmodernism and mastery of performance, they are perceived as a new unity (Al Kasimi et al., 2007; Hall & O'Donnell, 2009). The focus of researchers of postmodern trends is on the peculiarities of performing skills, the search for a new view of innovation in the humanities education (Berndt, 2011; Chen & Zheng, 2021), the need to change the methods of teaching performers (Lipka, 2013; Murphy et al., 2020).

The musical text and the ways of its interpretation become the subject of discussion among composers. Thus, the complexity of approaches to the realization of the artistic idea, instrumental tradition, education and musicology is also in the focus of attention. There are problems with historical tradition, which puts pressure on the newest music and prevents the realization of a lot of musical knowledge. It is a certain obstacle for many musical endeavors, creating an atmosphere of biased judgment, especially for postmodern music, which aims to move away from institutions and traditions (Lehmann, 2012; Kozel, 2019).

The importance of successful public performance of a piece of contemporary music was also

determined, which is a complex and time-consuming artistic achievement (Rychter, 2013).

A separate research area characteristic of postmodern music is the study of the applied role of music in the development of new digital technologies (Tveit et al., 2014).

Methodology

The study of postmodern musical text, its genre features, content, aesthetics and philosophy should be based on an integrated approach. The descriptive method, analysis and synthesis are intended to explore the theoretical and methodological foundations of the study of postmodernism in music as an artistic movement of the 70-90s.

An interdisciplinary method was also used to work with the research materials in order to determine the specific characteristics and methods of organizing the musical text, the features of its interpretation. The interpretative method is used to analyze the musical text as a complex synthetic multilayer structure. It is characterized by intertextuality, fragmentation and individual approach to interpretation.

In order to study nonlinearity as a strategy for creating postmodern musical texts in their interconnections with all branches of the spiritual life of society, culture, tradition, the method of interdisciplinary research was used. With the help of this method, it is possible to identify the main ideological and cultural characteristics of postmodernism in music, to determine the priorities and social status of the musical text in the artistic paradigm.
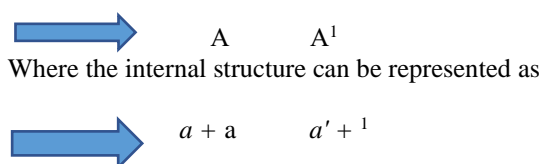
The method of critical discourse within the analysis of the musical text as an artistic work can be used when considering the cognitive and creative aspects presented through nonlinearity, so it is possible to find out the specifics of artistic trends, strategies of forming the musical text, social and performance tasks of this art. This method allows us to consider the peculiarities of using the creative method in different social contexts and discursive practices.

In general, to analyze nonlinearity as a postmodern strategy, a phenomenon of artistic and methodological order, the method of interpretation is used, in which advertising is described as a cultural concept that is polyvariant.

Results and Discussion

Fragmentation can be achieved in the process of non-linear text creation. This tendency is vividly demonstrated in the composition "Hello M.K." by V. Runchak (Vienna Symphonic Library GmbH, 2015). The perception of a musical work begins before the vocalization of the musical text, and ends no less original, all in accordance with the author's intention. The artistic integrity of the work in postmodernism exists only under the condition of the contact between the composer and the listener established by the author, as well as dictated by the open possibilities of using precedent phenomena. Much of the audience's awareness is based on an exhaustive thesaurus of the complex of expressive means of contemporary music, which the listener must have. A composer working within the methods of postmodernism should count on a certain musical education, readiness of the audience to perceive a musical work. It is important that the listener is able to independently hear the integrity of the artistic text from the received musical fragments, author's hints, suggestions, set out in all levels and parts of the work without exception. It should be borne in mind that even the lack of certain preparedness of the audience, sometimes misunderstanding of the strategic goals of the author will not prevent the perception of music. However the artistic integrity of the work may not be perceived, and will therefore change the aesthetic parameters of the text, leading to inadequate reading of the musical message. The above mentioned work of V. Runchak is just in the realm of modernist discourse with the most open worldview and worldview pluralism. In the postmodern interpretation, each element of a piece of music is symbolic, it can be a precedent name. Thus, the title of the musical work contains the cryptonym "M. K.". Only those devoted to the history of music will understand that we mean a modern German composer, a representative of the avant-garde movement Mauricio Kagel, and more specifically his 70th anniversary. The composition of V. Runchak presents the stylistics, potential connotations, reminiscences to the work that can be read by the audience. This creates the possibility of building intertextual figures, reaching a deeper level of feeling and reading the text. The splitting of the semantics of the author's text is inscribed in the parody and grotesque presentation of the author's text. The realization of the work presupposes the readiness of the listener to split the semantic structure of the work. It is worth presenting two levels of such splitting: the actual layer created by the composer and the familiar expected sound

layer. Activation of basic knowledge forms a rich contextual environment for a full reading of the musical text. This allows the semantics of the work to be read at the first stage of performance. Holistic comprehension of what is heard occurs due to the intersection of real data, an integral fragment of the text that is already represented in the listener's memory. The character of M. Kagel's humorous and grotesque works is conveyed by the author, but also emphasized by the text fragment (verbal form) and voiced with the help of allusions. Only presented in its entirety, composed of fragments, the non-linearity of the work can be properly appreciated by the audience. The title of the work is also significant, which in itself is a grotesque and a joke: "three — contemporary sonar norm for piano" *(Ukrainian: "rtipboxnhiacna conaPna Hopi a 47.2 ePopmeniano"* (the verbal part of the text is equivalent to the musical part). The author's notes state that in all announcements, programs, posters it is important to give the full title of the work and its parts. Even the verbal part of the musical work, imitating the manner of M. Kagel, jokingly confuses the letters in the titles and "author's" names of the parts: Part I:

nocturne – "Afternoon rest" mosquito"; Part 2: open form – "Death of a hedgehog"; Part 3: variations – "Repetition of the 2nd part "encore" several times". This is a technique characteristic of postmodern philosophy – the expansion of cultural and historical contexts, also at the level of composition, the expansion of the sign system of a musical work. The composition of the work "Nocturne" is constructed in such a way that the first and main parts perform the function of representing the integrity, the technique of reflecting the whole in the part is also used, that is, the composition of one part repeats the composition of the whole work. This is a demonstration of the author's intention, where through the compositional features the idea of the large-scale and temporal expression of the essence of the work, the relativity of time-space, its ridiculousness and awesomeness is conveyed. This absence of a model, or absurdly grotesque solution of the composition of the sonata (which can be conditionally called a sonata) can be called an "echo sounder". According to the scheme, each part also has an internal structure similar to the external one.

$$A \qquad A^1$$

Where the internal structure can be represented as

$$a + \text{a} \qquad a' + {}^1$$

Postmodern tradition also demonstrates the presence of allusions. In the musical text there are allusions to the works of C. A. Debussy, which is presented in the title of the work. This technique allows listeners to be already informed and form a preliminary image of interpreting the author's creation, that is, it does not create an intertextual effect in the process of perception, but is pre-formed. The brilliant use of the combination "verbal title + stylistic technique" is a vivid demonstration of the use of the ideas of hypertextuality and paratextuality. All this is clearly shown in the second and third parts of the analyzed composition.

The concept of "semantic non-contact" is also an important component of "Hello M.K." by V. Runchak as a postmodern artwork. In the absence of direct instructions in the musical text on the rules of performance given by the author, and this refusal to interpret is made deliberately, which is part of the representation of the paradoxical style of M. Kagel. There are also references to the "Flight of the Bumblebee" by Rimsky-Korsakov, which was confirmed by the

audience. Such construction of the intertextual figure is related to the context, interpretation of the sound as a stylistic play, a variant way of deployment and similar background characteristics. The genre solution of the presentation of the musical work as a nocturne is quite conditional, as it actualizes the reference to well-known, recognizable works of music of the last two centuries (F. Chopin, J. Field, I. Stravinsky, P. Hindemith), and the section titled "Afternoon Rest" is associated with the construction of a grotesque image, an unexpected solution of the transition from the primary musical text to the connotated one. Thus, it is extremely important to use precedent titles of works and themes, which generally contributes to creating the appropriate atmosphere for the audience.

In the second part of the nocturne, there are only two bars of the musical text, which have one note (the strings are plucked on the instrument), and one fermata pause is presented in the work. The indirect connection of the content and the title, represented by "Hedgehog" or - "The Death of

Ose", creates an allusion to the oeuvre of E. Grieg. Such a receptive intention, which is an expression of non-linearity, is successfully inscribed in the composition of the artwork, genre priorities of postmodern art.

This construction of the musical text, called by the author "open form", sounds quite ironic and again is a certain precedent reference to the famous work of U. Eco "The Open Work", and turns out to be another fragment in the author's picture of the nocturne. The precedent text also performs the function of intertextuality, which aims to create a simulacrum in the listener's imagination, which should consist of fragments: titles, verbal characteristics, musical text, performance, reminiscences, allusions, disclosure of the main concepts of the whole work in the first part. As another element of the composition - the performance - the obligatory, serious turning of the page "to perform the third part" is presented. Moreover, it can also preserve the general mood of parody, theatrical performance grotesque, in general, a kind of musical humor. The heard and seen in the complex create the ground for a new rethinking of what was heard and to present the artwork in a different way. The composition of fragmentary type makes it possible to reorganize and rethink the work of art all the time. At this stage of work with the musical text, the author presents "variations". And then we can talk about the finally completed organization of integrity that forms the chosen discursive practice. The last pause sustained in the work signals its end, the artwork is performed. In postmodernism, great importance is attached to performance skills, individual approaches of musicians to the performed text. Only taking into account this aspect, the work can be considered successfully fulfilled.

There is an integral value given to the dramatic component of the "last part" as the final, binding element. From the standpoint of the creation integrity, all three parts are self-sufficient fragments, they are not connected and do not need to be continued in another part. That is, unity is presented not through a set of formal means of traditional methods of composition. The author's intention can be comprehended only by accepting the concept and idea of the author: among the fragments, presented hidden and explicit textual allusions, concepts, stylistic and genre elements, semantic bridges should be created between the fragments of the artwork and segments of parts. It is also crucial to be well oriented in the world of music, recognize the set of precedent phenomena, connotations and

perceive the intertextuality activated by the author. Discursive analysis of the work solely can help in interpreting the musical text, peculiarities of its performance and perception as an act of communication culturally marked and innovative.

As we can see from the above materials, the very concepts of fragmentarism and nonlinearity are rethought in the context of postmodernism. In the 18th-19th centuries, nonlinearity as a way of perceiving and forming musical texts was expressed in the incompleteness of constructions, the discontinuity of their semantics, the incompatibility of fragments, the unusual interpretation of the text, a peculiar manifestation of ungrammaticality. We could also talk about nonlinearity as a violation of the system hierarchy: elimination, superstructure of individual levels of the work, violation of integrity and harmony in the composition of the work.

For postmodern philosophy, nonlinearity as a strategy for creating a musical work can use fragmentarism. This concept should be seen as a method of using precedent phenomena, intertextual reading of the work, tested means of related arts, allusions, which in their diversity, create a rethought ideological and cultural integrity proposed by the author for a prepared audience. Precedence and intertextuality are signs of fragmentary discourse in contemporary music. A vivid evidence of such processes in music are the works of Ukrainian composers ("Infinite uniformity of the suns" for flute, clarinet, piano, percussion, violin and cello by K. Tsepkolenko, "...end less…" for symphony orchestra by L. Yurina, two plays for marimba and guitar "A year will pass" by M. Denysenko. "20.02.2002" for two pianos by X. I Kovalinas).

Discussion

The language of musical non-linear text, performed in postmodern aesthetics consists of a multilayered and complex composition of fragments. In a number of studies (Berndt & Theisel, 2008), the prospects for the development of postmodern music are defined as complex mechanisms of combination, attachment (composition of the whole in the part), technological aspects of the author's idea, which form more complex mechanisms and give a huge space of possibilities. Under such conditions, the listener has the effect of an authentic sounding fragment, but the composition of a non-linear nature can also be represented in computer music. Expansion of the perception matrix,

automation of synthesis parameters, according to the authors, is a task for implementation in the future, since this complex work requires a lot of formal work with timbre. In this context, the problem of forming performing skills through innovative trends in music education, dictated by such postmodern markers as multiculturalism of education, the presence of high-tech and ecological environments (Virgona & Kashima, 2021; Lu, 2022).

In fact, as our research shows, nonlinearity as a strategy for the formation of a postmodern musical text makes it possible to create new discursive practices due to fragmentation, intertextuality, precedence. The musical text in it is not only a sound solution of the artistic level, but a comprehensive solution for understanding reality. This means that the requirements for performing skills, an innovative approach to the tendency of universalization of the musician, his willingness to work in a complex of stylistic techniques and genre contamination are changing.

In musicology and music theory in general, the problem of many contexts of the concept "postmodern" is considered. Rychter (2019), considering the problem of terminological uncertainty, defines three contexts of postmodernism as a concept: 1) a designation of an artistic style; 2) a separate theoretical method of interpreting culture; 3) a philosophical concept of perception of the world in a certain space and time. Referring to the philosophical concept of Lyotard, a number of studies (Rychter, 2019; Merlini, 2020) have identified changes in the status of knowledge in the post-industrial era, where the priority ideology of culture is postmodern and this period is clearly manifested in the 50s of the 20th century. According to our research, postmodernism as a method of artistic comprehension of the musical text is actively and fruitfully developing in the last third of the 20th century, where the achievements of the Enlightenment and modernity are rethought, having lost their original power and semantics. The interpretation of the past heritage makes possible the non-linear construction of a musical text filled with allusions, grotesque, precedent phenomena, etc. Thus, the legitimacy of traditional discourses and practices is lost, and instead a new integrity is formed, composed of fragments of cultural heritage and reinterpreted by the author in accordance with new meanings, values, discursive practices.

Conclusions

In the creative method of postmodernism, it is important to use new or rare for other artistic concepts, methods of representation of author's ideas, positions or guidelines. One of such innovations is a non-linear strategy in the organization of the musical form of the text, text creation, creation of new methods of interpreting musical pieces. In the last third of the 21st century, the nonlinearity of text creation and fragmentation of a musical work become discursive dominants, which allows the use of a rich palette of stylistic means and genre contamination in the works of contemporary composers.

The development in the musical work is due to the means of artistic combinatorics, the combination of sounds-symbols and actions-symbols, intertextuality, precedent phenomena, allusions, verbal and non-verbal means of highlighting the contents, ideas, concepts. Due to the detailed consideration of the postmodern music of the period of 70-90s it is possible to establish that fragmentarism as a form of manifestation of nonlinearity of postmodern discourse is actively involved in musical creativity. The postmodern element is presented as a non-linear unity of different components of the creative process. In the postmodern several centuries of development of world music and culture are rethought and "revised" through a new vision. The intertwining of sound fragments, drama, verbal text and performing individuality allow composers to create new concepts, simulacra and a new reading of precedent phenomena through experiments with composition and features of sound, performance, constant encouragement of the audience to actively read new meanings of the old. The listener may not be deprived of the feeling of authenticity and recognition of a particular fragment. The audience is not deprived of the impression of an authentic fragment that dominates in a particular part as an element of the composition, but the transparent semantics of the work is revealed, the constituent fragments are recognizable, and the nonlinearity of the composition in general looks like integrity.

In the future, it is worth paying attention to the evolution of nonlinearity strategies in the music of the early 21st century, to what extent the compositional integrity, performance requirements and the level of musical education of the audience are transformed.

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