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АКАДЕМИЧЕСКАЯ МУЗЫКА XX – ПЕРВОЙ ЧЕТВЕРТИ XXI ВЕКА: НА ПУТИ К ОСВОЕНИЮ

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Звучащая среда филармонических концертных площадок и сценических подмостков музыкальных учебных заведений характеризуется тотальным преобладанием музыкальных произведений прошлых веков в соотношении с музыкой современных стилей и направлений. В статье обсуждается ряд вопросов, связанных с причинами сложившейся диспропорции, анализируется ее влияние на формирование репертуарных предпочтений слушательской аудитории и на развитие музыкального мышления любителей академической музыки. Кроме того, на обсуждение профессионального сообщества выносится тема ответственности музыкантов-исполнителей за формирование звучащей среды, оказывающей решающее воздействие на мышление общества в целом. Поднимается деликатная тема оценки действий некоторых представителей музыкально-образовательного сообщества, позиционирующих себя в качестве обладателей «истины в последней инстанции» при решении вопроса, какие стили и направления современной музыки «достойны» звучать в «храме искусства», а какие нет. При выявлении причин сложившегося отношения музыкантов-исполнителей к творчеству современных композиторов автор статьи, опираясь на положения теории информации, предлагает рассматривать музыкальное произведение и в качестве результата творческой деятельности композитора, и в качестве некоего примера создания им информационного послания обществу. Данный подход позволил в очередной раз обратить внимание исполнителей на необходимость овладения современным музыкальным языком, обладающим синтетической системой знаков, единой для всех участников музыкальной коммуникации: композитора, исполнителя и слушателя. В завершении статьи обсуждаются предложения по решению этой важнейшей для нашего времени проблемы.

Ключевые слова: музыкальный авангард, композитор, исполнитель, слушатель, коммуникация, репертуар, типы мышления, сонорика, современные средства выразительности

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Original article

ACADEMIC MUSIC OF THE XXTH – FIRST QUARTER OF THE XXIST CENTURY: ON THE WAY TO MASTERING

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In the musical environment of philharmonic concert venues and musical educational institutions, the compositions of past centuries prevail over the music of modern styles and trends. This article discusses a number of issues related to the causes of this imbalance and analyses its impact on the formation of the repertoire preferences of the audience and the development of musical thinking of the admirers of academic music. In addition, the author brings up for professional discussion the topic of the responsibility of performing musicians for the formation of a sound environment that plays a decisive role in shaping public thinking. The article raises a delicate topic of evaluating the actions of some representatives of the musical and educational community who claim a monopoly of absolute truth regarding which styles and trends in modern music are worthy of being performed in the "temple of art" and which are not. When identifying the reasons for the current attitude of performing musicians towards the work of modern composers, the author of the article, based on the provisions of information theory, suggests considering a musical work both as a result of the composer's creative activity and as an example of creating an information message for society. This approach allows drawing performers' attention to the need for mastering the modern musical language, whose synthetic sign system is uniform for all participants in musical communication: the composer, the performer and the audience. The proposals for addressing this important problem are outlined in the final part of the article.

Keywords: musical avant-garde, composer, performer, listener, communication, repertoire, types of thinking, sonorics, modern means of expression

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The most interesting processes taking place in the musical art of our time include the rapid evolution of styles and genres of modern academic music, the increasing range of composition techniques and means of musical expression, and the emergence of new instrumental and vocal performing techniques of sound production, to name a few. Much to the surprise of composers, a significant part of performing musicians express no interest in these enormous changes. One may get the impression that they simply go unnoticed.

One of the reasons is that enjoying the outstanding works of the composers of the XVIth – XXth centuries, professional performing musicians stand aloof from studying the language of new music in anticipation of masterpieces, as if they could be produced without their participation. It is well known that the process of "artistic selection" in musical art is associated with a significant time distancing, since before a certain performing invariant, generally favoured by society, is established, the newly composed musical pieces need to be performed multiple times to enlightened music devotees who act as informal experts. Unfortunately, due to performers' standpoint, in the process of society's acquisition of modern music there is no practice of *multiple performance*. At best, compositions are presented on a single occasion in the professional community, which leaves no hope for their continuity. Indeed, until recently, composers held regular concerts where to a wide audience they performed musical pieces composed shortly before.

What seems to be another reason is that the comprehension of a new musical language and composition techniques requires performers to put in considerable effort, intellectual effort included, which is directly associated with willpower. Willpower is what many lack, so in most cases, they lapse into inertia. The

infantile approach of the majority of performing musicians to new music has grown into an intolerable norm, while modern composers, by analogy with the characters of Victor Hugo, have turned into new miserable ones.

The spiritual universe based on the permanent search for the sacred element in man, crystallization of their intellectual and creative achievements, the results of purifying moral intentions, personal improvement and enhancement, and the comprehension of interior movements and dreams is what integrates humanity into a single whole.

A key component of the spiritual universe is academic music. Significant processes taking place in that part of it which is associated with the creation and dissemination of modern musical works demand full attention from performing musicians. This is explained by the fact that the destiny of compositions largely depends on performers as major agents in the *composer — performer — listener* communication: whether a composition becomes a cultural asset and thus contributes to people's spiritual development or, as it has happened many times, it is shelved and falls into oblivion, neglected.

There is no point in convincing admirers of music that the concert repertoire of performers is unusually vast, and so is the variety of music works studied in educational institutions. Nevertheless, it is obvious that the overwhelming majority of music performed on stage and in class belongs to the Baroque, Classical, Romantic and Neoclassical periods.

Judging by concert programmes and musical pieces on the curriculum in educational institutions, the number of works of modern academic music, in particular the works of Russian avant-garde composers and those who do not qualify themselves as such (A. M. Volkonsky, S. M. Slonimsky, R. K. Shchedrin, A. G. Schnittke, S. A. Gubaidullina, E. V. Denisov, A. A. Knaifel, M. K. Gagnidze, E. I. Podgaits, A. V. Tchaikovsky, Yu. S. Kasparov, B. I. Tishchenko, G. I. Ustvolskaya, etc.), is incomparably smaller. This disproportion results in numerous questions. For instance, how does the sound environment of concert venues, based on the "tried and tested" repertoire and indifference towards modern music, affect the priorities of the audience? Or how will this significant shift towards students of performing arts studying works of past eras affect the repertoire preferences of their future audience? Is not this a display of arrogance on some teachers' part to claim a monopoly of absolute truth regarding which styles and trends in modern music are worthy of being performed in the "temple of art" and which are not? These and other questions appear to be of great relevance and require answers well thought out. It is advisable to establish the cause of such a preposterous attitude of performing musicians towards the work of modern composers and understand the processes that characterize the qualitative changes in the content of modern music relying on information theory, which is rarely used in musicology.

MODERN MUSIC IN THE CONTEXT OF INFORMATION THEORY

Society is living in an amazing era of a growing interest in information, its origin, dissemination and preservation. Not only does the information environment surround modern people, but it also has a permanent influence on their development. It is only while asleep that a man may seem to free his mind, but currently psychologists tend to call this in question, too. People are destined to be affected by information; the only question is what to consider as such. Thus, information theory specialists suggest that even the act of composing a musical piece should be understood not only as a form of creative self-expression of *homo sapiens*, but also as an instance of generating information. Applying the terminology of Claude Shannon, the founder of information theory [*17*], the author of communication theory, Austrian physicist Werner Meyer-Eppler, in his work *Elektronische Musik* [*16*] published in the mid-XXth century suggests considering any musical work as a kind of information message, and its composer — as the sender. Following his scheme of communication, combining signs according to certain rules, the sender creates a message and transmits it through some physical channel to the recipient who deciphers the signs and perceives the message. The recipient, in turn, due to memory and mental ability for statistical generalizations, is "*taught*" to adequately perceive the information encrypted by the sender, and thus communication between them takes place.

Developing this idea, the French sociologist of art Abraham Moles argues that the scheme proposed by W. Meyer-Eppler reveals the way a person perceives not only technical information, but also the information encrypted in works of art [63–69, *15*]. Applying the term "*information*" as a synonym for "*Gestalt*" [22, *7*] and thus overcoming the opposition between the "*atomistic*" and *"Gestalt" approaches*, A. Moles suggests

using the scheme when analysing the entire spectrum of "products" of human creative activity: from musical compositions to paintings and literary works. In his work *Art and Computers*, he writes: "In the case of an artistic message, the author creates in his imagination a form or idea, which he then encodes for transmission. The recipient, in turn, constructs another form or idea based on the message. The quality of communication is due to the degree of convergence of the perceived form and the original form" [19, *7*].

As it is known, unlike with other forms of art, in order to "liven" a piece of music, a certain intermediary, a *facilitator* of the music score is needed. It is the performer whom A. Moles considers as such. In this regard, it is relevant to recall the words of the outstanding pianist Vladimir Horowitz after he listened to Chopin's etudes and preludes performed by the French pianist Alfred Cortot: "When Cortot's hands no longer exist, Chopin will die a second time" [233, *5*]. The next link in this chain is the audience or, using the language of technical communication, the message *recipients*.

Therefore, A. Moles sees the process of musical communication as follows: the composer (who is also the *sender*) creates (encrypts) a work of music (*message*) and presents it to music admirers for listening (*deciphering*). In turn, the audience (*recipients*), having listened to (*deciphered*) the musical piece (message), become its recipients. It should be highlighted that they can receive the message only if the work is played (*facilitated, animated*) by the performer (*facilitator*).

MUSICAL LANGUAGE AS A MEANS OF COMMUNICATION[1]

While accepting that any work of art can be considered a message, it is critical to recognize that to convey this message a language is required. In turn, for people to understand it, a language must have a synthetic system of signs that is unified and shared by the composer, the performer and the listener. The composer cannot expect his work (message) to be adequately perceived if the sign system of his language and the signs mastered by the audience do not overlap. Additionally, the language of academic music is complex and not every person introduced to it has the desire to "decipher" it, since listening to academic music has always been an activity for intellectuals.

It is important to reveal how these issues of the language affect people's interaction with music. In this regard, society can be divided into several categories:

- the first category, small in number, is unofficially titled "enlightened admirers of academic music";
- the second category includes those listeners who, in imitation of the elites, pretend to understand classical music and consider attending concerts a matter of prestige;
- the third category, the so-called "lay public", claim to have never listened to classical music (or have never paid attention to it) and do not know whether they understand it or not;
- the fourth category, the largest, includes those who do not understand classical music and declare it outright.

According to the above-mentioned French sociologist and musicologist A. Moles, only about 2% of those listening to "serious" music are able to decipher its language due to its complexity. He calls these people "egghead", alluding to their high intelligence level [*7*]. According to the famous Russian sociologist Yu. U. Fokht-Babushkin, such people account for 4 to 6% [22, *11*]. It should be recognized that in both cases the figures are very relative.

THE PECULIARITIES OF MUSIC PERCEPTION

A common discussion topic for musicians is creative contradictions between outstanding composers. For instance, P. I. Tchaikovsky, conveying his attitude towards the creative work of the composers of the Mighty Five and M. P. Mussorgsky in particular, wrote to Nadezhda von Meck: "In *Khovanshchina* I found exactly what I expected: a claim to realism understood and applied in his own way, poor technique, lack of invention, some talented parts at times, but in the flood of harmonic absurdity and mannerisms characteristic of the musical circle Mussorgsky belonged to" [310–312, *13*]. Notably, that was said about a composer no less outstanding than Tchaikovsky himself…

Putting aside any speculation over P. I. Tchaikovsky's inability to recognize the talent of his fellow composer or comprehend his music, let us pose a question why he did not

[1] More information on the theory of communication can be found in A. Yakoupov's articles in the *Arts Education and Science* journal: 2019, no. 4. P. 13–23; 2020, no. 1. P. 24–32; 2020, no. 2. P. 53–61; 2020, no. 3. P. 35–43; 2020, no. 4. P. 20–31.

acknowledge it. Or to consider the issue more broadly, why do some composers enjoy the audience's admiration while others do not? What is the reason for works of music to be rejected by some listeners and favoured by others? Apparently, what matters is not only syntheticity of the musical language signs, but also the individual characteristics of the listeners' musical thinking. Recognizing these differences will help to identify the key factors contributing to the repertoire policy of performing musicians.

THE FEATURES OF MUSICAL THINKING. CONSCIOUS AND UNCONSCIOUS MUSICAL INFORMATION

In this context, it is essential to highlight that when a composer is creating messages (i.e. musical works), both his conscious and subconscious structures are engaged in the creative process. However, musical science cannot yet say which part of the composer's specific message is the result of either conscious or subconscious mind. Moreover, it is really unlikely that in the foreseeable future experts will successfully address such complex issues.

Meanwhile, there are some elements that with a high degree of confidence can be claimed to be the result of the composer's conscious mind. They include choosing the title of a play, arranging the musical score with author's notes, making some decisions when structuring and polishing the composition, choosing composition techniques, and conceptualizing the tonal plan and harmonics. All these, of course, are products of consciousness.

The other part of the musical content, associated with the transformation of the composer's comprehended ideas and experienced emotional states into musical themes, semantic intonations, and drama, and forefeeling the entire musical work by the inner ear, is directly related to the composer's subconscious. And here the question arises: is this part of the composer's musical message deciphered by the listener's conscious or also subconscious mind? After all, this is a "creative" zone — *terra incognita* even for the composer himself. As for the listeners, it should be taken into account that their process of music perception is holistic. They do not separate music into conscious and unconscious intonational and semantic units; they either feel engaged in the author's music, or they do not.

Structuring music and breaking it down into form and content is more typical of professional musicians. However, it has been noticed that when music is performed on stage, focusing on the analysis of its form or the peculiarities of interpretation interferes with perception.

Does it mean that consciousness is a factor preventing direct comprehension of music? Of course not. While listening to music, professional musicians are capable of "controlling" the dominant rational perception and comprehending the meaning of music based on listening experience, sensory, intellectual and mystical intuition [4–348, *6*]. After all, it is the syncretic unity of both conscious and subconscious elements of music that forms the content of the composer's message.

The only question is *what* in this content will be perceived by the audience, since any musical work is multidimensional and the degree of immersion into its semantic and emotional depths correlates with the intelligence level of the audience and their experience with academic music. In a sense, when listening to the same musical piece, each listener receives a personal message, since the perception of semantic and emotional content is individual.

Let us point out another important feature of musical thinking — listeners perceive music differently. To put it simply, having listened to the same composition, they have associations of different nature. In this regard, experts in the theory of musical thinking (E. Hanslick, M. G. Aranovsky, J. Burjanek, O. Zich, R. Müller-Freienfels, etc.) [*9*] distinguish three types of musical thinking. The first one is *objectifying* musical thinking, when listeners perceive music through object associations: when listening to music, they hear (or envisage) the forest, rain, birdsong, sea waves, etc. The second type is type is *non-objective* musical thinking, when listeners cannot directly associate their emotional experiences with any object or phenomenon (action) and have difficulty describing them. For instance, this is what P. I. Tchaikovsky wrote about his Symphony No. 4 in his letter to S. I. Taneyev: "My symphony is, of course, programmatic, but the programme is such that it is impossible to formulate in words … But is this not what a symphony, that is, the most lyrical of all musical forms, ought to be? Ought it not to express everything for which there are no words, but which gushes forth from the soul and cries out to be expressed?" [34, *14*]. And the third, most common type of musical thinking is *mixed*. In this case, listeners perceive music, having alternate or one-time *objective* and *non-objective* associations, since both *objectifying* and *non-objective* types of musical thinking are engaged simultaneously.

Therefore, it is important to understand what musical content activates the brain structures responsible for objective and non-objective thinking. In this regard, it should be stated with confidence that in the process of composition, all the information the composer is conscious and unconscious of, even its smallest pieces, leaves its mark in the message encrypted in the musical score. If in the composition process the composer focuses on rational, logical coordination of harmonic and tonal structures, if the composer's imagination is aimed at searching for intonations to imitate natural phenomena or depict life scenes, this objectivity will reflect in the composition. And vice versa, if the composer creates a work of music relying on creative intuition and inspiration driven by the processes of transforming the ideas and experienced emotional states into music, the information trace of the composer's non-objective musical thinking will certainly be seen in the musical score, the content of which will be difficult to describe (decipher) in words.

NEW COMPOSITION TECHNIQUES IN THE CONTEXT OF MUSIC PERCEPTION BY THE AUDIENCE

The emergence of new composition techniques in the XXth and XXIst centuries is characterized by the renewal of the musical language and the expansion of the content side of music (e.g. atonal, athematic, and serial music, dodecaphony, aleatorics, music of the new wave of composers, etc.) [4, *3*].

Analysing musical pieces of modern styles and trends, one can notice that the overwhelming majority of them are created by composers with *a dominant rational thinking and, therefore, are aimed at facilitating the listeners' objectifying musical thinking*. This is due to the fact that music created through "engineering" is largely determined by the logic of rules and calculations, while the processes of forefeeling a musical work by the inner ear and inspiration, uncontrolled by consciousness, are disabled. *The audience decipher (perceive) such music relying on consciousness and the brain structures associated with the objectifying type of musical thinking. Human mind starts deciphering such music as if doing a crossword puzzle. Thus, a conclusion can be made: such musical works resonate with people with a dominant objectifying musical thinking*.

It is advisable to mention that the listener's admiration for the work of a particular composer (performer) or its rejection largely depends on the degree of convergence of their musical thinking.

THE EVOLUTION OF THE MEANS OF MUSICAL EXPRESSION

1. *Traditional means of musical expression*

Over the centuries, composers have been "polishing" the means of musical expression, searching for organic modal, tonal and timbre coordination and improving melody, harmony, texture, and rhythm... As for performers, they have been searching for the means of expression to convey the intonation and content of music, focusing on dynamics, accents, agogics, articulation, tempo, vibration, and climax...

In the course of research into the influence of pitch and other sound parameters on our perception, N. A. Garbuzov proved that there is a certain pitch zone within which the sound, when being perceived, does not change its tonal quality, even if it deviates by several hertz in one direction or another. He found that middle A is perceived by the ear unchanged at frequencies between 435 and 443 Hz and named this phenomenon zonal pitch hearing [80–143, *8*]. This feature of our hearing is considered by vocalists and string players when applying the vibrato technique: by altering the sound pitch within the specified limits, not only do they manage to deal with inaccurate intonation, but they also make a stronger artistic impact on the audience. With reference to zonal pitch hearing, we should also highlight that modern composers widely use the artistic device of enhanced intonation (a meaningful shift in pitch), which performers further apply to realize the composer's intent and convey artistic and semantic intonations (e.g. compositions by A. G. Schnittke, S. M. Slonimsky, M. K. Gagnidze, G. A. Kancheli, S. A. Gubaidulina, etc.).

A special place in the search for expression in the modern musical language is given to the means of timbre-articulation of the sound material. According to A. A. Volodin, the articulation technique "representing the clothing of expression...the musical fabric, is <...> the carrier of the emotional attributes of the melodic syntax" [35–55, *2*]. He managed to justify the provision about the timbre-pitch unity of the modern musical language and put forward the hypothesis that this unity performs at least two functions — the functions of "music expression, associated with intonation (pitch) parameters, and image expression (timbre)" [Ibid.].

The mentioned expressive devices should be classified as universal, allowing to facilitate all the three types of musical thinking: *objectifying*, *non-objective* and *mixed*. Bearing in mind the immutability of an individual approach to interpreting musical works, some composers did not even bother to mark articulations, dynamic shades and other indications as separate units of the musical text (for instance, J. S. Bach, G. F. Handel, W. A. Mozart to some extent, and especially modern composers), assuming that performers would independently add them to the original musical text with the purpose of revealing the musical content and creating the artistic image.

2. *New means of musical expression and performing techniques*

The development of new composition methods is accompanied by the emergence of techniques of sound production on different instruments (the term "technique" is widely used by S. M. Slonimsky, Yu. S. Kasparov, etc.), which specify the coloristic and semantic elements in the composer (*sender*) — performer (*facilitator*) — listener (*receiver*) communication. These techniques perform the same function of conveying the composer's message as the traditional means of musical expression, but are designated as separate units of the musical text. However, modern composers, as in the time of J. S. Bach, rely on performers' imagination and do not consider it essential to mark exact pitch, dynamics, or tempo indications.

S. M. Slonimsky, analysing these processes and emphasizing his commitment to New sonoristics, notes: "The most extravagant, non-standard, and unconventional techniques for playing an instrument or its part multiply to infinity and, in essence, delight and impress many musicians and admirers of modern music with imagination and cheerful or tragic atmosphere of the instrumental theatre of absurdity, so significant specifically in theatre art" [7, 10].

Inspired by the multiplication of the unconventional instrumental techniques in musicians and vocal and speech techniques in singers, S. M. Slonimsky also emphasizes "the increasing role of the chronograph, the counting of seconds and minutes in numerous background rhythmic figures" [9, *10*], which indicates *the growing importance of the structures of consciousness responsible for the processes of creation, performance and perception of music*.

Analysing signs and symbols, new means of musical expression and peculiarities of the musical space transformation in the current musical era, Yu. S. Kasparov writes: "The musical space of today employs a significantly larger set of coordinates than during the Baroque, Classical, and Romantic periods. It changed fundamentally after the New Vienna School and its followers. In the period of vigorous efforts of structuralist composers, the musical space acquired new coordinates. As a result, some old (centuries-old) ones partially lost their system-forming significance, while the means of expression which used to be somewhat decorative transformed into coordinates of the musical space.

As it is known, representatives of the avant-garde of the 1950^{s} – 1970^{s}, among other things, developed the timbre aspect and the capacity of the musical texture. The process was so intense, so many timbral and textural developments emerged within a short time that quite soon a transition from quantity to a new quality took place — the merging of those coordinates into a single whole" [9, *3*]. Defining timbre texture as "a special kind of texture that takes into account the nature and coordination of timbres forming it" [Ibid.] and analysing performance and the figurative aspect of modern performing techniques, Yu. S. Kasparov, in fact, creates a guide in which he discusses the main range of sound production techniques for various instruments, including the already familiar and new, modern ones. Of particular significance are his comments on describing images and analysing textures of structures of smaller scope, including symphonietta.

Among the techniques that allow creating vivid musical images, Yu. S. Kasparov points out the following: playing behind the bridge for strings, playing on the tailpiece, glissando, clarinet multiphonics, ricochet e glissando for strings, playing on the clarinet mouthpiece, playing on the piano keys with manipulation of the strings, clusters, tongue-ram, teeth-on-reed, air noise, jet whistle, trumpet embouchure, slapping, playing quarter tones on the clarinet, bisbigliando, disturbing rustling and many others [12–84, *3*].

It is worth mentioning that the search for new performing techniques is also underway in other music genres. For example, in compositions for accordion and chromatic button accordion, composers apply such popular techniques as bellow shake, quartet ricochet, quadruple ricochet, changing pulsation vibrato, untempered glissando, etc. [8, *1*].

The analysis of new sound techniques and means of musical expression allows dividing them into three groups:

• the biggest group includes the sound techniques and means of musical expression of imitative nature, almost literally expressing the sound image of an action, object or everyday phenomenon. These techniques cannot be classified as products of artistic reality, since they only reproduce everyday reality (slapping and popping, disturbing rustling, scratching along the strings with nails, playing on the clarinet mouthpiece, weeping, striking the piano keys with manipulation of the strings, clusters, multiple percussion effects, including col legno, hitting or tapping the body of the instrument, strings, keyboard, etc.) [*3*]. What is important is that such imitation of actions, objects and phenomena by musical means is expected to activate the structures of consciousness responsible for the *objectifying* musical thinking, since it evokes our conscious associations with the objective reality;

• the next group includes sound techniques and means of musical expression of *figurative* nature. Unlike the first group, they should be classified as products of artistic reality, since they *do not reproduce* the sound images of everyday life, but *create them through musical means* (e.g. wind, waves, rain, whistling, gunshot, birdsong, etc.). Despite these fundamental differences, the *decoding* of such techniques by the audience also brings in their conscious associative images of the reality and activates the *objectifying* musical thinking;

• the third group includes *chronographs*. Their introduction and performance are controlled by the structures of consciousness responsible for calculations. And although performers not only measure rhythmic formulas but also organize them in even breathing, their performance is impossible without conscious calculations. Perceiving such music immediately activates the listener's structures of consciousness, similar to those of the composer and performer, which are responsible for constructing logical schemes and enabling the *objectifying musical thinking*.

Thus, based on the above, a number of conclusions can be drawn.

The trends in composition techniques, the analysis of new techniques and means of musical expression indicate the increased role of the *intellectual, rational principle* in the content of music of modern styles and trends.

New composition and performing techniques, being a product of the structures of composers' consciousness responsible for *rational, logical thinking*, are deciphered by the audience based on similar structures, which primarily activates the *objectifying type of musical thinking*. This greatly complicates the purpose of a concert of modern music: revealing the rich emotional content of a composition is just one of many tasks the performer is faced with. What comes to the fore is *the performer's ability to show the beauty of mind and rational, conscious information encrypted by the composer*. New aesthetics, is not it?

Performers, students included, should pay attention to the fundamental changes in the *content* of new music. In essence, we observe a changing proportion of *rational and emotional information* in modern music, its transition from *sensuously semantic to intellectually sensuous*. In this regard, we can hardly expect composers to get back to creating music "in the old way." This is contrary to the laws of evolution.

Considering the relevance of the problem, the following proposal is brought for discussion in the professional community: composers on one side and performers (including teachers and students of performing departments) on the other should conclude a voluntary professional agreement *on the introduction of musical works of modern styles and trends into concert and educational repertoire*. The aim is to commit to small changes and over time create a harmonious musical environment where contemporary academic music could take its rightful place.

In conclusion, we consider it important to share an interesting observation: those performers who can quickly master various compositional methods and new techniques tend to be more in demand by concert organizers and the audience in general. Life is changing fast, so performing musicians should not rely on the infantile thought that one composition technique mastered while studying will be enough for their entire creative activity.

СПИСОК ИСТОЧНИКОВ

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