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IMPROVISATIONAL ORCHESTRA AS AN ACTUAL PHENOMENON OF MODERN PROFESSIONAL MUSIC

The purpose of the work is to identify the creative methods on which the artistic and performing practice of improvisational orchestras is based. **The scientific novelty** of the research consists in introducing the concept of an improvisational orchestra into an art history discourse. **The methodology** is based on the analytical method applied to the creative practice of improvisational orchestras, as well as the source study and historiographical approaches, which made it possible to build a historical retrospective of this phenomenon. **Conclusions.** The creative activity of improvisational orchestras is a historically established, widespread area of modern musical creativity that combines the style of jazz and academic traditions. Their creative activity is regulated by a communicative link between the conductor and the orchestra, based on a closed language-sign system.

Keywords: improvisation, improvisational orchestra, gesture, communication, interpretation, modern music.

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Імпровізаційний оркестр як актуальне явище сучасної професійної музики

Метою роботи є виявлення творчих методів, на яких базується художньо-виконавська практика імпровізаційних оркестрів. **Наукова новизна** дослідження полягає у введенні поняття імпровізаційного оркестру в мистецтвознавчий дискурс. **Методологія** спирається на аналітичний метод щодо, що застосовується відносно творчої практики імпровізаційних оркестрів, а також джерелознавчий та історіографічний підходи, які дозволили вибудувати історичну ретроспективу даного явища. **Висновки.**

Творча діяльність імпровізаційних оркестрів є історично сформованим, широко поширеним напрямком сучасної музичної творчості, що поєднує стилістику джазової та академічної традицій. Їх творча діяльність регламентується комунікативним зв'язком між диригентом і оркестрантами, що базується на замкнутій мовно-жестовій системі.

Ключові слова: імпровізація, імпровізаційний оркестр, жест, комунікація, інтерпретація, сучасна музика.

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Импровизационный оркестр как актуальное явление современной профессиональной музыки

Цель работы – выявление творческих методов, на которых базируется художественно-исполнительская практика импровизационных оркестров. **Научная новизна** исследования состоит во введении понятие импровизационного оркестра в искусствоведческий дискурс. **Методология** опирается на аналитический метод, применяемый к творческой практике импровизационных оркестров, а также источниковедческий и историографический подходы, которые позволили выстроить историческую ретроспективу данного явления. **Выводы.** Творческая деятельность импровизационных оркестров является исторически сложившимся, широко распространенным направлением современного музыкального творчества, сочетающим стилістику джазової та академічної традицій. Их творческая деятельность регламентируется коммуникативной связью между дирижером и оркестрантами, основывающейся на замкнутой языковой-жестовой системе.

Ключевые слова: импровизация, импровизационный оркестр, жест, коммуникация, интерпретация, современная музыка.

Introduction. Modern musical culture is polyphonic and unpredictable; it is difficult for researchers to cover the whole range of stylistic directions, to give a generalized characteristic to a certain range of phenomena. On the one hand, a variety of composing techniques, individual authorial directions existing in simultaneity, does not make it possible to establish their nominal number, and on the other hand, there is a general tendency, ideological orientation, which unites all creative searches and finds. Such a tendency seems to us the proclamation of both composer and performing freedom, the rejection of the pre-emption of the composer's text, the destruction of the rigid framework of shaping and the "ossified" structure of the work. These searches in musical creativity originate in the last century and they are an echo of the powerful explosion of postmodern culture, which touched not only the academic musical sphere.

The blurring of boundaries between the national cultures, between the musical styles, the interpenetration of academic, jazz and popular spheres led, on the one hand, to the polyphonization of composer styles and techniques (in academic music, this is aleatorics, sonoristics, minimalism, intuitive music, all branches of electronic and specific music, in the jazz environment - this is free jazz, avant-garde jazz and improvisational music), and on the other hand, to the emergence of a single common "point" of their contact. The improvisation seems to us to be this unifying ideological and aesthetic position, in the broadest sense of the term, meaning the manifestation of unpredictability and spontaneity.

Being an expression of a momentary state, improvisation becomes a fundamental constituent element not only in performing practice, but also in composer creativity. It allows the composer to be not only the initiator and creator of the writing process, but also his outsider. "Today the writer is important as a witness of what is happening around the bush. And exactly this living course of life that cannot be calculated or predicted. And what can be more interesting than unpredictability in a situation of stagnation and total format?" [1, 12].

In modern musical culture, the flow of improvisational orchestras or orchestras of improviser is becoming increasingly popular (this phenomenon does not yet have a stable terminological expression). The orchestras of improvisers seem to us to be a kind of denominator to which all areas of both academic and jazz music converge. The improvisational orchestra as a cultural and artistic phenomenon is widespread throughout the world. According to a well-known chronology, the London Orchestra of improvisers, created in 1997, was the first in this field. It was followed by the emergence of similar creative associations in Switzerland (1998), England (Oxford, 2001), Scotland (Glasgow, 2002), Germany (Berlin, 2010), Austria (Styria), Japan (Tokyo) Poland (Krakow, 2012), (Warsaw) (2013), Russia (St. Petersburg, 2012), Canada (Toronto, 2013) and in Ukraine (Kiev, 2014).

The relevance of this research work is due to the prevalence and relevance of an improvisational orchestra in the world music practice.

The purpose of the study is to identify the creative methods on which the artistic and performing practice of improvisational orchestras is based.

The scientific novelty of the research consists in introducing the concept of an improvised orchestra into the art criticism discourse.

The methodology of this study is based on the analytical method that is applied to the creative practice of improvisational orchestras, as well as the source study and historiographical approaches, which allowed us to build a historical retrospective of this phenomenon.

The presentation of basic material. The aesthetic position of improvised orchestras is based on the proclamation of momentary, spontaneous creation of music through the collective controlled improvisation. In this case, the conductor, in whose hands the leadership of the improvisation process is being concentrated, acts as a composer - a creator of the sound canvas, an improviser who operates not with musical sounds, but with musical thoughts, creative ideas, concepts, the embodiment of which largely depends on what the musicians will improvise.

In the practice of improvisational orchestras, there is an established system of gestures, which is based on the gestural palette that was developed by the London improvisational orchestra. This system is complemented by the author's gestures of conductors; sometimes a completely independent system of gestures is developed. This is a kind of oral notation, which is used by musicians, the origins of which can be attributed to the times of the "gvidonova hand" (XI century), when the singing of certain pitch sequences occurred as directed by one or another section on the regent's arm.

In the practice of improvisational orchestras, the indication of the pitch in most cases is absent, and is used as a specific point or technique - when the conductor needs to reproduce a specific pitch, he requires it from the orchestra. In most cases, the choice of sound pitch occurs at the discretion of the performers. The same is about the time indicators. The temporality of the sound canvas in terms of collective improvisation acquires separate properties that are distinguishable from the usual metric-rhythmic settings. Duration is measured in seconds or minutes. Sometimes the subjective sense of a conductor in the process of creating a sound canvas becomes the measure of the sounding time.

As an example, here are some interpretations of gestures in the system of the London Symphony Orchestra [4]: a raised hand with an open palm indicates the performance of a sustained extended sound; a fist indicates staccato; the hand covering the conductor's mouth expresses the demand to play low-pitched or non-musical sounds; if the hands of the conductor are widely separated and the palms are facing each other, then the orchestra should play in loud dynamics, therefore, mixing and spreading the arms and hands in this position means crescendo and diminuendo; if the conductor plays an imaginary saxophone, then this means that the instrument or group should play solo, if he visually imitates playing the piano - they should accompany it.

There are many such gestures, they can vary depending on whether the conductor uses a conductor stick in his practice or conducts only with his hands. We have given a number of symbols without the use of a conductor stick. However, this diversity of gestures and their decoding allows us to conclude that gestures refer to all means of musical expression - duration, articulation, timbre, dynamics, as well as textural functions and delineation of orchestral plans - solo, supportive, pedal, noise, background, tutti. The sound pitch parameter is the least regulated; however, it can also be indicated by the separation of tone and noise. Also, the gestural system allows you to designate the stylistic components of musical fabric, which include not only academic, but also jazz and folk performance styles.

Thus, the sound improvisation created by the conductor is a composition that exists only at the moment of its sound. In this case, we do not take into account the possibilities of audio and video recordings, which at the moment are used by all collectives without exception, because the aesthetic and artistic value of the work of improvisational orchestras lies in the single moment, the momentary existence, and its sound embodiment depends on many subjective and objective factors.

The phenomenon of an improvisational orchestra has deep historical roots. The beginning of improvisational music is considered to be the work of the English group AMM, founded in 1965 in London and working in the field of free jazz. It includes saxophonist Lou Jare, guitarist Keith Rowe and percussionist Eddie Prevost. Later they were joined by accordionist and cellist Lawrence Schiff and pianist, cellist and composer Cornelius Cardew. According to A. Sysoev, today (since 2004) the group exists in the format of a duet (J. Tilbury, E. Prevost) and is called "postAMM". AMM was "the point of intersection of many musical and aesthetic worldviews (modern academicism, experimental composer music, free jazz, etc.)» [Ошибка! Источник ссылки не найден., 24].

The creative position of the united and avant-garde-minded musicians was expressed in the manifestation of independence from any stylistic currents, in turning the creative method of spontaneity out to the rank of the Absolute. The search for new timbre sounds and new material for creating music led to the use of "non-musical sounds" and to the use of advanced, new at the time instrumental sounds. The basic and perhaps the only way to implement this artistic position was improvisation, as a way to create music, free from any framework, boundaries and structures.

A similar ideological and aesthetic installation had another organization that existed almost simultaneously with the AMM group.

In 1969, Cornelius Cardew left AMM and organized the experimental music ensemble that was called "Scratch Orchestra", which also included young students, who were composers-experimenters, Michael Parsons and Howard Skempton. The created "orchestra" was based on the aesthetic and philosophical ideas of Cornelius Cardew that appeared in his provocative work "Treatise". This opus consists of 193 pages of graphic symbols, with rare inclusions of elements of the usual traditional notation. Here you can find all sorts of geometric shapes, lines and abstractions. At the same time, the score does not contain a single explanation of how to perform it.

In 1969, C. Cardew issued the "Draft Constitution" [3], in which he outlined the main provisions relating to the activities of this orchestra. According to this project, "Scratch Orchestra" was a union of musicians for the purpose of playing together and interchanging creative experience. The musical actions produced by this creative composition should depend on the skills and abilities of each of the musicians to be not constant, but, on the contrary, to be mobile and flexibly changing. The main function of this "orchestra" was a public concert activity. The initiator of the public action could be each of the participants of the association.

Each member of the orchestra had to have his own "creative notebook", where musical ideas that had visited the musician during the rehearsal of the orchestra were to be recorded. "According to the constitution, it was forbidden to add more than one idea per day to a notebook. The way of recording could be various - graphic, text, collage, etc. Such ideas were musical elements, which the musician subsequently mastered and could use in the process of the game. The "draft constitution" also regulates the relationship between these elements being created - certain elements were to be used as solos, other than accompaniment. The location of a solo in the "form" of an orchestra game was also specified — an interlude, main section or final.

In his draft constitution, C. Cardew opposes the mechanical accumulation of these elements; supporting the constant invention of new methods of playing and making of sound. Elements of "popular classical" music were used as improvisational material, which then developed and improvised according to the provisions of the "constitution". Samples of the used works are put in the second appendix to the "draft constitution": "Beethoven "Pastoral Syntphony", Mozart "Eine Kleine Nachtrusih", Rachmaninov Second Piano Concerto, J.S. Bach "Sheep may safely graze", Cage, Piano Concert, Brahms Requiem, Schoenberg "Pierrot Lunaire" "[3].

In addition to improvisational music, Scratch Orchestra also performed author's scores that coincided with the aesthetic positions of its organizers, which is shown in the appendix to the "Draft Constitution": "Lamonte Young "Poem", Von Biel "World II", Terry Riley "In C", Christopher Hobbs "Voicepiece", Stockhausen "Aus den Sieben Tagen", Wolff "Play", and Cage "Variations VI" [3].

This musical and creative association was based on the democratic principles. Therefore, both a professional musician and a musician just starting his studies could take part in the work of "Scratch Orchestra". In addition, as we can see, the function of this orchestra was not limited to one aesthetic goal, but had a didactic basis, which largely regulates their activity.

In our opinion, being as creative unions, AMM and Scratch Orchestra are a serious historical prerequisite for the formation of an improvisational orchestra in the form in which it exists today. A modern improvisational orchestra differs from its predecessors only by the qualitative and quantitative composition of its member musicians, as well as by the presence of the conductor managing the improvisational process. The aesthetic installations, originating from the activities of AMM-group and Scratch Orchestra, remain the same.

For example, the Ukrainian orchestra of improvisers designates the ideological position of its concert and performing activities as "empowering composition, improvisational performance, the ability to create music in numerous groups, uniting musicians with each other" [6].

Alexey Sysoev, who is the composer and researcher, notes that free improvisational music is created as a "result of spontaneous intuitive collective creativity" [2, 27], therefore its main parameters are "multi-dimensional shaping, non-linearity of musical processes; total indifference, variability and irreversibility of musical time, non-typing and diversity "[2, 28]. At the same time, the researcher notes that "free improvisation should be considered as an activity, which is inseparably connected with the artist's intention to structure the musical material" [2, 28].

In free improvisation, according to A. Sysoev, the process of shaping is formed due to the following factors: "the multidimensionality of the shaping, and as a result - the non-linearity of musical processes; variable development as the basic principle of musical thinking; hopelessness, as the basic principle of form building; irreversibility of musical time "[2, 28]. Each of these parameters is formed under the influence of the most important factor of collectivism.

Another typical feature of improvisational groups is dialogics. AMM musicians attached great importance to the dialogue as the basis of musical creativity. Dialogue as a way of interaction between musicians, a way of the existence of inter-style and inter-music playing makes the process of improvisation "an adventure, a game in which the players invent new rules on their own, by themselves" [2, 25].

Modern improvisational orchestras differ from their predecessor groups as another important component of their creative activity. All of them are representatives of the "conducted improvisation" direction. Its founder is considered to be William Thompson, who developed a universal living sign language for creating a great object called Soundpainting [5]. With the help of gestures, the "sound artist" creates an art object (in our case, a musical one) in real time. He composes what is happening at the moment and what will never happen again. At the same time, it never knows what will come of it, since it only gestures. William Thompson's Soundpainting is not limited only to a narrowly instrumental cast; in the process of creating his sound canvases, he attracts the related arts such as plastic, painting, dance, and real-time audio-visual effects. That is why his creative direction is designated as a multidisciplinary sound action.

The creation of the William Thompson sound gestures system dates back to 1974, and today the Soundpainting arsenal has about 1,500 gestures to express the creative mood of the sound artist and conductor.

Conclusions. Thus, the live creation of composition in real time is an objectively historically established line of modern musical creativity, which has many manifestations that exist on the borderland of jazz and academic traditions. However, the course of improvisational orchestras has certain distinctive features.

Firstly, this is the presence of a certain permanent cast of performers that can be complemented and expanded. That may include specially invited musicians, but the main performing staff is a cohesive group of highly professional virtuosic musicians who are perfect at the skills of improvising in various musical styles.

Secondly, the constant beginning is the personality of the conductor, who acts as an organizer and ideological inspirer, sometimes an administrator and manager, combining all these functions with composing, stage and directing activities. The conductor has his own sign system, which is accessible, understandable to his team, but may be closed to other performing musicians. So, between the conductor and his orchestra of improvisers there is a definite communicative connection, based on a closed language-gestural system. The result of such communication is a musical composition, the boundaries and architectonics of which are unknown not only to the listener and the orchestra, but sometimes to the conductor himself.

The third factor that makes it possible to consider an improvisational orchestra as a distinctive phenomenon of modern musical life is the presence of a rehearsal process, which, despite the unequivocal spontaneity of the improvisers' orchestra, is paradoxically an integral factor in their professional activity. Here, as a result, we will assign regular concert activities and (in some cases) the presence of our own concert venues.

The fourth important aspect, which allows us to talk about improvisational orchestras as a current artistic and professional phenomenon, seems to us the prevalence of this trend in world music practice and the compliance of all currently existing groups with the criteria outlined above.

It is worth mentioning another integral part of the creative activity of improvisation orchestras, which allows them to be included in the professional direction of musical and creative activity - it is the performance of graphic and text scores. At the same time, the authors of such scores can be either conductors of improvisational orchestras, or "third-party" composers. In this case, the gestural language system acquires the properties of an interpretative apparatus, and the conductor becomes an interpreter-germeneut, an interpreter of someone else's author's artistic code recorded in the score.

Consequently, the orchestra of improvisers appears as an independent professional phenomenon of modern music, with its own audience and admirers, connoisseurs of creating a spontaneous, unique in its kind of musical composition. However, the complexity of the musical language, due to the important subjective factor in the creation of sound material, as well as the uniqueness of each of their musical actions of improvisational orchestras, causes a lot of critical reasoning and even outrage associated with the traditional understanding of the musical composition as an independent completed well-established artistic phenomenon created by the improvisational orchestra.

Therefore, the problem of artistic value and semantic content of the work of improvisational orchestras remains open and requires further research.

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