

K. I. Maidenberg-Todorova. Some theoretical aspects of contemporary classical music: on the problem of perception.

The article deals with the perception of new music, as well as theoretical understanding of the state of contemporary academic musical directions. The author seeks to summarize many creative trends in music and finds common criteria for all areas.

The situation in contemporary music in the twenty-first century does not imply any specific definition of its stylistic direction, however, having the knowledge about the way of musical thinking of the composer, his / her musical language, it is possible to describe the author's style of one or another composer. A composer very often becomes the ancestor of a direction, in which a number of followers appears later. It also happens that the composer's direction in contemporary music is represented by only one specific person.

It is almost impossible to give any generalizing definition of the current musical situation, but we can name its fundamental criteria. The concept of «contemporary classical music» has strengthened in the modern musicology. This concept automatically excludes popular and jazz areas. It has firmly established for the professional composer's creativity, within which the development of the musical language continues.

Such features of musical postmodernism as the rejection of ideological centralization, hierarchy, major revision of all the existing art forms, shock value and deliberate openness of the literary text, raising of the art technology to the rank of aesthetic concept are particularly relevant to contemporary musical creativity. Millennium is marked by the emergence of new creative directions, new composition techniques, and as a result – new genres and forms.

The use of common concepts regarding the form, meter, rhythm, conventional definitions of the texture and theme, not to mention the mode and tone, becomes inappropriate in the consideration of contemporary pieces of music. They are replaced by the following elements: sonore, sound, frame, structure, formation, time, space, silence.

The basic and dominant components of the musical fabric change. Sound material of a piece is based on extra-high parameters – on the noise and even articulation elements.

Conventional methods of playing the various instruments seem insufficiently rich and colorful to composers, and unconventional techniques have become standard performance. It is supported by the fact that there are many manuals and technical guides on the advanced performing techniques for almost all instruments.

Since the second half of the twentieth century, along with the traditional musical notation, there appear scores with graphic elements and scores devoid of the traditional five-line staff, but equipped with various kinds of graphics,

visual representations of music. For example, a graphical score has no usual size and meter designation. It will be replaced by designation of a time study or time frame, in which a particular segment of music is to be performed. And highly rhythmic parameters will now be replaced with a graphical equivalent, implying its spatial realization.

All this happens because the contemporary composer does not want to impose to the listener not only the author's program of his / hers, but also the author's form, drama, duration, sequence of elements. It creates objective, «intuitive», «innarrative music», music which creates itself. In this case, when creating a score, the composer uses precise, sometimes mathematical calculations and creates clear, reasonable structures. However, the perception creates a feeling of totally free, unregulated sound space.

Contemporary music is introvertive enough; its perception and understanding requires a lot of concentration and preparedness, certain thinking skills. The more prepared the listener is to perceive the contemporary music, the more likely its sound resonance is in his / her mind. That is, contemporary music involves active rather than passive listening.

The interaction of the thinking process while listening to music can turn a stream of sounds into both strong musical and aesthetic experience and a strong stream of noise that distorts the meaning of the sounding piece of music. However, the effect of noise is inevitable in the transmission of any message. The counter flow, along with possible musical associations generated by the sounding music, always has some thoughts from other, extra-musical areas brought to life by a variety of factors – from relatively objective to purely subjective ones.

Contemporary music takes «building sound material» from these very extra-musical areas, in particular – concrete and electronic music. If the listener has similar life-auditory experience, it is easier for him / her to perceive and understand the sign structure of such music.

Contemporary music is a special kind of language that has its own semantic orientation. Each piece is a separate dialect of contemporary musical language, as the creative individual thinking of each composer seeks to escape from the common language structures, tends to originality. Hence, there is a pluralism of text symbols; hence, there is a discrepancy in the understanding of these author's text symbols by the performers. A piece of music turns out to be to a certain extent closed in its own symbolic structure containing unique sets of concepts, presentations, through which connection of the piece of music with the listener takes place.

Keywords: contemporary academic music, contemporary composer, contemporary musical language.