

Two fragments about real-time composition

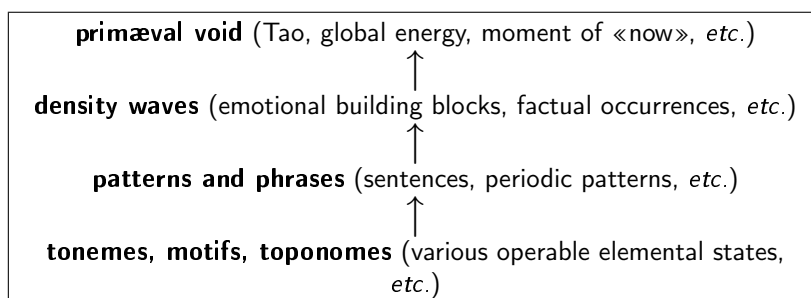
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1 From: Real-time composition (RTC)

<...>¹

At first we consider the answer to «what?» (creation of content), and then we pursue answer to «how?» (bringing it into reality).

Both aspects are indivisible. They easily turn one into another, and their isolated usage not only lowers the efficiency of the RTC system, but is even prone to profanation. For the sake of clarity I'll outline now the unfolding of *sensual hierarchy* which will show how the RTC may be a powerful tool to solve a wide spectrum of problems ranging from global mentality to human interactivity, although historically it has been devised for the musical purposes.



This scheme is deliberately very much simplified to make the task of inner development more noticeable. Also I accentuated the word *sensual*, because our lesson is to perfect thinking by means of *senses*: every act of communication between humans eventually addresses the senses of recipient². Specifically, for the onstage performance, or for art in general, this is even more true.

Therefore, our intellect must learn not only how to manipulate the semantic portion of content, but also how to retrieve necessary sensation, emotion, etc., out of the subconscious sphere, *i. e.*, it shall, in some extent, control the inner

¹For full versions (in German and Russian) of these texts see <http://www.lithill.lt/chekasin>

²any abstract concept or verbal/semantic message imprints clearly defined emotional sensation into the subconsciousness. *Cf.:*

$$1 \times 3;$$

$$E = mc^2;$$

$$7 \times 9 = 63 \text{ —}$$

even those elementary formulas carry totally different emotional hue!

workings of the subconsciousness! Plus, during the processes of combinatorial interplay, it must combine — in real time — these two opposites to ensure the maximal efficiency of the communicative interaction.

Now, some questions do arise at once. What might be a technology for inner state management? How to subdue both rational (consciousness) and irrational (subconsciousness) spheres, and how to force them both to act as a single entity? How to acquire a skill to generate the real and genuine sensations (emotions) which are absolutely must to activate any formal structure³?

Hereby I'd like to stress that development of sensations (from the lowest grade, state code — to the highest, sensation of the Tao) is much more complicated than acquiring of purely rational skills of structural construction and requires much more training time, although it might look simpler in theory. Nevertheless, if one tried to use some of our recommendations even at the conceptual levels, the results will promptly ensue.

We also must bear in mind that several thousand of years ago, in China, acupuncture and Shiatsu therapy has been invented, along with the martial arts; in China and India those in command of various breathing techniques did the miracles with their own bodies, *etc.* But for now we must simply notice that the leading idea here is that every piece of human body is functionally associated with specific organs and their states. <...> The technique of muscular-energetic activation is based on the local stimulations of those body areas, and their activation enables to relay the required state at any time. <...>

Our vital power⁴ is generated in a lower chakra (dan tian, biologically active area, *etc.*). Our body is a principal instrument for making a communicative act, and it does not function with required efficiency without activation of its vital energy. At first we must prepare our instrument for work, *i. e.* activate the vital energy before using it in a communicative process.

<...> Lets look at our possibilites a bit closer. *E. g.* we want convey a force of will possessed by some heroic character⁵. Scheme of chakras shows that the principle of will is situated in upper abdomen, and heroic state <...> — within upper part of the chest. In the simplest case we must visualize the double localized activation as the energy bursts from upper chest and from solar plexus. But it is not sufficient. Intensity of a message (degree of expression) cannot plateau at the same level all the time. We know that our vital energy, originating within the reproductive organs, moves upwards; and in order to intensify a message one must not play *fff* and bang at keyboard with all one's strength, but begin with sensing of how the flow of energy which we call «a vital power» is sparking itself off. Degree of this energetic activation defines the degree of expression for any communicative message.

This example is to show how the principle of local muscular/energetic excitation is used to enter the specific inner states or contrive patterns of expression This method is already in use for some decades in personal onstage and pedagogical practice. A noteworthy fact is that students or actors learn creating inners states and conveying mental images much faster using this approach than traditional training methods.

³formal or socially-defined contentual structures, in contrast to natural psychobiological dynamics of emotion, are the dead ones, like an empty talk.

⁴creative energy, libido, *etc.*

⁵elements from the BEETHOVEN sonatas might serve as an illustration

At first, this approach requires specific training for some groups of muscles seldom used in everyday life. Besides, when creating inner states for their subsequent expression onstage, performer must retrieve the principal code of mental image very precisely and elaborate the task very accurately — because if it was not done so, not only interpretational errors become visible, but the artist herself might acquire stable malign complexes and mental blocks which are very hard to relieve.

<...> Now I am going to give a brief example how this approach might be used by composers, choreographers, or writers as a way to search for individual means of expression (elements of language in a specific area of art). Lets:

1. envision a pair of elementary mental images requiring each no more than a single mode of activation. *E. g.*, first — aggression (energy burst from the middle abdomen); and second — superficial cool interchange, like during a fashionable high-society talk (local activation of facial muscles only);
2. while in first state play some phrases (or make some *pas*), select the most vivid, and write them down;
3. do the same while in second state.

If you had been so lucky to enter into the genuine states of aggression and coldness, you'd generated very contrasting codes of inner states immanent for you in a given moment of time. These codes are the elements of your individual language, pulled up into reality by your subconsciousness. You may freely use them in further elaborations, *e. g.*, for *prælude* or for choreographic miniature.

Also I hope that during this you have not committed the fallacy of self-identification, *i. e.*, you did not impersonate somebody else; and also that you did not subconsciously solved the socially-oriented tasks, such as recognition among colleagues or material reward.

If not, then you succeeded. But if your «*Ego*» and «*I*» have been not in accord, your results may turn out as inadequate. <...>

Additionally, I'd like to stress that a concept of RTC is neither a system of language nor a stylistic arrangement. It is:

- perception and analysis of methods and styles of languages;
- development of own specific stylistic or linguistic methods.

In a more broad scope, RTC may serve as:

- methodology for a communicative act;
- way of finding one's own Tao (lifestyle, pursuance of meaning, devotion, *etc.*)

Therefore, the wider are the one's interests, the higher her erudition in various areas, the deeper her professionalism — the more efficient might be the usage of RTC.

2 From: RTC and Structurization

The size of this short essay does not allow extensive exposition of the method used by author since approx. 1975 in his pedagogical practice ranging from very initial to most advanced musical training. Although this method is individual creative method of the author, it is based upon the most basic objective principles. Author maintains that it is the universal tool to acquire skills of any composing style or tradition of lore, and also an instrument of understanding any type of art offering infinite versatility and power. Author uses this method in his composing and teaching practice, and in his recurring work as a theatrical or movie director. He is sure that it is an universal organizing system for any content functioning in space or time (visual arts, music, theatre, cinema, pop-art, *etc.*). This essay deals mostly with pedagogical features of this concept.

Multiple aspects of this concept in general require special studies, because are based upon the general principles of modern science <...>.

The RTC system is designed to be learnt in a course of approx. 15 years and includes the entire scale of musical education from the basics to most advanced skills. But it is important to bear in mind that this method must always be combined with traditional disciplines, especially the full-scale academic training in the instrument of choice. The RTC system then becomes: *a)* a catalyst of intellect, and *b)* main mode of mastering any type of language, and the instrument to fathom any type of thinking or any type of temporal structures. It is especially important, *e. g.*, in understanding various types of phenomena which must be judged from the point of view within the phenomenon itself but not from the view of anticipated effect. This principle is much ignored by modern lifestyle wanting in tolerancy.

But I digress.

The main goal of learning course is the mastering of temporal organization.

Three stages of learning:

1. (approx. 7 years) — main principles of melody construction, fundamentals of structurization, making use of timbre and harmony, and real-time composing practice using all these implements. Basic principles of eidetics. Main technical methods.
2. (approx. 4 years) — intensive polishing of technics, mastering of technical stereotypes (patterns), sophistication of active technical management of structures. Mastering of small and middle-sized musical forms. <...>
3. (musical academy) composing and realization of large-scale forms (real-time and written down).

For further advancement, we must remember how much differently time behaves in micro- and macro- levels, *e. g.*, in a level of atoms and elementary particles *vs.* in a cosmological level of stars and galaxies — in physics, and analogically throughout all areas of science: chemistry, psychology, biology, *etc.*. Also the phenomena have different level of intensity: we know that if the level of intensity is high, time tends to contract, and at low levels — to dilate. If some event

occurs regularly over a long stretch of time, it may be used as a reference point for other less regular events. With this in mind, we could say that in music:

- time unit at micro level is, as usually, one bit; whereas at macro level — coordinated sets of large-scale structures;
- musical events are characterized by their level of intensity; *i. e.*, they come as the density waves;
- in the simplest case, the unit of objective time is a bit (metronome click, quarter of a measure, *etc.* — some highly regular event);
- subjective time either lead or trails the objective one (in the sufficiently large episodes, because the random concurrence of both is possible within short chunks, but this essentially is contrary to the nature of music and human nature).

The simplest case — triplet nature of the swing: the third $\frac{1}{8}$ is the leading first bit, and the first and second ones are the trailing bits. Here we see a demonstration of *coincidentia oppositorum*: binary opposition of objective \leftrightarrow subjective time is a requisite for conflict generation in music. Time is a space of music, <...> and music explores the time.

Essentially, tension between the objective and subjective time is a tension between two simultaneous occurrences: *a)* event of objective time with high regularity, building a reference frame for *b)* irregular events of subjective time. Any single composition may include several subjective times. Idea of subjective time as a set of events running parallel with reference frame serves as a principle of drama in art, because all those parallel sets are in conflict between each other too.

Once more, a simple case:

1. regular metronome beats (objective time);
2. fore or aft rhythm of performer #1;
3. movement (it may be also leading or trailing) of performer #2 towards its own musical statement based on the waveform of event density

Multiple repeats of this pattern with variable articulation, along with free lead/trail timings brought in by each performer offer excellent prospects for conflict generation whereas the identity of the composition as a whole persists because the backbone structural impetus is held steady by the drive of second performer toward the principal statement.

Thus, in this kind of pattern we see simplest case of principle named by the author as «counterpoint of forms» — freedom to function for several independent lines within a predefined structure. These lines behave as if they were the «interpreters» of that structural formula.

<...> Our task is, specifically, to be able to function within those «formulæ» (structures), and to know how to construct them.

In a field of classical composing the big advancements and much progress has been made along these lines, and this entire area has peaked in the Western symphonic tradition. But one must always remember that the structures of different kind (traditional formulæ) always reflect⁶ objective activities within the human body which accompany origin and development of emotions. In other words, these formulæ are recipes how sequences of emotions must be encoded to endow them with a potency to elicit the understanding of these emotions in specifically *emotional* fashion in a recipient.

Author believes that the Western symphonic tradition is most versatile and allows including the patterns from practically any kind of musical or even non-musical language. The student of RTC must enquiry into this tradition as a basic body of knowledge embracing, in verbal or structural fashion, all human achievements in time organization.

Viewed from this point, RTC as a practical pedagogical concept pursues educating in main principles of time organization. Especially important are first and third stages of RTC training, almost dropped out by variety of improvisation courses, especially American ones which engage mostly in technical development of students but do not stimulate the unfolding of individual language because their main pedagogic approach consists of the reproduction of previously memorized phrases during improvisation. In contrast, RTC pursues imparting of objective laws of nature which, if learnt well, enable student to actualize, more or less, her personality and world outlook in art (in any form of art: theatre, cinema, music, *etc.*).

<...>

⁶they are reflections in the most primæval, dynamic meaning: as event fixations displaying different levels of intensity.