■ Music in the System of Culture ■

The Problem of Authorship in the Epoch of New Media. The Universal Digital Archive as a Source of Trans-Medial Transcriptions*

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Abstract. The article is devoted to the problem of authorship in the digital and post-digital eras. The digital revolution that took place in the early 21st century, radically changed artistic thinking. It was conducive towards the dismantling of the previous analog system and the subsequent transformation into the digital format, stipulated by the methods of encoding of information. The discreet cyber system makes it possible to reduce to a maximal degree the processes of informational transmission and to solve numerous various aims in simultaneity. The contemporary artist operates with the broadest spectrum of materials, including everything that was created and fixated not only in the digital, but in the analog form. This comprehensive archive forms the basis of the trans-medial transcriptions and opens up new trajectories of creative development. The article presents composers' concepts that have appeared in the era of New Media: glitch-art, which uses intentionally distorted digital objects, which are presently included into the field of new music, the development of systems of artificial intellect for the creation of imitations of authorial styles, as well as conceptual outsourcing. The academic novelty consists in the fact that for the first time in Russian musicology the challenge of the problem of authorship is being realized in the digital and post-digital eras, and also for the first time in the present angle the music of composers Bernhard Lang and Johannes Kreidler is examined. The conclusion of the present research is that the contemporary issue of authorship turns out to be subservient to the openness of the unified digital archive and the possibilities of the trans-medial transcriptions in the situation of a unified digital perception.

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Translated by Dr. Anton Rovner.

■ Музыка в системе культуры ■

Научная статья

Проблема авторства в эпоху Новых медиа. Всеобщий цифровой архив как источник трансмедиальных транскрипций**

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Аннотация. Статья посвящена проблеме авторства в цифровую и постдиджитальную эпоху. Цифровой переворот, произошедший в начале XXI века, радикально изменил художественное мышление. Он способствовал слому прежней аналоговой системы и последующей трансформации в *digital* — формат, обусловленный методами кодировки информации. Дискретная киберсистема позволяет максимально сократить процессы информационной передачи и решать множество различных задач в одновременности. Современный художник оперирует широчайшим спектром материалов, включая в себя всё то, что создано и зафиксировано не только в цифровой, но и в аналоговой форме. Этот всеобщий архив становится основой трансмедиальных транскрипций и открывает новые траектории творческого развития. В статье представлены композиторские концепции, появившиеся в эпоху Новых медиа: глитч-арт, использующий намеренно искажённые цифровые объекты, которые сегодня включены в поле новой музыки, развитие систем искусственного интеллекта для создания имитаций авторской стилистики, а также концептуальный аутсорсинг. Научная новизна состоит в том, что впервые в русскоязычном музыкознании осуществляется постановка проблемы авторства в цифровую и постдиджитальную эпохи, а также впервые в данном ракурсе рассматривается творчество современных композиторов Бернхарда Ланга и Йоханнеса Крайдлера. Вывод из данного исследования: современная проблема авторства оказывается подчинённой открытости единого цифрового архива и возможности трансмедиальных транскрипций в ситуации единого цифрового представления.

Ключевые слова: эпоха Новых медиа, проблема авторства, глитч-арт, Бернхард Ланг, Йоханнес Крайдлер, Новая музыка, цифровая и пост-диджитальная эпохи, *loop*-эстетика

The digital revolution that took place at the threshold of the 21st century, of which we have become the direct witnesses, has cardinally changed artistic thinking. In the present-day understanding it has carried out the demarcation of the dismantling of the previous analog system and the transformation to a digital format, which is based on special methods of encoding information with the help of a discreet cyber system that makes it possible to reduce to a maximal degree the processes of informational transmission and to solve numerous very different aims at once.

For the sake of communication of various artistic language in the art of New Media, a common communicative field is created in which the modus of the artistic impact becomes unusually broad. It may span both the visual and the audial spheres, generating them into a single media space. In Lev Manovich's book *The Language of New Media* it becomes possible to find a fair assertion that the hybridization of art is aided by a single digital representation.[1] Thereby, all the objects (regardless of the means of their creation or digitalization from analog sources) receive a unified digital representation, moreover, both the visual and the audial media are represented in a single format, which makes it possible to pass with ease from one source to another and combine them together freely.

Such a metamorphosis presents by itself a cardinal transformation from a monolithic — or continuous — image into a discreet one.

The field of cinema, presenting in itself moving pictures — i.e., a set of photographs — presents a massive model of the process of pixelization. In the system of New Media, it is projected onto the fractal principle, wherein the structures, regardless of their scale, are analogous. Lev Manovich enumerates the following five peculiarities of New Media: 1) numerical perception, 2) modularity, 3) the possibility of automation, 4) mutability, 5) transcoding.[2] Thereby, the key features turn out to be the following: discreetness, automation and variability, being the result of modularity, and also the changeability of the "New Media object," which no longer presents a fixed, immutable form.

Recoding becomes the characteristic trait of compositional thinking in the era of New Media, being conducive towards the deconstruction of the comprehensive digital archive. The technology of morphing, which has received circulation in the three-dimensional and in the two-dimensional (raster and vector) types of graphics, applicable for the transformation of objects, may be presented in the regime of audio and video processing of the source material, which merely heightens the possibilities of trans-medial converting.

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[1] Manovich L. *The Language of New Media*. Cambridge: The MIT Press, 2002. P. 80.

[2] Ibid. P. 27.

Researcher Alina Venkova, when mentioning Lev Manovich, writes: "Digital technologies form their own aesthetic register that influences, just as any artistic medium would, the form of expression and provides a repetitive answer: 'The digital compositing that unifies the scattered elements into a single 'seamlessly stitched' virtual space, — this provides a fitting example of the alternative 'aesthetics of continuality. <…>'"[3] The work with the data of the media tracks becomes a "convincing form of impact due to its fitting into the mechanisms of hyper-stimulation of feelings, which are characteristic for contemporary culture."[4] The logic of the montage technique and the aesthetics of discontinuity reveal in themselves the paradox of digital culture wherein the visual, the stylistic and the semantic heterogeneity are turned to the integration of the fragments into a single essence and the presentation of a new wholeness. This new form of continuality works with temporal structures and the heterogeneous material is analogous to the montage technique of cinematic art, which operates with moving photography image.

The emergence of photography has become revolutionary for the analogue epoch. As Michael Rush writes in his research work *New Media in Art*, photography endowed humanity with "power over time, having made it possible to stop it, to measure its structure, to set the tempo with the help of a frame-by-frame accelerated or slowed film shooting and numerous other manipulations with the category of time applied in the discipline and art of photography."[5] Herbert Marshall McLuhan in his book *Understanding Media* asserts that "...mosaic is the mode of the corporate or collective image and commands deep participation. This participation is communal rather than private, inclusive rather than exclusive."[6]

The new dynamic, mobile and elusive digital technology obviously contradicted the heavy analog tradition existent during the course of many years, which could not protect the notated depictions and information from loss, obsolescence and destruction. Today we live in the post-digital epoch of unification of the analog and the digital worlds that were previously juxtaposed from one another. This new hybrid aesthetics, arising from the experience of mixture or juncture of the analog and the digital traditions, demonstrates an overt interest — first of all from its aesthetical points of view — in defeat, defect, deterioration and the final failure of the project of digitalization. Elvira Zhagun-Linnik, while citing the authority of such critics of contemporary art as Michael Betancourt, Claire Cloninger, Rosa Menkman, John Case, etc., asserts that glitch-art is presently carrying out the "sociocultural function of the meta-criticism of the contemporary technology-generated civilization, showing its limitations and deficiency." [1, p. 72] Our perception is formed through visual and sound aberration, which generates new artistic meanings. It is noteworthy that the term

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[3] Venkova A. V. Digital Immersive Environments in Art: New Anthropological Horizons. *Actual Problems of Theory and History of Art: Collection of Articles. Vol. 10.* St. Petersburg: NP-Print, 2020, pp. 649–655. (In Russ.) https://doi.org/10.18688/aa200-4-60

[4] Ibid. P. 652.

[5] Rush M. *New Media in Art*. Moscow: Ad Marginem Press, 2018. P. 13.

[6] McLuhan M. *Understanding Media: The Extensions of Man*. Cambridge, Massachusetts; London, England: First MIT Press, 1994. P. 211.

"glitch-art" has come into use from the sphere of experimental electronics of the 1990s, within the framework of which the genre of glitch-music. [Ibid.] The account started from 1991, with the appearance of the album October 91 created by a group of German sound-artists and experimenters, one of the songs of which — *Neopren* — contained elements of digital noise, called glitch.[7]

Subsequently, during the 2000s sound techno-morphism became the basis of the artistic manner of Italian composer Fausto Romitelli. In addition to cultivated musical sound, it includes nonmusical technology-related irritants, which also evoke associations with glitch. The preference towards "dirty," uncultivated sound possessing numerous hindrances on Romitelli's part leads to the fact that this acoustically heterogeneous material is filtered, transformed, synthesized and involved in the spectral sound field of musical composition.

Thus, in the present day the contemporary artist has at his disposal the entire gigantic archive uniting in itself everything that is created and fixated both by digital and analog means. The ideas of disturbance of an "ideal" sound object, [2] the possibilities of its compression, accelerated replication, and defect serve as the chief means of work with material that is for the most part derived from the universal archive of recordings.

Glitch-art, being the art of mistakes and digital hindrances, signifies destruction of the digital code or physical manipulation of various electronic devices. By estranging, adopting and damaging the recordings, and then mounting them together, the artist constructs a conception in which the idea of the wreckage of the digital culture turns out to be predominating in the context of the increscent crisis of digitalization.

Composer Alexander Schubert in his theoretical work *Switching Worlds*[8] presumes that the influence of glitch-art is retrospectively traced back to Italian Futurism, wherein the use of noises was generated, and then this technology was applied by artists during the course of the entire 20th century, including the representatives of "concrete art": Bruno Munari, Franz Walter, Christian Markley and others. While editing the programs or using them in an untypical quality, glitch-artists with the aid of digital deconstruction created new specimens of "the art of the mistake." British publicist, avant-garde artist, as well as specialist in the sphere of computer technologies, James Bridle determines as the semantic axis of the new aesthetics the so-called "rendering phantoms,"[9] living in our imagination, in the liminal virtual space: between the present and the future, the real and the virtual, the physical and the digital. In certain cases, artists place digital objects into the physical world, and vice versa. The interchange between the digital and the analog "source material" lies at the source of the artistic method of glitch-art, working with the "abducted" and the "restored" word in a new context.

From the point of view of Roland Barthes, myth in its contemporary understanding is formed from the "speech stolen

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[7] Scott H. C. Against the Tyranny of Musical Form: Glitch Music, Affect, and the Sound of Digital Malfunction. *Critical Studies in Media Communication*. 2017. No. 34. P. 328. https://doi.org/10.1080/15295036.2017.1333624

[8] Schubert A. *Switching Worlds*. Frankfurt am Main: Wolke Verlag, 2021. 231 p.

[9] Bridle J. *The Render Ghosts*. URL: https://www.readingdesign.org/render-ghosts (accessed: 02.02.2024).

and restored."[10] The expropriation of the sound material and its subsequent return in a new context — in the music of the post-digital era — serves as a foundational method of the contemporary composer's work. Alexander Schubert suggests defining by the term of "post-digital imperative" the rejection of the interaction with the digital technologies, presuming by it the attitude that is negative to it — an "intentional nostalgic escapism."[11] As the point of departure for the critique of the art of the digital era, Schubert proposes shifting the accent from the possibility of applying technologies in the sphere of perception of technical changes.[12]

German experimental composer Maximilian Marcoll (b. 1981) has been working since 2016 on a series of compositions called *Amproprifications*. The title of the cycle presents the sum of appropriated specimens of music with their procedural enhancement. The fragments of the music extracted from the universal internet archive are modulated within the frameworks of this cycle with the aid of changes to the volume taking place in real time. The performance parts include in themselves elements of various musical scores, at the same, the composer does not add a single note into the text of the original music. The creation of the acoustic hindrances spans through a broad spectrum of techniques — from the soft attenuations barely perceived by the ear to the harsh and loud fragmentations. The filtrations, the laminated cultivation of sound are connected with the overall idea of acoustic strengthening and the principle of expropriation of the material.

Manipulations with units of storage of musical information and the reconfiguration of ready-made materials lie at the basis of the artistic method of Austrian composer Bernhard Lang (b. 1957). His idea, reflecting the artistic principles of the digital epoch from the position of the technologies in use have been inspired by the philosophical concepts of Gilles Deleuze.[13] Thus, in particular, especially representative for his work is the "meta-cycle" *Difference/Repetition* for various ensembles, in which the composer projects the ideas of Deleuze's treatise into his music. Having begun his work on the cycle in 1998, simultaneously, since 2007, the composer has been creating another meta-cycle endowed with a similar philosophical title, however, at the same time, connected with the ideas of Gottfried Wilhelm Leibniz. The cycle of pieces titled *Monadologies* includes in itself various musical "monads" from the examples of music of various centuries and styles. Having from the start been influenced by Deleuze's treatise and simultaneously presenting the specificity of the artistic thinking of the epoch of New Media, Lang has defined his aesthetic conception as "*loop*-aesthetics."[14] In its focus was the problem of Differentiation

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[10] Barthes R. *Mythologies*. Trans. by J. Cape. N. Y.: The Noonday Press, 1991. P. 124.

[11] Schubert A. Op. cit. P. 74.

[12] Ibid.

[13] Deleuze J. *Difference and Repetition*. Trans. by P. Patton. London; New York: Continuum, 2004. 432 p.

[14] For more on this see: Lavrova S. V. Akusticheskaya fotografiya i "loop"-estetika. Nasledie printsipov eksperimental'nogo kino v novoi muzyke [Acoustic Photography and "Loop"-Aesthetics. The Legacy of the Principles of Experimental Films in New Music]. *Bulletin of the Vaganova Ballet Academy*. 2016. No. 3, pp. 218–227.

and Repetition, which, further on, is also developed in *Monadologies*. The phenomenon of "*loop*-aesthetics," theorized by Lang in his eponymous work,[15] has created the basis for endless repetition of the already existing material. The processing and the multiple re-recording of music leads to the creation of meta-compositions that are intended to change radically the listener's understanding of the issues of original musical compositions. In contemporary reality, fragments of classical and popular music are omnipresent, the world has become a peculiar acoustic space. Lang, similar to Schubert, orients himself not on technological extensions as such, but on the shift in the listener's perception that the latter form.

In his cycle *Monadologies* Lang creates a "collection" of musical elements existent on gramophone records and revises it artistically. The key to understanding the new method of composition is provided by Deleuze's interpretation of *Dissimilarity and Repetition*: the composer displays the short fragments of the musical material in irregular loops. The material is subjected to deconstruction: it may be sliced, compressed or enlarged, but in the form of a short musical cell it remains in the heart of the composition. The repetition of the same sound elements is intended to transform our perception: the object remains unchangeable, whereas the focus of its perception opens to the listener a labyrinth of interpretational possibilities, in which the latter has to find his own path. This way, repetition generates

differences in perceptions, disrupting the identity of thought. In one of the articles, titled *Weltraummüll: Kurze Notiz zu den Mythologien des Ab-Falls* [*World Garbage: A Concise Mythology of Waste*],[16] Lang turns to the sphere of contemporary mass culture — intellectual garbage (or trash) that is "the creation of the mass production of machines," "the civilizational snare" and "the stimulus for the activation of the creative element."[17]

The reorientation of the aims and principles of compositional work in the post-industrial epoch, wherein there remains no place for the previously predominant attitude towards authorship in the differentiation between "one's own" and "somebody else's," makes itself felt in Lang's music, in all obviousness. The composer makes use of the digital archive of musical recordings, and polemicizes with analog technologies in the technique of compositional work, simulating the effect of a broken record or of a frame bounce (the jitter effect). Upon the replication of the "jitter effect," first of all, it is necessary to determine the epsilon region, wherein the modulated point of the cycle is shifted back and forth chaotically. This technique is frequently created with the help of control over random generators. At the same time, the primary source text itself can be frequently traced out quite concisely.

Max Erwin in his analysis of Lang's opera *ParZeFool*, created on the basis of Wagner's *Parsifal*, asserts that on a superficial level Lang remains faithful to the source material. [3, p. 101] Making

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[15] Lang B. *Loop aestetics Darmstadt 2002*. URL: http://members.chello.at/bernhard.lang/publikationen/loop_aestet.pdf (accessed: 14.02.2024).

[16] Lang B. Weltraummüll: Kurze Notiz zu den Mythologien des Ab-Falls. *Ton*. 1998. Nr. 4. URL: https://bernhardlang.at/publikationen.html (accessed: 14.02.2024).

[17] Ibid.

use of the recording of Pierre Boulez's performance as his basis, Lang replicates almost precisely the respective durations of the sounds of the three acts. The principle of the work consists of splicing and looping of separate phrases that Lang fixated as being the key elements of the musical text. These examples of expropriation of the material and the playing with digital technologies are designed to form a new type of their perception. The hermeneutical circle of the digital era includes analysis not only of the so-called databases, but also of the specimens of digital art, as well as their interpretation in glitch-art, opening up an infinity of articulation of meanings.

The work with the databases may be carried out both "manually" by the composer himself and by means of a machine with artificial intellect. [4; 5] One of the steps towards Barthes' *The Death of the Author* turned out to be the "Emmy" system developed by David Cope in the 1980s. With its help the method of automatically composing music within the framework of particular stylistic grammars has emerged. The work of "Emmy" is aligned on the analysis of the existent musical fragments, making it possible to create new ones on their basis. The algorithm, titled *Continuator*, developed by François Pachet, has presented the possibility of continuing any musical composition and literally finishing writing it from the spot where the "living" composer stopped. The basis of the documentation is formed by the notated musical specimens, and for this reason the programmer does not necessarily have to be a specialist in Bach's music, for example, to have the possibility

of creating a program that generates music in that composer's style.

Cope has become a mediator between the historical figure existing in real life — the composer — and the computational machine. He initially stemmed from the idea that all music in its essence is inspired plagiarism. The great composers had "absorbed" the music that existed before it, whereas their brains had "recombined" the musical material and in some cases made it special and recognizable, forming what we have determined to be henceforward as the authorial style.

"Emmy" is based on the process of encoding data: the melodic language, the harmonic structures, as well as the particular stylistic lexis that considers the logic of development and the style of any particular composer on the basis of the database. The list of "Emmy" musical scores compiled with the aim of computer programs numbers in the hundreds. The latter include *Beethoven's Tenth Symphony*, *Vivaldi's Zodiac*, the *Well Programmed Clavier* and numerous other works.[18] One of the most interesting experiments for Cope was the creation with the aid of "Emmy" the opera *Mahler*, which is based on the aforementioned composer's songs and symphonies downloaded into the database, while the libretto was generated from his personal correspondence. In his approach to composing the opera, Cope traces the parallel with the music of Mahler, who, in his turn, made several attempts to write an opera, but was only able to finish one that Carl Maria von Weber failed to complete, *Die drei Pintos*. Henceforward, this opera

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[18] Cope D. The Well-Programmed Clavier: Style in Computer Music Composition. *XRDS: Crossroads, The ACM Magazine for Students*. 2013. Vol. 19, Issue 4. P. 18. https://doi.org/10.1145/2460436.2460444

has existed in two authorships.[19] Thereby, the work with the system of artificial intellect "Emmy" in Cope's music, in general, and in relation to the opera *Mahler*, in particular, almost completely erodes the conception of the authorial musical text.

The most well-known linguist-scholar, Noam Chomsky does not consider it possible to identify human reason with ChatGPT and the like, since according to him, it is not "a static machine, avaricious for hundreds of terabytes of data." On the contrary, "…human reason presents a remarkably effective and elegant system operating with a limited capacity of information. It does not aspire to violate the correlations of the data, but attempts to create explanations."[20] Chomsky also attempts giving a different appellation to this phenomenon, rejecting "artificial intellect" as such. From his point of view, this technology is nothing else but a software computer program for plagiarism, since it does not create anything, but only copies already existent works by real artists, modifying them to such an extent as to bypass copyright laws."[21]

There also exist examples wherein plagiarism is carried out not by artificial intellect, but by other composers whose work in copying is evaluated significantly lower than the initial composer's "original idea." A well-known example of such a conceptualistic approach towards creative work is the three-movement composition *Fremdarbeit* (*Outsourcing*) (2009) for flute, electronic keyboard, cello and percussion by Johannes Kreidler (b. 1980).

In his preceding self-advertising campaign, the composer oriented himself on social and political issues. The low payment for labor and the hand-to-mouth existence of specialists in Third World countries have compelled people to consent to degrading pennyworth contracts offered by the author of the "ingenious idea," namely, Kreidler.[22] Having received a commission from the musical festival *Klangwerkstatt* in Berlin for 2000 dollars, he decided to sell his idea of musical outsourcing for the greatest sum possible. Part of the advertising campaign, and the performative constituent part of the composition proper, turns out to be the transmission of the general idea and the explanation by the composer himself of the conception preceding the performance.

For the first movement of his piece, Kreidler discovered on the vast spaces of the internet and befriended Chinese composer Xia Nong Xiang, who specialized in writing musical compositions for special occasions: weddings and funerals. Kreidler agreed to pay Xia Nong Xiang a standard fee of the sum of $10 for a composition in Kreidler's style, presenting the corresponding examples of his music for copying.

For the second movement, Kreidler established a contract with Ramesh Murraybay, a programmer-engineer from India with the experience of work in the sphere of programming audio systems. Upon the completion of the contract in Germany, the latter was compelled to return to India. Murraybay consented to create technology generating software

[19] Cope D. *Virtual Music: Computer Synthesis of Musical Style*. New York: The MIT Press, 2004. 552 p.

[20] Chomsky N. The False Promise of ChatGPT. *New York Times*. 2023. March 8. P. 3.

[21] Ibid.

[22] Iddon M. Outsourcing Progress: On Conceptual Music. *Tempo*. 2016. Vol. 70, Issue 275, pp. 36–49. https://doi.org/10.1017/S0040298215000613

that would be capable of duplicating Kreidler's style. Having no reservations, he began his work for $15, since he had to sustain his wife and four children in India. Murraybay had to analyze numerous examples of Kreidler's music with the aim of determining the percentage composition of stylistic components, dynamics, tempi and timbres. During the process of study, it has been found that the music of the German composer consisted of 25% of samples, which in their turn included 70% of elements of pop music, 20% of speech and 10% of classical music. The remaining 75% was taken up by instrumental music, in which 53% was comprised of work using the pointillist technique, and 23% was linear and possessed a complexly defined structural constituent part. The scale of percentage of volume was presented by the following characteristic features: "46% of moderate capacity, 39% of loud sounds, and 15% of soft sounds."[23] Kreidler used a software program to create the second movement.

For the third movement Kreidler entered into another contract for the sake of cooperation, following which Xia Nong Xiang created a musical composition with the means of Murraybay's software programs, which included the additional condition that it would include fragments of ragtime and Maria Callas' singing. For this means, Kreidler paid the associate composer another $45, as the result of which the overall cost of the entire composition rose

to $90. This way, the composer realized his conception, according to which the idea of a musical work costs in terms of money much more than the performance does.

Confirming the fact of anonymity of the incorporated musical material by Lang, as well as the conception of Cope's overall plagiarism, Kreidler concurs with the validity of all sorts of technological innovations and the "cheap labor" of copyists. He says that he hears his pieces for the first time at the concerts, emphasizing especially that he is the bearer of a brand. Here parallels appear with the work of Andy Warhol, who also represented himself as a brand. Nevertheless, Kreidler asserts that in the sphere of music, in contrast to the visual arts, it is impossible to receive so much money from advertisement.[24] In his musical works, he makes use of numerous various samples, which also include quotations from the sphere of pop music. Thereby, Kreidler "tests music for self-identity and accentuates the exacerbation of the theme of copyright in the digital epoch."[25]

The composition for musical theater *Audioguide* is a poetical talk show, in which Kreidler affronts Roland Barthes' *The Death of the Author*, creating pseudo-authorial material, and also making use of a large number of self-quotations from his earlier works composed seven years prior. Extremely contrasting musical material is illustrated by his quotations and pseudo-quotations from the music by the composers of the postwar avant-garde direction. Such an

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[23] Pasiecznik M. *Kreidler*. URL: https://pasiecznik.wordpress.com/2014/10/14/kreidler-2/ (accessed: 04.02.2024).

[24] Kreidler J. *The Culture of Copying: Monetary Value and Exploitation*.
URL: https://runway.org.au/culture-copying-monetary-value-exploitation/ (accessed: 04.02.2024).

[25] Rutherford-Johnson T. *Music after the Fall: Modern Composition and Culture Since 1989*. Oakland, CA: University of California Press, 2017. 348 p. https://doi.org/10.1525/california/9780520283145.001.0001

opposition can be examined as the dialectics between form and content; Theodor Adorno expresses it as a rejection of the conception of the work of art as a unified organism. The problem of the listener's perception today is connected with the rejection of authorial music as such, in the context of which the recipient already no longer tries to discern what was created by a real composer from the forgeries created by artificial intellect or a product of activities of "musical undocumented aliens." The evolutionary possibilities on a parametrical level turn out to be minimal, whereas the potential for innovations is concealed in the contexts.

The composer presents his music in the context of medial forms stipulated by the existence of digital technologies.

A very substantial factor is created by the act of acquisition or "expropriation" of so-called "outward" music. At the same time, it is necessary to note that the question of the estrangement of copyright for composers becomes one of the elements of intellectual play.

Kreidler works in the sphere of exceedingly "compressed sound art" (the conception he has come up with, in fact, being called *Compression Sound Art*.) Making use of a sound archive, he "compresses" the collections of all the songs by THE BEATLES and all the Beethoven symphonies to the duration of one minute, and even to a fraction of a second. In his piece *Product Placement*, he compresses 70,200 musical specimens to the duration of 33 seconds. It becomes a comical affair that Kreidler attempts to register officially and receive the copyright permission for the use of 70,200 specimens of music from the sound recording company GEMA (*Gesellschaft für Musikalische Aufführung*), and this fact has also become a part of his conception and his advertising campaign.

The original idea, according to Kreidler, just as for Marcel Duchamp, with his rejection of work and promotion of "the great laziness"[26] of conceptualism, stands significantly higher than the "originality" of the music itself. The present time visibly demonstrates the situation of the so-called "music within music," as Kreidler asserts, when the time arrives for original ideas for the creation of various bricolages out of "ready" material.[27]

It has become obvious that the present-day problem of the composer's authorship has become subservient to the openness of a unified digital archive and the possibility of trans-medial transcriptions in the situation of the general format of presentation of the musical material. The post-digital era has asserted the diversity of sources, the play with the "ideal sound" of total digitalization, the aspiration to destroy the "sterility" and, once again, to take away the hermetic seal from all the databases, allowing the authorial material to become the source of all sorts of archival play for the composer.

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