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### **No composer's music: specificity and typology**

The problem no composer's music is relevant in the context of the analysis of contemporary music culture. The purpose of this paper is philosophical–aesthetic analysis of musical–semiotic thinking and understanding no composer's music. Speaking of «no composer's music» and «composer music» means two opposite types of music: the music generated by the canonical works of anonymous, and the music generated by the random work of the composer. No composer's music, on closer analysis it can be viewed from two perspectives. The first position reveals the ontological foundation of musical culture generated by the canonical works of this no composer's music rooted in folk and ethnic, spiritual and religious tradition. The second position the modern forms and technology musical creativity, where is

virtually absent author beginning. On the basis of the semiotic–aesthetical specificity of the methodology was reviewed and the main types of music no composer’s: before–author and post–author. As a conclusion emphasizes that modern no composer’s post–author’s music (in the forms of techno–music, electronic and pop music) is a simulacrum before author’s ritual–ethnic musical traditions.

**Keywords:** composer music, no composer’s music, before–author music, post–author music, opus–music, pop–music, techno–music, simulacrum.

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