

Composing with Tropes in „Trio for Violin, Cello, and Piano“ by Konstantin Iliev – Metamorphoses of Aleatoric-Sonoristic Writing

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The current text on writing with tropes by Konstantin Iliev is first-hand, i.e., unavoidably incomplete, partial. By necessity, the regularities observed in relation to this technique of Konstantin Iliev's are fragmentary and quite hypothetical. The article seeks to answer the questions of what the composition with tropes represents in the „Trio for Violin, Cello, and Piano“, and what sound-types are identified through the analysis of the trope-based composition method. Delving into the “silence” of the 1972 – 1978 period, while residing in Dobrich (then named “Tolbuhin”), Konstantin Iliev achieved many of his compositional insights. The composition with tropes intersects the foundational idea of twelve-tone method/serialism and modality, the freedom of unwritten, aleatoric techniques, and their synthesis with structural ideas. This compositional technique combines the whole spectrum from “partial series–tropes” all the way to the extraction of modal imagery (scales), from heterogeneity (serial permutation) to repetition. The technique of writing with tropes is one of the interesting discoveries of the Bulgarian post-avant-garde and it still awaits its researchers.

Keywords: *Konstantin Iliev, controlled aleatoric, serialism, sound types, tropes*

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