DISERTACIJE
DISSERTATIONS

Nikša Gligo

Problemi nove glasbe 20. stoljeća:
teorijske osnove i kriteriji vrednovanja
Problems of 20th Century New Music:
Theoretical Foundations and Criteria of
Evaluation

Teorijske osnove Nove glasbe 20. stoletja so v disertaciji razumljene na poseben način. Ne gre za kakšen kompendij najrazličnejših teorij, ki spremljajo Novo glasbo, med katerimi so zlasti številne t.i. "skladateljske teorije" ravno zategadelj, ker se v 20. stoletju vse bolj širijo razpoke med skladateljsko idejo, zapisom te ideje, njeno realizacijo, glasbenim delom in samo glasbo, pa jih mora (skladateljska) teorija zato zapolniti, ampak za minimum teorijskega, ki mora obstajati, da bi Novo glasbo 20. stoletja sploh lahko šteli za glasbo.

Disertacija vztraja na enoviti opredelitvi pojma Nove glasbe, in to z aspekta teženj k determinaciji oziroma nedeterminaciji njene glasbenosti v ustvarjalnem procesu ter z aspekta stanja materiala, ki se determinira kot kontinuum tišina-(sinusov) ton-zvok-šum, se pravi, glasbeno popolnoma nevtralnno.

Raziskujejo se načini skladateljskega "uglasbljanja" tega in takega glasbeno nevtralnega materiala. Novoglasbeni skladatelj sklada namreč vsakič znova, od začetka, ker mora pred ureditvijo materiala uvesti določeno hierarhijo v njegovo glasbeno nevtralnost. Ta del skladateljskega napora je tipično novoglasben, ker je v tradicionalni glasbi popolne sistemskosti bil skladatelju vedno na voljo glasbeno predurejen material, ki ga je bilo treba pri komponiranju samo uporabiti. Iz glasbeno nevtralnega stanja materiala izhaja labilen odnos med formo in glasbenostjo: forma ni več stroga in dokončna danost, ampak se oblikuje "individualno", od primera do primera. Glede na to, torej, da novoglasbeni skladatelj ni v stanju ustvarjati glasbe brezdvomne afirmativnosti, polagoma vse bolj odstopa od pristojnosti svoje avtorske arbitraže: najprej z eksplicitnim odpiranjem forme, nato z vedno bolj očitnim sugeriranjem glasbe, ki jo je možno samo suponirati (v t.i. meta-glasbenih fenomenih). Teoriji so v taki situaciji odvzete njene pristojnosti, tako da lahko uporabi edini možni, preostali modus svojega obstoja: sama poizkuša biti delo samo, to je odkritelj domnevne glasbenosti.

Ravno zavoljo omejenih pristojnosti teorije predstavljajo kriteriji vrednotenja take glasbe poseben problem. Objektivne kriterije bi bilo možno vzpostaviti samo v primeru, če bi Novi glasbi lahko pripisali zaprt teorijski sistem, ki bi jo spremljal

brez ostanka. Ker je to nemogoče, disertacija najprej razišče možnosti uporabe tradicionalnih vrednostnih kategorij (material, zapis, obrt, novo, originalnost, aktualnost, forma kot smisel, slišnost, funkcija), pri čemer se opozori na vse omejitve, ki izhajajo iz njihovega neskladja s specifičnim značajem glasbenosti Nove glasbe. V zaključnem poglavju sta poudarjeni zlasti dve značilnosti: trend k privatiziranju ter agresivni aktivizem, ki ga zahteva Nova glasba, tako od skladatelja kot od izvajalca in poslušalca. Neglede na to, da je ni možno vrednotiti na podlagi tradicionalnih kategorij, ostaja dejstvo, da Nova glasba, prav tako iz omenjenega aktivizma, zahteva vsebinski premik v celotnem doumevanju glasbenosti, ki ne more biti več odvisna od dela, skladateljske arbitraže in kompozicijsko-tehničnih postopkov, sama kritično preizkuša svojo funkcijo, ki se optimalno potrjuje ravno v območju privatne doživljajskosti. Nova glasba 20. stoletja predstavlja poizkus osveščanja, na nas pa je, da jo s stališča individualne svobode sprejmemo in razlagamo (torej tudi vrednotimo) kot eno izmed redkih, preostalih domovanj duha v tem, le-temu sovražnem času. Obrajana dne 6. marca 1984 na Filozofski fakulteti v Ljubljani.

The theoretical foundations of the New Music of the 20th cent. are in the present study treated in a special way. We are not concerned here to offer a compendium of all the theories accompanying the New Music (particularly frequent among them being the so-called "composition theories"), for the very reason that in the 20th century there are increasing discrepancies between the composer's idea, his writing down of that idea, its realization, the musical work, and the music itself - discrepancies to be smoothed out by the (composition) theory. Rather, we are here concerned with that minimum of the theoretical which must be preserved if the 20th cent. New Music is still to be regarded as music at all.

In our investigation we insist on a uniform definition of the concept of New Music - from the aspect of the tendencies towards determination and to non-determination, respectively, of its musicality in the creative process and from the aspect of the state of the material which is determined as a continuum: silence-tone-sound-noise, hence a continuum musically perfectly neutral.

Next, we study the ways of how such a musically neutral material can be through the composer "made into music". The New Music composer every time starts composing from scratch, for, before arranging the material, he must introduce in the available neutral material a certain hierarchy. This part of the composer's job is typically "new musical", because in the tradition of the so-called music of complete system the composer has always had at his disposal musically pre-arranged material which just had to be made use of by the composer. From the musically neutral state of material there comes an unstable relation between form and musicality: the form is no longer strict, no longer something definitively given, but something that is articulated in a wholly "individual" way, from one case to another. Since therefore the composer belonging to the New Music is not in a position to create music of undubitable affirmativeness, he gradually and increasingly gives up his competencies as author-arbiter, first with an explicit opening of

the form, then with increasingly obvious suggestions of music that can only be pre-supposed (in the so-called meta-musical phenomena). In such a situation the theory as well is bereft of its competencies and for the most part makes use of the only remaining mode of its existence: it tries to be the work itself, i.e. discoverer of the pre-supposed musicality.

The criteria for an evaluation of such music are a problem precisely because of the limited competencies of the theory. Objective criteria could be set up only if one could attribute to the New Music a closed theoretical system that would be followed without fail. Since this is impossible, one will first resort to the possible application of the traditional value categories (material, the writing down of musical material, craftsmanship, newness, originality, actuality, form as sense, audibility, function), and will not leave out of account all the limitations due to their disharmony with the specific character of the musicality of the New Music. The final chapter focuses in particular on two characteristics: the push towards privateness and a highly aggressive activism required by the New Music both of the performer and of the listener. Although it is not to be evaluated according to traditional categories, the fact is that New Music nevertheless demands evaluation (this being also a constituent part of its activism) since the affirmation of its value is the affirmation of its musicality. Since, again on the basis of the activism, it demands also an essential shift in the total experience of musicality, which can no longer be dependent of the work, on the author as arbiter, and on compositional-technical procedures, the New Music also itself critically re-examines its function which gets its optimal affirmation in the sphere of the wholly private experience. The New Music of the 20th cent. is an attempt to enhance the individual consciousness and it is up to us, from the perspective of one's own individual freedom, to accept it and to interpret it (hence also to evaluate it) as one of the rare homes of human mind at this adverse time.

Defended March 6, 1984, Philosophical Faculty in Ljubljana.