Disertacija • Dissertation

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Povednost glasbenega toka in postmodernizem

Doktorska naloga razpada v tri večja poglavja, pri čemer je v prvih dveh poglavjih najprej ločeno obravnavana problematika povednosti glasbe in glasbenega postmodernizma, v sklepni analizi izbranih del pa sta oba problemska sklopa strnjena v hipotezo, da je osrednja značilnost glasbenega postmodernizma povezana s specifično glasbeno semantičnostjo.

Prerez teorij o glasbeni semiotiki oz. semantiki (V. Karbusicky, E. Tarasti, R. Monelle, J.-J. Nattiez, P. Faltin, T. Kneif, R. S. Hatten, V. K. Agawu, R. Schneider) izdaja značilno razcepljenost med poudarjanje znakovnosti in neznakovnosti glasbe. Za preseganje te dileme razvijam »mrežni« model razumevanja glasbe, v katerega vključujem različne aspekte (semantičnost vs. asemantičnost) in nivoje (produkcija vs. recepcija) dojemanja povednosti glasbe. Prav s takšnim modelom je mogoče razložiti, zakaj se lahko zdi ista glasba enkrat bolj in drugič bistveno manj povedna, s čimer so presežene zgornje metodološke aporije. Razumevanje povednosti glasbe je torej v veliki meri odvisno tudi od sociokulturnega konteksta, sam proces sprejemanja glasbe pa je mogoče razumeti kot križanje avtorjevega in sprejemnikovega semantičnega sistema, pri katerem lahko pride do večjega ali manjšega ujemanja med obema sistemoma.

Semantičnost glasbe je odvisna predvsem od zmožnosti vzpostavljanja asociacijskih vezi z zunajglasbenim svetom, drugače pa je glasba v celoti semiotska – vsaka glasbena enota lahko spleta znotrajglasbene vezi z drugimi glasbenimi enotami (notranje referiranje). Semiotskost glasbe je matrica, na katero se lahko v določenih kontekstualnih pogojih oz. v »ugodnem« križanju aspektov in nivojev glasbene semantičnosti »pri- pnejo« tudi semantični pomeni. Prav zaradi tega sta obe vedi – glasbena semiotika in semantika – relevantni, razlika med njima pa je predvsem ta, da prva išče znanstveno ukrojeni metajezik o glasbi, druga pa glasbeni tok verbalizira s pomočjo besednih asociacij.

Drugo poglavje je posvečeno premisleku o glasbenem postmodernizmu. Vse dileme okoli vsebine pojma so povezane z relacijskostjo pojma samega, za katerega je najprej odločilno, kako definiramo modernizem, in nato še kvalitativni odnos, ki ga določa predpona post-. Tega lahko razumemom najmanj na dva načina: kot nadaljevanje

in radikaliziranje modernističnih tendenc ali kot »negativno« reakcijo na modernizem in abruptno prekinitev z njim. Zadnja varianta se je utrdila v publicistiki in prihaja v ozek stik z značilnostmi sodobne družbe. Sam predlagam jasno delitev na postmodernizem in temu ustrezno na postmodernistično glasbo ter glasbo v postmoderndi dobi. Postmoderna je oznaka za sodobno zgodovinsko obdobje, postmodernizem pa slogovna oznaka. Le del umetnosti v postmoderndi dobi pa je postmodernističen.

Po pretresu mnogih teorij glasbenega postmodernizma (H. Danuser, W. Konold, H. de la Motte-Haber, J. Pasler, M. Veselinović-Hofman) se izkaže, da nobena izmed njih ne prinaša splošno veljavnega kriterija, zato sam kot osrednjo postmodernistično značilnost izpostavljam poudarjeno in specifično povednost glasbenega toka. Ta nastaja s pomočjo druženja raznolikih svetov oz. semantičnih sistemov – največkrat modernističnega in kontrastnega nemodernističnega. V postmodernistični »igri« torej sodeluje več semantičnih sistemov – ne le na ravni producenta in sprejemnika, temveč tudi znotraj dela samega –, kar sproža značilne refleksije in semantične energije.

V zadnjem poglavju sem tak tip semantičnosti potrdil na štirih postmodernističnih skladbah (G. Crumb, *Črni angeli*, Alfred Šnitke, *Tretja simfonija*, Peter Ruzicka, *Tallis*, Lojze Lebič, *Glasba za orkester – Cantico*), ki so sicer nastale v precej različnem času in različnih kulturnih kontekstih.

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The expressivness of musical flow and postmodernism

The dissertation is divided into three sections; the first two separately discuss the expressiveness of music and musical postmodernism, while the concluding analysis of the selected works brings the two together in a hypothesis that the key characteristic of musical postmodernism is related to a specific musical semantics.

A cross-section of theories of musical semiotics and semantics (V. Karbusicky, E. Tarasti, R. Monelle, J.-J. Nattiez, P. Faltin, T. Kneif, R. S. Hatten, V. K. Agawu, R. Schneider) displays a typical division between the emphasis on signifying and nonsignifying potential of music. In order to overcome this dilemma, a "network" model of the comprehension of music has been developed in which different aspects (semantics vs. asemantics) and levels of comprehension (production vs. reception) of the expressiveness of music have been included. The model provides the explanation why the same piece of music can seem more expressive on one occasion than on some other, which resolves the methodological aporiae mentioned above. The comprehension of the ex-

pressiveness of music therefore depends greatly on the socio-cultural context, while the process of music reception can be regarded as a mixture of the author's and the recipient's semantic systems which can be compatible to a greater or lesser degree.

The semantics of music mostly depends on the ability to make associative connections with the extramusical world; on the other hand, all music is semiotic as any musical unit can make intramusical connections with other musical units (internal reference). Music semiotics is a matrix onto which semantic "meanings" can be attached in certain contextual conditions or a "favourable" mixture of aspects and levels of musical semantics. This is why semiotics and semantics are both relevant, the main difference between the two is that the former searches a scientifically designed music metalanguage and the latter verbalises musical flow through word associations.

Section two is dedicated to a reflection on musical postmodernism. All the dilemmas on the subject are related to the relationality of the concept itself, for which it is crucial firstly how modernism is defined and secondly what qualitative relationship is provided by the "post-" prefix. The latter can be understood in at least two ways: as a continuation and radicalisation of modernist tendencies or as a "negative" reaction to modernism and its abrupt end. The second variant has established itself in journalism and in its close contact with the characteristics of the contemporary society. In the dissertation, a clear distinction between the postmodern period and postmodernism, and consequently between music in the postmodern period and postmodernist music, is proposed. While the expression "postmodern" denotes a historical period, postmodernism is a stylistic period. Only a part of art in the postmodern period was really postmodern.

The examination of several theories of musical postmodernism (H. Danuser, W. Konold, H. de la Motte-Haber, J. Pasler, M. Veselinović-Hofman) shows that none of them provides a widely accepted criterion, which is why an emphasised and specific expressiveness of musical flow has been chosen as a central postmodernist characteristics in this thesis. It is created by joining two different worlds or semantic systems – usually the modernist world and the contrastive non-modernist one. This means that several semantic systems play a part – not only at producer's and recipient's level but also within the piece itself – which creates specific reflections and semantic relations.

*The concluding section of the dissertation confirms this type of semantics in four postmodernist pieces of music (G. Crumb's *Black Angels*, Alfred Schnittke's *Third Symphony*, Peter Ruzicka's *Tallis*, Lojze Lebič's *Music for Orchestra – Cantico*), which were written in different periods and cultural contexts.*

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