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ELEMENTI LJUDSKE GLASBE SLAVONIJE V DELIH SKLADATELJEV UMETNIŠKE GLASBE 20. STOLETJA

Povzetek doktorske disertacije

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Povzetek

Skladno z naslovom disertacije *Elementi ljudske glasbe Slavonije v delih skladateljev umetniške glasbe 20. stoletja* so predmet raziskave prvine ljudskega glasbenega izročila Slavonije in kompozicijski načini njihove uporabe v skladateljskem opusu 20. stoletja. To področje do sedaj ni bilo deležno podrobne znanstvene obravnave, kar je bil vsekakor dodatni motiv in razlog za njeno raziskovanje.

Raziskava je metodološko zasnovana z vnaprej določenimi stopnjami dela. Prva in predvsem analitično zastavljena stopnja je zahtevala opredelitev elementov ljudske glasbe Slavonije in določevanje kazalnikov pri presojanju. Na ta način smo uresničili predpogoje, brez katerih nadaljnji potek raziskovanja ne bi bil mogoč. Vzporedno so potekale arhivske raziskave, s katerimi smo zbrali, popisali in katalogizirali glasbeno gradivo v skladu z opredeljenimi kazalniki. Zbrali smo pomenljiv in raznolik opus skladb, od orkestralnih, koncertantnih in komornih, do solističnih, vokalno-instrumentalnih, vokalnih in scenskih skladateljskih stvaritev. Z namenom, da bi bila raziskava kar se da celovita, smo v izbrani opus uvrstili tudi skladbe, ki so nastale v prvih dveh desetletjih 21. stoletja. Videli smo, da vse te skladbe tako slogovno kakor tudi kompozicijsko ne predstavljajo nikakršne bistvene cezure s skladbami, ki so nastajale v 20. stoletju.

Popisovanju in katalogiziranju zbranega opusa, ki je nastal po navdihu slavonske ljudske glasbe, je sledila naslednja metodološka stopnja raziskave. Šlo je za izbiro skladb, nato pa tudi podrobno analizo prisotnosti ljudskih elementov v njih. Iz celotnega opusa skladb smo izbrali reprezentativne primere, v katerih smo prepoznali, določili in evidentirali elemente, ki so predstavljali predmet naše raziskave. Vseh devet skladb, ki so bile izbrane v ožji nabor, je bilo nato deležnih podrobnega glasbenoanalitičnega pregleda. Na osnovi te izčrpno izpeljane analitične študije smo oblikovali zadnje, sintetično poglavje disertacije, v katerem smo rezultate analize zbrali in povzeli. Na ta način smo prišli do dejanskih rezultatov naše disertacije. V tej podrobni predstavitvi elementov slavonske ljudske glasbe v skladbah 20. stoletja smo sledili kazalnikom, ko smo jih jasno določili v drugem poglavju.

Glede na to da je pričujoča disertacija pomembna tudi iz glasbenoteoretičnega in kompozicijskega vidika, smo oblikovali seznam in podroben prikaz skladateljskih tehnik, ki smo jih zaznali v izbranih skladbah.

S sintezo rezultatov smo potrdili zastavljeno hipotezo, ki je trdila, da so »skladateljske izraze, ki temeljijo na elementih slavonske ljudske glasbe, pomembno inspirirali glasbeni citati iz teh ljudskih napevov.«

Znanstveni prispevek pričujoče disertacije predstavlja temeljita in pregledna študija o zastopanosti in načinih uporabe elementov ljudske glasbe Slavonije v umetniških stvaritvah. Pomen našega dela je moč prepoznati tudi z vidika zgodovine glasbe, glasbenega stavka in skladateljskih tehnik 20. stoletja.

Ključne besede: Slavonska ljudska glasba, ljudska glasba, umetniška glasba 20. stoletja, kompozicija, glasbena analiza, skladateljske tehnike

THE ELEMENTS OF TRADITIONAL SLAVONIAN MUSIC IN PIECES OF THE 20TH CENTURY ART MUSIC COMPOSERS

Abstract

As reflected in the dissertation's title "The elements of traditional Slavonian music in pieces of the 20th century art music composers", the subject of the research are elements of Slavonia's traditional music expression and the way of their usage in the composer's opus of the 20th century. This field has not been the subject of a more detailed scientific analysis until now, what was definitely an additional motive and reason for its research.

The research is methodologically based on pre-defined stages of this work. The first and mostly analytical based stage required the defining of Slavonian traditional music elements and the determination of the criteria during the evaluation. This is the way how we managed to accomplish the pre requirements, without which the further research course would have been impossible. The field researches were going on comparatively where we gathered, listed and catalogued the music material according to the defined criteria. We gathered a significant number of various opus compositions, from orchestral, concert and chamber to solo, vocal-instrumental, vocal and scene composers' achievements. We also included compositions into the opus which turned up during the first two decades of the 21st century with the intention for the research to be as complete as possible. We concluded, that all those compositions according to style as well as to compositional forming, do not represent any important differences from compositions which turned up in the 20th century.

The listing and the cataloguing of the gathered opus, which arose due to the inspiration of the Slavonian traditional music, was followed by the next methodological stage of the research. We focused on the choice of compositions and a detailed analysis of traditional elements present in them. We chose representative examples from the complete opus of compositions, in which we recognized, defined and listed the elements that presented the subject of our research. All nine compositions, which were chosen as final choices, were the subject of a detailed musical and analytical (music-analytical) examination. Based on this detailed performed analytical study we formed the last, the synthesis chapter of the dissertation, where we gathered and summarized the results of the analysis. In this manner we came to concrete results of our dissertation. We followed indicators, which we clearly defined in the second chapter, presenting in detail the elements of Slavonian traditional music in the compositions of the 20th century.

We formed a list and a detailed review of composers' techniques which were recognized in the chosen compositions according to the dissertations' importance from the music-theoretical and the compositional aspect.

Synthesising the results, we confirmed the composed hypothesis, which claimed, that *"composers' expressions, which were based on elements of Slavonian traditional music, were significantly inspired by music cites from these traditional melodies."*

The dissertation's scientific contribution represents a thorough and descriptive study about the representation and the ways of using Slavonian traditional music elements in art achievements. Our work's significance is also recognizable from the aspect of music history, musical forms and compositional techniques of the 20th century.

Key words: Slavonian traditional music, traditional music, art music of the 20th century, composition, musical analysis, composers' techniques