

OBJECTIVES:

The work will summarize our current knowledge of the film music composer Zdeněk Liška and create a list of literature on film music complemented with the author's comments.

The main objective is a complex analysis of the music in Marketa Lazarová. This does not include the description of the relation between the sound track and picture. The thesis will provide a functional analysis of the music as a part of the structure of the film's expressional devices.

METHODICS:

The method chosen is a detailed study of available sources on Zdeněk Liška, complex analysis of a wide range of sources on the film Marketa Lazarová (including a copy of the musical score manuscript, handwritten notes by František Vláčil, several versions of the script ranging from the manuscript to a book release) complemented by interviews with close colleagues of Zdeněk Liška and František Vláčil, who were also present at the film production. Another part of the selected methodics is the creation of a system of viewpoints used for the analysis (musical expression, hierarchy of the musical numbers, form of the whole as well as individual parts, use of text, use of silence, use of musical objects internal and external to the picture).

SUMMARY:

Zdeněk Liška created a complex musical structure that corresponds well to the character of the film, especially by the chosen musical style. This is only slightly derived from the basic attributes of the medieval musical culture. The composer used these attributes in a stylistic framework of the early 20th century music and partially New music.

The specific musicality of the film is created especially by the wide use of vocal register complemented by a number of non-traditional articulation formulas combined with percussion instruments. The impression of Liška's musical stylistics is further enriched by his fusion of the sound track with the sound environment exhibited on the screen.