

## Abstract

### Polystylism and Collage in Czech Music in the Second Half of the 20th Century

by Robert Škarda

Key words: czech music, collage, polystylism, postmodernism, quotation, style contraposition, team composition

The topic of my thesis *Polystylism and Collage in Czech Music in the Second Half of the 20th Century* is the area of Czech composers' works based mainly on style contraposition, stylization of historical or jazz music and usage of quotations. My work is based on assumption of historicity of musical terminology. I consider the notions *polystylism* and *collage* as period musical terms and I attempt to reconstruct their meaning. Time definition of the thesis is delimited by the years 1960 and 2000. Lower time limit is selected regarding to nature of the topic – the 60s are the period when works and reflections belonging to the context of the notions *polystylism* and *collage* first appeared.

The first part of my thesis focuses on the general mapping of the topic *polystylism* and *collage*. I summarized relevant musicology literature and I dealt with historical and teoretical relations of *polystylism* and *collage* to related terms (first of all *postmodernism*, *montage* and *style*), I was concerned with the context of European and American music and with question of *polystylism* and *collage* in Czech popular music.

I focused on the usage of the notions *polystylism* and *collage* in period reception of musical works and in the compositional theory and practice of Czech music culture in the years 1960–2000 in the chapters *Polystylism in Czech Sources* and *Collage in Czech Sources*. Reviews, critics, articles and studies in musical journals (*Hudební rozhledy*, *Opus musicum* and *Harmonie*) and author's past or contemporary commentaries were the main sources for me. On the base of my work with sources, I elaborated four registers of compositions: 1. Compositions defined as polystylish, 2. Compositions described in the sense of period understanding of the notion polystylism, 3. Compositions defined as collage, 4. Compositions with the name Collage.

The main representatives who reflected those terms and worked with them are Jan Kapr, Ctírad Kohoutek, Arnošt Parsch, Jaroslav Smolka, Miloš Štědroň and Vít Zouhar (in the area of music theory), Composition Team in Brno, Pavel Blatný, Jiří Bulis, Daniel Forró, Peter Graham, Miloslav Ištvan, Jiří Kollert, Alois Piňos, Miloš Štědroň and Jan Vičar (in the area of compositional creative poetic). The main personalities in the area of musical critic are Jindra Bártová, Leoš Faltus, Jaromír Havlík, Petr Pokorný, Miloš Pokora and Milan Slavický.

Based on previous part, second part of the thesis brings portraits of 16 composers and analyses of 24 selected compositions. I attempted to reflect on the meaning of notions *polystylism* and *collage* in concrete compositional practice in the years 1960–2000 and to set „polystylish“ works and „collages“ into the context of the composers' work.

The overview of sources in the chapter *Polystylism in Czech Sources* demonstrates five different approaches to *polystylism* definition – as general phenomenon of the period, as general characteristic element of some composers' works, as positively or negatively defined notion in composers' commentaries and as style juxtaposition inside the compositions.

From the material collected in the chapter *Collage in Czech Sources*, there is possible to summarize eight semantic spheres of understanding of musical collage – as general situation of music, as compositional technique, as sonic perception, as so-called ironization of banality, as positive part of compositional poetic and characterization of the works, as undesirable phenomenon of contemporary music, as part of other musical trends and as part of the composition's name. Collage also appears as vague notion without more detailed determination. The studied notions are likewise used in the phrase „polystylish collage“ or contrarily in mutual contraposition. If the terms *polystylism* and *collage* are used in the context of concrete works, both are typically used:

1) As designation of the signification of the work as a whole and generally as result of compositional activity (for example sonic collage, polystylish composition, style diversity in one composition, compositions with the name Collage or defined as collage)

2) As designation of the process of composition's creation, way or method leading to whole of the work

(for example technique of collage, method of collage, method of polystylism, technique of sharp cuts, technique of simultaneously played music layers)

There are quotations or stylizations of historical music that are mostly used in the 24 compositions analysed in the second part of the thesis. Secondly, the stylization of jazz, folk and genre music are equally represented. Folk and jazz music or composers' own music is only minimally quoted in the selected works. Equal representation of horizontal and vertical laying of sounding layers dominates in the types of presentation of different layers. The most common is combination of both basic types. The most common form of layers' connection is the principle of cut and sudden transitions without connecting parts, that is taken over from electro-acoustic music and film music. The second main technique is overlapping of layers but combination of these basic types of connection is also usual.

There are three types of authors' intention that are demonstrated in the thesis: effort to timeless testimony, homage to personalities or musical instruments and playing with material based on principle „music about music“. In some of the works, we can see effort to solve the contrast in compositions' tectonics by raised occurrence of the most possible contrasting elements (quotations or stylistic allusion to historical and jazz music).