

This study focuses on the specific compositional techniques and approaches that have emerged in the works of some Czech composers since nineteen eighties. Based on analysis of three works by Czech composers the study points out to a compositional use of specific structuring of musical time, which is then confronted with the results of analysis of two works by European (British and Danish) composers. This comparison shows a clear relationship of the trends observed in Czech music and the movement in European and North American music, which tends to be called the new simplicity.

In addition to the analyses a great deal of this study is devoted to the historical circumstances of emergence of the new simplicity in Czech music, the specific conditions it had within the context of Czech music and the terminological difficulties associated with this term.