

What Are the Philosophical, Aesthetic and Creative Implications of the Activities of the Second Musical Avant-Garde?

Abstract. The end of World War II marked a new period of aesthetic revolution that was built upon the most radical ideas of the previous decades while adopting new technologies that had become available. The wave of innovative endeavours, which appeared in Europe in the late 1950s and 1960s is often referred to as neo-avant-garde (Fr. *avant-avant-garde*, *second avant-garde*). There appears many of the references to the cultural rebellion of the early 20th century. Avant-garde of the first decades of 20th century believed in the possibility of changing the order of the world through art. Neo-avant-garde of the 1960s also believed in the opportunity to build “one of the great human family”, avant-garde of the 1980s looked for a new expression, in its turn avant-garde of the 1990s was a cultural escape in search of forms, which would be able to synthesize everything that existed, looking for balance. There was a need to seek a language adapted to the non-linear and non-single-plane picture of reality. According to Stefan Morawski (1992, 1996), the main promoter of the concept of neo-avant-garde in Poland, the neo-avant-garde movement includes four trends: technological, hyperrealist, ludic-aleatoric, and, finally, created by means of artistic manifestations, coming from the area of meta-art.

In the above mentioned context, the main research approach with respect to creativeness of the second musical avant-garde is that their musical works have the multimodal nature. Intermedial studies as a field of the humanities, indeed are related to comparative studies; however, they go away from the concept of separateness of arts determined by aesthetics, for the thesis about their media nature – homogeneous or complex. Therefore holistic research of these cultural phenomena is necessary. The philosophical, aesthetic and creative implications of the activities of the second musical avant-garde require to study the conditions of artistic communication somewhat “across” species that will reveal their mutual relationships.

Keywords: avant-garde, second avant-garde/neo-avant-garde, aesthetics, musical creativeness, multimodal musical works, intermedial studies.

1. Introduction

The creative output of such composers as, for example, Karlheinz Stockhausen, Luigi Nono, Luciano Berio, György Ligeti, Elliott Carter, Jonathan Harvey and Helmut Lachenmann is the result of the continuation of avant-garde assumptions, but also a change in the understanding of a place and role of music and its artists in the new social and cultural conditions and in changed technologic conditions as well. Because of this trend, the existing artistic paradigms began to break themselves which, on the one hand, resulted in changes in philosophy, aesthetics and creation of music per se. On the other hand, it provoked a considerable challenge for effective communication with potential recipients, what often making this creativity to be considered as incomprehensible musical art, and, therefore inaccessible cognitively, perceptually for wider audience.

Musical creativity (relating both to composers’ reflection and their musical works), practiced after World War II, exemplifies the innovative concept of multimodality. The multimodal potential of these musical works depends not only on the media specificity, which, however, because of the multiplicity and diversity of the media, is an unprecedented situation in relation to an earlier music tradition, but above all it depends on the original way of media integration. Integrated media have influence not only on the conditions of artistic communication, but also on the processes of transformation, transgression and hybridization of genres, i.e. crossing their borders, which are paradigmatic from the perspective of musical tradition. The post-war group of composers radically changed the way of understanding music. Their music shows: manifestations of hypertextuality, non-linear ways of doing musical narrative, different strategies to develop musical and verbal text, multimodality, and the multiplicity of artistic expression. An important feature is spatiality, understood both as the physical parameter of an musical work or as a metaphorical category, determining the processes of perception and creating meaning, and also conditioning the performative and communication dimension of music. There has been a further emancipation of sound matter and the creation of new meanings through the use of modern technologies and equipment that generate sound, and also through the use of pioneering creative strategies, among others seeking to integrate sound media with image, movement or gesture. The activities of the group of composers defined here as second musical avant-garde influenced the way of thinking of many artists of the Western cultural circle about music, creation and about the function of music in society.

2. Terminological problems

The notion of the second musical avant-garde refers to this group of composers that is also called neo-avant-garde (Fr. *avant-avant-garde*). This name has a very wide range of usage. It is the name of many individual trends in the post-war period. First of all, it encompasses many innovative decisions and experiments which are noticeable within the culture of that time. The prefix “neo-” in the word “neo-avant-garde” is not accidental. The term refers directly to avant-garde of the first half of the 20th century. But the term “neo-avant-garde” is first of all present in philosophical and aesthetic humanistic reflection, and also it is used mainly in reference to plastic arts and literature. In the context of musical creativeness the terms “postmodernism” or “post-avant-garde” are used. These terms by means of the prefix “post-” indicate that post-war musical creativeness diachronically occurred after the time when in the late 19th and early 20th century historical modernism appeared and after the period of the avant-garde movement of the early 20th century.

Modernism was an all-European movement, which in its philosophy was characterized by retreating from pragmatic thinking, and it promoted the appreciating of art. Modernism has shaped a model of the aesthetic man (dandy) and a man who was not anchored in any significant experience (*flâneur*). On the other hand, as it is indicated by Grzegorz Gazda “... Avant-garde art ... situating itself in clear opposition to the decadence and modernist attitudes, grows itself in awareness of explicit bond between art and society” (Gazda 1987: 73).

In turn, Mieczysław Dąbrowski argues that “... the concept of postmodernism refers us to the broad meaning of modernism, which absorbs both the experience of historical modernism and historical avant-garde, “a great, permanent avant-garde”, neo-avant-garde, anti-art or post-avant-garde with wide margins, i.e. everything, that happened from the mid-19th to the 20th century” (2005: 19).

The French term avant-garde is a concept that gained currency as a term to describe progressive, pioneering tendencies in all the arts that were hostile to mass culture and designed to shock. The concept, although sometimes used as a term of abuse, more commonly values such notions as autonomy, experimentalism and innovation over and in opposition to tradition. In common usage, it locates these tendencies within the so-called high art forms in which it has been associated with a “concentration on the mental processes of the artist” (Butler 1980: 5) as represented in works such as James Joyce’s *Finnegans Wake* (1939) and Jean-Paul Sartre’s *Le Nausée* (1938). Fundamentally being an art musician is similar to the job of a scientific laboratory researcher (and of an old-fashioned inventor). The art musician is pursuing a research program that will be appreciated mainly by his peers and by the “critics” (who function as historians of music), not by the public. The avant-garde concept in music found an early expression in the polemical writing of Schumann, and also Wagner. But it accrued a more specific meaning in the 20th century, when it became attached to such artistic movements as Futurism, Dadaism, and Surrealism in the 1920s and, in the 1940s and 1950s, integral serialism in music and American abstract expressionist painting. One of the most important contributions to the theorization of avant-garde was published by German critical theorist Peter Bürger (1984) whose approach is historical. According to him, the tendency inherent in the art’s autonomous status drove individual work to increasingly extreme declarations of its autonomy as reflected in an increasing consciousness on the part of the artist’s writing techniques, how material is applied, and its potential for effect. Bürger sees this development as logical and necessary, yet as negative, since it led toward a state in which art works are characterised by semantic atrophy.

The early decades of the century witnessed a general rejection of the traditional paradigms and codes of artistic behaviours. (Cubism was introduced in 1908, Futurist Manifest was written by Filippo Tommaso Marinetti in 1909, the Dada Movement was founded by Tristan Tzara, 1915). Painting, music, literature and (soon) cinema were tightly integrated. The German artists created expressionism. Different arts influenced each other, coexisted, co-evolved. This phenomenon resembled the Wagnerian myth of *Gesamtkunstwerk* (total art) and became a sort of collective subconscious of the international artistic scene.

Avant-garde creators rejected cultural heritage and were searching for new, original ideological and artistic solutions. They rejected the existing styles, creating their own world, they did not imitate reality, but they sought a distinct language expression. Morawski lists the features belonging to all directions of avant-garde: pioneering, distancing in approach to the existing art, disregard for the canons made in the past, frequent theorizing about the actions taken (often, with the exception of Cubism, theories ahead of practice), treating art as a precursor and animator of social progress, and also inspiration from science and technology (Cubism – the theory of relativity, Surrealism – psychoanalysis, Futurism – technique). One of the most successful attempts to analyze avant-garde as a cultural phenomenon remains the work of the Italian essayist Renato Poggioli (1962). In developing the historical, social and philosophical aspects of the phenomenon, Poggioli reaches

beyond the specifics of art, poetry and music to show that avant-gardists may share certain ideals and values that are manifested in their nonconformist lifestyle.

Avant-garde works are experimental, radical, or unorthodox. They may be characterized by nontraditional aesthetic innovation and initial unacceptability. Avant-garde pushes the boundaries of what is accepted as the norm or the status quo, primarily in the cultural realm. The first avant-garde that appeared in the early of 20th century believed in the possibility of changing the order of the world through art and its distinguishing feature was pluralism – the lack of a single, dominant style. So avant-garde was not a stylistic notion, but the notion of a purely ordering and serving periodization. In times of avant-garde, art began to be torn in different directions by the many artistic trends competing for the title of true art. Nevertheless, in times of historical avant-garde appeared the phenomena that were completely detached from the previous model of art, with which the contemporary criticism did not know what to do. This state of affairs lasted for half a century.

The end of World War II marked a new period of aesthetic revolution that built upon the most radical ideas of the previous decades while adopting new technologies that had become available. The wave of innovative endeavors, which appeared in Europe in the late 1950s and 1960s is often referred to as the *second avant-garde* (Fr. *avant-avant-garde*, *neo-avant-garde*). Only the second avant-garde did find a solution by including all these phenomena, which in the meanwhile have been christened as anti-art in the area of art, in the cultural realm.

3. Examples of characteristics of the neo-avant-garde movement

In consideration of neo-avant-garde in art (second avant-garde), Grzegorz Działowski (2011) refers to the characteristics of this movement made by Frank Popper (1975) and Jerzy Ludwiński (2007).

Popper, a professor of Aesthetics and the Science of Art at the University of Paris, presents neo-avant-garde in three, parallel developing currents, and therefore as a dynamic phenomenon, which aims to achieve a similar purpose in different ways. Popper sees within neo-avant-garde a continuation of historical avant-garde: all three currents distinguished by him refer to specific trends of the avant-garde the early 20th century.

The first of these trends refers to Dadaism, and more specifically to dada, because it is not an artistic style or a method of creating art, but a state the mind. So artistic creation is not built over reality, as the classical aesthetics wanted, e.g. Roman Ingarden, but it is part of reality. The starting point here was a new interpretation of readymades (in music – an example of concrete music) and collage, which is the meeting of two separate realities in the space foreign to them. Post-dada has also introduced a new definition of artistic creation, which has gained remarkable popularity in neo-avant-garde. Artistic creation relates to both culture and life. Neither can be made. Creators try to act in the gap between the two. An extension of the spirit of dada was in the Fluxus of the 1960s. The next step is idealism, which relies on an artistic creation as an idea. The artist can materialize an idea in different ways. Shifting the focus from works or actions executed by the creator on the idea radically alters the nature of artistic creation; the artist becomes a creator of ideas and with this, and not for his workshop dexterity, he begins to be settled. The idea can be recorded using various means or made directly in front of the audience as the so-called event, can materialize in various media, so it has the transmedial character. The next stage, hyperrealism, was called by Popper “anti-art” because hyperrealists abandoned all traditional features of artistic works, beauty, creativity, personal expression. Hyperrealism limits itself to transfer images from one medium to another. The point of arrival of the first trend, distinguished by Popper in neo-avant-garde, is the concept of art by Harald Szeemann presented at *Documenta 5* in Kassel (1972). It referred to the slogans of Paris May '68. Artistic creation should not be limited to a small group of experts; it should be devoted to people, so that everyone has the right to artistic expression, to express their thoughts, feelings and emotions through artistic creation.

The second trend, distinguished by Popper in neo-avant-garde refers to the social art. The biggest problem of politically engaged culture is to reach out to those in whose name an artist wants to speak. It is therefore important to not only reach the right audience, but also to activate them, spur to action, or at least to discuss. Therefore in politically engaged culture interaction or cooperation with the audience is so important. Popper shows two models of such cooperation: actions organized together with a selected group of recipients or targeted to a specific audience and the artistic works taking place on the street (street art). In both cases, the aim is not to create the work, but the situation.

The third trend in neo-avant-garde refers to the Bauhaus, and more specifically, to the program laid out by Walter Gropius in his lecture *Art and technology: The new unity* (1923). The aim was to create new productive relationships between the artistic creation and modern technique and technology, and in accordance with the

demands of the Russian productivism, to introduce artistic creation to the industry, to make it the center of transforming everyday environment of people. The first step toward a new unity of art and technology was kinetic art, introducing movement to the artistic creation, replacing the static works by mobile, moving works, which fall to interact with audiences. Creators of kinetic art sought the objective, referring to the laws of physics and mathematics, to visual language. In art, they saw a kind of practical knowledge, which can be usefully used to humanize the human environment, and therefore were interested in integrating their works into the surrounding architecture. This was consistent with the assumptions of historical constructivism, which has treated artistic creation as a laboratory for new forms of the visual with practical application. Kinetic art was not to be a sort of culture for the elite, but for everyone. It had to change the everyday human environment, make it better, more interesting, more attractive. The interest of creators in integration of artistic works into architecture and interference in the urban space has led to the emergence in the 1960s called public art and more specifically, art in public spaces.

According to Dziamski, Ludwiński introduced the concept of neo-avant-garde in 1970 in his article titled *Art in the Postartistic Age*. Several years later, he referred to considerations of neo-avant-garde, placing them in a broader historical perspective, but he did not change anything in his description of neo-avant-garde. Although this description refers to the visual arts, the phases of neo-avant-garde designated by Ludwiński correspond to changes observed in musical creativity. According to Ludwiński, there were five phases in neo-avant-garde. The first phase was the phase of the subject. In this phase, the boundaries between traditional fields of arts have been blurred; the artist moved a real subject and materials in the structure of his works. The second phase is the phase of space. The subject loses its central position, and it changes in element of the surrounding space. This is a time of environment and optical-kinetic exploration. The third phase is the phase of time. The important new factor for the arts is time. The artistic works cease to be the subject or a set of subjects filling a space, but they become a process. The boundaries between fields of art, visual arts, poetry, music, theater have been blurred. This phase includes such phenomena as happening, various types of actions, or Fluxus events. The fourth phase is imagination. The artistic work loses its spatial and temporal structure. It can appear anywhere and it can cover everything, because it concretizes in the audience's imagination. The creative process of writing is limited to the phase of the prologue (concept) or epilogue (documentation). A writing form of creative process does not matter, because the artistic work takes place in the realm of conceptual, in the realm of ideas. This phase represents the conceptual art. Finally, the fifth phase takes two forms: total art and zero art. The arts may be everything (phase: total), and art can become indistinguishable from reality (phase: zero).

Neo-avant-garde has removed internal and external boundaries, the boundaries within the various fields of art and between art and non-art, but neo-avant-garde has not led to the merging of art into reality, but only to a definitive break the current model of art. There was no single model of art.

In the second half of 20th century, neo-avant-garde of the 1960s also believed in the opportunity to build “one of the great human family”, the avant-garde of the 1980s looked for a new expression, in turn avant-garde of the 1990s was a cultural escape in search of forms, which would be able to synthesize everything that existed, looking for balance. There was a need to seek a language adapted to the non-linear and non-single-plane picture of reality. According to Morawski, neo-avant-garde includes four trends: technological, which mixes installations, computer art, electronic music, electronically controlled kinetic sculpture and holography; hyperrealist, which includes artistic works based on iconosphere of mass culture; ludic-aleatoric, represented, among others, by actions, happenings, performances, street theater; and finally created by means of artistic manifestations, coming from the area of meta-arts, such as, for example, conceptualism, art and language, and also graphic music.

4. From avant-garde music to the second musical avant-garde

At the beginning of the 20th century, composers started to be interested in chromatic material, which weakened the tonal center and amounted to atonality. The impact of exotic music, as well as of jazz, was beginning to be felt in Europe. Elements of folk music and the styles borrowed from the music-hall and the circus have been included in classical music. Classical music was under pressure to change its own rules due to the important manifests (*Entwurf einer neuen Aesthetik der Tonkunst* by Ferruccio Busoni, 1907; *L'Arte dei Rumori* by Luigi Russolo, 1913), experiments with new instruments and other achievements (*musique d'ameublement* by Eric Satie, 1920).

The revolutionary value of serialism that began with dodecaphony was later extended to other musical parameters such as timbre, pitch, duration, register. This development basically relies on refocusing music on its internal mechanisms rather than on structuring the content for narrative/emotional purposes. It was actually paralleled in the visual arts, which liberated the individual components of painting (color, border, shape) from the “purpose” of representing nature. This process led to an intensive exploration of texture, mostly through timbre and juxtaposing or overlapping of timbres. The “sequence” of notes itself was, in a sense, no more a temporal sequence than a spatial “choreography” of sounds. The composer was no longer creating a narrative but exploring a space, a soundscape. It was the starting point for “soundscape” aesthetic.

From the time of initiating of cyclic meetings at the summer school for avant-garde composers in Darmstadt and experiments in Paris with “found sounds”, used in “musique concrete”, the magnetic tape became one of “instruments” for second musical avant-garde composers. Electronic music owed much to Karlheinz Stockhausen, who contributed to popularization of all the main techniques. The first major musical works of “tape music” were his experiments with electronics and voice, namely *Gesang der Jünglinge* (1956), and with electronics and “samples”, namely *Hymnen* (1967). His serialist orchestral work *Gruppen* (1957), on the other hand, was concerned with the spatial location and movement of sound, another influential indicator of the second musical avant-garde. Stockhausen invented two more subgenres: “electro-acoustic” chamber music (1958), which mixes tape music and traditional instruments; and “live electronic music” (1964) which uses the electronic instrument “like” a traditional instrument (save that, obviously, the electronic instrument can play the sounds of all instruments as well as sounds that no acoustic instrument can play). New forms of music quickly proliferated. The musicians of this generation tried many ways of experimentation, from *musique concrète* to electro-acoustic synthesis, but they shared a fundamental aesthetic belief in the power of “sound”.

Gérard Grisey creates the idea of spectral music derived from the analysis of the dynamic microstructure of a single sound (*Les Espaces acoustiques*, 1974–1985). He introduces the so-called instrumental additive synthesis imitating the digital additive synthesis. Jonathan Harvey, influenced by spectral music is known for the unique combination of sophisticated technology (including brand new computer programs supporting composition) with the reflection on inspiration and (especially Eastern) spirituality. In the second part of his Glasgow Trilogy (*Body Mandala* (2006), *Speakings* (2008), ...*towards a Pure Land* (2005)) he made use of the computer program Orchidée, supporting the orchestration of the piece. The instrumental parts were generated on the basis of the human speech analysis.

Helmut Lachenmann develops the idea of concrete instrumental music (*Mouvement (– vor der Erstarrung)*, 1982–1984; *Das Mädchen mit den Schwefelhölzern*, 1990–1996). It embraces all possible sounds generated by traditional instruments with the use of unconventional, extended techniques, whereas the situation, the effort and the mode of their articulation is no less important. Exploring the problem of composers’ self-awareness and the social dimension of music, Lachenmann tries to get rid of listening habits and to gain a new understanding of compositional process and listening.

From the time of activities of John Cage, who introduced indeterminacy and randomness in the process of making music, musical works freed themselves from the composer, and the distinction between what is music and what is not has been blurred. The role of the composer has changed to make the determination of the actions, not the music itself, the performer gained greater degrees of freedom, and, consequently, the listener began to “listen” in a different way, more integrated with the act of making music. Removing both form and content from musical art, led to regarding musical work only as a process. There appeared new species, which synthesized fields of art, visual arts, poetry, music and theatre. In 1961, a group of musicians, painters and writers, who were focused by George Maciunas, organized chance events bordering on theater, visual art and music. Their works of art were sets of rules that specified the process by which the performers had to produce music and the audience had to consume it. Eventually there emerged a new form of musical theater, as in *La Passion Selon Sade* (1965) by Sylvano Bussotti, and *Sur Scene* (1960) by Mauricio Kagel.

All these achievements reveal the abundant consequences of neo-avant-garde ideas as well as their constant presence and transformation in the creative work and reflection on music.

5. Case studies

Music by Luciano Berio, derived from experience of avant-garde and characterized by a return to humanistic values, combines elements of the modernist and postmodernist worldview and is a manifestation of a many different ways of concretization of the category of space.

Sequenza III for female voice (1965) is a real example of the second musical avant-garde's creativeness, which requires acting as well as singing abilities. Various emotional states are also required from the performer, including being urgent, tense and nervous. In the author's note Berio explains the creative idea of this musical work:

"The voice carries always an excess of connotations, whatever it is doing. From the grossest of noises to the most delicate of singing, the voice always means something, always refers beyond itself and creates a huge range of associations. In *Sequenza III* I tried to assimilate many aspects of everyday vocal life, including trivial ones, without losing intermediate levels or indeed normal singing. In order to control such a wide range of vocal behaviour, I felt I had to break up the text in an apparently devastating way, so as to be able to recuperate fragments from it on different expressive planes, and to reshape them into units that were not discursive but musical. The text had to be homogeneous, in order to lend itself to a project that consisted essentially of exorcising the excessive connotations and composing them into musical units. This is the "modular" text written by Markus Kutter for *Sequenza III*.

Give me a few words for a woman
to sing a truth allowing us
to build a house without worrying before night comes

In *Sequenza III* the emphasis is given to the sound symbolism of vocal and sometimes visual gestures, with their accompanying "shadows of meaning", and the associations and conflicts suggested by them. For this reason *Sequenza III* can also be considered as a dramatic essay whose story, so to speak, is the relationship between the soloist and her own voice." (Berio 1965)

Like all the pieces in Berio's series of the *Sequenza*, the performer is unaccompanied, and the music might sound improvised, although the directions for the performer are very precise. A virtuoso performer, who implements three main approaches to pitch is required: 1) no discernible pitch, indicated by a one-line staff that includes: speaking, whispering, laughing, coughing, etc. (this range of sounds also includes non-vocal techniques, like finger clicking); 2) singing, using relative pitch, indicated by a three-line staff – here the performer sings higher or lower (or the same notes), depending on the position of "notes" on the staff; 3) singing with prescribed intervals, indicated by a five-line staff, where intervals between notes need to be sung accurately. The piece alternates between the different vocal styles mentioned in the Performing section of the notes.

The words of the text to the piece are frequently broken up into disjointed phonemes, and sometimes they are repeated rapidly at random. When the words and phrases are finally heard they are disjointed, i.e. separated from each other by other sounds. The words and phrases also appear in an apparently random order, often inserting words and syllables from elsewhere in the text, as well as words not contained in the original. The music is organized according to specific timings indicated on the score. There is no discernible tonality, no sense of metre and there are no specific note lengths.

In turn, the opera *Le Grand Macabre* (1977) by György Ligeti toyed with slowly-moving masses of sound. His was an art of intricate textures built out of meaningless elements. *Le Grand Macabre* is created by Ligeti as an "anti-opera", in which the distance to the 19th-century model of opera is preserved. The piece indicates rather a medieval tradition of the dance of death, mysteries, and fairground theater; it is created as a kind of "pop art," filled with quotations and references to opera and other preexisting musical genres, which in turn creates stylistic allusions to different eras. Examining the opera's thematic connections with the original play by Michel de Ghelderode and concept of grotesque realism, one can note Ligeti's clear parodic approach. On the narrative level, the tragedy and macabre surreal burlesque are present, by means of which Ligeti creates a parable about the end of the world. The main characteristics of the piece are: caricatured sketching of figures, drastic scenes, exaggerated sound language, the application of unconventional orchestra with harmonica, various flutes, whistles, sirens (the beginning of the opera – *Toccata a la Monteverdi* – uses 12 car horns). In interpretation and analysis of *Le Grand Macabre* one can develop semiotic constructs of mapping and troping. This is a typical neo-avant-garde work, in which one can observe the presence of multiply semiotic potentials by integrating moving image, gestures, language (spoken and singing), sound and music. Through such creations, Ligeti engages with musical parody at two levels: the surface level at which quotation of existing music and musical styles is transformed and the global level at which an expressive opposition between ludicrousness and horror is established in articulating the grotesque trope. Ligeti creates an aural counterpart to the allegorical depiction of chaos, destruction, and renewal through the deployment of collage and textural disintegration.

These two examples of vocal works show that singing, besides being linguistic, also employs volume, intonation, timbre, rhythm, speed or pausing, all of which are design features of language in its vocal form and are often termed para-verbal. Furthermore, singing is accompanied and crucially shaped by what has come to be called the non-verbal mode, i.e. gesture, posture and body language.

6. Conclusions

The reflection presented here was intended to show how strongly the creative activity of the representatives of the second musical avant-garde had grown from the specific tendencies associated with philosophical-aesthetic-civilizational transformations. Historically, this kind of transformation has occurred many times in the history of art, literature and music. However, their uniqueness in the second half of the 20th century is that they lead to the blurring of boundaries between individual disciplines of artistic activity and the crossing of species with multimodal means of artistic expression. In the field of musical creativity, there is a need for interdisciplinary research that can follow the multiplicity and hypertextuality of the context. Holistic research allows us to treat the works of the composers mentioned here as not only individually created musical genres but as a particular cultural phenomenon, which often by a potential recipient is not only known and admired but also co-created. On the other hand, the definition of this musical creation as neo-avant-garde or the second musical avant-garde is intended to highlight the influence of the avant-garde of the first half of the 20th century and the transformation of the civilization at that time as a major influence on the crystallization of postulates and creative tendencies.

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Kokios yra filosofinės, estetiškos ir kūrybinės antrojo muzikos avangardo praktikų implikacijos

Santrauka

Antrojo muzikos avangardo kūrybiškumas yra multimodalinis. Nors tarpdisciplininės studijos, kaip ir humanitarinių mokslų sritis, yra susijusios su lyginamosiomis studijomis, vis dėlto nuo pastarųjų jos skiriasi tuo, kad nutolsta nuo meno kaip atskirtos, nepriklausomos srities sampratos (kurios laikomasi estetikos teorijoje), išskeldamos medialų menų pobūdį – homogeninį ar kompleksinį. Taigi yra būtinas holistinis kultūros fenomeno tyrinėjimas. Laikantis tokio požiūrio, svarbu nukreipti dėmesį nuo muzikos kūrinių / žanrų studijavimo prie istoriškai kintančių intermedialių santykių tipų. Mediumo kategorija atrodo daug pairesnė nei meno formų ar sistemų sąvokos, kadangi ji suponuoja galimybę studijuoti meninės komunikacijos veiksmus anapus žanrų, atskleisti jų tarpusavio santykius. Naujojo avangardo kompozitoriai siekia demonstruoti multidimensiškumo ir originalumo apraiškas hipertekstualumo, nelinearaus naratyvumo, muzikinių ir verbalinių tekstų formavimo, multimedijos ar išraiškos priemonių įvairovės kontekste. Medijos ypatybės veikia žanrų ribų sampratą ir jų intermedialų persidengimą. Viena iš tokių ypatybių yra erdviškumas, kaip fizinė ar metaforinė kategorija susijęs su menine komunikacija ir komunikacija apskritai. Erdvė yra vienas pagrindinių performatyvumo požymių. Erdviškumo dimensija iš esmės prisideda prie suvokimo ir prasmės konstravimo, todėl svarbu identifikuoti nevienaprasmę erdviškumo dimensiją muzikos kūrinyje. Šiuolaikinių kūrinių atveju erdvė apima ne tik galutinę kompozicijos pavidalą, bet ir kūrybinio proceso diskursą, tam tikro notacijos metodo parinkimą ar atlikimo galimybes.

Pastebimas poreikis kaip studijų objektą įtraukti atskirus, tačiau susijusius muzikos kritikos, estetikos ir meninės praktikos pasiekimus, kartu generuojančius inovacines muzikos kūrinių ir kūrybinės medijos multimodalias potencijas. Vienas iš anali- zės tikslų turėtų būti interdisciplininės kritinės strategijos tradicinių menų tyrimuose: muzikos, literatūros, šokio, teatro ir t. t., įtraukiant ir modernias medijas – filmą, videoklipus, kompiuteriu generuojamus muzikos kūrinius ir pan. Tokie tyrimai neturėtų apsiriboti pavienio santykio studijavimu, kuriam mokslinio dėmesio jau buvo skirta apščiai (pvz., tarp teksto ir vaizdo, žodinio ir muzikinio teksto), – jie turėtų apimti ištiesią lauką suvokiant, kad interesų sričių apykaita vyksta visomis kryptimis.

Svarbus antrojo avangardo muzikos požymis – akustinis-laikinis fenomenas, kuris buvo kuriamas itin dėmesingai. Įvairių garso generatorių, įgarsinimo ir elektroninės transformacijos priemonių įtraukimas į vokalinius, instrumentinius ar vokalinius-instrumentinius žanrus rodo susidomėjimą plačiau suprantamu garsu, kaip psichoakustiniu fenomenu, realizuojant verbalinių tekstų ir nemuzikinių garsų skambesio kokybės emancipaciją. Dažnai galima pastebėti, kad tam tikras garsas pasiekė svarbią nemuzikines prasmes teikiančią medijos funkciją, o jo semantiniai aspektai apima ne tik verbalinį tekstą – jie teikia nuorodas į muzikinę tradicijos ar kultūrinius tekstus, praturtindami kompoziciją specifiniu metakomentaru. Tokiu būdu iškeliamas inter- ar netgi hipertekstualios interpretacijos poreikis.