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Минимализм в контексте музыкального постмодернизма: техника vs эстетика?

Аннотация

Минимализм — одно из самых заметных направлений в современной музыке. Статья посвящена его комплексному рассмотрению в ретроспективе (прототипы и «предтечи») и перспективе (стадия постмодернизма) музыкальной истории. Впервые проводится параллель между музыкальным минимализмом и современной стадией его формирования движением хиппи — как феноменами, в своё время отразившими важные интенции культуры. Особое внимание уделено проблеме восприятия минималистской музыки. Отмечены происходящие со временем трансформации минимализма.

Ключевые слова: минимализм, постмодернизм, техники современной композиции, Стив Райх, Терри Райли, Филип Гласс, Ла Монте Янг, движение хиппи, музыкальное восприятие.

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Minimalism in the context of musical postmodernism: techniques vs aesthetics?

Summary

Minimalism is one of the most notable trends in music of the last third of the 20th — beginning of the 21st century, which arose in the United States on the basis of the general cultural concept of *Minimal Art* (fine art, literature and poetry, cinema, etc.) and dynamically developed in the “no man’s land”: between academic and mass music. It is not by chance that musical minimalism is seen as a vivid manifestation of the “postmodernism era”, causing total disappearing of the boundaries between styles, genres, European and non-European art, as well as transformation of ideas about artistic creativity itself and the forms of its functioning. Minimalism is still marked by a high degree of interest among researchers, who often happened to be composers themselves. The issues of terminology, origins and “technologies” of minimalist music, its periodization are discussed, the stylistic and artistic-aesthetic aspects of this phenomenon are studied in the context of modern music. Along with these issues, this article pays special attention to the problem of perception of minimalist music, as well as its consideration in retrospect (prototypes and “forerunners”) and perspective (the stage of postmodernism) of musical history. For the first time, a parallel is drawn between the direction of musical minimalism and the hippie movement as phenomena that at one time reflected (in various forms — artistic and non-artistic) important intentions of modern culture and similarly marked their place in the context of this culture. This ideological and aesthetic aspect of minimalism has largely lost its relevance along with the change of cultural paradigms. The article notes the transformation and blurring of minimalism: at the stage of “post-post-modernism”, it is being dissolved in the musical mainstream of modernity and musical design.

Keywords: minimalism, postmodernism, techniques of contemporary composition, Steve Reich, Terry Riley, Philip Glass, La Monte Young, hippie movement, musical perception.