



Likumsakarīgi rodas jautājums, vai tik sarežģīta laika proporciju notācija ir lietderīga, ja pat interprets nespēj to pienācīgi ievērot. Jāapšaubā arī, vai, pat precīzi pasniegtas, šīs proporcijas tiktu pareizi uztvertas.

Īsti reāla nešķiet arī varbūtība, ka cilvēka uztveres daba, kas daudzējādā ziņā pakļauta komunikācijas objektīvajiem likumiem, kādreiz mainīsies pietiekoši krasi, lai pilnībā apmierinātu visas mūsdienu mūzikas prasības.

Šajā rakstā tika skarti vienīgi daži jautājumi, kas saistīti ar laikmetīgās mūzikas uztveres iespējām. Aplūkotās problēmas vēl gaida izsmeļošu zinātnisko risinājumu. Ar laiku radīsies arī jaunas problēmas – jo mūzika nemitīgi attīstās. Taču raudzīsimies droši nākotnē, jo no tā, kā mēs dzirdam mūziku šodien, ir atkarīgs arī, kāda tā būs rīt.

## **The inaudible music... On the problems of contemporary music perception**

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### **Summary**

Although recently the common attitude toward contemporary music has significantly improved, its isolation from broad audiences is still a vital problem. One cause of incomprehension of modern music can be seen in perceptive conservatism and thinking stereotypes. Another, which is directly connected to the first one, grounds in inadequate performances, in the lack of experience and knowledge of performers, which is very crucial in contemporary music. And finally, the very music... Are there always enough things to comprehend?

As considered by many music theorists and psychologists, some principal aspects ensuring organization and coherence of music are creation and satisfaction of tensions, which are based on higher probability of appearance of a certain element in the musical structure. This probability depends on frequency of repetition of this element and enables the listener to expect further development of a composition.

Indeed, if all the tensions were resolved, all the expectations satisfied, then the basic organizational principle of music would be repetition, and its informative saturation would approach to zero. This extreme was nearly achieved by repetitive music (minimalism) and some examples of pop-music. On the contrary, by lack of repetition and, consequently, tensions, the informative content of music would become extremely rich, although in this case problems of communication and understanding, which require certain redundancy of information, would arise. This is what has happened in some extreme cases of serial and multi-serial music, because of, on the one hand, composers' conscious avoidance of repetition, regarded as a rudiment of classical thinking, but on the other hand, the use of formal directives as compositional tools, which led to chaotic outcomes from superimposing several structures, working as a random value generator.

There are also other problems in the perception of contemporary music, which are connected with more detailed differentiation of sound parameters. Since quite long ago it has been proven that the hierarchy of tonal and metrical context plays an essential role in ensuring the listener's abilities of discerning pitch and temporal gradations respectively. Also the perception of loudness seems quite restricted and context dependant, owing to accommodation abilities of hearing.

Only several problems of perception of contemporary music are briefly sketched in this article, which are still waiting for their deeper scientific solutions.

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