

論文の英文要旨	
論文題目	Pierre Boulez : Aesthetics of Serialism
氏名	FUKUOKA Yujiro

Schoenberg, Webern, Stravinsky, Messiaen, Cage, Boulez, Stockhausen etc... Many more names could be added to the list. All these people radically altered the musical language each had inherited, structurally as well as acoustically. In their music dissonance was utilized however this was the result of their dismantling and rethinking of musical structure, not as an end in itself. If every creative act implies particular technical and aesthetical principles, 20th century avant-garde music was the most prominent process to seek a new foundation, and that gives us incomparable evidence of musical experiments which compelled composers to develop a new "musical language".

In the winter of 1944/5, as Paris was beginning to recover from four years of German occupation, the city was eager to take up the threads of its musical life, and within a few years, Boulez was to become the undisputed leader of the European avant-garde with his dazzling intellect and forcefulness of character as well as his purely musical gifts. Right from the first he had been guided by the need to lay new foundations for the musical language and the effort had its roots in Messiaen's rhythm technique, and Leibowitz's initiation of the 12-tone technique.

Thus, his first task was to find a way to combine these advances integrating, to a degree never

before attempted, the two principal components of music — pitch and rhythm. The result of this synthesis was his *Piano Sonata II* (1948) in which any reference to the classical sonata form was rejected. Thereafter he was to move forward to find a new unified technique for handling the basic constituents of music not being confined to 12-tone pitches and rhythmic elaborations : i.e., pitch, duration, dynamics (loudness), tempo, and timbre. A principle was discovered in such a way that all the basic musical elements might be treated as "series" (or rows), and be handled according to the same rules to a greater or lesser extent. This is the so-called generalized serial technique that Boulez developed, and his "*Structure*" section Ia (1951) became the locus classics of total serialism. Consequentially, in a developed serial composition, extreme automatism of serial organization was conceived in a sense that there could be in fact a very clear and very strict aspect of "control".

In Europe in the early '50s, Boulez's breakthrough pointed the way for a whole generation of rising musicians, — headed by figures such as Stockhausen and Nono —, however, by 1954 certain deficiencies in the serial system had become apparent.

The serie is — in very general terms — the germ of a developing hierarchy based on certain numerical properties, but that does not necessarily correspond with psycho-acoustical properties. In other words, flexibility and greater or lesser degree of selectivity (or mobility) must be integrated in its structure representing as well the whole possibilities given by a firm deduction from the initial series. The question now arises: in its generative process what premise might be needed to ensure the cohesion of the whole and the variety of its successive parts ?

In his essay, '*Recherches maintenant*' (1954), Boulez proclaimed the necessity of further invention, and the result was immediately apparent in his next work: *Le marteau sans maître* (1955). Through his proliferating serial method, the textures and harmonies and rhythms are absolutely controlled. Despite its formalism, however, *Le marteau* is a brilliant, lyrical, even charming work for alto voice and instrumental ensemble, based on poems by René Char. *Le marteau* does indeed owe its emotional effect to a completeness of its structural flexibility which allows it to encompass local and subtle changes.

Here, the insight and the first essential contribution of Boulez to the development of contemporary music has been mentioned briefly. Detailed analysis will follow in three chapters. The first chapter describes his whole trajectory as a composer. I will also focus on the inter-relationship with other artists/composers related to the establishment of his thought. The definition of basic concepts and description of socio-musical trends will also be provided in order to

understand the importance of his activities. Thus my focal points in the first chapter will be summarized as follows:

- 1) Development of his serial thoughts
- 2) Elaboration of René Char's poetry settings
- 3) *Musique concrète* as sound object
- 4) Interpenetration of literature and music: a complication with Stéphane Mallarmé
- 5) Possibility of aleatoric/mobile form in music
- 6) Coalition and fissure: John Cage and Karlheinz Stockhausen
- 7) Incertitude of time in music
- 8) Later works and development of the electro-acoustic devices
- 9) Cooperation with the French government's cultural policies and foundation of IRCAM

The second chapter presents an analysis of the unique characteristics of the serial organization in "*Structure 1a*", and "*Le marteau sans maître*". The purpose of this chapter is to provide fundamental knowledge of serial technique with concrete examples in order to understand the formal process of his musical structure. Therefore, my subject matter here is limited to the technical aspects of his composition to ensure the discussion of the previous and next chapters.

In the third chapter, his musical thought and its aesthetical implications will be thoroughly discussed. The main issue is his conception of "Time" and "Space" in relation to his dualistic theory of "Striation" and "Smoothness" which formulates his idea of a "Heterogeneous musical space". The idea of a heterogeneous musical space has its correlation in contemporary philosophy ; Gilles Deleuze has defined it under the same name of striated space and smoothed space. And it is by this signification that Boulez's musical thinking — or, at least, his intellectualism — acquires particularities among other composers. Thus, even if the literal value of such comparative investigation turns out to be only a theoretical phenomenon, it would enable us to identify his musical theory in a more precise way.

On the other hand, with reference to the theory of "articulation" of musical time and space, the analysis assists also the movement toward further evaluation on the perception in terms of the relation between form and material in the structure of music in wider perspective — or the possibility of formulation of perception itself. That will lead us to realize the fact that his musical language has always been an attempt to make a new musical language, which makes its aesthetical confirmation and achievement even more profound in the history of 20th avant-garde music culture.