



Reception-Aesthetics of Music and its Nomenclature

**Renáta
Beličová**

**Institute of Literary and Artistic Communication Faculty of Arts,
Constantine the Philosopher University Nitra**



Renáta Beličová completed her piano studies at The Conservatory of Žilina and at VŠMU in Bratislava where she was a special-program student. She further studied music education in Nitra and music science at Masaryk University in Brno. Today she works both as a scholar and as a university lecturer at

The Institute of Literary and Artistic Communication, which is a department at the Faculty of Arts of *The University of Constantine the Philosopher*. She specializes in the area of the theory and history of the aesthetics of music. At the Institute of Literary and Artistic Communication, she published several monographs. Her first titled: *Reception-Aesthetics of Music: Introduction (Recepčná hudobná estetika: Introdukcia 2002)*, focused on the elaboration of the reception-aesthetics of music. In her second monograph *Reception-Aesthetics of Music: Theory (Recepčná hudobná estetika: Teória 2003)*, she presented a systematic study dealing with the reception-aesthetics of music and its methodology. Her latest monograph dealing with the nomenclature of the reception-aesthetics of music is titled *Reception-Aesthetics of Music: Nomenclature (Recepčná hudobná estetika: K pojmosloviu 2006)*.

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PREFACE

The center of reception-aesthetics of music is the Institute of Literary and Artistic Communication at the Faculty of Arts, University of Constantine the Philosopher (FF UKF) in Nitra. The first publications that formed the basic concept of the reception-aesthetics of music were published in 2002 (Reception-Aesthetics of Music: Introduction) and in 2003 (Reception-Aesthetics of Music: Theory). Both publications focus on the methodological problems of the reception-approach towards verbal interpretation of music. In the first publication, the author clarified the common interests of aesthetics of music and aesthetics of reception, whereas the second publication focused on the theory of reception-aesthetics of music. One of its results was the sense of an urgent need to have a reliable nomenclature that would address the reception-fundamentals of verbal interpretation of music. The need to have this nomenclature for purposes of reception-aesthetics of music was especially urgent in the sphere of aesthetic education.

This text offers the results of the first phase as regards the terminology formulations which seek to express the basic categories of reception-aesthetics of music. The text is structured in chapters that focus on particular terms. These terms again outline definitional problems and offer concrete solutions.

Reception-aesthetics of music is a specific sub-discipline of the aesthetic theory, more precisely of the aesthetics of music. As a result there is a need to have a nomenclature compatible with that of the terminological basis in musicology. The nomenclature of aesthetics and reception draws on traditional musicological terminology, and it respects the methodological fundamentals of

both musicology and aesthetics; however, it is created in such a way that it expresses the specific problems of the reception-approach towards music. On one side, the aesthetics of reception is a part of general aesthetics, yet at the same time it transgresses its borders by means of its alternative approach towards the aesthetic. It also has common features with literary science and thus, without having a choice, it becomes a partner of hermeneutics, phenomenology and semiotics.¹ The reception-aesthetics of music appears to be on an intersection point in terms of current aesthetic and philosophical approaches to art and culture. This might evoke a typically post-modern approach to the methodology of science. However, there is a fundamental difference between the aesthetics of postmodernism and the reception-aesthetics of music. Postmodernism postulates indifference in view to all entrenched and non-entrenched ontological variants of the aesthetic. Reception-aesthetics of music promotes a different approach. It focuses on the reflected aesthetic and it expresses it not only as the obvious (in terms of the anthropocentric approach to humans and the world), but also as a reflection of its value-colored reception and experience.

The main difference between the reception-aesthetics of music and the traditional aesthetics can be seen in the orientation of the first mentioned towards the personal level of experience and its aesthetic phenomena. It seeks to explain the fullness and richness of the aesthetic experience that constantly becomes immediate and fresh whenever the recipient (percipient) touches upon music.

¹ Hans Robert Jauss and Wolfgang Iser, literary scientists of the so-called Constance School /Konstanzer Schule/, are considered to be the founders of the aesthetics of reception–Rezeptionsästhetik. The reception-type of thinking in musicology appears for the first time in the sociological studies of Herman Danuser and Friedhelm Krummacher. The Nitra School of Aesthetics draws on the reception-approach towards literature and art; however, it emphasizes more the pragmatics of the “aesthetic”, not only artistic communication (František Miko, Lubomír Plesník).

Acknowledgements

This publication is written in the form of a study. It does not present any sum of solutions as to the issue of nomenclature, nor does it refer back to the basic premises of the reception-aesthetics of music that were dealt with in a separate publication (Beličová 2003).

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Renáta Beličová

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