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**UNDOING THE REAL of MUSIC  
in works by Jasna Veličković**

**Abstract:** Three works by Jasna Veličković, written within three years – *Strelka* (2004), *Fiasko* (2005) and *Sputnik* (2006) – draw attention first and foremost by their unusual instrumentation. However, in spite of the ‘metallic’, ‘jingling’ sound of *Strelka*, anxious tension of *Sputnik* and nonchalant melodiousness of *Fiasko*, these works lead up to an unexpected and exciting effect: compositional systems, carefully and minutely built and in each work in turn are also carefully and minutely deconstructed by the end of each piece. It is shown that a broad application of a system and its global operation is impossible. The point is in a fiasco of a utopia – proving that a successfully designed and functional system contains the engine of its own destruction.

**Key words:** Jasna Veličković, *Fiasko*, *Strelka*, *Sputnik*, music reality.

In about thirty compositions thus far, Jasna Veličković has been finding her subjects in various musical and theoretical contexts. The following is but one of numerous possible classifications of the Veličković opus fragments. The problematized musical and theoretical contexts are different levels of popular culture – *Epizoda zone sumraka ili kada je Zagor sreo Alana Forda* [*Episode of the Twilight Zone or When Zagor Met Alan Ford*]<sup>1</sup> (1995), *Slika Dorijana Greja* [*The Picture of Dorian Gray*]<sup>2</sup> (1995), *The Dracula Project*<sup>3</sup> (2002), *Velvet Embryos*<sup>4</sup> (2003), *Fantazija* [*Fantasy*]<sup>5</sup> (2004), *Uspavana lepotica* [*The Sleeping Beauty*]<sup>6</sup> (2006), *Dance Dance Dance*<sup>7</sup> (2008); sound manifestations of inhibition and trauma – *VriskrikExe*<sup>8</sup> (1997–99), *Kada pokušavam da ne vrištim* [*When I Try Not To Scream*]<sup>9</sup> (1998), *Self-accusation*<sup>10</sup> (2007);

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<sup>1</sup> A work for guitar, flute, percussion and baritone.

<sup>2</sup> A work for string orchestra and harpsichord.

<sup>3</sup> A work for electronics.

<sup>4</sup> A work for piano, electric guitar, bass guitar, saxophone, percussion.

<sup>5</sup> A work for voice, recorder, flute, clarinet, violin, double bass, piano, trumpet, percussion.

<sup>6</sup> A work for voice, violin, violoncello, clarinet, trumpet/didgeridoo, percussion.

<sup>7</sup> A work for big band.

<sup>8</sup> A concerto for live electronics and orchestra.

<sup>9</sup> A work for brass ensemble.

<sup>10</sup> A work for prepared piano, synthesizer, narrator and loudspeaker.

reassessment of the music of theatrical institutions – *Dreamopera*<sup>11</sup> (2001), *Love and Jealousy*<sup>12</sup> (2003–4), *Fiasko*<sup>13</sup> (2005), *Self-accusation*; as well as high tech researches and their influence on the world of art – *SuperInTellActUAllyMadManMadeMachine*<sup>14</sup> (2000), *!DNA AND?*<sup>15</sup> (2002), *472/XI Variations*<sup>16</sup> (2005), *Strelka*<sup>17</sup> (2004), *Sputnik*<sup>18</sup> (2005–6).

Ever since *Walk on the Wild Side* (1994) and *SuperSub* (2000), composing for piano and keyboard instruments is one of the constants in Veličković's opus. With her pianist education and virtuosity, the composer problematizes piano sound, as well as the status and the function of the piano and, to a lesser extent, the harpsichord sound in her works. The piano sound is made peculiar and re-examined in various ways. In the work *Good Bach* (2001/4) for piano and compact disk, the recording of Glenn Gould's performance of Bach's *C Major Prelude and Fugue* is being broadcast while the on-stage pianist, interacting with the recording, performs the score composed by Veličković. The usual protocol implied by the sequence 'composer – score – performer – sound' is taken apart, and Bach's notes become a set of traces, a 'pattern' in a disassembled media and conceptual phenomenology of the work. In the composition *Sizifova pesma [Sisyphus's Song]* (2002), a motive consisting of tenth intervals ascends throughout the composition from the lowest to the highest register, passing through different musical periods and emancipating the archaic sound of the harpsichord. *Sputnik* presents an almost disturbing quartertone friction of sound planes, as well as examining the functionality of classic materials in such an environment, especially regarding some commonplaces of the keyboard instruments literature, such as the platitudes of the Bach and Mozart type. In the work *Self-accusation* (2007), besides the synthesizer, narrator and a loudspeaker, a prepared piano is used, and the composition again shakes up the default procedure regarding the incompatibility of what is written in the score and what is performed. *Fiasko* (2005) is composed for three voices, six detuned pianos, spinet and portative organ. The originating points of the theatre-like performance and the sound means used, are the impossible, imaginary, 'erased' piano sound, as well as the disintegration of sound sources and the intelligibility of the text sung. The technique

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<sup>11</sup> An opera realized in cooperation with the group *Teorija koja hoda [Theory That Walks]*. The music is electronic.

<sup>12</sup> A chamber opera realized in cooperation with composers Steven Potter, Federico Reuben, Michele Bagaglio.

<sup>13</sup> A work for three female voices, six detuned pianos, spinet and portative organ. The singers use percussion: flexatone, lion's roar and a glass.

<sup>14</sup> A work for flute, oboe, clarinet, bass clarinet, bassoon, horn, trumpet, trombone, percussion, piano, two violins, viola, violoncello, double bass.

<sup>15</sup> A work for chamber orchestra.

<sup>16</sup> A work for voice, ensemble and an orchestra of robots.

<sup>17</sup> A work for two pianos, harpsichord, harp, musical saw, cimbalom and accordion.

<sup>18</sup> A work for two quartertone-apart pianos, another version for percussion quartet, 2006. First performance by Nada Kolundžija and Deborah Richards on 24<sup>th</sup> November 2008 at 17<sup>th</sup> International Review of Composers.

and logic of piano sound production is once more shifted and reassessed in the works *Shadow Study #1* (2008) for piano and electronics four-handed and *Shadow Study #2* (2008) for piano and electronics. The sound heard as the final product of composing is a 'shadow' of the already existing sound. The computer transmits the sound previously produced to the piano, and that signal, through a magnet, excites the piano strings. The reality of piano sound is deconstructed, so the instrument assumes the function of a loudspeaker and becomes a 'postpiano'. Veličković uses the existing compositional-performing input as ready-made to obtain a new output, and in the process one sound reality produces another.

Three works by Jasna Veličković, written within three years – *Strelka* (2004), *Fiasko* (2005) and *Sputnik* (2006) – draw attention first and foremost by unusual instrumentation. However, in spite of the 'metallic', 'jingling' sound of *Strelka*, the anxious tension of *Sputnik* and the nonchalant melodiousness of *Fiasko*, these works lead up to an unexpected and exciting effect: compositional systems, carefully and minutely built for and in each work in turn, are also carefully and minutely deconstructed by the end of each piece. It is shown that the broad application of a system and its global operation is impossible. The point is in a fiasco of a utopia – proving that a successfully designed and functional system contains the engine of its own destruction. My attention as a theorist was drawn to the heterogeneity of sound results, but also to a conceptual affiliation of the works which motivated me to explicate them theoretically.

A fiasco of a utopia is decidedly presented in the sound result, as well as in the contextual background of *Fiasko*. On the occasion of the four hundred thirtieth anniversary of the University of Leiden, a suggestion was made that the person and achievements of the Dutch artist Humbert de Superville (1770–1849) should be the framework for a musical-theatrical project performed in the edifice of a former wool factory in the Scheltema complex in Leiden. The project coordinator was a theatrical artist Paul Koek. Superville first started to receive an education in painting. However, he soon realized that a theory to support, explain and problematize his practical work was necessary. He wrote the *Essay on Unconditional Signs in Art*, a utopian text where he developed a cognitive theory of visual signs. According to Superville's theory, there are three types of universal signs which can be attached to the three colours – red, black and white. A set of meanings was ascribed to each colour, hence red signifies passion, zeal, ecstasy, exhilaration, anger, gesture, motion, work, anxiety, noise, volatility, vicissitude, change, shift and replacement; black signifies pride, the egoism of power, rejection, objection, deepness of thought, generosity, nobility, solemnity, sublimity, magnificence, pride, arrogance; white signifies harmony, humility and dignity. Superville also

connected the symbology with the three types of lines – horizontal straight line, ascending slanted line and descending slanted line. Using architecture to demonstrate his system, Superville linked the colour white with the Ancient style and its neutrality, Oriental architecture with the sense of happiness and ascending lines, and Gothic with the sense of sorrow and the black colour. This theoretician obsessively developed his system, applying it even to clothing and interior decoration, thus driving his utopian quest to the extreme and distancing it from reality. Ironically, the universal theory developed by Superville did not meet with universal acceptance, and his works drew attention long after his death, mainly with respect to Piet Mondriaan's poetics.

The need for universality, which Superville strived for almost grotesquely, determined Jasna Veličković's choice of the ensemble. She decided to put six second-hand, old, detuned pianos in the core. Much as Superville's universal theory, the sound of six detuned pianos is 'condemned' to pluralism – a potential one is shown as many. Ideal piano sound remains in the imaginary realm, while the demonstrated practice 'denies' it. Six heterogeneous and detuned pianos show only the potential which, through the unification of the ununifiable and misaligned, becomes an impossibility. Local totalitarianism of a single unique piano sound infuses into a sound pluralism of the disintegrated piano timbre. One is shown as many. The dualism described creates a dynamic sound result, whose 'impure' tuning dislocates the acoustic compass of the work from the expected piano sound reality.

If the impossibility of Superville's universalism is shown through piano sound, three different characters, three female singers dressed in red, white and black represent the transposition of Superville's theory to the work's expressive means. The fact that the choice of the singers was guided by their racial diversity – one was Caucasian (and dressed in white), another African (and dressed in black), and the third one Asian (and dressed in red) – brings a theatre-like component, within the context of the work, to the questions of art's political correctness in the age of globalism. Within a former wool factory, the singers, as well as the pianos, were set up vertically. On the ground level there were two pianos, on the first level one, and on the second level three. On the ground floor there was the 'black' singer, on the first floor the 'red' one, while the 'white' singer, supported by a rope, during the performance moved vertically within the shaft of the former factory elevator, joining either of the other two singers. Ideologically, the 'white' singer was omnipresent. The music material assigned to each vocal part complies with Superville's symbology. The 'red' singer, who occasionally uses the flexatone, sings in wide interval leaps, mostly sixths, the 'white' singer has a uniform part

consisting of minor seconds and uses 'props' only symbolically, silently – a glass that does not produce sound – while the 'black' singer has a descending melodic motion dominated by major seconds, and sometimes uses a 'lion's roar'. Also, in Veličković's own words, the idea was that the six pianos in the instrumentation should realize certain lines implied by Superville's theory. While shaping the music material, Veličković consulted the opuses of Medieval, Renaissance and Baroque music theoreticians that had been developing the relationships between colours and music intervals, and discovered many contradictions. The music of *Fiasko* remains within the scope of modality and sometimes quotational platitudes reminiscent of some of the famous Western musical works that can be heard – e.g. the popular fragment of *La donna è mobile* from Verdi's *Rigoletto*, as well as the major sixth leap, in the 'red' singer's part, which is in the core of *Libiamo* from Verdi's *Traviata*.

*Fiasko* is sung in Esperanto. The project of a constructed language meant to be universal, a project which failed to reach a universal scope, much as Superville's theory proved as an inspirational choice. Also, constructing a new language as a new and universal linguistic reality resonates with Veličković's propensity for re-examining musical reality. Superville's theory is recapitulative: he induced the rules from the existing examples. On this occasion, Veličković directed Superville's theory toward his future and our present day. That was another reason for using Esperanto. She translated the words associated with Supervillean red, black and white and assigned them to the vocal parts. The text sung in a language that is supposed to be generally understandable, yet is not, shows the deconstruction of the institute of a sung dramatic text, often hardly comprehensible as it is in the music theatre. It is also a reminder of sorts of the quest for musicality in language. Another rule set is that the vocal parts are differentiated with respect to the possibility of using citations – the 'black' singer's part abounds in quotational platitudes, in the 'red' singer's part paraphrases of some 'already heard' motifs occur, while the 'white' singer's part remains exclusively in the domain of its own reduced musical reality of stepwise motion.

The theatre-ness evident in this work, and emphasized by the very choice of the space where it was performed, is also one of the constants in Veličković's opus. Advocacy for the performance-like exit from the traditional music media is a characteristic of a few of her works. In *Fiasko* the very projection of the sound space is theatre-like and almost untransferable to a sound carrier. Singers and players in this work have a designator function. The designated is elusive and volatile. All the participants in the composition are but their own nominal functionalities. The ensemble is broken down in space and therefore by contradicting the very

notion of joint music-making, the text sung is incomprehensible, the vocal soloists are costumed, but there is no context to narratively support their outfits – they are the symbols of Superville’s theory. The piano sound is undone by spontaneous detuning of the instruments, and the very ensemble consisting of a multitude of pianos is in discord with the historical-ideological background of pianism. The archaic sound of the other keyboard instruments used – the spinet and the portative organ (portative organ plays a well-liked song by an anonymous Renaissance author, while the spinet performs quotational platitudes from the ‘red’ singer’s part) – acts as a counterbalance of sorts, by introducing historical sound objects to the space of molecularized piano sound. *Fiasko* presents a carefully built system, which is at the same time destroyed by showing its disfunctionality. The minuteness of Veličković’s calculation of the usability of musical means within the system of this work is comparable with the minuteness of the twelve-tone technique.

The identical principle of the one-time establishing of a compositional system and presenting its undoing is also used in *Sputnik* and *Strelka*. *Sputnik* (the Russian word for ‘satellite’) was the first artificial satellite within the ‘Sputnik program’ which orbited the Earth. *Sputnik 1* was launched in 1957 and it was flying around the Earth for three months. The ideological background of *Sputnik*’s history is connected with the cold war crisis. The American officials’ belief in the superiority of American space explorations was deeply shattered by the successful and surprising *Sputnik* mission. The launch shocked the American public and led to the ‘*Sputnik crisis*’, which in turn caused the intensification of the world’s super-powers’ space race. One of the important aspects of space exploration is the research of the possibilities of living organisms’s survival off the planet Earth. The most famous ‘space dog’ is *Laika*, who in 1957 did not survive the *Sputnik 2* mission she was a part of. Apart from microbes, one of the first live organisms who in 1960 survived a journey into space in *Sputnik 5*, was the dog *Strelka* (accompanied by the dog *Belka*, a rabbit, forty-two mice, two rats, insects, fungi and plants). All the animals and plants launched returned safely from space and thus became the first living beings to successfully accomplish such a thing. The information that one *Strelka*’s offspring was given as a gift to the American president Kennedy, is politically grotesque. Space dogs are one of the crucial links in space exploration. The influence of these dogs on popular culture will possibly reach its climax soon – the premiere of the animated film *Space Dogs: Strelka and Belka* is announced for 2009.

Regarding the story about the space dogs and contextualization of dogs in an artwork, some examples come to mind: first of all the startling and shocking, but witty happenings of the

Russian artist Oleg Kulik, where the naked artist, gesturing and ‘barking’ like a dog, performed inside the galleries or in front of them; and the canvas *Dog Woman* by Portuguese painter Paola Rego, where a woman in the stance of a dog is shown. The figure of a dog in both cases served as a metaphor of the unbearable position of the subjects. I also remember the performance of Jasna Veličković’s song *Religija psa* [*Religion of a Dog*], after a poem by Adam Puslojić, composed during her studies at the Faculty of Music in Belgrade under the mentorship of Professor Srđan Hofman. ‘Trčim, trčim, trčim, trčim...’ [‘I run, run, run, run...’] were some of the verses, emphasizing the artfulness of a music work’s creation and performance of themselves. The singer with an imaginary poetized inner monologue of a dog, left a deep impression on me, one of a vigorous infraction of customary artistic protocols in the world of music. The figure of the singer, which by herself implies the ‘strata’ of West European song tradition, by the composer’s seemingly affable, but in fact re-interpretative gesture of using ‘dog’ poetry, made a significant ‘noise’. It appears that the dimension of deepened reassessment of the status and the function of artistic composing is yet again reassessed in *Sputnik* and *Strelka*. The fact that the work bears its title after the famous ‘space dog’ is provocative. However, if the whole story about the survival of terrestrial life in extraterrestrial conditions is understood as a story about a strong will for knowledge and the discovery of new worlds, it can be neatly and metaphorically applied to the musical languages used in *Sputnik* and *Strelka*. In that case, the context of space exploration can be reduced to two constants – one is the imperialistic story about power, knowledge and conquering new worlds and the other would be associated with expanding the frontiers of the world we live in.

‘The composition *Strelka*<sup>19</sup> is based on a metaphor and on a structural principle of the tension arc/hunting bow. The work stems from the increasing tension, i.e. the increasing information density on the microformal level, globally manifested through different profiles of

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<sup>19</sup> Jasna Veličković’s composition *Strelka* was awarded first prize at the 28<sup>th</sup> Irino Prize competition for chamber music in Tokyo, Japan, in 2007. The first prize was divided equally among three finalists. Besides Veličković, it was awarded to Evis Sammutis from Cyprus and Tomi Räisänen from Finland. The members of the jury were Japanese artists Masanori Fujita (the president), Joji Yuasa, Yori-Aki Matsudaira, Mamoru Fujieda, Satoshi Tanaka, Takayuki Rai, Mari Takano, Masahiro Miwa. In the contest there were 129 compositions from 32 countries. Irino Foundation and Irino Prize were founded in 1980, in memory of one of the most significant Japanese composers, Yoshiro Irino, and the prize is presented to the authors considered to be demonstrating exceptional creativity in innovating musical language. Belgrade audience first heard *Strelka* at the festival *Kompozitori u prvom licu* [*Composers in First Person*] in 2004, and the world premiere took place on 30<sup>th</sup> August, at the ceremonial opening of academic year 2004/05 at the Royal Conservatory in The Hague.

the *A* and *B* sections',<sup>20</sup> explains Veličković. The theatre-like aspect is present in this work too. The metaphor of an arc is conjured up by the choice of instruments, where the sound producing techniques on some of them, or simply the appearance of the instruments, were used as the metaphor of an arc: on the accordion, the arc motion is produced by repeated extension of the bellows, pulling the harp strings resembles shooting from a bow, and the sound produced on a musical saw is also connected with the arced curve of the instrument. It is interesting that the harp has the role of a specific delimiter – the intensive, almost hysterical harp glissando marks off the sections of the music tissue. The harp glissando is a severance, a trigger announcing a change. Formally, *Strelka* is closest to a canon theme with variations. The theme first exposed by the first piano appears on and on in new scales – pentatonic, modal, major and whole-tone. The tension and stretching are discernible on the rhythmic level as well. The form is arced, with the second half of the piece being the mirror image of the first. The second half is shorter; hence the musical time is 'zipped'. If, due to fragmentary structure, the scales in the first section were harder to recognize, the second section brings music materials based on a stepwise motion, therefore the scales are easier to discern. The prominent presence of pauses and silence in the second half is connected with *Strelka*'s orbiting. She is 'launched' through diverse musical worlds – among other things, we can identify fragments/symbols of the opuses of Gilius van Bergeijk, Louis Andriessen, Clarence Barlow, all of whom tutored Veličković in The Hague. While the intention of a linear dramaturgy can be associated to the first part of the work, the second part is fragmentary. Out of one and the same music material, two completely different musical realities are established, with one cancelling the other in spite of being its consequence.

Again a carefully designed system is at work, a system where almost nothing is left to intuitive selection of sound sequences. The system is utterly different from the one demonstrated in *Fiasko*, but it is unique and exclusive for *Strelka* only. In the whole work we can note certain 'mechanicity' of the musical tissue, reminiscent of a dramaturgy stemming from the sound 'atomization' of Conlon Nancarrow's Pianola studies.

Virtual mechanicity is a characteristic of *Sputnik* too. Commenting on how *Sputnik* was conceived, Veličković said: '*Sputnik* was written in 2005, on a suggestion by Nada Kolundžija and Deborah Richards, who were interested in performing a concert programme for two quartertone-apart pianos. I accepted the invitation immediately, not only because I respect both

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<sup>20</sup> 'Kompozicija *Strelka* se zasniva na metafori i strukturnom principu tenzionog-zateznog luka. Delo se bazira na povećanju tenzije, odnosno gustine informacija na mikroformalnom nivou koji se globalno manifestuje kroz različite profile odseka *A* i *B*.'



pianists very much, but also because in the same year I was working on the work *Fiasko*, which included six very old pianos, detuned by natural processes. *Sputnik* and *Strelka* (...) are the works where the specific instrumental colour directly influences the build-up of the music material. *Sputnik* is made of short movements and “orbits” freely and unpredictably.<sup>21</sup>

We can claim that the language of *Sputnik* is, to an extent, a homage to the studies of Conlon Nancarrow, as well as to the sound and status of an automatic music instrument, which the Pianola is. Self-playing instruments producing sound previously determined by paper ribbons was extremely important to Nancarrow, the unusual, renegade, leftist figure among composers. This composer, after being deported from the USA because of the political unsuitability embodied in communist ideas, moved to Mexico, where he lived and composed in privacy. His studies for Pianola may as well be his most important works. Pianola, as a music box of sorts, was invented as a means of sound reproduction for the purpose of entertainment. After reaching great popularity, the function of this instrument was taken over by the gramophone. Contrary to the ideology and the very sound of entertaining music, Nancarrow’s Pianola studies confronted the instrument with unusual virtuoso demands, both in rhythmic structure and in the immeasurable fragmentation of the material. Nancarrow’s Pianola became one of the harbingers of computer music, where the instrument became a prosthetic device allowing the performance of complicated textures, impossible even for an extremely skilled pianist.

The first movement of *Sputnik* is a slow tempo homophony, bringing together the lowest and the highest piano registers. In that clash, due to the lack of aliquots, the quartertone texture is almost imperceptible. During the movements, the sound planes approach one another, making quartertonality obvious. The first movement can be comprehended as an introduction to the quartertone reality of the sound. Also, this movement seems to re-examine the impossibility of two pianos sounding as one. The two piano parts are theatre-like in the symmetry of their materials, as well as the symmetry of the pianists’ movements, acting as an original and its mirror image. The fifth movement, opposite to the first, ‘exits’ the quartertone reality for two different worlds. In the second, third and fifth movements the mechanicity of the materials used is prominent. In the fourth movement, starting with the mark ‘enthusiastically’, two pianos in

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<sup>21</sup> *Sputnik* je kompozicija napisana 2005. godine po pozivu Nade Kolundžije i Deборе Ričards za program koji će kao zajedničku osnovu imati kompozicije napisane za dva klavira naštimovana četvrttinski. Ovaj poziv sam odmah prihvatila ne samo zato što vrlo poštujem obe pijanistkinje, već zato što sam i sama te iste godine radila na kompoziciji *Fijasko* koja u svom sastavu ima šest vrlo starih klavira, prirodno raštumovanih. *Sputnik* i *Strelka* (...) pripadaju grupi dela čija specifična instrumentalna boja direktno utiče na izgradnju muzičkog materijala. *Sputnik* je sastavljen iz kratkih stavova i “orbitira” slobodno i nepredvidivo.’ Program booklet information for Jasna Veličković’s composition *Sputnik*.

unison play arpeggio chords, almost strikingly resembling the beginning of Mozart's *C Major Sonata* KV 545. The impossible unison, which is in fact quartertone unison, becomes even less possible by introducing a dialogue technique. Performance elements in *Sputnik* are connected with showing an impossible unison of two quartertone-apart pianos. The core of the compositional system demonstrates the impossibility of communication whose means would be the tempered system. Although both piano parts comprise recognizable platitudes of piano literature, it turns out that their four-handed dialogue is absolutely impossible: in spite of using the same grammar, their phonology is completely different, and that demolishes the potential communication between the players over and over. An unexpected effect is obtained by looking at another version of the work – for four percussionists, written in 2006.<sup>22</sup> In *Sputnik* for percussion, the destructive quartertone friction is itself destroyed. By using heterogeneous percussion instruments, both with definite and indefinite pitch, the system of *Sputnik* for two pianos is undone. This effect allows, regarding *Sputnik*, for percussion as a wholly autonomous work, irrespective of its originating from *Sputnik* for two pianos. This aspect as well shows the principle of undoing of music reality.

In the item *Welcome to the Desert of the Real*, Slavoj Žižek states a Benthamian definition of reality: '[R]eality is its own best semblance.'<sup>23</sup> In that paradox of reality – it not being itself, but something else that resembles it as closely as possible – I find a stronghold for Jasna Veličković's poetics in the previously analyzed works. According to the definition Žižek states, reality is also its own opposite, semblance, undoing the real. If by the music reality we understand the reality of tones' phenomenology in time, undoing that reality implicates a sonic demonstration of 'bugs' in the matrix of composed sound. Composed sound is nothing more, but also nothing less, than its own semblance. *Fiasko*, *Strelka* and *Sputnik* point to exciting reassessments of this dialectics.

Translated by Goran Kapetanović

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<sup>22</sup> Belgrade audience had an opportunity to hear *Sputnik* for four percussionists within Second Edition of the festival *Kompozitori u prvom licu* [Composers in First Person].

<sup>23</sup> Slavoj Žižek, *Welcome to the Desert of Real*, [www.lacan.com/desertsym.htm](http://www.lacan.com/desertsym.htm).

Јелена Новак

## РАЗГРАЂИВАЊЕ МУЗИЧКЕ РЕАЛНОСТИ у композицијама Јасне Величковић

САЖЕТАК

Кроз досадашњих тридесетак композиција Јасна Величковић тематизује различите музичке и теоријске контексте: преиспитује институције музичког театра, разнолике нивое популарне културе, звучна манифестовања инхибираности и трауме, високотехнолошка истраживања и њихове упливе у свет уметности, као и проблематизовање клавирског звука и статусе и функције клавирског и, донекле, чембалистичког репертоара у својим делима. Три композиције Јасне Величковић написане у периоду од три године – *Стрелка* (за два клавира, чембало, харфу, музичку тестеру, цимбал и хармонику, 2004), *Фијаско* (за три женска гласа/певачице користе и удараљке – флексатон, лабљу руку и чашу/, шест раштимованих клавира, спинет и портативне оргуље, 2005) и *Спутник* (за два клавира наштимована у четвртстепеном размаку, 2005-6; у другој верзији за квартет удараљки, 2006) – привлаче пажњу најпре неубичајеном инструментацијом. Међутим, поред „металног“, „звечкавог“ звука *Стрелке*, тескобне тензије *Спутника* и ноншалантне распеваности *Фијаска*, у овим делима долази до неочекиваног и узбудљивог ефекта: пажљиво и минуциозно изграђен композициони систем, претходно претпостављен за свако од дела, бива пажљиво и минуциозно разграђен током композиције, чиме се показује немогућност ширег примењивања система, као и његовог свеопштег деловања. Реч је о фијаску утопије – показивању да успешно пројектовани функционишући систем у себи садржи и мотор сопственог разарања. Моја теоријска пажња била је заокупљена разнородношћу звучних резултата, али и концептуалном сродношћу дела, која ме је мотивисала на њихову теоријску експликацију.

Фијаско утопије недвосмислено је показан у звучном резултату, као и контекстуалној позадини дела *Фијаско*. Принцип једнократног установљавања композиционог система и показивања његове разградње коришћен је и у композицијама *Спутник* и *Стрелка*. На делу је пажљиво осмишљен систем у коме готово ништа није препуштено интуитивном одабиру следа звукова. Систем је посве другачији од оног демотираног у *Фијаску*, међутим и у систему *Стрелке* је показана управо уникатност система и његова везаност искључиво за ову композицију. У читавом делу приметна је извесна „механичност“ музичког тока која подсећа на драматургију показану „атомизацијом“ звука пијанола студија Конлона Нанкериоу (Conlon Nancarrow). Привидна „механичност“ одлика је и композиције *Спутник*. Могуће је тврдити да је музички језик коришћен у *Сутнику* унеколико омаж пијанола студијама Ненкериоу, као и звуку и статусу аутоматског музичког инструмента какав јесте пијанола.

У тексту *Добродошли у пустињу реалног* Славој Жижек наводи бентамовску дефиницију реалног: „(...) реалност је њен сопствени најбољи привид“ (Slavoj Žižek, *Welcome to the Desert of the Real*, <http://www.lacan.com/desertsym.htm#100>). У том парадоксу реалности која није она сама, већ нешто друго што на њу највише подсећа, налазим упориште за поетику Јасне Величковић у претходно интерпретираним композицијама. Реалност је, према дефиницији коју Жижек наводи, уједно и сопствена супротност, привид, разграђивање реалног. Уколико под појмом музичке реалности разумемо реалност појавности тонова у времену, разграђивање те реалности подразумева звучно показивање „буг“-ова у матриксу компонованог звука. Компоновани звук није ништа више, али и ништа мање, од сопственог привида. *Фијаско*, *Стрелка* и *Спутник* указују на узбудљива преиспитивања ове дијалектике.

**Кључне речи:** Јасна Величковић, *Фијаско*, *Стрелка*, *Спутник*, музичка реалност.