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Time - space - sound in the *Folk Symphony*

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SUMMARY

The first chapter of the dissertation is intended to give the issues discussed a certain historical context, show concepts regarding the organization of musical time and spatialization of sound in the light of compositional practices and theoretical ideas of the twentieth and twenty-first century. This activity will allow to show the degree of relationship between the assumptions of the author and the existing ones.

In the following chapters I focus on a detailed self-analysis of the *Folk Symphony* composition, especially taking into account the basic elements of its formation, namely: time, space and sound.

Characteristics of the music performance formation

The *Folk Symphony* performance group has been shaped based on three basic instrumental and vocal groups, namely:

a) **traditional orchestral ensemble**, which became the starting point for further unconventional construction;
b) **a folkloric performance group** of folk-ethnic provenance, composed of two soloists singing with so-called white voice (white singing) and a multi-instrumentalist with the ability to play Polish folk instruments;
c) **a group of spatial instruments** whose sound, through the use of microphones and the electronic system, is transmitted to loudspeakers deployed around the audience.

The general sound and acoustic plan of the composition assumes the cooperation of the above-described performance groups without the explicit dominance of any of them. The reduction of the instruments of a traditional orchestral ensemble (mainly wind instruments and string quintet) is directly related to the need to adjust the sound power accordingly in relation to the relatively fragile specifics of the sound of folklore instruments. Another argument in favor of such a selection of instruments is the distance that arises between the orchestra and the loudspeakers deployed around the audience. This situation requires some reduction in the power of the sound coming from the stage to raise the importance of the group of spatial instruments.

Time

I believe that the time of music, the way it is perceived and the technique of using it in new art have become one of the most important compositional problems and require the artist's individual approach to this issue. The development of an appropriate music management strategy translates into consistency of a given composition, systematizes its course and brings harmony. Very close to my idea of shaping the musical time is the concept of Dorota Krawczyk, who distinguishes two main time idioms:

- **The idiom of progressiveness** – which the musical composition defines as a process, a closed form, having its origin, development - directing it towards its culmination, and then heading for completion.
- **The idiom of non-progressiveness** – that, unlike the previous one, does not rely on processuality, pursuing a specific goal, but focuses the listener's attention on the present without having to follow the musical events.

In the composition of *Folk Symphony*, I pay special attention to the process of music time planning, I find application for both the progressive and non-progressive concept of its formation. As far as I am concerned, this bipolar form of time existence has, in my opinion, a natural pattern expressed by the observed distant background – some kind of specific background (fixed elements, horizon, unpredictability) and a foreground creating a dynamic, changing environment (progressiveness). The distant perspective gives way to the foreground, at the same time becoming its involuntary background dependent on the distance relations. What is close to us is active while the background dies in a homogeneous form. This type of time management sometimes forces the recipient to notice the relationships and consequences of the past's impact on the future.

In the process of music time management, I consider the element of strategy stimulating perception of the recipient to be extremely important. A series of deliberate and informed decisions of the composer in the organization of this element (already included in the pre-compositional work phase) greatly contribute to obtaining the desired dramatic and expressive qualities.

Space

The concept of spatialization of the *Folk Symphony* composition envisages the use of five loudspeakers deployed around the public. Their task is spatial emission of sounds recorded by means of microphones from a separate group of instruments. The technique of spatial sound placement is a derivative of the topophonic positioning of the band, but thanks to the use of electronic means, the spectrum of compositional activities is significantly expanded, and what's more, it enables the presence of all instrumental groups on the stage. In addition to the fundamental role of sound, it is an element designed to transfer the listener to the interior of the musical action.

I do not wish to reduce the role of the viewer in the presented perspective only to the function of an observer of musical events played on the stage, but allow them to participate in the work, entangle them into a musical space that will surround him and provide sound stimuli from various parts of the concert hall. This very concept also required the development of an appropriate notation technique that would guarantee a repeatable implementation of the assumptions in the concert situation.

Sound

In the symphony, all references to folklore are made by using ethnomusicological transcripts, striving to obtain materials that are not distorted by contemporary studies (characteristic of the folk trend). Hence, selected materials constitute a collection of transcriptions of ethnomusicologists and folklore researchers, mainly from the late nineteenth and first half of the twentieth century. Due to the philosophy of music time management, all references to Polish folklore are based on Kurpie songs. It is connected with an attempt to escape from the rhythmic nature (characteristic of dances), and thus on the specific "freeing" of the temporary folkloristic contexts of my composition.

In the work, I essentially try not to give folklore far-reaching deconstruction, which could lose the ability to identify it. I respect its original properties, which relate to music practiced by the people, and therefore amateur by its nature. This has a special dimension in the treatment of folk instruments, which are usually released from the metric framework, and the musical content and nature of the character of some specific performances are usually defined only in the form of verbal intentions, which are then interpreted by the performer. This type of approach seems to be consistent with the performance practice of folk musicians and allows the visibility of their improvisational skills.

Individual and unique features of folklore have a significant role in creating a specific color of the sound of symphony. Music scales, original instruments, language and the sound are not indifferent to the sound form, and what's more, they affect the way of using and achieving the desired sound effects of traditional instruments. The specific color of the sound of the work (combining both groups of instruments) was a contribution to its enhancement by sonoristic sound qualities, the determination of dynamic properties in the context of space and the operation of diverse instruments on the basis of cooperation and contrast.

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