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The idea of Complex Simplicity in the context of *Part among Parts*
for chamber orchestra and accordion

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Introduction

The discussion regarding the problem of complexity and simplicity seems to be present mainly in the academic musical communities. Pieces from the second half of the 20th and the current 21st century are very diverse and full of contrasts. On the one hand, there were scores with a complicated graphic appearance with complex, unsymmetrical rhythms and textures with an equally intricate sound, and on the other — referring to simple temporal organisations with uncomplicated harmonic and melodic content. In this context, assigning value to one or the other side may result from stereotypical thinking related to prevailing trends. Meanwhile, assessing the value of simple or complex constructions requires a broader perspective and a nuanced consideration of the processes taking place under the surface of the initial structures.

The concept of Complex Simplicity realised in the piece *Part among Parts* for chamber orchestra and accordion is an attempt to face the issue of simplicity and complexity in the spirit of responding to one's individual artistic needs.

Considering simplicity and complexity takes on an objective (regarding, for instance, a feature or property) or subjective (e.g., value, defect) character. Each attribute can be understood positively (sophistication) or negatively (oversimplification/excessive complication). These concepts are often juxtaposed oppositely, sometimes separately or in addition, depending on the perspective from which they are defined (science, art, culture, canon of the epoch). The multitude of opinions also opens a space for many interpretations, so each case requires clarification of concepts and contexts at the outset. Sometimes, it is also necessary to refer to science, which organises ideas and shows their multifacetedness, justifying their transfer to the territory of multiple arts.

While thinking about the mutual influence of complexity and simplicity, observing this phenomenon in music, I decided to take up an attempt to capture these interpenetrating tendencies. I decided to use the hybrid terms — "Complex Simplicity" and "Simple Complexity" (that are also the nucleus of the compositional method of *Complex Simplicity*).

The description aims to present the concept based on the authorial reflection on the complexity and simplicity of constructing musical material and the context of its reception in perceptual processes. The composition analysis precedes a brief description of the aesthetic motivations of the discussed concept and how the method function in the

piece. The historical context of complexity and simplicity in the art of the 20th century, including visual and performing arts, is also considered. It allows the creation of the background for individual craftsmanship and aesthetic solutions in the presented artistic work.

The text is divided into three chapters: the **first** (*1. Complexity and Simplicity in Art*) contains a brief, theoretical development of the topic, considering the definitions of simplicity and complexity functioning in science (*1.1. Definitions, Concepts*), presentation of trends based on simplicity or complexity in the visual arts (*1.2. Complexity and Simplicity in the Contemporary Visual Arts*) and focuses on the aspect of complexity and simplicity in music from an aesthetic point of view (*2.1. Between Simplicity and Complexity in Music*).

Chapter Two (*2. New Simplicity, New Complexity in the Music of the Second Half of the 20th Century*) presents an outline of the tendencies associated with the dominance of reductions or complications in the new music of the second half of the 20th century (*2.1. Aesthetic Attitudes, Orientations, Trends*), as well as the interpenetration of these tendencies in the latest work (*2.2. Aspects of Complexity and Simplicity in Selected Pieces of New Music*).

Chapter Three (*3. Part among Parts — An Overview of the Composition. Contexts and Analysis*) refers to the piece itself. The following aspects are presented: the inspirations accompanying the creation of the work and the way to implement the idea of composition based on previous compositions, then the analysis of the artistic search for the concept of Complex Simplicity and its final interpretation, according to which the work *Part among Parts* was composed.

The second part of chapter three (*3.2. Part among Parts — Analytical Description*) presents the work in an analytical approach, considering its most essential components from the point of view of the method of Complex Simplicity: organisation of time, notation, formal construction, organisation of sound material, description of textural models, dramaturgy, shaping of timbre in instrumentation and instrumental techniques, and the role of the solo instrument.

In constructing the description, studies in music theory, art theory, and musicology on issues of complexity and simplicity proved to be helpful. It extended the analysis of artistic work to theoretical reflection to a necessary extent, leaving debate in mainly composition area.

Texts on the New Simplicity and New Complexity were included, especially issue 7 of the magazine "Glissando", which contains, among others, articles by Brian Ferneyhough, Iwona Lindstedt, Claus-Steffen Mahnkopf; *Nowa muzyka niemiecka* edited by

Daniel Cichy and *Nowa muzyka brytyjska* edited by Agata Kwiecińska; as well as the article by Richard Toop *Four Facets of the New Complexity*.

Individual compositional statements also became particularly important: *Against Intellectual Complexity in Music* by Michael Nyman, *Deep Listening. A Composer's Sound Practice* by Pauline Oliveros, *Silence. Lectures and Writings* by John Cage.

In musicology and aesthetics, items that helped organise terminological and historical aspects were: *Musical modernism in the Twentieth Century. Between Continuation, Innovation and Change of Phonosystem* by Maciej Gołąb, Leonard B. Meyer *Some Remarks on Value and Greatness in Music and Grammatical Simplicity and Relational Richness: The Trio of Mozart's G Minor Symphony*, as well as *The Cambridge History of Twentieth-Century Music* edited by Nicolas Cook and Anthony Pople.

1. Complexity and Simplicity in Art

1.1. Definitions, Concepts

Simplicity from a scientific perspective is usually described in the context of "Occam's razor," the principle of the 14th-century philosopher of reducing theories to their simplest form¹. According to Simon Fitzpatrick, simplifying scientific theory puts it in the light of a more "elegant", "beautiful", prone to understanding and working with it.².

Nowadays, Elliott Sober tries to answer whether the simplicity and parsimony³ of theory — as philosophers and scientists have maintained — is true. According to Newton, the answer lies in nature, which is "content with simplicity", in Leibniz's conception of God, who created the world according to his taste for simplicity⁴. Later, these ideas were criticized as the preference for simple and sparing hypotheses was to have a purely methodological basis.⁵.

Complexity, in turn, is defined as⁶: "consisting of parts, elements"; "multi-faceted and difficult to understand"; it also occurs in the context of a person "whose characteristics and motives are difficult to understand; also: of the character of such a person". These terms oscillate around the concepts of difficulty, complexity, and multifacetedness. Neil F. Johnson⁷ notes that complexity is hard to define, usually explained by the term "complex system" with the principles of its functioning. Still, this phenomenon can also be summarised as resulting from the interaction of objects (giving as an example a crowd of people)⁸. In the context of science, complexity is seen as a value in striving for discoveries and unveiling previously unrelated relationships⁹. Warren Weaver concerning

¹ Fitzpatrick S., *Simplicity in the Philosophy of Science*, in: Internet Encyclopedia of Philosophy, <https://iep.utm.edu/simplici/>, 17.12.21.

² Ibidem.

³ *Parsymonia*, in: *Korpus Języka Polskiego PWN*, <https://sjp.pwn.pl/korpus/zrodlo/parsymonia;903,1;40342.html>, 19.12.21.

⁴ Sober E., *Simplicity*, in: *A Companion to Epistemology*, Second Edition, red. D. Jonathan, E. Sosa, Blackwell Reference, Oxford 1999, pp. 738-739.

⁵ Ibidem.

⁶ *Żłożoność*, in: *Słownik języka polskiego PWN*, <https://sjp.pwn.pl/sjp/prostota;2508934.html>, 17.12.21.

⁷ Johnson N. F., *Chapter 1: Two's company, three is complexity, Simply complexity: a clear guide to complexity theory*, OneWorld Publications 2009, <https://web.archive.org/web/20151211064454/http://www.uvm.edu/rsenr/nr385se/readings/complexity.pdf>, 18.12.21., p. 3.

⁸ Ibidem, p. 4.

⁹ Ibidem, p. 16.

the natural sciences, distinguishes "disorganised complexity"¹⁰ — with many variables, strange behaviour and "organised complexity" — a significant number of factors integrated into an organic whole¹¹.

Francis Heylighen situates complexity between order and disorder. Due to the non-linearity of interaction, the system characterises a lack of predictability and control; an attempt to reduce complex systems (according to classical mechanics) is impossible, but these systems have the possibility of self-organisation that arranges chaos.¹²

Dominique Chu, referring to "The Game of Life"¹³, emphasises that it testifies to complex behaviours resulting only from simple interactions: "These models have convinced some that complexity can arise out of simplicity"¹⁴. Complexity could be in fact apparent — it can be reduced and unify certain chaotic phenomena that we observe¹⁵.

1.2. Complexity and Simplicity in Contemporary Visual Arts

Before the considerations refer to the music, it is worth paying attention to the approaches to simplicity and complexity in visual and performing arts, where they have found a particular usage.

A spectacular example of the concept of simplicity was Jerzy Grotowski's **poor theatre**¹⁶. The importance of this concept and its artistic significance have not gone unnoticed in world art. The idea of poor theatre consisted primarily in placing a living human — actor in the centre of the theatrical stage and reducing the staging means to achieve the maximum effect:

It is a theatre captured in the embryonic phase, in the process of its birth, when the awakened instinct spontaneously chooses the tools for magical transubstantiation¹⁷.

¹⁰ Weaver W., *Science and Complexity*, in: "American Scientist", Vol. 36, No. 4, October 1948, people.physics.anu.edu.au/~tas110/Teaching/Lectures/L1/Material/WEAVER1947.pdf, 19.12.21, p. 3.

¹¹ Ibidem, p. 5.

¹² Heylighen F., *Complexity and Self-organisation*, <https://web.archive.org/web/20080308225955/http://pespmc1.vub.ac.be/Papers/ELIS-Complexity.pdf>, 19.12.21, pp. 1-2.

¹³ The game by the British mathematician John Conway from 1970, based on a cellular machine — a system of adjacent cells according to a fixed scheme; Callahan P., *What is the Game of Life?*, <http://www.math.com/students/wonders/life/life.html/>, 19.12.21.

¹⁴ Chu D., *Complexity: Against systems. Theory in Biosciences*, <https://kar.kent.ac.uk/30776/1/againstSystems.pdf>, 19.12.21, p.183.

¹⁵ Ibidem.

¹⁶ A term coined by Ludwik Flaszen.

¹⁷ *Teatr ubogi*, in: Instytut im. Jerzego Grotowskiego, <https://grotowski.net/encyklopedia/teatr-ubogi>, 07.01.22.

In the context of the wealth imposed on the theatre by film and television, Grotowski chose poverty – the resignation from unnecessary elements, and the flexibility of the actor-viewer relationship by eliminating the classic division of the stage space¹⁸.

According to Edward Lucie-Smith, artists of modern art were interested from the beginning in a specific type of reductionism¹⁹, particularly the work of Kazimir Malevich, which Lucie-Smith considers to be an example of the earliest and most outstanding. Suprematism — the artistic direction represented by Malevich, was created in Russia around 1913²⁰. The geometric foundations became a straight line and a square. They were to create a new reality, cutting themselves from the existing one and creating representational art²¹. The philosophy of suprematism presented a belief in the possibility of human domination over matter and a particular kind of nuance. Malevich described the blackening of a square with a pencil as "the most modest of activities to which human sensitivity is capable"²².

In the context of simplifying artistic means, Lucie-Smith also emphasises the great importance of the works of Piet Mondrian and Constantin Brâncuși. The painting doctrine of Mondrian, co-founder of the group De Stijl — neoplasticism, assumed limiting the form to vertical and horizontal lines and primary colours²³. This trend aimed to objectify creative language by eliminating representational elements from art²⁴. At the same time, organic abstraction in sculpture, which Constantin Brâncuși initiated at the beginning of the 20th century, was a form created as a result of a consistent process of changes in figurative thinking – for example, simplification consisting in transforming the head into a shape similar to an egg²⁵.

Another trend based on reduction is Minimal Art, represented in particular by the American school²⁶. This tendency, existing since the late 50s of the 20th century, focused on using only elementary geometric forms²⁷. Many treat Minimal Art as a reaction to

¹⁸ Grotowski J., *Ku teatrowi ubogiemu*, Instytut im. Jerzego Grotowskiego, ed. M. Blige, G. Ziółkowski, Wrocław 2007, p.18.

¹⁹ Lucie-Smith E., *Minimal Art*, in: *Kierunki i tendencje sztuki nowoczesnej*, red. N. Richardson T., Stangos, trans. H. Andrzejewska, Warszawa 1980, p.362.

²⁰ Scharf A., *Suprematyzm*, in: Richardson T., Stangos N., op. cit., p. 222.

²¹ Ibidem.

²² Ibidem, p. 224.

²³ *Neoplastycyzm*, in: *Słownik terminologiczny sztuk pięknych*, ed. K. Kubalska-Sulkiewicz, M. Bielska-Łach, A. Manteuffel-Szarota, Wydawnictwo Naukowe PWN SA, Warszawa 2002, p.277.

²⁴ Ibidem.

²⁵ Kotula A., Krakowski P., *Style, Kierunki, Tendencje. Sztuka abstrakcyjna*, Wydawnictwa Artystyczne i Filmowe, Warszawa 1973, p.70-71.

²⁶ Lucie-Smith E., *Minimal Art*, op. cit., p. 363.

²⁷ *Minimal Art, sztuka minimalna, minimalizm*, in: *Słownik terminologiczny sztuk pięknych*, op.cit., p. 261.

abstract expressionism²⁸, initiated in the 40s of the 20th century in the United States, derived from expressionism and surrealism. It combined experimental techniques and emotionality²⁹. This trend relates to the painting of colour by Mark Rothko and the painting of gesture by Jackson Pollock³⁰. Minimal Art is in this context a reduction of means and rejection of traditional concepts³¹, a preference for simple and, at the same time, monumental forms. Its representatives are, i.a.: Carl Andre, Donald Judd, Sol Lewitt, Robert Morris. Minimal Art denied originality in valuing works of art and sought to objectify the language and the creator's figure, treated more as a craftsman than as a unique person endowed with special abilities. The materiality and physicality of objects, their relations with space and the recipient have also become important³².

The technical revolution significantly influenced the changes in architecture and painting of the 20th century, for example, the activity of Walter Gropius, guided by simplicity in applied art³³. These ideas later developed into the Bauhaus (construction workshop), an institution that brings together creators of various fields of art to get into social life³⁴. Gropius aimed to introduce artists to craftsmanship and use machine civilisation's full potential³⁵.

In architecture, as Michał Żyła notes, complexity and simplicity were a common theme in the 20th century, especially in the context of modernism and postmodernism³⁶. The abovementioned Bauhaus or Corbusier's ideas from the 20s, representing modernist simplification, are criticized by Robert Venturi's postmodern concept of complexity, in which multi-layeredness and diversity were put in the foreground³⁷.

Equally important in the context of architectural complexity are the features of systems, first described by Herbert A. Simon³⁸. Complex systems have been defined as: "phenomena and processes that consist of many elements interacting with each other in

²⁸ Lucie-Smith E., *Minimal Art*, in: op. cit., p. 364.

²⁹ *Ekspresjonizm abstrakcyjny*, in: *Encyklopedia PWN*, <https://encyklopedia.pwn.pl/haslo/ekspresjonizm-abstrakcyjny;3897105.html>, 07.01.2022.

³⁰ Ibidem.

³¹ Lucie-Smith E., *Minimal Art*, op. cit., p. 364.

³² Szneider H., *Minimalizm jako metoda twórcza w architekturze współczesnej na wybranych przykładach z lat 1990-2005*, rozprawa doktorska, Wydział Architektury Politechniki Gdańskiej 2009, p. 33.

³³ Białostocki J., *Sztuka cenniejsza niż złoto. Opowieść o sztuce europejskiej naszej ery*, Wydawnictwo Naukowe PWN SA, Warszawa 2021, p. 674.

³⁴ Ibidem, p. 684.

³⁵ Ibidem, pp. 687-88.

³⁶ Żyła M., *Żagadnienie złożoności w teorii architektury końca XX wieku*, in: „Przestrzeń / Urbanistyka / Architektura”, 1/2019, p. 88.

³⁷ Ibidem.

³⁸ Ibidem.

a non-simple way"³⁹ with the following properties: hierarchy (containing subsystems), evolution (greater adaptation), susceptibility to decomposition, the ability to describe statically and dynamically⁴⁰. Similarly, in urban planning, Steven Johnson proposes a vision of complexity as a self-organising system — a city is complex because it has a "coherent personality," creating "a global order built out of local interactions"⁴¹.

According to Guy Birkin, visual complexity, or "a variety of patterns at different levels"⁴² also requires complex systems, although in its perception⁴³, which leads to the basics of understanding and appreciation of visual art by the recipient⁴⁴.

1.3. Between Simplicity and Complexity in Music

Although it would seem that the concepts of simplicity and complexity in music began to be strongly considered only in the second half of the 20th century, primarily due to the development of the thought of the second avant-garde, their importance as aesthetic values – especially complexity, falls at the turn of the 19th and 20th centuries, resulting from expressionist tendencies⁴⁵.

Previously, with the development of musical genres, beliefs about the status of the work began to evolve depending on the level of its complexity, e.g., the size of the ensemble, duration, or form. Therefore, the dilemma of the "genre weight" of musical works appeared (what Maciej Gołąb points out⁴⁶) and their evaluation depends on the higher rank that history has assigned them. Hence, symphony, oratorio or opera were considered full-fledged genres, while instrumental or vocal miniatures were deemed trivial.

In this context, the thought that Charles Rosen quoted about the prestige and significance of the composer's greatness resulting from his use of the sonata form comes

³⁹ Ibidem, as cited in: Simon H.A., *The Architecture of Complexity*, in: "Proceedings of the American Philosophical Society", 106(6)/1962, p. 467.

⁴⁰ Ibidem, p. 89.

⁴¹ Johnson S. B., *Emergence: The Connected Lives of Ants, Brains, Cities, and Software*, Scribner, Nowy Jork 2001, p. 46.

⁴² Birkin G., *Aesthetic Complexity: Practice and Perception in Art & Design*, A thesis submitted in partial fulfilment of the requirements of Nottingham Trent University for the degree of Doctor of Philosophy, October 2010, p.3.

⁴³ Ibidem, p. 25.

⁴⁴ Ibidem, p. 3.

⁴⁵ Gołąb M., *Muzyczna moderna w XX wieku. Między kontynuacją, nowością a zmianą fonosystemu*, Wydawnictwo Uniwersytetu Wrocławskiego, 2011, pp. 111-113.

⁴⁶ Ibidem, p. 97.

to mind. According to Marcia Judith Citron, this belief later became a symbol of Western patriarchal values, a myth of the "great composer"⁴⁷.

Maciej Gołąb mentions the 19th-century belief in the genre hierarchy, in which the symphony and opera took first place (large, complicated, polymorphic), and the last instrumental miniatures (small, defective, with isomorphic features)⁴⁸. From that moment on, stereotypical views about the value of musical work depending on its complexity began to consolidate. Music with isomorphic features in its total formal shape generally relied on the initial textural formula⁴⁹. On the other hand, the overriding value of polymorphic music was a high degree of complexity of the musical structure and texture, which later became the dominant aesthetic value in the 20th century⁵⁰.

In the consciousness of music creators and researchers, beliefs about the craftsmanship perfection of complex pieces and the ailing of simple works began to form. Gołąb notes the depreciation of the existence of the "poor music" (minimalist) trend, which constituted a significant part of the literature of the 20th century⁵¹. One of the prejudicial claims about simplicity in musical works was the view – referring mainly to a specific group of composers – that the simplified material of the composition results from deficiencies in the formal education of artists such as Charles Ives, Erik Satie or Giacinto Scelsi⁵². However, it was different: complexity did not necessarily mean a high degree of sophistication of the work and its attractiveness – it could easily be reduced to complications at the material level, sometimes turning into perceptual noise⁵³.

An interesting point of view is presented by Krzysztof Moraczewski, emphasizing that complexity does not always guarantee quality and value. Differences in reception can often result from musical enculturation⁵⁴ and associating, for example, non-European

⁴⁷ Citron M.J., *Feminist Approaches to Musicology*, in: *Cecilia Reclaimed. Feminist Perspectives on Gender and Music*, red. S.C. Cook, J.S. Tsou, Chicago 1994, p. 18.

⁴⁸ M. Gołąb, *Muzyczna moderna w XX wieku. Między kontynuacją, nowością a zmianą fonosystemu*, op. cit., s. 97.

⁴⁹ Ibidem, p. 99.

⁵⁰ Ibidem, p. 108-109.

⁵¹ Ibidem, p. 101.

⁵² Ibidem, p. 96.

⁵³ Ibidem, pp. 114-115.

⁵⁴ Moraczewski defines musical enculturation as follows: "Musical enculturation is primarily not the acquisition of conceptual knowledge, but the formation of perceptual habits, ways of hearing; so to speak: structuring the capacity for *aisthesis*. This is an experience well known to ethnomusicologists who encounter in the study of music of foreign cultures precisely the threshold of perceptual rather than conceptual character, resulting from different enculturations.", trans. mine; Moraczewski K., *Muzyczna złożoność i pewna specyficzna forma doświadczenia estetycznego*, in: „Fenomen wieczności. Zeszyty naukowe Centrum Badań im. Edyty Stein”, No. 15, Poznań 2016, p. 299.

music with ritual music⁵⁵. Similarly, Leonard B. Meyer stated in his essay *Some Remarks on Value and Greatness in Music* that an inadequate evaluation of a piece may result from so-called "cultural noise" — a cultural determination not to be familiar with the style of composition⁵⁶. For this reason, it may therefore happen that the listener mistakenly considers the work too complex or simple and begins to evaluate it accordingly.

L. B. Meyer pointed out that although it is possible to distinguish specific technical criteria for the perfection of a musical work, such as consistency of style, clear intention, diversity, and at the same time, unity, thanks to which we can distinguish between bad and good works. However, this does not guarantee a distinction between good and great⁵⁷, just as complexity, size or duration are not values *as such*⁵⁸. What is worth paying attention to is the syntactic complexity, specific connections (their integrity) between musical events that create value in work⁵⁹, and stylistic probability, i.e., the ratio of the content of information to the possibility of the occurrence of another event. The greater the predictability is, the lower the range of information (thus the value of the work)⁶⁰. The key is to distinguish material means from their integration criteria — not the number of sounds, rhythmic and harmonic complications that are important, but the presence of **higher-order patterns**⁶¹. It follows that the simplicity of the means can cause a richness of relationships, which relates to its complexity:

[...] relational richness (complexity) is in no way incompatible with simplicity of musical vocabulary and grammar. That value is enhanced when rich relationships arise from modest means is scarcely a novel thesis⁶².

Meyer drew attention to a particular nuance of the relationship between the parameters of the work, thanks to which something that at first glance seems obvious, after a deeper analysis, is not. It is about the presence of two pillars — ethos and emotions:

⁵⁵ Ibidem.

⁵⁶ Ibidem, p. 491.

⁵⁷ Meyer L. B., *Some Remarks on Value and Greatness in Music*, in: „The Journal of Aesthetics and Art Criticism“, Vol. 17, No. 4, Jun., 1959, p. 486.

⁵⁸ Ibidem, p.487; "Nor are length, size, or complexity *as such* criteria of value, though as we shall see, complexity does have something to do with excellence. Thus, some of Brahms' smaller piano pieces are often considered to be better works than, for instance, his *Fourth Symphony*."

⁵⁹ Ibidem, s. 497; "We noted earlier that complexity, size, and length are not in themselves virtues. For as we all know from sad experience, a large complex work can be pretentious and bombastic, dull and turgid, or a combination of these. Yet in so far as the intricate and subtle interconnections between musical events, whether simultaneous or successive, of a complex work involve considerable resistance and uncertainty — and presumably information — value is thereby created."

⁶⁰ Meyer L. B., *Some Remarks on Value and Greatness in Music*, op. cit., p.489.

⁶¹ Meyer L. B., *Grammatical Simplicity and Relational Richness: The Trio of Mozart's G Minor Symphony*, in: "Critical Inquiry", Vol. 2, No. 4, Summer, 1976, p. 693.

⁶² Ibidem, p. 694

Ethos and emotion invariably qualify one another. As a result, the foreground simplicity of Mozart's *Trio* is tinged with the tension of relational richness. Patent goal-directed processes prevent "calm" from being complacency and "repose" from being indolence. Throughout, relational richness keeps the "pellucid" from being obvious, the "idyllic" from seeming fatuous⁶³.

Thus, it can be concluded from Meyer's claims that what is essential in work is a hierarchy, balance between simple means and complex relations, and syntax. The nuance of the interpenetration of these elements can lead to subtlety, and simplicity can turn out to be surprisingly complex: "The relationships among events within musical compositions — even seemingly simple ones — are frequently surprisingly complex and subtle"⁶⁴.

The issue of complexity and simplicity was considered in almost every field of art and was a significant point of reference for creativity. From this perspective, a fragment of Witold Gombrowicz's *Diary 1953-1956*, in the context of a painting exhibition in Buenos Aires, is worth quoting:

Why do you refuse to accept that sophistication not only does not exclude simplicity but should and must go hand in hand with it? That the one who, by complicating himself, is unable to simplify himself at the same time, loses the ability to resist the inner forces he has awakened in himself, and which will destroy him?⁶⁵

⁶³ Ibidem, p. 757

⁶⁴ Ibidem.

⁶⁵ Gombrowicz W., *Dziennik 1953-1963*, ed. J. Błoński, Wydawnictwo Literackie, Kraków 1986, p. 68, trans. mine.

2. New Simplicity, New Complexity in the Music of the Second Half of the 20th Century

2.1. Aesthetic Attitudes, Orientations, Trends

In 20th-century thought, two phenomena influenced the perception of simplicity and complexity in musical culture — the conflict between the adherents of Stravinsky and Schoenberg aesthetics (especially outlined by T. Adorno)⁶⁶ and the development of the Darmstadt school. The second German avant-garde focused primarily on looking to the future, creating a new language to cut off from all manifestations of the past (in the idea of *Stunde Null*)⁶⁷, so much so that it made an artificial, isolated, elitist, institutional creation.

Serialism, which was their main achievement, had its followers (starting with the "angry young men": P. Boulez, K. Stockhausen, L. Nono⁶⁸), as well as sceptics (for example, the work of G. Ligeti based on timbral explorations)⁶⁹, represented by several trends directly or indirectly created to negate or return to the thought of the Darmstadt school.

In the next subsection, a short description will be presented, considering the directions that have a particular impact on the issues of simplicity and complexity in the context of shaping musical material.

2.1.1. Reduction, repetition

The Danish New Simplicity

A direct reaction to the common complexity of serial music in the 60s was the "Danish New Simplicity" (*Den Ny Enkelthed*) represented by composers such as Hans Abrahamsen, Pelle Gudmundsen-Holmgreen, Henning Christensen, and Ole Buck⁷⁰.

⁶⁶ Gołąb M., *Muzyczna moderna w XX wieku. Między kontynuacją, nowością a zmianą fonosystemu*, op. cit., p. 110.

⁶⁷ Lindstedt I., *Awangarda niemiecka lat pięćdziesiątych i sześćdziesiątych dwudziestego wieku*, in: *Nowa muzyka niemiecka*, ed. D. Cichy, Sacrum Profanum: Korporacja Ha!art, Kraków 2010, p. 73.

⁶⁸ Cichy D., *Młodzi gniewni*, in: „Glissando” No. 5, Wrzesień 2005, p.14.

⁶⁹ Lindstedt I., *Awangarda niemiecka lat pięćdziesiątych i sześćdziesiątych dwudziestego wieku*, in: op. cit., p. 80.

⁷⁰ Beyer A., *Abrahamsen, Hans*, in: *The New Grove Dictionary of Music and Musicians*, Second Edition, Vol. 1, ed. S. Sadie, J. Tyrrell, Macmillan Publishers, London 2001; Grove's Dictionaries Inc., New York 2001, p. 31.

Karl Aage Rasmussen describes this trend as striving for "anonymity, strict regularity and a cleansing of all emotional tension, drama and expansion"⁷¹, looking for its roots in Danish poetry and concrete art⁷². Melodic and rhythmic simplicity, repetitions and clear form are the features that, according to Bendt Viinholt Nielsen, most characterise the specificity of the New Simplicity⁷³. John H. Yoell also joins this opinion, believing that the New Simplicity "means rejection of the new musical orthodoxy as perpetuated by the highly organised serialist "gurus" of Darmstadt"⁷⁴.

Andrew J. Keller points out that the Danish New Simplicity should be treated more as a collection of musical and aesthetic values than a style, pointing out some characteristic features:

Simple melodies, often diatonic, Harmonies built off of basic triads, Simple rhythms, Clearly-defined formal structure, Musical regularity, Objectivity, Lack of drama or expansion, Concretism, Absurdism, Stylistic Pluralism, Neo-Simplicity⁷⁵.

The German New Simplicity

After the Danish New Simplicity, in the mid-70s of the 20th century, a German New Simplicity (*Neue Einfachheit*) appeared. This term, given by supporters of the avant-garde of the 50s, had a rather pejorative connotation in response to the postulates proclaimed by Wolfgang Rihm and Hans-Jürgen von Bose. They were against the theoretical understanding of the material produced by the avant-garde, academicism and the imperative of innovation. Gerhard R. Koch noted that the term is:

[...] an expression of the general disgust caused by the situation of the avant-garde, its constraint in complexity, which is only an aim in itself, and its social isolation⁷⁶.

⁷¹ Keller A. J., "*Poor in Material, Non-Dramatic, Without Pathos*"; *Elements of the Danish New Simplicity in the Choral Works of Pelle Gudmundsen-Holmgreen*, a research document submitted to the Bienen School of Music in partial fulfilment of the requirements for the degree Doctor of Musical Arts, Program of Choral Conducting, Evanston, Illinois, June 2020, s.10, as cited in: Rasmussen K. A., Høm J., *Pelle Gudmundsen-Holmgreen: The Poetry of Dislike*, in: *Noteworthy Danes: portraits of eleven danish composers*, trans. A. Rowney, ed. Wilhelm Hansen AS, Kopenhaga 1991, p. 56.

⁷² Ibidem.

⁷³ Ibidem, p. 11.

⁷⁴ Ibidem.

⁷⁵ Ibidem, p. 12.

⁷⁶ Ibidem, za: Koch G. R., *Das Schwierige der Neuen Einfachheit*, in: „Musica” 1977, p. 146.

The current leading figure became Rihm, who rejected any form of precompositional phase, devoting himself to intuition, chance, openness, and creative freedom⁷⁷.

Although the German New Simplicity was linked to other identical trends by opposition to modernism, it was significantly distinguished – especially concerning the Danish New Simplicity – by its stance towards the subjectivity of musical expression and compositional attitude, especially against the "dictates of the material"⁷⁸. The philosophy of the creators of the German New Simplicity⁷⁹ thus manifested more romantic features, a return to tonality⁸⁰, originality and spontaneity⁸¹. At that time, the Cologne School trend was also developing, trying to cut itself from German modernist assumptions⁸².

Generation of Stalowa Wola

Simultaneously, in Polish music, there was a significant breakthrough in the dominant trends of complexity and sonorism at that time. From 1975 to 1980, on the initiative of Krzysztof Droba, the festival "Young Musicians to the Young City" was held in Stalowa Wola, whose overriding idea was to promote young composers⁸³. This event shaped the group called the "Generation of 1951" or the "Generation of Stalowa Wola", consisting primarily of: Andrzej Krzanowski, Aleksander Lasoń and Eugeniusz Knapik. Opposition to the ideas of the avant-garde of the 50s and 60s accompanied the work of

⁷⁷ Häusler J., *Rihm, Wolfgang*, in: *The New Grove Dictionary of Music and Musicians*, Second Edition, Vol. 21, red. S. Sadie, J. Tyrrell, Macmillan Publishers, London 2001; Grove's Dictionaries Inc., New York 2001, s. 388.

⁷⁸ *Ibidem*, p. 258.

⁷⁹ The German New Simplicity also included works of Petera Ruzicka, Jensa-Peter Ostendorf, Helmut Cromm, Manfred Trojahn, Detlev Müller Siemens, Wolfgang von Schweinitz, Peter Michael Hamel and Hans-Christian von Dadelsen; Heidenreich A., *Przeciwko szarej, klinicznej poprawności. Kompozytor Wolfgang Rihm*, in: op. cit., p. 257.

⁸⁰ *Ibidem*.

⁸¹ *Ibidem*, p. 260.

⁸² Fox Ch., *Where the river bends: Cologne School in retrospect*, in: "The Musical Times", Vol. 148, No. 1901, Winter, 2007, pp. 27-32; A group of composers from Cologne (including Clarence Barow, Gerald Barry, Kevin Volan, Walter Zimmermann) active in the mid-70s and early 80s of the 20th century. The composers of the Cologne School wanted to "renew the new music of the time", as in the case of the new Danish simplicity – by cutting themselves off from German modernist assumptions. As Kevin Volan emphasised in his letter to Walter Zimmermann, music should be "a-historical", "local", "happening here and now", and be personal, organic and energetic. The piece Christopher Fox believed to have pioneered and represented this aesthetic was Walter Zimmermann's *Beginner's Mind*, characterised by clarity, modality, regular metrorhythms, and repetitive but unsystematic sequences.

⁸³ Chłopecki A., *W poszukiwaniu utraconego ładu. Pokolenie Stalowej Woli*, in: „Glissando” No. 25, 2014, <http://glissando.pl/tekst/w-poszukiwaniu-utraconego-ladu-pokolenie-stalowej-woli/#rf2-3309>, 2.02.22.

the Stalowa Wola generation, also referred to as "new romanticism"⁸⁴, whose main features were a return to melody, using a quotation, new tonality, affectivity (most fully in A. Krzanowski's work)⁸⁵.

The Wandelweiser Group

In 1992, Antoine Beuger, a Dutch composer and flautist, and Burkhard Schlothauer, a German composer and violinist, formed The Wandelweiser Group, which later developed into a formation of over 20 people⁸⁶. This name means "signpost of change"⁸⁷. Its members – composers⁸⁸ focus their experimental practices primarily on silence (their main inspiration is the work of John Cage), delicacy, economy, and slow flow of musical events⁸⁹. Radu Malfatti⁹⁰, draws attention to the onerous "talkativeness" of the works of the classical avant-garde⁹¹. He sees this, especially in the context of the musical structure understood as the density of events (in the case of "saturated talkativeness"), in which one can see equivalent relations of silence and sound – each treated as an event that requires the same level of concentration⁹².

Jennie Gottschalk, in the context of The Wandelweiser Group, draws attention to a unique property of silence consisting of retrospective listening – the resonance of sounds in our memory⁹³. It leads directly to the question of their presence and absence, which not least in the work of Eva Maria-Houben (one of the group members) has a special significance. The appearance of silence is an act that makes sound disappear⁹⁴.

The contemplative character of the composition, respect for time, and attention to the listener's needs are the superior values of this formation. Alex Ross's words seem to

⁸⁴ Woynarowska E., *Młodzi Muzycy Młodemu Miastu*, in: *Muzyka polska 1945-1995*, material of the academic session 6-10 December 1995, red. Droba K., Malecka T., Szwajgier K., Akademia Muzyczna w Krakowie 1996, p. 318.

⁸⁵ Chłopecki A., w *poszukiwaniu utraconego ładu. Pokolenie Stalowej Woli*, op. cit., <http://glissando.pl/tekst/w-poszukiwaniu-utraconego-ladu-pokolenie-stalowej-woli/#rf2-3309>, 2.02.22.

⁸⁶ Larson J. D., *Wandelweiser: The Sound of Silence*, <https://daily.redbullmusicacademy.com/2017/01/wandelweiser-feature>, 15.01.2022.

⁸⁷ Ross A., *The Composers of Quiet. The Wandelweiser collective makes music between sound and silence*, The New Yorker, September 5, 2016 issue, <https://www.newyorker.com/magazine/2016/09/05/silence-overtakes-sound-for-the-wandelweiser-collective>, 15.01.2022.

⁸⁸ Są to między innymi: Michael Pisaro, Eva Maria-Houben, Manfred Werder, Radu Malfatti, Jürg Frey, Craig Shepard

⁸⁹ Ibidem.

⁹⁰ In a conversation with Dan Warburton, composer, improviser and violinist; Libera M., *Dadu Warfatti i przegadana muzyka*, in: „Glissando” No. 7, December 2005, p. 97.

⁹¹ Ibidem.

⁹² Ibidem, p. 101.

⁹³ Gottschalk J., *Experimental music since 1970*, Bloomsbury Academic, New York [and others] 2017, p. 100.

⁹⁴ Ibidem, p.101.

aply sum up the group's activities: "This is the Wandelweiser illusion: from almost nothing, vast forms arise"⁹⁵.

Minimalism and Postminimalism

Minimalism – initiated in the circle of American composers in the 60s – is treated as one of the most important directions in the second half of the 20th century. The term "minimal music" was presumably first used by Michael Nyman in 1968⁹⁶. Representatives of the current include primarily La Monte Young, Terry Riley, Philip Glass, and Steve Reich, but also British composers: Hugh Shrapnel, Christopher Hobbs, John White, and Howard Skempton⁹⁷.

Minimal Music was also referred to as Repetitive Music, less often Acoustical Art⁹⁸ and Mediative Music⁹⁹. According to Zbigniew Skowron, the meaning of this phenomenon is most fully defined by the reduction of musical means (limitations of pitch, consonances, colours, rhythm) and their processing¹⁰⁰. Joanna Miklaszewska also draws attention to the prolonged changes in the narration of these works, the use of long sounds that influenced the meditative character of the composition and intense objectification – the lack of individual content conveyed by the creators¹⁰¹. The origins of Minimal Music can be found in experimental works, especially the activity of the Second American Avant-garde: first, John Cage, but also David Tudor, Earle Brown, Christian Wolff, Morton Feldman, the Fluxus group: i.e., Alvin Lucier, Cornelius Cardew, Frederic Rzewski, and performance art (Laurie Anderson, Meredith Monk), whose main goal was constantly discovering new means of expression¹⁰².

In the 70s, another current began to develop — Postminimalism. American composers (m.in Daniel Lentz, Ingram Marshall, John Adams, Paul Dresher) under the

⁹⁵ Ross A., *The Composers of Quiet. The Wandelweiser collective makes music between sound and silence*, op. cit., <https://www.newyorker.com/magazine/2016/09/05/silence-overtakes-sound-for-the-wandelweiser-collective>, 15.01.2022.

⁹⁶ Miklaszewska J., *Minimalizm w muzyce polskiej*, Musica Iagiellonica, Kraków 2003, s. 11, za: Schwarz K. R., *Minimalists*, Phaidon, London 1996, p. 5.

⁹⁷ Ibidem, p. 15.

⁹⁸ Used by Hermann Sabbe in analogy to Op Art.

⁹⁹ Skowron Z., *Nowa muzyka amerykańska*, Musica Iagiellonica, Kraków 1995, p. 353.

¹⁰⁰ Ibidem.

¹⁰¹ Miklaszewska J., *Amerykański minimalizm: muzycyjni rewolucjoniści czy uznani klasycy?*, in: *Nowa muzyka amerykańska*, red. J. Topolski, Sacrum Profanum: Korporacja Ha!art, Kraków 2010, p. 111.

¹⁰² Miklaszewska J., *Minimalizm w muzyce polskiej*, op. cit., p. 18.

influence of Terry Riley's *In C* and Reich's phase works began to create, unlike their mentors, music more related to a beautiful sound and feeling than an experiment¹⁰³.

In European music, the work of Michael Nyman, whose compositional style combines rhythmically complex structures with energetic motor skills in rich instrumentation, is worth noting¹⁰⁴.

Louis Andriessen became inspirational for many, which in turn based his creative search on the inspiration of the ritual rhythm and stylistic flexibility of Igor Stravinsky¹⁰⁵. Not only Andriessen, but also Frederic Rzewski, Conlon Nancarrow and Harry Partch significantly influenced the Bang on a Can collective, which was initiated by Michael Gordon, David Lang and Julia Wolfe. Their aesthetics were based mainly on the influences of rock sounds of electric guitars and an amplified chamber ensemble¹⁰⁶. A significant extension of this trend towards complexity became "totalism"¹⁰⁷, formulated by critics under the influence of Michael Gordon's album *Trance* (1994) (calling it the music of many narratives conducted simultaneously, overstimulated, overloaded), which later also included Kyle Gann, Rhys Chatham, Eve Beglarian¹⁰⁸.

In Poland, a unique type of minimalism was represented by Tomasz Sikorski, who combined innovative repetitive technique (aperiodic repetition) with sonorism, constructing works based on resonance. Zygmunt Krauze's unism is also clearly marked in the trend of minimalism. One should mention here the linearity of small musical motifs, subjected to numerous contrapuntal transformations, as well as references to folk music and neotonality. Works by Henryk Mikołaj Górecki have a peculiar and unique feature of reductionism, which can also be found in Wojciech Kilar's music – but with different simplicity and means of reduction¹⁰⁹.

Henryk Mikołaj Górecki's as well as John Tavener's, Gija Kanczeli's and Arvo Pärt's is usually defined as "spiritual minimalism"¹¹⁰. In this context, there is also a term usually considered pejorative — "holy minimalism"¹¹¹. This name suggests spirituality,

¹⁰³ Fink R., *(Post-)minimalisms 1970-2000: the search for a new mainstream*, in: *The Cambridge History of Twentieth-Century Music*, red. N. Cook, A. Pople, University Press, Cambridge 2004., p. 543.

¹⁰⁴ Miklaszewska J., *Minimalizm w muzyce polskiej*, op. cit., p. 54.

¹⁰⁵ Fink R., *(Post-)minimalisms 1970-2000: the search for a new mainstream*, op. cit., p. 545.

¹⁰⁶ Ibidem, p. 546.

¹⁰⁷ Ibidem, p. 547.

¹⁰⁸ <https://www.kylegann.com/postminimaldisc.html>, 22.01.2022.

¹⁰⁹ Miklaszewska J., *Minimalizm w muzyce polskiej*, op. cit., p. 151.

¹¹⁰ Ibidem, p. 217; Term by K. R. Schwarz

¹¹¹ Wilson F., *Holy Minimalism*, <https://interlude.hk/holy-minimalism/>, 10.01.2022.

religiosity, and contemplation in composers' works¹¹². According to Josiah Fisk, this kind of New Simplicity was characterised by achieving "impeccable" musical material and departing from the material solutions typical of Western classical music¹¹³. Despite the frequent juxtaposition of the names of Górecki, Tavener and Pärt with each other, the composers themselves did not identify with this analogy, focusing on their creative distinctiveness¹¹⁴.

Ambient and Drone Music

The beginnings of ambient music can be traced back to Erik Satie's 1920 concept of "furniture music" (*Musique d'ameublement*), i.e., background music, incidental music, serving space and humans¹¹⁵. Several other attitudes considering the acoustic environment influenced the development of this genre. First, it was the futurist manifesto on industrial sounds in 1922, next the establishment of Muzak¹¹⁶ – George Owen Squier's company that was distributing functional music to utility spaces, then Pierre Schaeffer's *musique concrète* with ambient sounds recorded on tape or through the ecology of sound, Raymond Murray Schafer's "music of the environment"¹¹⁷ — his study of "soundscapes," which are part of the photosphere shaped by human perception¹¹⁸.

Ambient music is usually characterised as quiet and full of repetitions, intended to serve as a background to other activities¹¹⁹, create a mood, and relax listeners¹²⁰.

Its representative character is Brian Eno, who in 1978 released the *Ambient 1: Music for Airports* album¹²¹. Thus, it gave rise to the genre, defining Ambient Music as "atmosphere" or "a surrounding influence: a tint"¹²². It should "take into account multiple levels of engagement without forcing any in particular; it must be as easy to ignore as it is

¹¹² Crawford O., *A Beginner's Guide to Holy Minimalism*, <https://theconcordian.com/2015/11/a-beginners-guide-to-holy-minimalism/>, 11.01.2022.

¹¹³ Fisk J., *The New Simplicity: The music of Górecki, Tavener and Pärt*, in: "The Hudson Review" Vol. 47, No. 3 (Autumn, 1994), p. 402.

¹¹⁴ Wilson F., *Holy Minimalism*, op. cit., 10.01.2022.

¹¹⁵ Toop D., *Environmental music*, in: *The New Grove Dictionary of Music and Musicians*, Second Edition, Vol. 7, red. S. Sadie, J. Tyrrell, Macmillan Publishers, London 2001; Grove's Dictionaries Inc., New York 2001, p. 260.

¹¹⁶ A combination of the words "music" and "Kodak".

¹¹⁷ Ibidem.

¹¹⁸ Gradowski M., *R. Murray Schafer – pan od przyrody?*, in: „Glissando" No. 2, 2004, <http://glissando.pl/tekst/r-murray-schafer-pan-od-przyrody-2/>, 20.01.2022.

¹¹⁹ <https://www.merriam-webster.com/dictionary/ambient>, 20.01.2022.

¹²⁰ <https://dictionary.cambridge.org/dictionary/english/ambient-music>, 20.01.2022.

¹²¹ Lysaker J., *Brian Eno's Ambient 1: Music for Airports*, Oxford University press 2019, pp.1-2.

¹²² Eno B., *Music for Airports liner notes*, http://music.hyperreal.org/artists/brian_eno/MFA-txt.html, 20.01.2022.

interesting" it should, unlike the background music, "bring peace and space to think"¹²³. Eno's further search led him to generative music, expanding individual choices¹²⁴. David Toop defines Ambient Music as static, slowly narrated, and non-processual, introducing a state of reflection and contemplation¹²⁵. Minimalists significantly influenced Eno's concept: La Monte Young, Terrey Riley, and Philip Glass. In the 90s, ambient became more popular in utility spaces, the so-called "chill-out rooms" at dance parties.¹²⁶

Drone Music is an integral part of American minimalist music, notably La Monte Young and Phil Niblock, who decided to give up the eight-pulse in favour of long-resounding low tones¹²⁷. In the traditional approach, drone or bourdon is a name for a constant, rough, usually bass sound or an instrumental part that implements it, which lasts throughout the musical piece¹²⁸. In instrumental music, usually, the drone served as an accompaniment (in the form of a quintet) to a melody played by the same instrument (most often they were bagpipes, hurdy-gurdy)¹²⁹. In the 60s, the avant-garde group Theatre of Eternal Music founded by Young, which included: Tony Conrad, Marian Zazeela, Angus MacLise, and John Cale, was significant for developing the genre. Characteristics of the music they created were compositions of long duration, microtone changes, slow narration, standing sounds, and rumblings¹³⁰. Éliane Radigue is also associated with drone music¹³¹, through long, slowly developing, resonant compositions inspired by Tibetan Buddhism¹³².

¹²³ „an atmosphere, or a surrounding influence: a tint”; „induce calm and a space to think” „must be able to accomodate many levels of listening attention without enforcing one in particular; it must be as ignorable as it is interesting.”, Eno B, *Music for Airports liner notes*, http://music.hyperreal.org/artists/brian_eno/MFA-txt.html, 20.01.2022.

¹²⁴ Plewicki J., *Brian Eno. Muzyka dźwięków*, <https://www.dwutygodnik.com/arttykul/2502-brian-eno-muzyka-dzwiekow.html>, 20.01.2022.

¹²⁵ Toop D., *Ocean of Sound: Aether Talk, Ambient Sound and Imaginary Worlds*, London, 1995. (*Prologue: fragments and mantras*)

¹²⁶ Blake A., *To the millennium: music as twentieth-century commodity*, in: *The Cambridge History of Twentieth-Century Music*, op. cit., p. 502.

¹²⁷ Gann K., *Thankless Attempts at a Definition of Minimalism*, in: *Audio Culture: Readings in Modern Music*, red. Christoph Cox, Daniel Warner, The Continuum International Publishing Group, New York, London 2006, p. 301.

¹²⁸ Baines C. A., *Drone (i)*, in: *The New Grove Dictionary of Music and Musicians*, Second Edition, Vol. 7, red. S. Sadie, J. Tyrrell, Macmillan Publishers, London 2001; Grove's Dictionaries Inc., New York 2001, p. 598.

¹²⁹ Ibidem.

¹³⁰ Wooley N., *Drone in American Minimalist Music*, <http://www.dramonline.org/blog/monthly-playlists/473739>, 20.01.2022.

¹³¹ Brożek D., *Wirtuozeria słuchania. Twórczość Éliane Radigue w kontekście historii sztuki dźwięku*, in: „Glissando” No. 31, 2017, <http://glissando.pl/tekst/wirtuozeria-sluchania-tworczosc-eliane-radigue-w-kontekscie-historii-sztuki-dzwieku/>, 21.01.2022; However, Daniel Brożek treats this connection too hasty due to the abundance of harmonic variables over time.

¹³² Nechvatal J., *The Enthralling Drone Music of Pioneer Éliane Radigue*, <https://hyperallergic.com/517605/eliane-radigue-oeuvres-electroniques-ina-grm/>, 20.01.2022.

2.1.2. Multidimensionality, Complication

New Complexity

At the opposite pole from the abovementioned trends figures the New Complexity. This term appeared in the 80s of the 20th century, referring mainly to British music, primarily Brian Ferneyhough, Micheal Finnissy, James Dillon, Chris Dench, and Richard Barrett¹³³. These composers are believed to share a common search in pieces for a high level of multidimensional, interpenetrating complexity, usually achieved by acoustic instruments, written in scores with a complex image. All this requires an extraordinary intellectual effort from the performer¹³⁴. The term "New Complexity" is not treated stylistically but technically¹³⁵

Richard Toop, in his article *Four Facets of New Complexity* (1998), looks for the roots of complexity in Western music, treating it in historical and intertextual terms, more as a "school of thought" than as a feature specific to a given piece¹³⁶. Similarly, Claus-Steffen Mahnkopf also considers complexity a manifestation of the polyphonic tradition¹³⁷. Works composed of an excess of information require a new, also diagonal, way of listening. According to Mahnkopf, this leads to "an increase in the semantic potential of musical discourse"¹³⁸. The New Complexity in some circles was also treated as a refreshment and reinforcement of the idea of the Darmstadt school in response to the emerging forms of New Simplicity, Mahnkopf tried to define these situations (without success) as the "Second Darmstadt School"¹³⁹.

Brian Ferneyhough describes complexity as a relationship of situations, tendencies, and states, full of ambiguity that guides perception, so a new way of interpreting the work is required¹⁴⁰. Ferneyhough also distinguishes the intricacies of

¹³³ Griffiths P., *Nowa złożoność*, in: *Nowa muzyka brytyjska*, ed. Agata Kwiecińska, Sacrum Profanym: Korporacja Ha!art, Kraków 2010, p. 83.

¹³⁴ Fox Ch., *New Complexity*, in: *The New Grove Dictionary of Music and Musicians*, Second Edition, Vol. 17, ed. S. Sadie, J. Tyrrell, Macmillan Publishers, London 2001; Grove's Dictionaries Inc., New York 2001, p. 802.

¹³⁵ Lindstedt I., *Żłożony świat Briana Ferneyhougha*, in: „Glissando” No. 7, *op.cit.*, p. 32.

¹³⁶ Ibidem, as cited in: Toop R., *Four Facets of the New Complexity*, in: "Perspectives of New Music" No. 31/1, 1993, s. 4-50.

¹³⁷ Mahnkopf C.-S., *Obwieszczenie. Żłożoność i zmiana paradygmatu w muzyce*, in: „Glissando” No. 7, Grudzień 2005, p. 84.

¹³⁸ Ibidem, p. 80.

¹³⁹ Lindstedt I., *Żłożony świat Briana Ferneyhougha*, in: „Glissando" No. 7, *op.cit.*, p. 32.

¹⁴⁰ Ferneyhough B., *Żłożoność w muzyce?*, in: „Glissando" No. 7, *op.cit.*, p. 22.

communication from the incomprehensibility, which, according to the composer, are separate categories¹⁴¹.

Iwona Lindstedt, characterising the composer's music, notes that the complexity despite the construction and multithreading of the sound material still has dramatic values and points to a particular discrepancy between the visual layer of the score and the auditory layer. Lindstedt states that the level of complexity of the recording does not exceed the perceptual effects¹⁴². Lindstedt also distinguishes the most important features of the New Complexity, which include irrational tact measures, microtonality, "textural types" (combinations of gestures and colours), quasi-serial procedures, verbal notation, special musical notation (long sequences of sounds under one beam, unusual musical heads, pre-note notation)¹⁴³.

Exceptional case is Barbara Buczek's music, whose language was characterised by a high level of complexity, especially in scores with precisely controlled parameters. Andrzej Chłopecki sees her piece *Anekumena* from 1974 as visionary, foreshadowing the trend of the 80s¹⁴⁴.

Spectralism

Although it is difficult at first glance to find common assumptions of spectralism with New Complexity, this trend is worth mentioning in the context of multifaceted and sophisticated thinking. Claus-Steffen Mahnkopf considers spectralism to be one of the aesthetics exploring material complexity due to "comprehensively structured sound spectra"¹⁴⁵.

This movement appeared in Europe in the 70s of the 20th century. It explored the acoustic properties of sound, and its spectrum, which was the basis for deriving the concept of form and organisation of sound material in each work¹⁴⁶. Spectralism was particularly associated with the activities of French composers forming the Groupe de l'Itinéraire (Gérard Grisey, Tristan Murail, Hugues Dufort and Michel Levinas). However, the German Feedback group, consisting mainly of former Karlheinz

¹⁴¹ Ibidem, p. 26.

¹⁴² Lindstedt I., *Żłotożony świat Briana Ferneyhougha*, in: "Glissando" No. 7, *op.cit.*, p. 30.

¹⁴³ Ibidem, pp. 32,34.

¹⁴⁴ Chłopecki A., *Owoce pięćdziesięciolecia – dyskusja końcowa*, in: *Muzyka polska 1945-1995*, *op. cit.*, p. 391

¹⁴⁵ Mahnkopf C.-S., *Obwieszczenie. Żłożoność i zmiana paradygmatu w muzyce*, in: „Glissando” No. 7, *op. cit.*, p. 76.

¹⁴⁶ Grisey G., *Powiedziałeś spektralny?*, in: "Glissando" No. 1, 2004, <http://glissando.pl/tekst/powiedziales-spektralny-2/>, trans. M. Mendyk, M. Mroziewicz, ed. K. Kwiatkowski, A. Pęcherzewska, J. Topolski, 25.01.2022.

Stockhausen students, was also involved (Johannes Fritsch, Mesías Maiguashca, Peter Eötvös, Claude Vivier and Clarence Barlow)¹⁴⁷.

According to Gérard Grisey, the most crucial element in spectralism is time: slowed down, stretched, smoothly passing (metaphorically speaking)¹⁴⁸. Grisey treated sound as a living organism that "is born", "endures", and finally "dies"¹⁴⁹. Its surroundings become essential, and the mutual influence of energy shapes its parameters, which are not constant and undergo constant transformations¹⁵⁰. Spectralism has thus brought a new perspective on shaping formal, temporal, harmonic and timbre changes. Grisey notes that there were, among others:

[...] merging harmony and timbre into a homogeneous quality [...], recreating in a new, broader context the categories of dissonance and modulation [...], paying more attention to the phenomenology of perception [...], renewing, over time, free metrics and studying the boundaries separating rhythm and duration [...], more "organic" shaping of form through self-generation of sounds [...], the use of flexible and neutral sound archetypes facilitating perception and memorizing processes¹⁵¹.

Equally important is the research aspect of the current – the synthesis of electronic and instrumental sounds used in the IRCAM laboratory and the shaping of sounds using computer software by composers and computer scientists¹⁵².

The presence of parallel developing Romanian spectralism should also be noted. The works of Iancu Dumitrescu and Horațiu Radulescu revealed a more experimental approach (e.g., in the technique of Radulescu's "sound plasmas", i.e., harmonics of very low fundamental tones generated by ring modulation)¹⁵³.

¹⁴⁷ Anderson J., *Spectral music*, in: The New Grove Dictionary of Music and Musicians, Second Edition, Vol. 24, red. S. Sadie, J. Tyrrell, Macmillan Publishers, London 2001; Grove's Dictionaries Inc., New York 2001, p. 166.

¹⁴⁸ Grisey G., *Powiedzialesz spektralny?*, in: op. cit., 25.01.2022; The concept of time is a separate issue, but this is not the subject of consideration in this work.

¹⁴⁹ Humiecka-Jakubowska J., *Spektralizm Gérarda Griseya — od natury dźwięku do natury słuchania*, in: „Res Facta Nova” No. 11 (20), PWM, Kraków 2010, p. 193, za: D. Bündler, *Wywiad z Gérardem Griseyem*, 18 stycznia 1996, Los Angeles, www.angelfire.com/music2/davidbundler/grisey.html, 20.02.2022.

¹⁵⁰ Ibidem.

¹⁵¹ Grisey G., *Powiedzialesz spektralny?*, in: op. cit., 25.01.2022; „[...] zespolenie harmonii i barwy w jednorodną jakość [...], odtworzenie w nowym, poszerzonym kontekście, kategorii dysonansu oraz modulacji [...], zwrócenie większej uwagi na fenomenologię percepcji [...], odnowienie, w miarę upływu czasu, swobodnej metryczności oraz badanie granic oddzielających rytm i trwanie [...], bardziej „organiczne” kształtowanie formy poprzez autogenerację dźwięków [...], zastosowanie elastycznych i neutralnych archetypów dźwiękowych ułatwiających percepcję oraz zapamiętywanie procesów”

¹⁵² Topolski J., Czwarty wymiar dźwięku, *Witryna* No. 26 (108), 2004, <http://witryna.czasopism.pl/pl/gazeta/1012/1042/1063/>, 25.01.2022.

¹⁵³ Anderson J., *Spectral music*, in: The New Grove Dictionary of Music and Musicians, op. cit., p. 167.

2.2. Aspects of Complexity and Simplicity in Selected Pieces of New Music

As a result of the New Complexity creators' actions, a belief has developed, which is expressed in the words of the composer Erik Ulman, specialising in complexity, that "broadly understood «complexity» is an attribute of any interesting music"¹⁵⁴. This phenomenon is aptly assessed by David Cope's *contivity* concept – an artificial combination of *complexity* with *creativity*¹⁵⁵, which, according to Harry Lehmann, represents compositions of New Music, in particular in the style of New Complexity¹⁵⁶.

Although deeply rooted in composer's thoughts, this belief seems to be less relevant. Observing contemporary creativity, one can find some inverse tendencies, considering complex and simple elements and their mutual interaction. Because of the interweaving of unique dependencies, complexity may seem simple and simplicity complex. It also has some connection with the listener's preferences, which Michael Nyman noticed in the context of the auditory analysis of Anton Webern's works by American minimalists where they found "uniformity among (obvious) diversity" (sameness-in-variety). On the other hand, in the music of Philip Glass, Steve Reich, and La Monte Young they pointed out the "diversity among (obvious) uniformity" (variety-in-sameness), which requires a different type of listening and perceiving musical time¹⁵⁷.

Basing the understanding of these tendencies primarily on the assumptions of the New Complexity and New Simplicity trends, two categories can be distinguished. The first will refer to works with dominant features of complexity – **Simple Complexity**, and the second to compositions with a predominance of simple elements – **Complex Simplicity**.

In the first category, sound material was based on the principles of New Complexity. Despite its diversity, the multitude of parameters used somehow unifies in complexity; similarly, the ratio of the visual layer to the sound effect often becomes disproportionate. In both cases, the final impact of the actions misses the original assumptions of multidimensionality (promoted by the trend of New Complexity). It

¹⁵⁴ Ulman, E., *Kilka myśli na temat „nowej złożoności”*, in: „Glissando” No. 7, op. cit., p. 42.

¹⁵⁵ The concept of "creativity" functions, in this case, somewhat caricaturally – it is about unnatural outdoing each other, competing in creative ideas.

¹⁵⁶ Lehmann H., *Revolucja cyfrowa w muzyce. Filozofia muzyki*, trans. M. Pasiecznik, Fundacja Bęc Zmiana, Warszawa 2016, p.77, za: Cope D., *Computer Models of Musical Creativity*, Cambridge 2006, p. 27.

¹⁵⁷ Nyman M., *Against Intellectual Complexity in Music*, in: "October", Vol. 13, Summer, The MIT Press 1980, p. 84.

becomes a side effect of too intense thinking with theoretical principles and not audible musical effects.

In this category, **Andrew Greenwald's *A Thing is a Hole in a Thing it is Not (I)*** (2012)¹⁵⁸ for string quartet is worth mentioning. There is a disproportion between the visual layer of the piece and the sound effect. The structures in the composition are not as complicated as the notation would suggest. Therefore, the visual side and the sound material are complex elements, while the sound in the context of musical notation is simple.

In **Brian Ferneyhough's *Lemma Icon Epigram*** (1990)¹⁵⁹ for piano, a multitude of simultaneous elements: constantly changing registers, dramaturgically variable gestures, rhythmic courses, dynamics, and timbre of the instrument nevertheless create a uniform image that often brings perceptual fatigue. Very diverse parameters are responsible for the complexity, while their combination represents simplicity.

An extreme case is the work of **Bill Smith — *Syree*** (2014)¹⁶⁰, which has not been (and probably will not be) performed. Smith's work is undoubtedly an example of a bizarre extension of the idea of New Complexity in the conceptual dimension, balancing between abstract humour and raw seriousness in the face of the ideal complexity. In *Syree*, the complexity is represented by the score that meets the highest standards of complication, while simplicity is represented by Cage's silence.

The second category will concern works with the dominance of simple elements and the preservation of one complex leading factor or the organisation of simple elements that form a complex structure.

Mention should be made here of the piece ***for *current* resonance*** for piano and percussion (2016)¹⁶¹ by the American composer **Ian Power**, who proposes the maximum reduction of resources. A simple melody on the piano amplified by the steady beats of the drums (bell plate) repeats in a loop. The beginning is naively simple but conceptually crucial. It allows noticing the gradual changes as if the composer consciously constructed a perceptual microscope for the listener. Its dramaturgical order is highly complex. Power carefully selected the moments of introducing individual segments so that they do not feel tired despite the same material. The instrumentation has one of the essential roles in the piece; inside the prepared piano, there is a percussion (the

¹⁵⁸ <https://youtu.be/qD6xgNXMneY>, 14.02.2020.

¹⁵⁹ <https://youtu.be/-VzHvlhe9Ys>, 14.02.2020.

¹⁶⁰ <http://www.bilsmith.com/syree>, 14.02.2020.

¹⁶¹ <https://youtu.be/n54MjytzFwE>, 14.02.2020.

abovementioned bell plate, a specially constructed wooden box with moving elements inside, a piano frame, an empty bottle, a large metal bowl). In *for *current resonance**, the aspect of complexity appears within the framework of simplified sound material (melody, rhythm, time signatures), which, through its surprisingly reduced construction, somehow enhances the perception of dramaturgical, instrumental or agogic complexity in work.

In Polish music, an example in this category can be **Wojciech Blecharz's *means of protection*** (2012)¹⁶² for accordion, cello and voice, which combines the timbre complexity and means sophistication of extended instrumental techniques (breaths, whispered sounds, subtle percussion effects on accordion and cello, rhythmic *tremolo* on damped strings) with metro-rhythmic simplicity. The *means of protection* was mainly based on the rhythm subordinated to corporeality as a process of describing trauma. Like Ian Power, Blecharz uses simplicity to explore the intrinsic complexity of the composition.

In **Meredith Monk's** monodrama ***Education of the Girlchild*** (1972)¹⁶³, the sparing sound layer based on repetitions of the piano and voice is combined with the story's complexity and performative part, creating a moving picture of the main character's life.

The presented two categories of simplicity and complexity differ in the proportion of elements in one work and their definition, conceptual class. Each case requires clarification and contextual consideration. It is worth noting that mentioned pieces do not represent these categories, but manifest certain aesthetic features. Their unveiling initiated a further review of complexity problems. The conclusions from the above analytical observation have therefore become one of the ways to reach the artistic concept of Complex Simplicity implemented in the doctoral piece *Part among Parts*.

¹⁶² <https://youtu.be/7t2FeVeiSd4>, 14.02.2020.

¹⁶³ <https://youtu.be/pVOvIhYTotk>, 14.02.2020.

3. Part among Parts – An overview of the Composition. Contexts and Analysis

3.1. Contexts

3.1.1. Aesthetic Inspirations

The work on the doctoral piece, in its primary, creative assumption, referred to the idea of Complex Simplicity. In the current part of the description, the commentary will focus on developing this concept in the context of own works (its synthetic approach can be found in chapter 3.1.2. *Artistic Search of Complex Simplicity*). Organising sound material based on Complex Simplicity resulted from previous artistic experience in pieces written during doctoral studies. In particular, the following compositions were relevant: *Simple Amplifying Motion* for chamber orchestra (2019/2020), *Zoom in/dolly out* for ensemble, electronics, and light projection (2020), a project with the Orkiestra Muzyki Nowej as part of a doctoral grant that resulted in 41 samples for chamber orchestra (2020), the electronic concept album *Partes Corporis* (2020) and *Przestrzenie odcięcia* for clarinet, percussion, piano, cello and electronics (2021). A detailed description of the composition and its impact on the piece *Part among Parts* will be presented in subsection 3.1.3.

Part among Parts for chamber orchestra and accordion solo¹⁶⁴ was composed in 2021 as a commission of the International Festival of Contemporary Music "Warsaw Autumn". Its performance took place on 24.09.2021 in the Concert Hall of the Fryderyk Chopin University of Music in Warsaw by the European Workshop for Contemporary Music conducted by Rüdiger Böhn. Klaudiusz Baran performed the solo part. The title *Part among Parts* refers to an excerpt from the chapter *How/Why Is Simplicity Complex and Complexity Simple?* of Floyd Merrell's¹⁶⁵ book *Simplicity and Complexity. Pondering Literature, Science, and Painting*. In the context of the questions of what simplicity and complexity are, author explains:

The questions „What is simple” and „What is complex?” are both exquisitely simple and exquisitely complex. This circularity is a matter of wholes and the parts contained within them: wholes and parts look both simple and complex, depending on the way of the looking. [...] one cannot perceive or conceive that whole of wholes — the entire universe — what

¹⁶⁴ Duration: ~15'; List of Instruments: flute, alto flute, clarinet, bass clarinet, alto saxophone, bassoon, horn, trumpet, trombone, percussion 1, percussion 2, harp, piano, accordion, strings (2-1-2-1)

¹⁶⁵ Professor of Theory, Semiotics and Spanish-American Literature, author of *Peirce's Semiotics Now: A Primer; Semiosis in the Postmodern Age* and *Sign, Textuality, Word*.

is for a given beholder a whole, is no more than a **part among parts** for someone else and vice versa¹⁶⁶.

It testifies to a perceptual inconsistency in perceiving complexity and simplicity, their ambiguity. The title refers to this ambiguity, the fluctuation between simplicity and complexity, and the sound shape — the microstructure that affects the macro form.

The inspiration for the type of sounding in *Part among Parts* comes from the organic sonosphere — the depths of the organism and therefore filtered sounds¹⁶⁷ with a specific natural regularity. Not without significance were external circumstances – the pandemic time during which the piece was created, and which forced us to enter their interior, listen more to the "inner" side and encourage us to strain our hearing in the prevailing external silence. A state similar to that mentioned by Pauline Oliveros:

In high school I became acquainted with inner listening — an altered state of consciousness full of inner sounds that engaged my attention and eventually made me want to compose ¹⁶⁸

This state later evolved into the concept of *Deep Listening* — learning the multidimensional, conscious practice of auditory mindfulness of sound and its surroundings.

Writing about "external silence", I also mean the thesis of John Cage, who, on the one hand, claimed that "there is no such thing as silence. Something is always happening that makes a sound. No one can have an idea once he starts really listening"¹⁶⁹. Under the influence of the experiment in the anechoic chamber, he started to hear his own body. He believed that: "silence was not the absence of sound but was the unintended operation of my nervous system and the circulation of my blood"¹⁷⁰. Silence activates, emphasises, and enlarges. Conscious listening, as well as thinking about it in composing, is something that, in the precompositional phase, makes it easier for me to encounter perceptual detail on many levels.

So, I began to think about the piece as if through the prism of a large stethoscope or **acoustic microscope**, which bring out the hidden, imperceptible life of the organism. The work thus became a metaphor for the body, which protects the organism

¹⁶⁶ Merrel F., *Simplicity and Complexity. Pondering Literature, Science, and Painting*, The University of Michigan Press 1998, pp.49-50.

¹⁶⁷ Filtered sounds are understood here as imitating the characteristics of sounds resulting from the use of a low-pass filter – they are therefore muffled, distant.

¹⁶⁸ Oliveros P., *Deep Listening. A Composer's Sound Practice*, Deep Listening Publications, New York 2005, Preface.

¹⁶⁹ Cage J., *Silence. Lectures and Writings*, Wesleyan Paperback 1973, p. 191.

¹⁷⁰ Cage J., *An Autobiographical Statement*, 1989, https://johncage.org/autobiographical_statement.html, 30.11.21.

— we can go inside, be surrounded by it and its sounds, imitating the vibrational movement, pendulum, overflowing.

It was, therefore, a clash of two qualities of this "Cage silence" – external, inhibiting, and internal, full of hidden life.

This immersion in oneself is a kind of escapism and contemplation. These motifs can also be found in the poetry of Anna Świrszczyńska¹⁷¹, which became the leading literary reference for the concept of *Part among Parts*. Agnieszka Stapkiewicz¹⁷², in the context of the poem *Falling asleep*¹⁷³ draws attention to the vision of the body as "separate, large world — so big that it can obscure the outside world" or skin as a separating layer in a *Moment of Relaxation*:

The absence of skin is a desirable effect because it separates the being from the rest of the world — and connecting with "everything" is synonymous with power. And strength, power and joy are identical with fullness in this poetry. **The skin is the first and last boundary between the individual and general beings. It is, therefore, a sign of separation, both in the positive sense (it determines the separateness and uniqueness of man) and in the negative sense (it reminds us of alienation and loneliness)**¹⁷⁴.

This shield from the outside world also becomes a place of warmth and happiness:

[...] I stretch
in my body
like in a wide, wonderful sleeping bag.
And then I fall, I fall,
I sink to the bottom of happiness.¹⁷⁵

Falling Asleep

And also, a sign of trust in yourself:

When I am alone,
more space is made in me.
I sit comfortably in myself, crossed-legged,

¹⁷¹ Anna Świrszczyńska (1909-1984) — Polish poet. As one of the first in Polish poetry, began to take up feminist topics related to the fate of women, and identity, recognized by Czesław Miłosz as a "great renovator of poetic Polish", the most revolutionary volumes of Świrszczyńska include „Jestem baba” ("I Am a Female") (1972) and „Budowałam barykadę” ("I Was Building a Barricade") (1974), <https://culture.pl/pl/tworca/anna-swirszczynska>, 30.11.21.

¹⁷² *Ciało cielesne i ciało duchowe w poezji Anny Świrszczyńskiej* by Agnieszka Stapkiewicz was a vital position in the process of searching for inspiration and the precompositional phase of *Part among Parts* due to the unique approach to the aspect of corporeality in Świrszczyńska's poetry

¹⁷³ Stapkiewicz A., *Ciało cielesne i ciało duchowe w poezji Anny Świrszczyńskiej*, in: „Prace Polonistyczne”, Vol. 57, Łódzkie Towarzystwo Naukowe, 2002, p. 132.

¹⁷⁴ Ibidem, pp. 133-134.

¹⁷⁵ Ibidem, p.131; Translation made by the author of this text.

and I get down to thinking [...] ¹⁷⁶

Twohundred Eighty Degrees of Frost

Stapkiewicz also draws attention to the emergence of the motif of "treating oneself as spirituality, hidden somewhere inside the nooks and crannies of the «body», in the «guts»" ¹⁷⁷. In addition to Świrszczyńska's poetry, which inspired the shaping of musical matter, Emily Dickinson's work, specifically the poem *A Route of Evanescence*, also became an essential complement. References to this author's poetry also appeared in my work *Nobody* for female voice and sampler (2019) and *Corridors in the Mind* for solo organ and sampler (2021).

The poem also combines simplicity with complexity, describing the hummingbird's flight with very sophisticated linguistic means – a seemingly ordinary event ¹⁷⁸. *Part among Parts* carried out the idea of concealment in the form of whispering to the wind instruments fragments of the poem (see subsection 3.2.6.). Among the musical inspirations, there are also creators of Ambient Music (e.g., Biosphere ¹⁷⁹, The Stars of Lid ¹⁸⁰, William Basinski) and Drone Music (e.g., Eliane Radigue — *Trilogie de la Mort* ¹⁸¹). It can be seen in fluidly shaping the narrative, microvariability of colour and the presence of constant elements.

3.1.2. Artistic Search of Complex Simplicity

The need for simplicity, organising elements according to a fixed scheme in which a "hidden life" exists, accompanied me from the first compositional attempts. However, I began to think consciously about it while working on the piece *Useful Statistics* for orchestra. In earlier compositions, certain elements showing the features of Complex Simplicity were present but unnamed and not formed into a method that would allow them to be purposely used.

An excess of sound stimuli, a complication, often unnecessary, present in 20th-century music, sometimes led to perceptual chaos. I was interested in a certain tendency of academic circles to attribute a feature of positive complexity to more sophisticated, advanced works. Michael Nyman emphasises the lack of understanding of true simplicity

¹⁷⁶ Ibidem, p. 132; Translation made by the author of this text.

¹⁷⁷ Ibidem, p. 133.

¹⁷⁸ *A Route of Evanescence Introduction*, <https://www.shmoop.com/study-guides/poetry/route-of-evanescence>, 2021, 30.11.21.

¹⁷⁹ <https://youtu.be/xL3MBMim36E?t=179>, 06.03.21.

¹⁸⁰ <https://youtu.be/MaSi7Gut7xM>, 07.03.21

¹⁸¹ <https://youtu.be/PnbGirPTgF0>, 07.03.21

in music, citing Karlheinz Stockhausen, who claimed that one of Morton Feldman's works "could be a moment in my music, but never the other way around"¹⁸². According to Nyman, this lack of understanding resulted from the fact that in Stockhausen's music, simplified moments were juxtaposed with those of greater complexity. At the same time, in Feldman's case, the scale of material complications was reduced to greater or lesser simplification¹⁸³.

However, the creators began to assess contemporary reality critically. I became close to thoughts about revising the complications and complexity in the scores of the 20th and 21st centuries. Kaija Saariaho, in questionnaire on complexity in music initiated by Richard Toop at the 1990 Rotterdam Festival, answers:

It is true that the world is complex, as are also our perspective mechanisms through which we are receiving the fragments of the reality around us. Should our music reflect the endless information surrounding us, or should it reflect our personal way of filtering the world? The latter seems to me more interesting.¹⁸⁴

Filtering complexity interested me most in my search for musical language — the already mentioned desire to organise and **hierarchise** certain elements while pursuing a **high degree of nuance**, especially in terms of sound colour, textural complexes, and space formation. The search for a new, independent compositional methodology is required to develop the New Simplicity's postulates¹⁸⁵. But not by simplifying traditional modernist intellectual complexity, but by building means from scratch, even from silence¹⁸⁶.

The **Complex Simplicity method** includes the following categories:

- hierarchy of elements: the dominant complexity of one element with the simplicity of the others (e.g., colour nuance juxtaposed with rhythmic simplicity)
- the presence of constant, simple counterpoints: static elements accompanying the main narrative
- context shift: previously used material repeated in a different context (colour, harmonic, rhythmic)

¹⁸² Nyman M., *Against Intellectual Complexity in Music*, op. cit., p. 81, as cited in: Cott J., *Talking (whew!) to Karlheinz Stockhausen*, in: "Rolling Stone", July 8, 1971.

¹⁸³ Ibidem.

¹⁸⁴ Saariaho K., Questionnaire response in *Complexity in Music? An Inquiry into its Nature, Motivation and Performability*, ed. Joel Bons, Netherlands, Job Press, p. 34., in: Duncan S. P., *Re-Complexifying the Function(s) of Notation in the Music of Brian Ferneyhough and the „New Complexity“*, in: "Perspectives of New Music" Vol. 48, No.1, Winter 2010, pp. 137-138.

¹⁸⁵ Nyman M., *Against Intellectual Complexity in Music*, op. cit., p. 81.

¹⁸⁶ Ibidem, p. 83.

- micro-transformations: previously used material repeated with a change of one element (e.g., dynamic, rhythmic, agogic)
- multiplication of morphologically simple layers (internal simplicity with external complexity)

This concept allowed me to develop the idea of an "**acoustical microscope**" — nuanced shaping of the material, looking at it, studying it, and transforming it with mindfulness. This consideration can be compared to John Cage's perceptual level observations in the context of La Monte Young's music:

He is able either through the repetition of a single sound or through the continued performance of a single sound for a period like twenty minutes, to bring about that after, say, five minutes, I discover that what I have all along been thinking was the same thing is not the same thing after all, but full o variety. I find his work remarkable almost in the same sense that the change of experience of seeing is when you look through a microscope. You see that there is something other than what you thought was there¹⁸⁷.

The conceptual complexity of Complex Simplicity requires complementary interpretation; *simplicity* is an interpretation of simple construction, transparency, clear and simple principle, while *complex* is to become its nuanced elaboration, deepening, expanding space. Brian Ferneyhough describes complexity as "the result of connected interactions but distinct aspects"¹⁸⁸, as opposed to complications, which "is one possible indicator of certain types of connection"¹⁸⁹. In the spatial sense, the complication is therefore flat, non-interactive, and passive. Ferneyhough describes simplicity as "the passive ambiguity of its borrowing" and complexity as "active multiplicity design". However, the composer had different creative intentions from me, a combination of passivity and activity, complementary to a whole, is close to my understanding of the mutual influence of complex and simple elements, which also allows me to understand the method in some way.

A single sound is so complex itself that its essence can design unusual situations. Complex Simplicity is there to emphasise it, not to prevent it. Again, in this context, I would like to refer to Pauline Oliveros and her concept of *Deep Listening*:

¹⁸⁷ Nyman M., *Against Intellectual Complexity in Music*, op. cit., pp. 82-83, as cited in: Reynolds R., *Interview with John Cage*, in: *John Cage*, Henmar Press, New York 1962, p. 52.

¹⁸⁸ Ferneyhough B., *Żtożoność w muzyce?*, in: „Glissando” No. 7, op. cit., p. 24.

¹⁸⁹ *Ibidem*.

Deep coupled with *Listening* or *Deep Listening* for me is learning to expand perception of sounds to include the whole space/time continuum of sound — encountering the vastness and complexities as much as possible¹⁹⁰.

3.1.3. Way to *Part among Parts* in the Light of Own Pieces

The formation of the idea of Complex Simplicity and the composition *Part among Parts* was influenced by the experience gained in previously created works and studies carried out as part of a research and art project. The following characteristics consider the specific elements influencing the formation of creative ideas in the doctoral thesis.

Simple Amplifying Motion

*Simple Amplifying Motion*¹⁹¹ was written at the turn of 2019/20 and was the first attempt to use the potential of simple structures in the chamber orchestra/sinfonietta. The ideas in this work were also significantly developed in the study as part of a doctoral grant with Orkiestra Muzyki Nowej.

The main idea of the piece is to imagine a virtual knob – with an external, illusory force that controls the material played by the ensemble from the dynamics side. Thus, the dynamic parameter and its transformation comes to the fore, which significantly influenced the entire perception of the same musical material, structures, and gestures.

The title was inspired by the concept of simple harmonic motion and its specificity, i.e., the **pendulum movement**, a regular, noticeable dynamic change of often extreme values. This interest was developed in *Part among Parts* at the level of rhythmic and dynamic structures.

Zoom in/dolly out

Zoom in/dolly out for ensemble, electronics and light projection combines the dryness of repetitive blocks with magma and the depth of electronic segments. It is a slight language extension towards complexity, especially in the electronics. The sounds of acoustic instruments are reproduced from the back and filtered. The internal energy of the activities is based on repetitions with many colours. The composition continues to explore the **motif of concealment** – playing with darkness, shadow, and fragmentation, but also deliberately making selected elements invisible, which is partly present in *Part among Parts*.

¹⁹⁰ Oliveros P., *Deep Listening. A Composer's Sound Practice*, Deep Listening Publications, New York 2005, Preface.

¹⁹¹ <https://youtu.be/Db68CYuYMI>

Partes Corporis

The Concept Album *Partes Corporis*¹⁹² is a series of ten "piece-songs" for amplified body parts and electronics. It was created with pandemics' limitations and lock-down in mind, designed to use the creator's full potential to stay home and have a computer, the Internet and self at disposal. This album consists of ten tracks comprising processed recordings and electronic sounds: 1. *Cilium*, 2. *Auris*, 3. *Naris*, 4. *Pharynx*, 5. *Os*, 6. *Digitimanus*, 7. *Cor*, 8. *Alvus*, 9. *Tergum*, 10. *Pes*. Each "piece-song" contains recordings of a selected body part. It functions as a new narrative form replacing the traditionally understood voice part. The goal was an acoustic entry into itself. The album, therefore, also refers to the **motif of concealment** and making **corporeality** more musical. Particularly important in the context of subsequent works created after *Partes Corporis* is the soundness extracted from numerous electronic operations on acoustic sounds coming from the body and undergoing transformations.

The obtained sound effects became the basis for their development in instruments in *Przestrzenie odcięcia* and *Part among Parts*. An acoustic simulation of sound filtering using appropriate combinations of damping techniques and *ordinario* playing.

Przestrzenie odcięcia

The experiences from the *Przestrzenie odcięcia* for clarinet, percussion, piano, cello and electronics¹⁹³ significantly influenced the textural shape of *Part among Parts*. The concept of the work was inspired by Ugo La Pietra's installations *The Immersions* (1967-70)¹⁹⁴, in which the artist created places for audiovisual experiments. Recipients could get a kind of shelter in them. The objects let to break away from the context of the surrounding reality by putting on a transparent sound helmet or entering a large sphere. It provided strong stimuli while simultaneously increasing the feeling of discomfort by being in a limited space.

The concept of cut-off spaces manifests in the electronic layer and the type of sounds of acoustic instruments, which are alternately filtered as if they were emerged and hidden — as in La Pietra's installation. Here, too, a **pendulum movement** arises in a textural context, in slow motion, over more extended periods — in a suspended state. The **textural models** that became the basis for creating the structures of the doctoral

¹⁹² <https://monikaszyrka.bandcamp.com/releases>

¹⁹³ <https://vimeo.com/541716296#t=3230s>

¹⁹⁴ <https://ugolapietra.com/en/the-1960s/the-immersions/>, 10.12.20.

piece (more in subsection 3.2.4.) consisted of the initial material and timbral transformations — changing its original image by adding a new context.

The composition also continued the vision of sonicity from the album *Partes Corporis. Przestrzenie odcięcia* were a kind of precompositional phase of *Part among Parts*. Testing ideas and putting them into practice through live performance has become an invaluable way to verify, assure in some solutions, and discard those that don't work.

Artistic and Research Project

A project, which was created as part of the academic grant during my doctorate studies was also significant. The project's aim with the participation of the Orkiestra Muzyki Nowej under the baton of Szymon Bywalec was to confront aesthetic and workshop assumptions (shaping simplicity and complexity) with the perception of the sound material recorded in this respect and composed earlier. Therefore, a catalogue of 41 samples of various levels of complexity was created.

Awareness of the shaped parameters' influence on the attractiveness of the samples (in the subjective assessment) helped extend the Complex Simplicity method with specific sound examples. It significantly influenced the construction of the doctoral thesis material.

The form of the project, which assumes a two-day recording session of previously prepared materials, allowed me to verify many ideas regarding the transformation of material — reducing and complicating — and draw conclusions from it for further exploration of specific compositional strategies. This project provided a unique opportunity to conduct sound experiments with the possibility of making mistakes.

I treat this study as an autocritical view of the material I create and its perception, the discovery of intuition, needs, and the verification of ways of composing. Despite the analytical features, this project is not an objective scientific study. The resulting conclusions serve primarily individual artistic purposes, although they may also become helpful to other composers.

The instrumentation aspect of a similar chamber orchestra ensemble (except for the solo instrument, which was introduced into the doctoral work) helped construct *Part among Parts*, thanks to which I was able to verify the sound of different concepts of instrumental combinations.

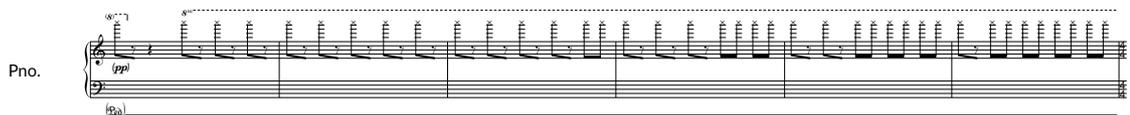
It was also crucial that the material of the samples was not composed as a piece; hence it was not excessively burdened with emotional charge, making it easier for me to conclude.

In the next chapter (*3.2. Part among Parts — Analytical Description*) a detailed description of the Complex Simplicity concept in the context of selected elements of the doctoral piece will be presented.

3.2. Part among Parts — Analytical Description

3.2.1. Time Organisation and Notation

The general metro-rhythmic order of the work is characterised by regularity and simplicity, influenced by the textural models based on rhythmic schemes and their repeatability. This order is primarily intended to guarantee the purification of the perceptual field, especially in the context of the variability of other parameters (timbre, harmony). However, this regularity has internal symmetry disturbances consisting of small shifts of accents or agogic changes. Such situations are the repetitive structures of quaver course (letter E in the piano, letter G, bb. 64-66 in the bassoon) (Example 1,2) or a given figure (e.g., a minim slurred with demisemi-quaver in the violin part 1st and 2nd in the letter K) (Example 3).



The image shows a musical score for Piano (Pno.) in 4/4 time. The notation consists of two staves: a treble clef staff and a bass clef staff. The music is characterized by a repetitive rhythmic pattern of eighth notes (quaver course) in the right hand, while the left hand plays a steady bass line. The dynamic marking is *ppp* (pianissimo). The key signature has one flat (B-flat).

Example 1. Piano, letter E



The image shows a musical score for Bassoon (Bsn.) in 4/4 time. The notation is on a single bass clef staff. It features a repetitive rhythmic pattern of eighth notes (quaver course) in the right hand, with a dynamic marking of *pp* (pianissimo). The key signature has one flat (B-flat).

Example 2. — bassoon, letter G, bb. 64-66



The image shows a musical score for Violin 1. (Vn. 1) in 4/4 time. The notation is on a single treble clef staff. It features a repetitive rhythmic pattern of a minim (half note) slurred with a demisemi-quaver (eighth note), with a dynamic marking of *f* (forte). The key signature has one flat (B-flat).

Example 3. Violin 1., letter K

The dominant technique is a rhythmic "pendulum", i.e., constant movement with a scheme of crescendo-diminuendo dynamics (on page 7 of the score — regular repetition of a dotted minim with a dashed slur to a minim in the trumpet part, bb. 49-52, in the letter U part of low strings accentuated with quavers slurred with a preceding dotted quaver) or in the letter K a dotted minim slurred to a crotchet and quaver in the whole group of woodwind instruments (Example 4).



The image shows a musical score for Clarinet (Cl.) in 4/4 time. The notation is on a single treble clef staff. It features a repetitive rhythmic pattern of a dotted minim (half note) slurred to a crotchet (quarter note) and a quaver (eighth note), with a dynamic marking of *pp* (pianissimo). The key signature has one flat (B-flat).

Example 4. Clarinet, letter K

This rhythmic pendulum enhances the organic periodicity of the piece, like regular breathing¹⁹⁵.

Subsequent repetitions are subjected to a certain nuanced irregularity by short equivalents (quavers, semiquavers, demisemiquavers), which slightly delay the end of the phrase or soften its entry.

The overall agogic image of *Part among Parts* presented in a synthetic approach (*Appendix: Synthetic approach — table*) shows regular deviations of the tempo in phases 1 and 2 and stability in phases 3-7 (tempo ♩ = 60 and ♩ = 50). These fluctuations are based on the increase from the metronomic value ♩ = 50 and return to it. They are successively: ♩ = 72, ♩ = 80, ♩ = 92, ♩ = 100, ♩ = 72, ♩ = 60. Deviations to faster tempi are always preceded by a gradual, several-stroke acceleration (*accelerando*) and a return to slower tempi – a slowdown (*ritardando*). Thus, they have a mild characteristic, imitating a smooth movement.

The score is notated strictly, including precise time control (in bars) of variable time signatures and variable tempi. The graphic image reflects certain aesthetic assumptions regarding reducing rhythmic complications.

The score notation is supposed to be functional, which differs from the attitude represented by the creators of the New Complexity. The formation of excessively complicated notation, with a high degree of performance difficulty, is characterised by Christopher Fox:

Since composers within the New Complexity usually chose to realize their music through acoustic instrumental resources, their scores necessarily pushed the prescriptive capacity of traditional staff notation to its limits, with a hitherto unprecedented detailing of articulation. Microtonal pitch differentiations, ametric rhythmic divisions and the minutiae of timbral and dynamic inflection were all painstakingly notated; the technical and intellectual difficulties which such notations present for performers were regarded as a significant aesthetic feature of the music¹⁹⁶

Therefore, notation in the context of the New Complexity trend has gained, in the opinion of some circles, such high value that it achieved an ideological rather than a pragmatic

¹⁹⁵ Gérard Grisey used biological metaphors in the context of the form of the work when talking about the concept of tensions and deviations of "inhalation" and "exhalation", especially in the context of harmonic and spectral construction (see Kwiatkowski K., "*Partiels*" by Gérard Grisey — a manifesto of spectralism, in: „Glissando” No. 1, 2004, <https://glissando.pl/tekst/partiels-gerarda-griseya-manifest-spektralizmu-2/>). In the case of *Part among Parts*, this applies primarily to rhythmic sequences, a specific way of accentuating continuous sounds concerning inspiration from organic sounds, resembling the breath.

¹⁹⁶ Fox Ch., *New Complexity*, in: The New Grove Dictionary of Music and Musicians, Second Edition, Vol. 17, ed. S. Sadie, J. Tyrrell, Macmillan Publishers, London 2001; Grove's Dictionaries Inc., New York 2001, p. 802.

one. However, it should have a communicative function primarily. In this context, I am much closer to the idea of the opposite attitude — New Simplicity — guided by the principle of legibility and notational simplicity. The message is supposed to contain the most crucial information and be precise but not overwhelm the performer. New symbols are used only when the technique deviates significantly from the standard or when the literature fixes no universal sign.

3.2.2. Formal Construction

I distinguish two ordering criteria when describing the formal construction of the work *Part among Parts*: separating seven internal phases and two main parts.

PARTS	I				II		
PHASES	1	2	3	4	5	6	7
REHEARSAL MARKS	A-E	E-M	M-N	N-O	O-P	P-S	S-V
BARS	0-45	45-112	112-126	126-137	137-149	149-169	169-208

Graph 1. *Part among Parts* — form division

The first criterion for the division of work is the **emergence of a new sound idea** or **transformation of the material**.

Phases 1 and 2 are energetically interrelated. In phase 1, the instruments often converge into a single, accented sound, only to disperse immediately in the resonant reverb. There are also stops of narration on the fermatas.

In phase 2, these gestures stretch, pulsate and are shaped more plane-likely. In phase 3, the whispered text for wind instruments appears for the first time, which changes the sound, and the gestures from phases 1 and 2 become more intense.

Phase 4 reduces accumulated energy and brings the dynamics to a lower level. In phase 5, the accordion performs its solo cadence. Phase 6 refers to the characteristics of phase 3 with the presence of motifs whispered to the instruments, using specific breathing techniques. This process intensifies in phase 7, where regular rhythmic figures and initial gestures (from phases 1 and 2) emerge from the sound "magma".

The second criterion for division is the presence of a **static element**, qualitatively separate from the surrounding fragments, most often a silent *tremolo* appearing in various instruments, being a distant background in the spatial hierarchy. This quivering, delicate *trill* motif, appearing and disappearing (presence and absence), divides the composition into two internal parts. The first part (presence) is phases 1-4, and

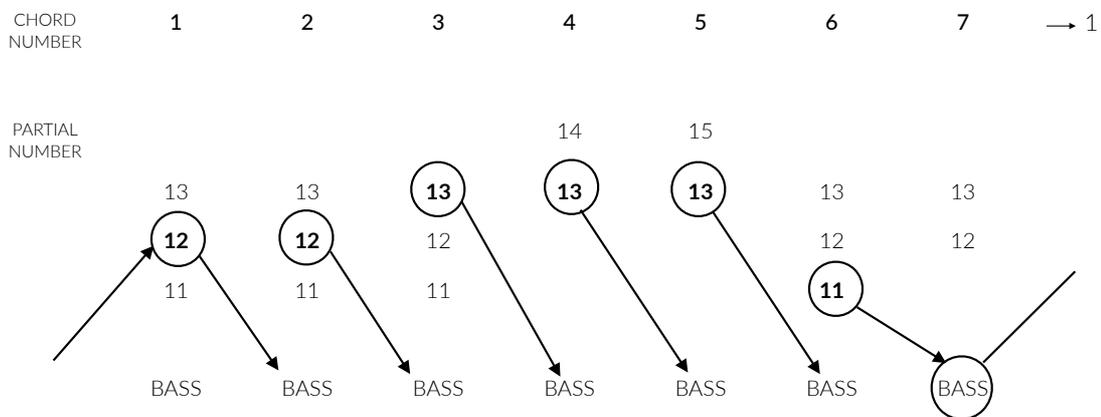
the second (absence) is 5-7. An important role is played by this motif also with the solo part of the accordion. In phase 4, the previously present *tremolo* in other parts is taken over by the accordion and continues until phase 5, where it eventually disappears.

An essential feature of the composition in the aspect of form and shaping textures is the presence of a static element shaped by the structure of model 1 derived from the catalogue of my textural models (more in subsection 3.2.4. *Textural Models*).

3.2.3. Organisation of Sound Material

In the precompositional phase, a particular procedure for shaping harmony was developed. It results from my previous experience — a preference to control and build sound systems based on the initial assumptions. From my experience (confrontation of the idea with its sound implementation), it appears that the previously designed system of dependencies — the construction model — has a more substantial impact on integrating composition elements.

The harmony in the piece was based on a scheme of seven chords¹⁹⁷, resulting from quasi-spectral transformations. The harmonic pattern became the sequence of the fundamental tone and partials: 11, 12, 13 and 13, 14 (Graph 2). In chords 1 and 2, partial



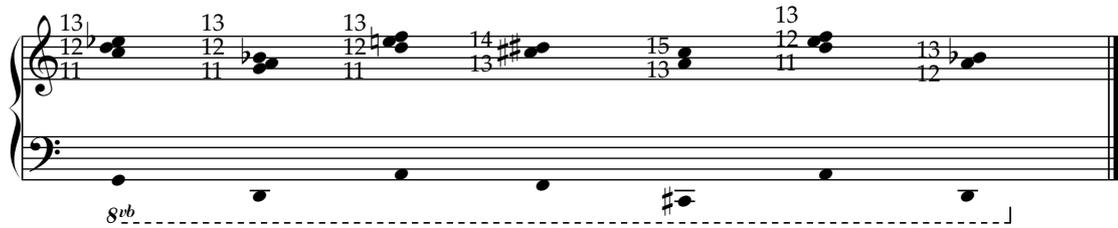
Graph 2. Scheme of 7 chords – partials sequence

12, part of the first multitone, turns into the fundamental tone (bass) of the following chord (2nd and 3rd). In 3-5 multitone, this role is taken over by partial 13, in chord 6 partial 11.

¹⁹⁷ A sequence of multitones made with selected partials juxtaposed in sequence with other multitones connected by a single construction principle. Their arrangement is immutable, conditioned by a specific scheme (Graph 2).

The diagram returns to the beginning after the 7th chord when partial 11 becomes the bass sound of chord 1 again.

The scheme in the piece is based on the G1¹⁹⁸ pitch, then D1, A1, F1, C#1, A1, D1. The sequence begins with the sound G1, and its partials are 11 — C5, 12 — D5, 13 — Eb5 (Graph 3).



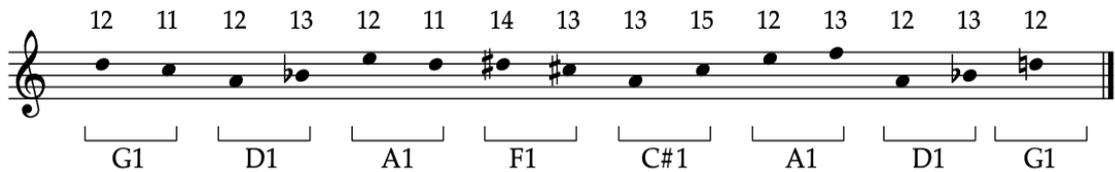
Graph 3. Note scheme of 7 chords

This pattern allowed me to keep the model constant, primarily in the sequence of chords and pitches used (which does not mean their determination and strict design). In the composition, I tried to maintain the register order. Still, when the narration or colour transformations were required, I decided to depart from the scheme in favour of intuitive solutions (e.g., octave transfer). Similarly, with extraneous pitches — in addition to fixed pitches in the vertical arrangement, I used quarter-tone deviations or sounds from adjacent chords, but never higher than a tone up or down. As a result of further compositional work, I decided, guided by the timbral properties of the instruments, that the fundamental tones in their original octave would not be applicable in the piece. Hence in most cases, I used their first partial. Also, a particular deviation appearing in phases 2, 4 and 7 introduced an additional element to the chords from the scheme — 5, i.e., the great third from the fundamental tone. It introduced a temporary colour warming. By breaking the initial pattern, I was able to achieve greater unpredictability and plasticity. The harmonic principle thus possessed spectral features only in the initial phase — as a source of inspiration (Example 5).

From the perspective of the whole form, the most significant accumulation of chords occurs in phase 2 (bars 45-112) and the 7th (169-208). It is also supposed to affect the colour image of these places in some way — the sounds "dense", "deep", "dark", and "cool". On the other hand, the lowest harmonic density falls in phase 4 — the moment of preparation for the entrance of the accordion solo cadence.

¹⁹⁸ The octave notation used is compatible with the MIDI system, C4 corresponds to c¹.

I also treat the role of harmony in *Part among Parts* in two dimensions – vertically and horizontally. Vertically in the form of chord verticals progressing in the scheme presented above, horizontally — in the form of a fifteen-note "theme" derived from the method based on partials from each chord (Graph 4.).



Graph 4. Fifteen-note "theme"

The "theme" appears in the piece five times, the first time in phase 2, in the piano part in bars 74-81, the second in 92-99; the third time in phase 3, in the accordion part (bars 105-123), the fourth in phase 6 performed by harp (bars 169-176) and the fifth time in the 7th phase in the accordion and piano part (bars 199-206). The "theme" demonstrations are a vertical subsuming of the whole harmony backbone. Hence in the indicated places, due to the simultaneous occurrence of both qualities, the abovementioned virtual two dimensions are created, simultaneously separating significant moments in the composition.

I introduced a fixed harmonic sequence and "theme" to guarantee perceptual consistency, referring to the listener's memory (the recognised element). Still, in different contexts, these elements may lose their unambiguousness.

This scheme fits into the principle of Complex Simplicity. A simple system, through micro-extensions – the abovementioned deviations, change of timbre, and context, does not lose its clarity while gaining depth.

The rule significantly facilitated my precompositional work. I used the Sibelius program to type in the pitches obtained from the pattern. Then, thanks to the MIDI message, I transferred them to Logic Pro X. I could choose any sounds, change registers, and examine the practical application of the scheme (audio file in the attached pendrive: *PaP_harmonia_schemat.wav*).

3.2.4. Textural Models

The connection between *Part among Parts* and *Przestrzenie odcięcia* is strongly manifested in the concept of textural models, created during compositional process

of *Przestrzenie*, then analyzed after the performance and systematised (which is mentioned in subsection 3.1.3.).

These models denote the kind of textured layouts repeated throughout the work. Eight types of structures were created and used in the textural development of the doctoral thesis. Below are the comparative characteristics of the individual models. In the examples, each model appearing in the composition *Part among Parts* was juxtaposed with its initial form from the piece *Przestrzenie odcięcia*.

Model 1 characterises a gesture that I call "resonant" — different variants of a figure derived from a single impulse in the part of one or more instruments. An example is a fragment in letter A of the score, where a gesture consisting of a short beat of a damped string in the piano turns into an elongated strings sequence of resonance (Example 6).

Model 2 distinguishes the process of extracting a single plan from dense background layers with a separate, internal narrative. The first such characteristic structure is the opening gesture of *Part among Parts*. A pizzicati sequence of *ostinato* repetitions in the first and second violins grows dynamically in bars 5 and weakens from bars 8-10 (Example 7).

In **model 3**, the texture transformation process from the impulse, through its resonance, to unstable, quivering resonance (using a *trill*, *vibrato*, or *tremolo*) is carried out. An example of such a sequence is the entire section in the letter J. Beginning with a piano chord (reinforced by a pizzicato of low strings), passing through the resonance of the airy-multiphonic plane of wind instruments and a slight quivering of the piano *tremolando*, which ends with a timbral *trill* in flute, alto flute, and oboe (Example 8).

Model 4 contains a dynamic gesture of a sudden emergence of a light colour layer (or a single point) from dark, dense sound planes on the principle of sudden filtering, brightening the dominant timbre. It takes place in bar 124 (letter N), where the previous layer is still present, but in bar 126, there is a sudden change of technique in the strings (playing on damped strings in *ppp* dynamics). The only layer that remains unchanged is the accordion part, which in the effect becomes more prominent (Example 9).

rit. A ♩ = 50

Fl.
A. Fl.
Ob.
Cl.
B. Cl. *vibrate slowly*
A. Sax.
Bsn.
Hn.
Tpt.
Tbn.
Perc. 1
Perc. 2
Hp.
Pno.
Acc. solo
Vn. 1
Vn. 2
Vi.
Vc. 1
Vc. 2
Db.

rit. ♩ = 50

2

Example 6. **Model 1** – *Part among Parts*, letter A, bb. 10-14

PART AMONG PARTS

MONIKA SZPYRKA (2021)

Utwór zamówiony przez 64. Międzynarodowy Festiwal Muzyki Współczesnej „Warszawska Jesień”
 Piece commissioned by 64. International Festival of Contemporary Music "Warsaw Autumn"

$\text{♩} = 60$

Flute

Alto Flute

Oboe

Clarinet in B \flat

Bass Clarinet

Alto Saxophone

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Percussion 1

Percussion 2

Harp

Piano

Accordion solo

Violin 1

Violin 2

Viola

Violoncello 1

Violoncello 2

Double Bass

$\text{♩} = 60$

Example 7. **Model 2** – Part among Parts, bb. 1-6

27

136° 141° 146° 151°

elec.

cl. **[o]* *gr.* *[o]* *[hy]* *[ho]* *[o]* *gr.* *[o]* *[o]* *gr.* *[o]*

perc. *pp* *tam-tam* *pp* *f* *pp*

pno. *f* *pp* *f* *pp* *f* *pp*

vc. *vibrate slowly* *pizz.* *(MST) vibrate slowly* *arco*

f *pp* *p < f > p* *pp* *f* *pp*

(D)

31

156° 201° 206° 211° = 72

elec.

cl. *[hy]* *[ho]* *[o]* *frull.* *[o]* *non frull.* *[s]* *gliss.*

perc. *f* *pp* *p* *f* *snare drum* *pp* *p* *f*

pno. *pp* *f* *pp* *f* *pp* *pizz.* *f*

vc. *pizz.* *(MST) arco* *vibrate slowly* *ORD*

p < f > p *pp* *f* *pp* *f*

4

Example 7. Model 2 – Przestrzenie odcięcia, bb. 27-34

Fl.
 A. Fl.
 Ob.
 Cl.
 B. Cl.
 A. Sax.
 Bsn.
 Hn.
 Tpt.
 Tbn.
 Perc. 1
 Perc. 2
 Hp.
 Pno.
 Acc. solo
 Vn. 1
 Vn. 2
 Vl.
 Vc. 1
 Vc. 2
 Db.

13

Example 8. **Model 3** – Part among Parts, letter J, bb. 85-89

35 2'14" 2'17" 2'21" 2'24" 2'27"

elec.

cl. [sh] timbral trill *p*

perc. singing bowl *p* *pp* *p*

pno. *f* *Reo.*

vc. *MSP* *ORD* *pp* *p* *ff*

40 2'31" 2'34" 2'37" 2'41"

elec.

cl. timbral trill *p*

perc. vibraphone motor on arco *f* *p* *pp* *Reo.*

pno. *f* *Reo.* *loco* *pp* *ppp*

vc. *vibrate slowly* *p*

Example 8. **Model 3** – *Przestrzenie odcięcia*, bb. 35-43

(N)

126

Fl.

A. Fl.

Ob.

Cl.

B. Cl.

A. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Pno.

Acc. solo

Vn. 1

Vn. 2

Vi.

Vc. 1

Vc. 2

Db.

20

Example 9. **Model 4** – Part among Parts, letter N, b. 126

35

2'14" 2'17" 2'21" 2'24" 2'27"

elec.

cl. → (sh) timbral trill.

perc. singing bowl

pno.

vc. → MSP ORD

ff *pp* *p*

(E)

40

2'31" 2'34" 2'37" 2'41"

elec.

cl. timbral trill.

perc. vibraphone

motor on arco

f *p* *pp*

pno.

f *pp* *ppp*

vc. vibrate slowly

p

5

Example 9. **Model 4** – *Przestrzenie odcięcia*, b. 35

Model 5 characterises the presence of clear, short, rhythmically repeated motifs contrasting with the rest of the layers of the narrative at a very short distance. It is, for example, rhythmic rubbing of the tam-tam by a bow and suspended cymbal in the letter T, as well as – more audible – repetition of the A7 sound in the piano in *forte* dynamics (bar before the letter G, Example 10).

Model 6 also includes regular repetitions, analogous to Model 5, but of a different nature, resembling a breath due to crescendo and decrescendo in regular sequences. These are, for example, fragments in bars 120-125 and 183-188, in which virtually each of the instruments realises its parallel, repetitive sequence, increasing and decreasing it dynamically, compacting the internally moving texture (Example 11).

Model 7 is a contrapuntal texture with precise, regular values of different colour quality. For example, in the letter E, these are *pizzicati* in strings, damped beats in the piano, air sounds in the horn and flap technique in the bassoon (Example 12).

Model 8 is a short energetic gesture described as a pulse that triggers fragmentation. The letter T illustrates it best — a multiphone in the piano combined with a bow *ricochet* on damped strings in low strings. This model is used in work several times in different timbre backgrounds. Its energy value remains the same, but it becomes a new quality through a different sound context (Example 13).

In individual phases of *Part among Parts*, appropriately selected types of models described above dominate. In phase 1, it is model 1, 2, in phases 2: 3,7,8, in phase 3: 6, in phase 4: 4, in phase 6: 2, 3 and most in the last phase (7): 4,5,6,7,8 (see *Appendix: Synthetic approach — table*).

This way of composing – based on assumptions realised in an earlier piece, allowed me to work with greater awareness and the ability to refine narrative modelling strategies. The possibility of referring to material already composed, performed, and recorded (*Przestrzenie odcięcia*) — repeatedly heard and tested, allowed me to consciously modify and practically verify my assumptions while still following my aesthetic preferences.

T $\bullet = 72$

FL. $\bullet = 72$

A. Fl.

Ob.

Cl.

B. Cl.

A. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Pno.

Acc. solo

Vn. 1

Vn. 2

Vi.

Vc. 1

Vc. 2

Db.

28

Example 10. **Model 5** – *Part among Parts*, letter T, bb. 180-182

(H)

69

4'04" 4'07" 4'10"
4 4 4

4'14" 4'18"

elec.

cl. frull. non frull. frull. (non frull.) sim. [s] [s] [s] [s] [s] → [sh]

f p ff p

perc. LEFT
RIGHT
PRESS

pno. f ff p

vc. gliss. mf f poss. p

74

4'22" 4'26" 4'30" 4'34" 4'38"

elec.

cl. [sh] → [s] → [t]-----

p f

perc. tam-tam pp
snare drum pp p pp
thunder sheet pp

pno. pp ppp

vc. gliss. p f poss. pp gliss.

9

Example 10. **Model 5** – *Przestrzenie odcięcia*, letter H, bb. 70-71

183

Fl. *pp* *pp* *pp*

A. Fl. *pp* *pp* *pp*

Ob. *pp* *pp* *pp*

Cl. *pp* *pp* *pp*

B. Cl. *pp*

A. Sax. *pp* *pp* *pp*

Bsn. *pp*

Hn. *p* *pp*

Tpt. *p* *pp* *pp* *pp*

Tbn. *p* *pp* *pp* *pp*

Perc. 1 *f* *pp*

Perc. 2 *f* *pp*

Hp. *p* *pp* *f* *pp* *pp*

Pno. *pp* *mf* *pp* *f* *pp* *mf* *pp*

Acc. solo *pp* *p* *pp* *f* *pp* *mf* *pp*

Vn. 1 *pp* *f* *pp*

Vn. 2 *pp* *f* *pp*

Vi. *pp* *f* *pp*

Vc. 1 *f* *pp* *p*

Vc. 2 *pp* *f* *pp*

Db. *f* *pp* *f* *pp*

Example 11. **Model 6** – *Part among Parts*, bb. 183-188

(H)

69

4'04" 4'07" 4'10" 4'14" 4'18"

elec.

frull. non frull. frull. (non frull.) sim. [s] [s] [s] [s] [s] → [sh]

cl.

f → *p* *ff* *pp*

perc.

LET
P20.
PRESS

pno.

f *ff* *p*

vc.

gliss. *mf* *f* poss. *p*

≡

≡

74

4'22" 4'26" 4'30" 4'34" 4'38"

elec.

[sh] → [s] [t]-----t

cl.

p *f*

perc.

tam-tam *pp* snare drum *pp* → *p* → *pp* thunder sheet *pp*

pno.

pp *ppp*

vc.

gliss. *p* *f* poss. *pp* gliss.

9

Example 11. **Model 6** – Przeszrenie odcięcia, bb. 70-72; 75-77

E ♩ = 92 rit. ♩ = 50

Fl. slap p

A. Fl. pp p

Ob. slap p

Cl. slap p

B. Cl. pp p

A. Sax.

Bsn. flap pp

Hn. flap

Tpt. fruit growing fruit growing fruit non fruit

Tbn. fruit growing fruit growing fruit

Perc. 1 large string drum hit the spring (with hand) p

Perc. 2 tibetan singing bowl thunder sheet pp

Hp. sc...1

ppp fluo

Pno.

Acc. solo pizz. p ppp ppp ppp ppp

Vn. 1 gliss. p ppp ppp ppp

Vn. 2 p ppp ppp

Vl. pizz. p

Vc. 1 pizz. p

Vc. 2 p

Db. p

Example 12. **Model 7** – *Part among Parts*, letter E, bb. 48-53

①

87 $\text{♩} = 72$

5'13" 5'16" 5'19" 5'23" 5'26"

elec.

cl. *pp* *p* *pp* *p* *pp* *p* *pp* *mf* *pp* *mf*

perc. *pp* *pp* *p* *pp* *p* *pp*

pno. *f* *pp*

vc. *f* *pp* *f* poss.

UP DOWN

8^{va}

III arco ricc.

inhale exhale sim.

≡ ≡

92

5'29" 5'33" 5'36" 5'39"

elec.

cl. *pp* *f* poss. *sim.* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

perc. *ppp*

pno.

vc. *pp*

bass drum

11

Example 12. **Model 7** – *Przestrzenie odcięcia*, bb. 89-95

T
♩=72

The score is arranged in systems for various instruments:

- Fl. (Flute)
- A. Fl. (Alto Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone)
- Bsn. (Bassoon)
- Hn. (Horn)
- Tpt. (Trumpet)
- Tbn. (Tuba)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Hp. (Harp)
- Pno. (Piano)
- Acc. solo (Accordion solo)
- Vn. 1 (Violin 1)
- Vn. 2 (Violin 2)
- Vi. (Viola)
- Vc. 1 (Violoncello 1)
- Vc. 2 (Violoncello 2)
- Db. (Double Bass)

The score includes various musical notations such as dynamics (ppp, pp, p, f), articulation (frull., non frull.), and performance instructions (straight mute on, play, along the string, very slowly). A red box highlights a section in the Pno. and Vc. 1 parts, which corresponds to the 'Part among Parts' section mentioned in the caption.

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Example 13. **Model 8** – Part among Parts, letter T, b. 180

①

87 $\text{♩} = 72$

5'13" 5'16" 5'19" 5'23" 5'26"

elec.

cl. *inhale exhale sim.*
pp < p pp < p pp < p pp < mf pp < mf

perc. UP DOWN
pp pp p pp p pp

pno. *8^{va} f Ed.*
pp

vc. *Il arco ricc. f*
f pp f poss.

≡ ≡

92

5'29" 5'33" 5'36" 5'39"

elec.

cl. *sim.*
pp < f poss. pp < p pp < p pp < p pp < p

perc. bass drum
ppp

pno.

vc. *pp*

Example 13. **Model 8** – *Przestrzenie odcięcia*, letter I

3.2.5. Dramaturgy

Shaping the course of tensions in the work *Part among Parts* was constantly confronted in the creative process with perceptual aspects and the listener in mind.

What is worth recalling here is a key thought of Witold Lutosławski, who treated composing perception as an essential part of precompositional work. That is: "composing specific aesthetic experiences of the recipient [...] ways of stimulating the listener's memory and his ability to anticipate or create favourable conditions for activating his listening habits"¹⁹⁹. Similar assumptions include the definition of dramaturgy, which Łukasz Grabuś refers to as "a system of strategies aimed at organising the perceptual process of the recipient"²⁰⁰.

What can be seen on spectrogram's description (see *Appendix: Synthetic Approach — table*) are the highest intensities of changes and the overall increase in the dynamic scale attributable to phases 2, 3, and to a lesser extent, 7. A closer look at the wave's shape in these places shows the depiction of the pendulum movement — increasing and decreasing the volume.

Movement remains measured in phases 1 and 6 but on a micro-scale.

In phase 4, on the other hand, the activity stops. There is a gradual decrease in intensity in phase 5 — the entry of the solo cadence.

The piece maintains low dynamics (*p-ppp*). However, it has numerous moments of rapid dynamic intensification (in the artistic process I called them "volcanic eruptions"), significantly increasing the tension in the narrative. In opposition to them, silent sequences appear, which, in this context, gain an additional dramatic charge. The words of Salvatore Sciarrino confirm this perceptual effect in the commentary to the composition *Un fruscio lungo trent'anni*: "There is one thing without no delight in sound that makes sense, and that is the intensity of silence"²⁰¹. By lowering the dynamic range, we expand the scale of perceptual detail.

¹⁹⁹ Lutosławski W., *Uwagi o konstrukcji wielkich form zamkniętych*, as cited in: Ch.B. Rae, *Muzyka Lutosławskiego*, przekł. Stanisław Krupowicz, Wydawnictwo Naukowe PWN, Warszawa 1996, p. 127-128.

²⁰⁰ Grabuś Ł., *Formy śmierteczności: kilka strategii dramaturgicznych we współczesnej operze*, Księgarnia Akademicka, Kraków 2012, s. 12.

²⁰¹ Stochniol M., *Wstuchując się we własne wnętrze. Opera Lohengrin Salvatore Sciarrino i jej estetyczne oblicza*, in: „Er(r)go. Teoria—Literatura—Kultura” No. 33 (2/2016) — *Dźwięki/pauzy/cisze*, p. 27, as cited in: Salvatore Sciarrino, *Un fruscio lungo trent'anni*; "Ma v'è una cosa senza la quale Nessun diletto di suono ha senso, ed è l'intensità del silenzio."

It is worth noting that the organisation of the course of tensions was based on processuality, constant transformations, and imitation of breaths in a pendulum movement. It resulted in non-mechanical rhythmicity/regularity — "breath dramaturgy". In this kind of shaping of musical narration, I was close to the association with the definition of Sciarrino's music by Gianfranco Vinay:

The listener is as if he was absorbed into some acoustic placenta that breathes according to a musical rhythm shaped on the periodicity model of natural phenomena. Sciarrino's music breathes²⁰².

Dramaturgy in the work *Part among Parts* is, therefore, a reduced image of tensions, an acoustic microworld in which the most important role is played by microscopic dynamic deviations of musical events, their disappearance, and silence.

3.2.6. Shaping timbre in instrumentation and instrumental techniques

The texture shaping is the piece's most significant influence on the timbre. It was based on transformations of the colour of a given instrument and the technique used. The simultaneity of these changes in all layers creates a complex sound structure with subtle timbre pulsation, accompanied by smooth dynamic changes that cause the effect of exposing and hiding sound formations (that metaphorical "emerging" and "submerging" referred to in subsection 3.1.1. *Aesthetic inspirations*).

The selection of extended instrumental techniques also considerably impacts the narration of timbre. In woodwinds, these are air sounds, multiphonics, slow *vibrato*, "dry" sounds: flap technique, slap tongue, whispering sounds to the instrument (which also changes the embouchure), audible inhalations and exhalations. Brass instruments also use air sounds, whispering sounds to the instrument, slow *vibrato* (especially in the horn, with quarter-tone deviations), inhalations and exhalations and specific effect for this group – playing and singing at the same time.

It was necessary to select among the natural sounds resulting from the characteristics of woodwind instruments (oboe, bassoon) and brass, so that their aesthetics did not violate the adopted sound narrative in the piece. A precompositional study of sounds preceded the compositional decisions. Based on the catalogue of sound samples made available by the Philharmonia Orchestra²⁰³. First, I characterised each

²⁰² Grabuś Ł, op. cit., p. 41; as cited in: Vinay G., *Musique de chambre et chambre musicale*, in: *Programme du Festival d'Automne à Paris*, 2000, p. 63.

²⁰³ <https://philharmonia.co.uk/resources/sound-samples/>, 05.03.21.

register/octave of scale in the context of *forte* and *piano* dynamics (Graph 5). Then I chose the one I will use in the composition (signed in green in Graph 5)²⁰⁴. These are for the

OCTAVE	BASSOON (sounding)	OBOE (sounding)	HORN (sounding)	TROMBONE (sounding)	TRUMPET (sounding)
contra	<i>p</i> — matte, soft <i>f</i> — strong, deep, rough		<i>p</i> — rough, unstable <i>f</i> — rough, unstable		
great	<i>p</i> — deep <i>f</i> — strong, deep, slightly rough		<i>p</i> — soft, unstable <i>f</i> — sharp, light	<i>p</i> — rough <i>f</i> — very rough	<i>p</i> — unstable
small	<i>p</i> — bright, sonorous (typical basson timbre) <i>f</i> — very slightly rough (typical basson timbre)	<i>p</i> — vibrating, hard <i>f</i> — strong nasal, vibrating	<i>p</i> — soft, stable <i>f</i> — strong, light	<i>p</i> — mild <i>f</i> — rough, sharp	<i>p</i> — matte <i>f</i> — whimpering, sharp, bright
1-line	<i>p</i> — soft (colour similar to oboe) <i>f</i> — light, slightly vibrating (colour similar to oboe)	<i>p</i> — nasal, vibrating <i>f</i> — strong nasal, vibrating	<i>p</i> — bright, mild <i>f</i> — bright, slightly sharp	<i>p</i> — sharp, unstable, with hums <i>f</i> — slightly sharp	<i>p</i> — matte, soft <i>f</i> — light, slightly sharp
2-line	<i>p</i> — soft, slightly vibrating (colour similar to oboe) <i>f</i> — bright, slightly vibrating (colour similar to oboe)	<i>p</i> — delicate, light <i>f</i> — sonorous, delicate	<i>p</i> — matte, unstable <i>f</i> — matte	<i>p</i> — mild <i>f</i> — light, very slightly rough	<i>p</i> — matte, unstable <i>f</i> — whimpering, sharp, bright
3-line		<i>p</i> — slightly squeaky, with hums <i>f</i> — squeaky, very light			<i>p</i> — squeaky, unstable <i>f</i> — squeaky

Graph 5. Subjective description of the timbre characteristics of selected wind instruments' registers

horn and trombone a small octave, for the trumpet a small octave and the beginning of a one-line octave, in the oboe — conceding for air sounds, usually a two-line octave for trills, but also the beginning of a three-line octave, in the bassoon, while mainly a large octave and the beginning of a small one (usually in favour of multiphonic sounds).

An equally important aspect of brass instruments (horn and trombone) are mutes — *bucket* for trombone and *straight* for the horn. It allowed softening certain sounds, especially when using both playing and singing technique.

²⁰⁴ The presented sound characteristics were treated individually in the context of their timbral sensitivity. In textbooks for instrumentation, e.g. Samuel Adler's *The Study of Orchestration*, diagrams with more universal criteria for the register characteristics of instruments are available, see Adler S., *The Study of Orchestration*, Second Edition, W. W. Norton & Company, Inc., New York 1989, p. 182.

In the case of selected wind instruments (flute, alto flute, bass clarinet, horn, trombone, and trumpet), an essential element influencing the timbre is the use of fragments of Emily Dickinson's poem *A Route of Evanescence* within the technique of pronouncing sounds to the instrument.

In the parts of wind instruments, fragments of the poem were used, which abound in onomatopoeic words: "evanescence", "revolving", "resonance", "rush", and which semantic layer corresponds to the idea of the work:

Emily Dickinson

**A Route of Evanescence,
With a revolving Wheel –
A Resonance of Emerald
A Rush of Cochineal –**

And every Blossom on the Bush
Adjusts its tumbled Head –
The Mail from Tunis – probably,
An easy Morning's Ride –²⁰⁵

The excerpts in their semantic layer contain suggestions for the type of narration in the piece — full of mobile metaphors. The "evanescence" from the title suggests the **"motif of concealment"** already mentioned in earlier chapters. For performers, this can be an additional inspiration/interpretative guidance.

The text is audible only at certain moments, especially on the "so" sounds. However, most of the time, it is hidden in a textural thicket, which becomes part of the strategy of "emerging" and "submerging" a given gesture (as in model 2 — see: 3.2.4. *Textural Models*). Choosing this technique, I wanted to achieve the perceptual effect of "mishearing" – a sense of illusion of communication and unreality. In this way, the text should give an aura of mystery to the fragments in which it appears — the first time in phase 3, then in phases 6 and 7 (see *Appendix: Synthetic Approach – table*).

Both parts of percussion are dominated by highly resonant bass and metallic sounds. The selection of instruments helped to achieve them. In the first percussion, they are large spring drum, thunder sheet, snare drum, vibraphone, tam-tam; in second percussion: spring drum, Tibetan singing bowl, thunder sheet, suspended cymbal, bass drum, gong. Membrane and metal instruments are often rubbed with a superball mallet.

²⁰⁵ Dickinson E., *Wiersze wybrane*, trans. Stanisław Barańczak, Znak, Kraków 2000, pp. 242-243.

A double bass bow is used (especially in tam-tam, thunder sheet, suspended cymbal parts or vibraphone), a thimble on a snare drum, and a *tremolo* with soft sticks vibrates the sound. The described techniques constitute a fundamental colour basis for transformations in other instrumental parts.

The harp and piano parts have a *quasi*-percussive function in creating the sound, usually being responsible for very high, short – even point strokes (e.g. in the piano: on damped strings, hitting the inside of the soundboard with a hard mallet, rubbing a plastic card along the keyboard; in the harp: right next to the pegs — *prés de cheville*), but also very low, longer, resonant sounds (in the harp: rubbing the lowest string with a bow, *tremolo* with soft sticks, in a piano with the sustain pedal: multiphonics, semi-damped beats, *tremolo* on the strings with mallets/fingers).

The accordion part in the timbral and harmonic layer often complements the sound characteristics of other instruments, in the solo cadence the presence of extended techniques intensifies, such as: audible, rhythmic changes of registers, air sounds, and key clicks.

The string instruments mainly produce noise sounds (on damped strings), half-harmonics and harmonics, as well as short sounds in *pizzicati* (*ordinario*, with a controlled *vibrato*, damped, behind the bridge).

The techniques used in this work create a colour that combines metaphors of "dark, deep, saturated" (phase 2, 3), "warm, saturated" (phase 6), "cooler sporadically warm" (phase 7), "metallic, cool, cold" (phase 1, 5), "light" (phase 4) sounds. Observing the spectrogram of the *Part among Parts* recording (see *Appendix: Synthetic Approach – table*) one can notice the tendency of a tremendous intensification of low sounds in phases 2 and 3, presence of brighter sounds in phases 1, 6 and 7 and silence in phase 5. It is also worth noting that in addition to the transition from phase 5 to 6, this intensification takes place gradually, continuously.

3.2.7. The Role of the Solo Instrument

Accordion in the *Part among Parts* plays a unique role – it mostly merges with the orchestra and blends with other instruments. When a narrative caesura comes in, the lack of this sound seems noticeable. As a solo instrument sometimes it takes the moderator function, especially in phase 6, in which the sound band shaped/initiated in its part is taken over and lengthened by other instruments.

In this part, a unique type of virtuosity appeared, requiring from the performer maturity and ability to consciously "move" among the material strongly reduced in favour of cooperating with the ensemble. In a *quasi* cadence – quiet, modest, on the verge of audibility, the performer must listen to the surrounding silence and sensitise the audience. We can speak here of this "hidden virtuosity" (which is the opposite of "obvious virtuosity"), valued by Radu Malfatti, a member of The Wandelweiser group:

The first requires the listener to concentrate on individual sounds, notes, phrases and correlations between them. All these parameters can be highly addictive and usually leave us after the concert with the memory of a great piece. Usually, such compositions are dominated by obvious virtuosity. Another type of music is the one based on hidden virtuosity. The listener (and at the same time, the musician) is not focused here on individual phrases, lines, melodies, and rhythmic patterns but rather on the more general impact of unrelenting music²⁰⁶.

Thinking about a solo instrument, I wanted to avoid the stereotype of a soloist, fixed in the convention of concert forms, especially characteristic in the romantic aesthetics²⁰⁷. Richard Taruskin emphasised the metamorphosis of the 19th-century *concerto* under the influence of a new virtuosity:

It was inevitable that a new concept of instrumental virtuosity should have brought about a reconceptualization of the musical genre in which such virtuosity was traditionally exhibited. Accordingly, the nineteenth-century concerto—under the impact of the new virtuosity, but also under the impact of more general notions of romantic heroism and individualism to which the new virtuosity was itself a response—underwent a thorough transformation in form and conceptual content alike, and took on a new expressive significance²⁰⁸.

Thus, the solo part in the piece *Part among Parts* is shaped based on a new type of virtuosity, contrary to 19th-century stereotypes – it is treated somewhat *à rebours*. The stunt has been replaced here by the contemplation of sound, building a narrative based on the physiognomy of sound, its formation and disappearance. It is about the ability to build great tension with small gestures.

²⁰⁶ Libera M., *Dadu Warfatti i przegadana muzyka*, op. cit., p. 101.

²⁰⁷ Taruskin R., *Music in the Nineteenth Century: The Oxford History of Music*, <https://www.oxfordwesternmusic.com/view/Volume3/actrade-9780195384833-div1-005003.xml>, 9.12.2021.

²⁰⁸ *Ibidem*, 9.12.2021.

3.3. Final Remarks

The piece *Part among Parts* was created under the influence of many inspirations: starting from the concept of New Music (*Deep Listening* by P. Oliveros, the concept of silence by J. Cage, the breath of S. Sciarrino), sound inspirations (Ambient Music, Drone Music), through poetry (metaphor of corporeality by A. Świrszczyńska, an apotheosis of nature by E. Dickinson), to sonoristic sound morphologies.

The Complex Simplicity method arose out of the need to control perceptual chaos, which I sometimes experienced acutely in the context of some works from the repertoire of New Music with the so-called "craftsmanship superiority". This concept guaranteed a balance between complexity and simplicity, external ordering, and recognition of certain elements and their repeatability, but variable enough to prevent the listener's habituation. The overriding goal was to create a metaphorical perceptual microscope, allowing for a careful celebration of the minor details.

An essential part in the search and shaping of this concept were the pieces composed before *Part among Parts*, which significantly influenced selected elements of the composition. *Simple Amplifying Motion* inspired the introduction of the idea of pendulum movement – regular noticeable dynamic change with often extreme values. *Zoom in/dolly out* introduced a larger material complexity of certain structures, shaping the motif of concealment in the context of deliberate invisibility of selected elements. *Partes Corporis* appealed to the musicality of corporeality (listening "from the inside"), the filtering effect (distant sounds), *Przestrzeń odcięcia* on textural models used in the piece, and Artistic and Research Project to select and organise the most important parameters affecting a Complex Simplicity sound satisfactory (harmony, timbre, texture).

Complex Simplicity in the composition is manifested primarily in the principle of expanding and complicating the timbre of the initial structure with simple construction and applies to all elements present in the piece.

The way the solo part is shaped affects the double perception of formal construction – on the one hand, of the division into seven internal phases, and on the other – of two parts determined by the presence of a static element.

Vertical and horizontal harmony; the simplicity of the vertical approach is manifested in the repetitive scheme of the same chords, but thanks to the deviations (in the ambitus of a minor second up or down), the sound image is constantly micro-

transformed. Vertical harmony — a "theme" that appears five times in the work — has been derived from the scheme and is responsible for significant moments in the piece.

The piece's dramaturgy includes constantly low dynamics, extended by the tension caused by the pendulum movement and the short intensification of energy (e.g. new timbre, higher dynamics) and the lowering of the dynamic range emphasising the scale of detail (related to the poetics of silence of Sciarrino). At the timbral level, this occurred through micro-transformations, filtering, and techniques that suppress and reveal the sound, *trill* and *tremolando* motifs (internal "quivering"). Time organisation is based on regularity and metro-rhythmic simplicity with little agogic variability.

The accordion's seemingly simple and discreet role becomes the most crucial element of the whole piece.

One of the main compositional ideas became the "motif of concealment", which reveals in work on many levels. In the text by E. Dickinson camouflaged in the parts of wind instruments, as a solo instrument, in the use of pendulum movement considering dynamic, rhythmic and colour changes, inspired by the poetry of A. Świrszczyńska.

Part among Parts presents the concept of understatement in an extended, nuanced simplicity of means and the rejection of stereotypical thinking.

Conclusion

Considering simplicity and complexity seemed attractive to me not only because of the development of my creative preferences and the search for the perfect balance between these elements/properties, but it was also a challenge due to the discourse functioning in the world of New Music. These issues, rarely evident in definition, have their place not only in science but also in fields of art other than music. They intertwine to such an extent that complexity often cannot exist without simplicity. Also, in simplicity, there is a proper kind of complexity, as in the mentioned "Game of Life" by John Conway. A scientific theory becomes most valuable when it is simplified, as does the language of science. The clearer, the simpler it is.

The thought of Michael Nyman (see 2.2. *Aspects of Complexity and Simplicity in Selected Pieces of New Music*) referring to the music of minimalists (Philip Glass, Steve Reich, La Monte Young) and perceiving in it "diversity from (obvious) uniformity" (variety-in-sameness)²⁰⁹ also shed some light on the problem of proportion and quality within the framework of complications and simplifications found in musical constructions.

In the music of the second half of the 20th century, after a whole series of attempts to complicate and, on the other hand, reduce, the most lacking was the distance to the radical approach in making the material complex (intentionality).

Pauline Oliveros defined two types of creativity: active, consisting of the conscious shaping of the material, and receptive, more intuitive, in which the material somehow shapes itself. She saw in these two varieties a mutual complement to the creative process²¹⁰. Oliveros noted, however, that it is widely accepted to treat the first variety as more valuable, in which the composer saw the expression of aggression and masculinism and which had its most intense growth during the time of serialism²¹¹.

The concept of Complex Simplicity, which I proposed in the piece *Part among Parts*, based on exploring many elements on a macro scale, is to combine the use of intuition and awareness, through the hierarchy of means, with respect for the listener's perception. This search for individual language inscribed in the contemporary narrative allowed for greater subtlety and nuance with the preservation of the idiom of New Music. It emphasised individual development with respect to already established perceptual

²⁰⁹ Nyman M., *Against Intellectual Complexity in Music*, op. cit., p. 84.

²¹⁰ Gann K., *Kompozytorzy poza historią*, in: *Nowa muzyka amerykańska*, op. cit., p. 51.

²¹¹ Ibidem.

conventions. The shape of the method was also significantly influenced by the Artistic and Research Project, which highly subjective nature allowed for an autocritical view of the material perception I created, verifying the ways of composing.

In the composition *Part among Parts*, the Complex Simplicity concept allowed me to fulfill my creative curiosity. The confrontation of the vision from the score with the live performance brought – in my opinion – the experience of achieving the intended effect on many levels – which of course, requires further improvement. In the context of these experiences, I expect further exploration. In the presented method, I see the potential for its different applications, not only in the field of purely instrumental works but also multimedia or performative.

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Summary

The idea of *Complex Simplicity* in the context of *Part among Parts* for chamber orchestra and accordion

Keywords: New Music, Complex Simplicity, Simple Complexity, New Simplicity, New Complexity, dramaturgy of silence

The artistic doctoral thesis aims to implement the concept of Complex Simplicity in the piece *Part among Parts* for chamber orchestra and accordion. It is an attempt to face the issue of simplicity and complexity in the spirit of responding to individual artistic needs.

The description aims to present the abovementioned concept based on the author's reflection on the complexity and simplicity of constructing musical material and the context of its reception in perceptual processes. Aesthetic motivations precede the composition analysis for creating the discussed concept and the function of the method in the piece. The context of complexity and simplicity in 20th-century art, including visual and performing arts, is also considered.

The text is divided into three chapters: the **first** (*1. Complexity and Simplicity in Art*) contains a brief, theoretical development of the topic, considering the definitions of simplicity and complexity functioning in science (*1.1. Definitions, Concepts*), presentation of trends based on simplicity or complexity in the visual arts (*1.2. Complexity and Simplicity in the Contemporary Visual Arts*) and focuses on the aspect of complexity and simplicity in music from an aesthetic point of view (*2.1. Between Simplicity and Complexity in Music*).

Chapter Two (*2. New Simplicity, New Complexity in the Music of the Second Half of the 20th Century*) presents an outline of the tendencies associated with the dominance of reductions or complications in the new music of the second half of the 20th century (*2.1. Aesthetic Attitudes, Orientations, Trends*), as well as the interpenetration of these tendencies in the latest work (*2.2. Aspects of Complexity and Simplicity in Selected Pieces of New Music*).

Chapter Three (*3. Part among Parts—An Overview of the Composition. Contexts and Analysis*) refers to the composition itself, starting from the presentation of the inspirations accompanying the creation of the work and the way to realise the idea of composition based on previous works, to the analysis of the artistic search for the concept of Complex Simplicity and its final interpretation, according to which the work *Part among Parts* was composed, taking into account its most essential components from the point of view of the method of Complex Simplicity used: formal construction, organisation of sound material, description of textural models, dramaturgy, shaping of timbre in instrumental treatments and instrumental techniques, organisation of time, notation and the role of a solo instrument.

The description is complemented by a **Bibliography** and an **Appendix** containing a synthetic approach presenting graphically essential components of the work *Part among Parts*, as well as a broader discussion of the Artistic and Research Project along with the score and a table summarising its results.

Appendix

Synthetic Approach – table

Synthetic Approach – table

TIME	0'00"						~15'13" (17')
PHASES	1	2	3	4	5	6	7
REHEARSAL MARKS	A-E	E-M	M-N	N-O	O-P	P-S	S-V
BARS	0-45	45-112	112-126	126-137	137-149	149-169	169-208
STATIC ELEMENT		constantly present separate static layer (<i>tremolo</i>)		the most noticeable static element (accordion)		no static element	
TEMPO	♩=60, ♩=50, ♩=72, ♩=50, ♩=80, ♩=50	♩=92, ♩=50, ♩=100, ♩=50, ♩=72, ♩=60	♩=60	♩=60	♩=50	♩=50	♩=50
"THEME"		piano (74-81) piano (92-99)	accordion (105-123)			harp (169-176)	accordion + piano (199-206)
TEXT			<u>first appearance:</u> "a route of evanescence" (bb.112-115; 122-125) "with a revolving wheel" (bb.116-119)			"a resonance of emerald" (bb. 153-158; 165-167) "a rush of cochineal" (bb.160-162; 166-168)	"a resonance of emerald" (bb. 173-175; 182-183; 186-188; 192-194; 203-205)
TEXTURAL MODELS	1, 2	3,7,8	6	4		2,3	4,5,6,8
LEVEL OF COMPLEXITY (based on text. mod.)	simplicity—complexity	the dominance of simplicity	simplicity	complexity turning into simplicity	simplicity	the dominance of complexity	the dominance of simplicity
TIMBRE	metallic, cool	deep, dark, saturated	deep, dense, dark, saturated	bright	metallic, cold	warm, saturated	cooler, occasionally warm
ROLE OF THE SOLO INSTRUMENT	merging into the ensemble/integration, slight presence during fermatas	remaining in the background (mainly air sounds), occasional separation from the background	increasing the role: introducing of a "theme"	increasing the role: intensification of the sound (increase of dynamics on one sound)	solo cadence	partly moderator function, partly return to integration with the ensemble	more intensive separation from the background, introduction of the "theme"
COURSE OF TENSIONS / SPECTROGRAM							

Artistic and Research project — analysis

The project's aim with the musicians of Orkiestra Muzyki Nowej was to examine and classify musical parameters affecting the perception of gradually introduced changes in the initial material with a simple construction. The assessment of these changes was to be constituted in the context of simplicity and complexity.

Due to the openness of the question about the definitions of simplicity and complexity, the material was specially composed in the basis of the aesthetics of simplicity (repeatability, symmetry, invariability of some parameters), and subsequent changes concerned only a selected range. Music samples were thus created in the direction of nuanced changes designed to generate "complexity" in "simple" material. The initial craft and aesthetic assumption, composed and recorded in the score, was confronted after recording with the sound effect and its psychoacoustic interpretation. For this purpose, a catalogue of 41 samples of varying complexity was created.

Samples 1-26 are an extension of the material with a base represented by sample 1 — **type A** — with a regular meter, rhythm, one pitch, a constant dynamic model, a unified colour, a unified texture, and a medium register.

Samples 26-41 (**type B**) are a transformation of the prototype presented in sample 26: regular metrorhythmic structures, constant pitch, block, homophonic texture, but dark colour, low register.

After the studio recording of all the material, a thorough comparative analysis of the samples was carried out.

In the first stage of sample analysis, I selected the most visible changes. I chose only 21 samples for further interpretation. Each subsequent transformation in all samples involved a change in one or more parameters. These changes are illustrated in the **table** below, which considers the sample number, time signature, rhythm, tempo, harmony, dynamics, colour, register, texture, ensemble, spatial image, and perceptual remarks. Each subsequent change of parameters was marked in the table with new colours.

In my opinion, the rhythm parameter was the most significant influence on the perception of the complexity or simplicity of the material, so the next step was to limit the samples' division into two categories considering this parameter.

The **first category**, marked in pink in the table below (see Art and research project — table), includes samples with a **regular rhythm** and the **second category** (yellow) samples with **irregular rhythms**. Within the first category, I distinguished

samples from type A: 1, 5, 8, 4, 7, 14 and type B: 26, 39, 30, 32, 33, 41. Within the second category, these are: type A: 3, 10, 22, 16, 19; type B: 28, 34, 36, 37. I also divided them into categories of similarities to the original: **similar** and **very different**, indicating first which complication of parameters affects their great difference the most.

In **type A** samples with a regular rhythm (1), samples with **changed pitches** became **very different** from the original, which perceptually dominated the other parameters. The introduction of any **textural transformation** weakening the rhythmic contour (e.g., the introduction of the *glissando* technique or the unification of the texture in all parts) had an equally strong impact. However, **the least deviating from the original** turned out to be samples with registration changes and extended instrumental techniques (but without rhythmic changes).

In **type A** samples with irregular rhythm (2), samples with **variable time signatures** (regular + irregular) and **variable tempo, variable pitches** became **very different**; those in which the tempo was slowed down and extended techniques were introduced remained **similar**.

In **type B** samples with a regular rhythm (1), samples with **changes in texture** and **harmony** (quarter-tone deviations, tonalisation, variable pitches) turned out to be **very different**. At the same time, those with the increased ensemble (*tutti*) and extended techniques remained **similar**.

In **type B** samples with irregular rhythm (2), samples with **rhythmic changes, tempo**, and **time signatures** became **very different**, and those with variable pitches remained **similar**.

It is worth noting that type A had a more clearly outlined simple rhythmic contour due to the use of the middle register and tutti. In the case of type B, the register was low, and the ensemble was narrowed to three instruments — features indicating a higher level of colour attractiveness, more susceptible to further transformations.

The difference from the original sample in samples with a predominance of simplicity features was most influenced by **harmonic** and **textural** changes, and in samples with complex elements by **metrorhythmic** and **agogic** changes.

Due to the limited time of recordings, not all parameters have been tested, such as the influence of the dynamics on the same structures. The elements of musical constructions are closely interconnected, and every, even the slightest change, affects the context. We can only consider the initial specification.

In my assessment, samples 1 and 16 fared the most unfavourable because of the radicalism of means — their limitation and excess. Sample 1, which is the base of type A, is least differentiated by the simple assumptions (regular time signatures, rhythm, one pitch, one dynamic model, monophonic texture, high predictability). Sample 16 contains too many variable parameters that, in my opinion, have begun to create perceptual ambiguity.

However, I consider samples 7, 19, 22, 30, 37, and 41 to be the models with the most tremendous potential, in which the most important variables were:

- 7 — change of timbre and rhythmic contour under the influence of the introduction of the *glissando* technique
- 19 — harmonic and timbral change (pitches, ensemble)
- 22 — change of tempo, harmony, timbre (extended techniques)
- 30 — change of rhythm and timbre (resonance)
- 37 — change of time signatures, tempo, rhythm, timbre (ensemble)
- 41 — change of texture, harmony, timbre (extended techniques, ensemble)

In this review, sample 41 was particularly significant in developing the sound material used in *Part among Parts*.

The conclusions from the presented research, which is a kind of experiment, bring valuable, empirical knowledge that can serve one's artistic needs.

To meet the criteria of objectivity and reliability, it is also apparent that each study should be subject to the discipline of tests with a sample group of participants. The presented experiment does not aspire to this type of analysis, nor does it meet the criteria of scientificity and has no such intention. The conclusions drawn opened a space for universal assessment and confrontation of the feelings of potential recipients. Cognitive sciences have proven ²¹², that a universal field of perception allows recipients (with common experiences) to meet in a similar (sometimes even wholly compatible) feelings and interpretation of the evaluated phenomena.

²¹² Bregman A. S., *Auditory Scene Analysis. The Perceptual Organization of Sound*, The MIT Press, Cambridge, Mass.; London 1994.

Artistic and Research Project – table

Artistic and Research Project – table

Sample	Time Signatures	Rhythm	Tempo	Harmony	Dynamics	Timbre	Register	Texture	Ensemble	Spatial Image ¹	Perceptual Remarks ²
1	regular (4/4, 3/4)	regular, constant accentuation	fast (♩=120)	one pitch	one dynamic model: $f > pp$	invariant	middle	homogeneous	tutti	flat	too much monotony, the impression of heaviness
5	regular (4/4, 3/4)	regular, constant accentuation	fast (♩=120)	one pitch	one dynamic model: $f > pp$; more noticeable dynamic changes	variable, bright	high-low	homogeneous, contrapuntal episodes	tutti	flat with slight deviations towards deepening	the impression of greater irregularity and depth due to register changes and dynamics in other registers (than in sample 1.); still similar to the original (sample 1)
8	regular (4/4, 3/4)	regular, constant accentuation	fast (♩=120)	one pitch + non-harmonic sounds	one dynamic model: $f > pp$	bright, pastel (extended techniques)	high-low	sparse, "spot"	tutti	flat with average deviations in the direction of deepening	the impression of heaviness (from sample 1.) partially smoothed out by the use of extended techniques in instruments; similar
4	regular (4/4, 3/4)	regular intensified	fast (♩=120)	one pitch	high dynamic level — f	variable, differentiated	middle	homogeneous, isorhythmic	tutti	medium-deep	the impression of sound mass, greater dramaturgical intensity, a noticeable counterpoint of constant accentuation (second plan)
7	regular (4/4, 3/4)	regular, regular rhythmic models with the presence of glissandi connections	fast (♩=120)	variable pitch, glissandi movement	one dynamic model: $f > pp$	dark, saturated	high-low	homogeneous, contrapuntal episodes, sparse, "spot" with the presence of glissandi	tutti	flat with large deviations in the direction of deepening	by changing the direction of the glissandi in the thunder sheet, the predictability of events decreased, slightly deepened the dimension — the plans gained space; very different
14	regular (4/4, 3/4)	regular, constant accentuation	fast (♩=120)	variable, isolated pitches	one dynamic model: $f > pp$	differentiated	high-medium-low	quasi polyphony	tutti	flat with slight deviations towards deepening	the impression of heaviness of the material was alleviated by variable heights (introduction of lightness), on the other hand: the impression of too many stimuli; very different
26	regular (4/4)	regular, constant accentuation	slow (♩=40)	one pitch	$pp < f$, linearly increasing	dark, saturated	low	homogeneous, regular pulsation	percussion (tam-tam, marimba), harp, piano	flat with large deviations in the direction of deepening	dimension deepened by the introduction of a different color (<i>arco</i> in the harp)
39	regular (4/4)	regular, constant accentuation	slow (♩=40)	one pitch	$pp < f$, linearly increasing	dark, saturated variable sound spectrum	low	homogeneous, regular pulsation	tutti	deep	fuller sound, rhythm despite its regularity gives the impression of less constant by the use of extended techniques; the color became brighter due to the presence of resonance
30	regular (4/4)	regular presence of caesuras (pause)	slow (♩=40)	one pitch	$pp < f$, linearly increasing	dark, saturated	low	homogeneous, regular pulsation	percussion (tam-tam, marimba), harp, piano	deep	the important role of pauses and resonance, deepening the dimension through internal caesuras and unpredictability of subsequent events; very different
32	regular (4/4)	regular, constant accentuation	slow (♩=40)	tonalising multitones	$pp < f$, linearly increasing	dark, saturated	low	homogeneous, regular pulsation	percussion (tam-tam, marimba), harp, piano	flat with large deviations in the direction of deepening	the introduction of tonalising consonances had a brightening effect on the color, also deepened the space; strongly different
33	regular (4/4)	regular, constant accentuation	slow (♩=40)	variable, isolated pitches	$pp < f$, linearly increasing	dark, saturated	low	homogeneous, regular pulsation	percussion (tam-tam, marimba), harp, piano	flat with slight deviations towards deepening	variables pitches give the impression of counterpointability; similar
41	regular (4/4)	regular, disturbed by variable accentuation	slow (♩=40)	one pitch modulated by quarter-tone deviations	$pp < f$, linearly increasing	dark, saturated	low	homogeneous	bassoon, trombone, percussion (marimba, vibraphone, terrazzo, great drum), piano, cello, double bass	deep	a sample of a highly resonant character, the impression of "breathing", evolutionary through disharmonic deviations, extended techniques; the impression of a larger ensemble than in reality, the regularity present but shifted to the background, hidden by layers — simplicity developed towards complexity; very different

¹ The spatial image becomes deep under the influence of the presence of resonance; it is often also affected by other factors of lower weight, marked in the *Perceptual Remarks* column.

² Subjectivism within the framework of *Perceptual Remarks* allows negative and positive assessments, which does not have to meet with a similar reception by the listener – this results from the study of own aesthetic preferences (it is an element of the self-critical view).

Sample	Time Signatures	Rhythm	Tempo	Harmony	Dynamics	Timbre	Register	Texture	Ensemble	Spatial Image ¹	Perceptual Remarks ²
3	regular (4/4, 3/4)	irregular, constant accentuation	fast (♩=120)	one pitch	one dynamic model: <i>f>pp</i>	invariant	middle	homogeneous	tutti	flat	fast tempo and rhythmic irregularity give the material lightness
10	regular (4/4, 3/4)	irregular, constant accentuation	slow (♩=40)	one pitch + non-harmonic sounds	one dynamic model: <i>f>pp</i>	bright, pastel (extended techniques)	high-low	sparse, "spot"	tutti	intermediate, between flat and deep	impression of regularity, but less obvious due to ext. tech. and slow tempo; rhythmic scheme slightly perceptible by slow tempo; similar
22	regular (4/4, 3/4)	irregular, constant accentuation	slow (♩=40)	tonalising multitones	one dynamic model: <i>f>pp</i>	variable sound spectrum	high-medium-low	homogeneous, regular pulsation contrapuntal episodes	tutti	flat with large deviations in the direction of deepening	harmony and the use of extended techniques soothe the feeling of constant accent; color and harmony more exposed by slow tempo; impression of "reflexivity" (harmony), impression of low dynamic level; similar
16	regular + irregular, variable (3/4, 5/16, 3/8, 2/4, 5/4, 4/4, 3/4)	irregular	variable (♩=80, ♪=240, ♩=160, ♩=80)	variable pitches	one dynamic model: <i>f>pp</i>	differentiated	high-medium-low	quasi polyphony	tutti	flat with slight deviations towards deepening	tempo and rhythmic irregularity give lightness, but there is a feeling of excessive chance (in the context of variable pitches, rhythms), accentuation too "jumpy"; perceptual isolation of individual dynamics (no fluctuations); strongly different
19	regular (4/4, 3/4)	irregular	fast (♩=120)	variable pitches	one dynamic model: <i>f>pp</i>	bright inconsistent (horn)	high-medium	quasi polyphony	flute, horn, harp, violin 1., violin 2.	intermediate, between flat and deep	fast tempo and rhythmic irregularity give lightness, but the choice of instruments exposed the qualities of color and harmony, the impression of evolution, "breath", despite one dynamic model, a more noticeable lower dynamics; bright, "crystalline" color, disturbance of cohesion through the horn part; very different
28	regular (4/4)	irregular, constant accentuation	slow (♩=40)	one pitch	<i>pp<f</i> , linearly increasing	dark, saturated with an episode of brightness	high-low	homogeneous, regular pulsation with contrapuntal harp line	percussion (tam-tam, marimba), harp, piano	flat with slight deviations towards deepening	attracting attention by the high part of the harp, a slight reduction in space, the slow tempo and register contrast of the two plans favor regularity; similar
34	regular (4/4)	irregular, constant accentuation	slow (♩=40)	variable pitches	<i>pp<f</i> , linearly increasing	dark, saturated bright (contrast)	high-low	homogeneous, contrapuntal episodes	oboe, percussion (marimba, suspended cymbal, bass drum), harp, piano	deep	variable heights introduce lightness, the impression of counterpunctiveness, "breaths"; there is a lightening of harmony; an unfavorable combination of initial irregular gestures with regular accentuation at the end of the sample; similar
36	regular (4/4)	irregular	medium (♩=100)	variable pitches	<i>pp<f</i> , linearly increasing	differentiated	high-low	homogeneous, contrapuntal episodes	oboe, percussion (marimba, suspended cymbal, bass drum), harp, piano	flat	the impression of chaos, confusion, tempo seems too fast in the context of the material used
37	regular + irregular, variable (3/4, 5/16, 3/8, 2/4, 5/4, 4/4, 3/4)	irregular	variable (♩=160, ♩=80, ♪=240)	variable pitches	<i>pp<f</i> , linearly increasing	dark, saturated	low	homogeneous, sparse, "spot"	oboe, percussion (marimba, suspended cymbal, bass drum), harp, piano	deep	the impression of suspension through the introduction of caesuras and resonance, lightness, intrigue, tempo has a positive effect on the narrative; very different

Artistic and Research project – score

Projekt artystyczno-badawczy
Artistic and Research Project

MONIKA
SZPYRKA

partytura in C
score in C

zespół/ensemble:
Orkiestra Muzyki Nowej

dyrygent/conductor:
Szymon Bywalec

realizacja dźwięku/sound
engineering:
Beata Jankowska-Burzyńska



OBSADY

LISTS OF INSTRUMENTS

1.

NUMERY PARTYTUROWE: 1-10; 14-17; 21-22; 39

REHEARSAL MARKS: 1-10; 14-17; 21-22; 39

instrumenty dęte drewniane	FLET OBÓJ KLARNET IN Bb FAGOT	FLUTE OBOE CLARINET IN Bb BASSOON	fl. ob. cl. bsn.
instrumenty dęte blaszane	WALTORNIA IN F TRĄBKA IN Bb PUZON	HORN IN F TRUMPET IN Bb TROMBONE	hn. tpt. tbn.
perkusja	MARIMBA WIBRAFON	MARIMBA VIBRAPHONE	perc.
harfa			
fortepian			
smyczki	SKRZYPCE 1 SKRZYPCE 2 ALTÓWKA WIOLONCZELA KONTRABAS	VIOLIN 1 VIOLIN 2 VIOLA CELLO DOUBLE BASS	vn. 1 vn. 2 vl. vc. db.

2.

NUMERY PARTYTUROWE: 11; 18; 23; 41

REHEARSAL MARKS: 11; 18; 23; 41

instrumenty dęte drewniane woodwinds	FAGOT	BASSON	bsn.
instrumenty dęte blaszane brass	PUZON	TROMBONE	tbn.
perkusja percussion	MARIMBA WIBRAFON PŁYTA BLASZANA BĘBEN WIELKI	MARIMBA VIBRAPHONE THUNDER SHEET BASS DRUM	perc.
fortepian piano			
smyczki strings	WIOLONCZELA KONTRABAS	CELLO DOUBLE BASS	vc. db.

3.

NUMERY PARTYTUROWE: 12; 19; 24

REHEARSAL MARKS: 12; 19; 24

instrumenty dęte drewniane woodwinds	FLET	FLUTE	fl.
instrumenty dęte blaszane brass	WALTORNIA IN F	HORN IN F	hn.
harfa harp			
smyczki strings	SKRZYPCE 1 SKRZYPCE 2	VIOLIN 1 VIOLIN 2	vn. 1 vn. 2

4.

NUMERY PARTYTUROWE: 13; 20; 25; 40

REHEARSAL MARKS: 13; 20; 25; 40

instrumenty dęte blaszane brass	WALTORNIA IN F TRĄBKA IN Bb PUZON	HORN IN F TRUMPET IN Bb TROMBONE	hn. tpt. tbn.
smyczki strings	SKRZYPCE 1 SKRZYPCE 2 ALTÓWKA WIOLONCZELA KONTRABAS	VIOLIN 1 VIOLIN 2 VIOLA CELLO DOUBLE BASS	vn. 1 vn. 2 vl. vc. db.

5.

NUMERY PARTYTUROWE: 26-33; 35

REHEARSAL MARKS: 26-33; 35

perkusja percussion	TAM-TAM MARIMBA	TAM-TAM MARIMBA	perc.
harfa harp			
fortepian piano			

6.

NUMERY PARTYTUROWE: 34; 36-37

REHEARSAL MARKS: 34; 36-37

instrumenty dęte drewniane woodwinds	OBÓJ	OBOE	ob.
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perkusja
percussion

harfa
harp

fortepian
piano

MARIMBA
TALERZ WISZĄCY
BĘBEN WIELKI

MARIMBA
SUSPENDED
CYMBAL
BASS DRUM

perc.

7.

NUMERY PARTYTUROWE: 38
REHEARSAL MARKS: 38

instrumenty
dęte drewniane
woodwinds

instrumenty
dęte blaszane
brass

perkusja
percussion

harfa
harp

fortepian
piano

smyczki
strings

KLARNET IN Bb
FAGOT

WALTORNIA IN F

MARIMBA

ALTÓWKA
WIOLONCZELA
KONTRABAS

CLARINET IN Bb
BASSOON

HORN IN F

MARIMBA

VIOLA
CELLO
DOUBLE BASS

cl.
bsn.

hn.

perc.

vl.
vc.
db.

UWAGI WYKONAWCZE PERFORMANCE NOTES

ogólne generał

znaki przynutowe
obowiązują w obrębie
jednego taktu



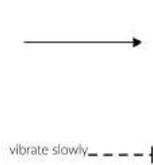
diminuendo al niente

diminuendo al niente



crescendo dal niente

crescendo dal niente



stopniowe przejście

gradual transition

powolne vibrato –
kontynuować aż do końca
przerwanej linii

vibrate slowly – continue until
the end of the line

instrumenty dęte drewniane woodwinds



dźwięki powietrzne (1) –
efekt wskazujący na grę
lekko słyszalnej, określonej
wysokości dźwięku
i powietrza równocześnie

air tones (1) – an effect that
indicates playing with a slightly
audible, but definite pitch and
air simultaneously



fagot/kontrafagot: flap (ze
stroikiem) uderzać stroik
językiem (podobnie jak
podczas gry staccato).
Strumień powietrza
powinien być bardzo
delikatny, tak, aby uniknąć
drżenia ustnika

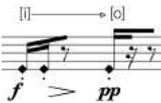
bassoon/contrabassoon: flap
(with the reed) hit the reed with
the tongue like when playing
staccato. The air pressure must
be very slight in order to avoid
vibrating the reed

instrumenty dęte blaszane brass



grać jednocześnie
szepcząc podane głoski do
instrumentu (technika
moduluje dźwięk
powietrzny)

play while whispering indicated
vowels to the instrument (the
technique modulates the air
sound)



dźwięki powietrzne (1)
(tylko odnośnie trąbki) –
efekt wskazujący na grę
lekko słyszalnej, określonej
wysokości dźwięku
i powietrza równocześnie

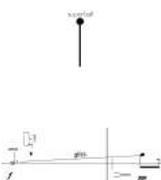
air tones (1) (only for trumpet) –
an effect that indicates playing
with a slightly audible, but
definite pitch and air
simultaneously



dźwięki powietrzne (2) –
efekt wskazujący na grę z
bardzo słyszalnym
powietrzem i minimalnie
słyszalną, nieokreśloną
wysokością dźwięku

air tones (2) – an effect that
indicates playing with the very
audible air stream and
marginally audible, undefined
pitch

perkusja percussion



pałka superball

superball mallet

smyczkować brzeg lastry
symultanicznie podnosząc
jej dolną krawędź

bow the edge of the thunder
sheet while lifting it up

h a r f a

h a r p



grać z wciśniętym do połowy pedalem

play with the pedal half pressed



pocierać strunę kluczem do strojenia (strzałka wskazuje kierunek)

rub the string with tuning key (the arrow shows the direction)



szarpnąć strunę na tyle mocno, aby jej siła uderzenia poruszyła sąsiadującą strunę tworząc charakterystyczny, brzęczący efekt

strike the string so strong, that its force moves the next one creating the characteristic buzz effect



pocierać plastikową kartą wzdłuż struny

rub along the string with plastic card

fortepian

piano



uderzać w klawisz jednocześnie maksymalnie tłumiac struny (najlepiej ręką), tak, aby wydobywane brzmienie było wyłącznie perkusyjne (bez wyraźnych wysokości dźwięków)

play on damped strings, the hand which mutes the string(s) should be heavily fayed so that the sound effect is only percussive (no pitch)



multifon – grać wskazaną wysokość (pięciolinia dolna) z jednoczesnym delikatnym tłumieniem w podanej pozycji (pięciolinia górna)

the multiphonic – play the indicated pitch (lower staff) simultaneously touching the string slightly in the given string position (upper staff)

smyczki

strings



dźwięki pół-harmoniczne – uzyskiwać poprzez nacisk na strunę pomiędzy typowym, *ordinario* a flażoletowym

half harmonics – achieve by string pressure between normal, stopped pressure and harmonic pressure,

4
4 (2) ♩ = ca. 40

3
4 4

fl. *f* *pp*

ob. *f* *p poss.*

cl. *f* *pp* *f*

bsn. *f* *pp*

hn. *f* *pp*

tpt. *f* *pp*

tbn. *f* *pp*

perc. *f* *pp*

hp. *f* *pp* *f* *pp* *f*

pno. *f* *pp* *f* *pp* *f*

vn. 1 *arco* *f* *pp* *pizz.* *f* *pp*

vn. 2 *f* *pp*

vl. *f* *pp*

vc. *f* *pp*

db. *f* *pp* *f*

4
4 (3) ♩ = ca. 120

3 4
4 4

11

fl. *f* *pp*

ob. *f* *p poss.*

cl. *f > pp* *f > pp*

bsn. *f* *pp*

hn. *f* *pp*

tpt. *f > pp*

tbn. *f* *pp*

perc. *f* *pp*

hp. *f* *pp* *f* *pp* *f* *pp* *f*

pno. *f* *pp* *f* *pp* *f*

vn. 1 *arco* *f* *pp* *pizz.* *f > pp*

vn. 2 *f* *pp*

vl. *f* *pp*

vc. *f* *pp*

db. *f* *pp* *f*

4
4 (4)

3
4

4
4

16

fl. *f* *pp*

ob. *p* *poss.* *f* *p* *poss.*

cl. *f* *f* *pp*

bsn. *pp* *f* *pp*

hn. *pp* *f* *pp*

tpt. *pp* *f* *pp*

tbn. *pp* *f* *pp*

perc. *pp* *f* *pp*

hp. *f* *pp* *f* *pp*

pno. *pp* *f* *pp* *f*

vn. 1 *arco* *f* *pp* *f* *pp*

vn. 2 *pp* *f* *pp* *f* *ff* *ff*

vl. *pp* *f* *pp*

vc. *pp* *f* *pp*

db. *pp* *f* *pp* *f*

ORD MSP *ASP

4
4 (5)

3
4

4
4

21

fl. *f* *pp*

ob. *f* *pp*

cl. *f* *pp* *f*

bsn. *f* *pp*

hn. *f* *pp*

tpt. *f* *pp*

tbn. *f* *pp*

perc. *f* *pp*

hp. *f* *pp* *f* *pp* *f* *pp* *f* *pp*

pno. *f* *pp* *f* *pp*

vn. 1 *f* *pp* *pizz.* *f* *pp*

vn. 2 *f* *pp*

vl. *f* *pp*

vc. *f* *pp*

db. *f* *pp* *f* *pp* *pizz.* *f* *pp*

4
4 (6)

3
4

4
4

26

fl.

ob.

cl.

bsn.

hn.

tpt.

tbn.

perc. *vibraphone* *lv.*

hp.

pno.

vn. 1

vn. 2

vl.

vc.

db.

4
4 (7)

3
4

4
4

31

fl. *f* *gliss.* *pp*

ob. *f* *pp*

cl. *f* *gliss.* *pp* *f* *gliss.*

bsn. *f* *gliss.* *pp*

hn. *f* *gliss.* *pp*

tpt. *f* *pp*

tbn. *f* *pp*

perc. *f* *gliss.* *pp* *cymbal* *arco* *pp*

hp. *f* *f* *f* *pp* *f* *8vb*

pno. *f* *f* *8vb* *f* *8vb*

vn. 1 *f* *gliss.* *pp* *pizz.* *gliss.* *f* *pp*

vn. 2 *f* *gliss.* *pp*

vl. *f* *pizz.* *gliss.* *pp*

vc. *f* *gliss.* *pp*

db. *f* *arco* *gliss.* *pp* *f* *pizz.*

4
4 ⁹

3
4 4

41

fl. *f* *pp*

ob. *f* 6 *pp*

cl. *f* *pp* [i] → [o] *f*

bsn. *f* 5 *pp*

hn. *f* 6 *pp* [tu ku]---

tpt. [i] → [o] *f* *pp*

tbn. *f* *pp*

perc. *f* 6 *pp*

hp. *f* 8^{va}... *pp* 6 *f* *pp* 8^{va}... *f* ord. 3 *pp* *f* 8^{va}... 1/2 *f*

pno. *f* *pp* *f* 6 5 *pp* *f* 8^{va}...

vn. 1 arco flaut. MST. *f* 6 *pp* *f* *pp* plizz.

vn. 2 MST. *f* *pp*

vl. *f* *pp*

vc. flaut. MST. *f* *pp*

db. MST. flaut. arco *f* *pp* *f* *pp* *f*

4 (10)

3
4

4
4

46 $\text{♩} = \text{ca. } 40$

fl. *f* *pp*

ob. *f* *pp*

cl. *f* *pp* [i] → [o]

bsn. *f* *pp*

hn. *f* *pp* [tu ku]---

tpt. *f* *pp* [i] → [o]

tbn. *f* *pp*

perc. *f* *pp*

hp. *f* *pp* *ord.* *f* *pp* *f* *pp* *f* *pp*

pno. *f* *pp* *f* *pp* *f* *pp*

vn. 1 *f* *pp* *plizz.* *f* *pp*

vn. 2 *f* *pp*

vl. *f* *pp*

vc. *f* *pp*

db. *f* *pp* *f* *pp*

arco
flaut.
MST → ORD

plizz.

flaut.
MST → ORD

MST → ORD
flaut.
arco
plizz.

61 $\frac{4}{4}$ 13 $\frac{3}{4}$ $\frac{4}{4}$

hn. f pp 6 [tu ku] 4

tpt. f pp [i] [o]

tbn. f pp

vn. 1 arco f pp f pp MST \rightarrow ORD pizz.

vn. 2 f pp MST \rightarrow ORD

vl. f pp pizz.

vc. f pp flaut. f pp MST \rightarrow ORD

db. f pp f MST \rightarrow ORD flaut. arco pizz.

4
4 (14)

3
4

4
4

66

fl. *f* *pp*

ob. *f* *p poss.*

cl. *f* *pp* *f*

bsn. *f* *pp*

hn. *f* *pp*

tpt. *f* *pp*

tbn. *f* *pp*

vibraphone *f* *pp*

perc. *f* *pp*

hp. *f* *pp* *f* *pp* *f* *pp* *f*

pno. *f* *pp* *f* *pp* *f* *pp* *f*

vn. 1 *arco* *f* *non flaut.* *pp* *pizz.* *f* *pp*

vn. 2 *f* *pp*

vl. *pizz.* *f* *pp*

vc. *f* *pp*

db. *arco* *pp* *f*

71

fl. *f* *pp*

ob. *f* 6 *p*

cl. *f* *pp*

bsn. *f* 5 *pp*

hn. *f* 6 *pp*

tpt. *f* *pp*

tbn. *f* *pp*

perc. *f* 6 *pp*

hp. *f* *pp* *f* 6 *pp* *f* 3 *pp*

pno. *f* *pp* *f* 6 *pp*

vn. 1 *f* 6 *pp* *f* *pp*

vn. 2 *f* *pp*

vl. *f* *pp*

vc. *f* 3 *pp*

db. *f* *pp* *f*

vibraphone

MST → ORD

arco

flaut.

plizz.

8va...
1/2 8va...

8va...
8va...

76 $\frac{3}{4}$ $\text{♩} = \text{ca. } 80$ $\frac{5}{16}$ $\text{♩} = \text{ca. } 240$ $\frac{3}{8}$ $\text{♩} = \text{ca. } 160$ $\frac{2}{4}$ $\text{♩} = \text{ca. } 80$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

fl. *f* *>* *pp*

ob. *f* *6* *>* *p* *p*

cl. *f* *>* *pp* *f*

bsn. *p* *<* *f* *f* *5* *pp*

hn. *f* *p* *f* *6* *pp*

tpt. *f* *>* *pp* [i] → [o] [o]

tbn. *f* *>* *pp*

perc. *f* *6* *>* *pp*

hp. *f* *pp* *f* *6* *pp* *f* *3* *pp* *f* *8^{va}*

pno. *f* *pp* *pp* *f* *6* *pp* *f* *8^{va}*

vn. 1 *MST* *arco* *f* *6* *>* *pp* *pizz.* *f* *>* *pp* *arco*

vn. 2 *MST* *arco* *f* *>* *pp* *rec.* *f* *pp* *non flaut.* *MST* *arco* *f* *6* *>* *pp* *ORD*

vl. *f* *pp*

vc. *MST* *ORD* *f* *pp*

db. *MST* *arco* *f* *>* *pp* *f*

4
4 (17)

3
4 4

84

$\text{♩} = \text{ca. } 40$

fl. *f* *pp*

ob. *f* *pp*

cl. *f* *pp*

bsn. *f* *pp*

hn. *f* *pp*

tpt. *f* *pp*

tbn. *f* *pp*

perc. *f* *pp*

hp. *f* *pp*

pno. *f* *pp*

vn. 1 *f* *pp* *pizz.* *f* *pp*

vn. 2 *f* *pp*

vl. *f* *pp*

vc. *f* *pp*

db. *f* *pp* *f*

8^{va}...1
1/2 8^{va}Λ

4
4 (18)

3
4 4

89 ♩ = ca. 120

bsn.

tbn.

perc.

pno.

vc.

db.

The musical score consists of seven staves. The percussion section includes:

- bsn. (Bass Snare):** Starts with a rest, then plays a sixteenth-note pattern from measure 3 to 4, marked *f* and *pp* with a slur and a '5' below it.
- tbn. (Tuba):** Starts with a rest, then plays a sixteenth-note pattern from measure 3 to 4, marked *f* and *pp* with a slur.
- perc. (Percussion):** Features two parts:
 - vibraphone:** Plays a sixteenth-note pattern from measure 1 to 2, marked *f* and *pp* with a slur and a '6' below it.
 - thunder sheet:** Plays a single note in measure 1, marked *p*. In measure 3, it plays a sixteenth-note pattern, marked *arco* and *lc*.

The piano section includes:

- pno. (Piano):** Features two parts:
 - Right Hand:** Plays a sixteenth-note pattern from measure 1 to 2, marked *f* and *pp* with a slur.
 - Left Hand:** Starts with a rest, then plays a sixteenth-note pattern from measure 3 to 4, marked *f* and *pp* with a slur and a '6' below it. In measure 4, it ends with a note marked *f* and *8^{va}*.

The string section includes:

- vc. (Violin):** Starts with a rest, then plays a sixteenth-note pattern from measure 3 to 4, marked *f* and *pp* with a slur and a '3' below it. A dashed line indicates a transition from *MST* to *ORD*.
- db. (Double Bass):** Starts with a rest, then plays a sixteenth-note pattern from measure 3 to 4, marked *f* and *pp* with a slur. A dashed line indicates a transition from *MST arco* to *ORD*.

4
4 (20)

3
4 4

99

hn.

tpt.

tbn.

vn. 1

vn. 2

vl.

vc.

db.

4
4 (21)

3
4 4

104

fl.

ob.

cl.

bsn.

hn.

tpt.

tbn.

perc. vibraphone

hp.

pno.

vn. 1

vn. 2

vl.

vc.

db.

109 ♩ = ca. 40

fl. *f* *pp*

ob. *f* 6 *pp*

cl. *f* *pp* [] → [o] *f* *pp*

bsn. *f* 5 *pp*

hn. *f* 6 *pp* [tu ku]---

tpt. *f* *pp* [] → [o]

tbn. *f* *pp*

perc. *f* 6 *pp*

hp. *f* 6 *pp* 8^{va}... *pp* 8^{va}... *pp* 8^{va}... *f* ord. 3 *pp* *f* 1/2^{va}...

pno. *f* *pp* *f* 6 5 *pp* *f* 8^{va}...

vn. 1 *f* 6 *pp* *f* *pp* arco flaut. MST → ORD

vn. 2 *f* *pp* MST → ORD

vl. *f* *pp*

vc. *f* 3 *pp* flaut. MST arco → ORD

db. *f* *pp* *f* MST flaut. arco → ORD *pp* *f*

119 $\frac{4}{4}$ (24) $\frac{3}{4}$ $\frac{4}{4}$

fl. f pp

hn. f pp 6 [tu ku] f pp

hp. ff pp 6 f pp 8^{va} ord. 3 f pp 8^{va} 1/2 ff

vn. 1 arco flaut. MST f 6 pp pliz. f pp

vn. 2 flaut. MST f pp

4/4 (25)

3/4 4/4

124

hn.

tpt.

tb.

vn. 1

vn. 2

vl.

vc.

db.

arco
flaut.
MST

ORD

pizz.

f

pp

f >

pp

pizz.

f

pp

pizz.

f

pp

pizz.

f

pp

flaut.
MST
arco

ORD

f

pp

MST

flaut.
flaut.
arco

ORD

pizz.

f

pp

f

4 (26)

129 $\text{♩} = \text{ca. } 40$
marimba

perc.

pp f

hp.

++++trr arco (with the double bass bow) f

pno.

M M
f pp mf f
8^{va}... 8^{va}... 8^{va}... 8^{va}... 8^{va}...
Ped Ped Ped Ped Ped

27

132 ♩ = ca. 100

perc.

The percussion staff features a continuous rhythmic pattern of eighth notes. The first measure is marked *pp* and the final measure is marked *f*.

hp.

The harp staff contains several chords and a melodic line. The first measure is marked *pp*. The final measure is marked *f*.

pno.

The piano staff includes chords and a melodic line. The first measure is marked *f*, the second *pp*, the third *mf*, and the fourth *f*.

[135] ♩ = ca. 40

perc.

hp.

pno.

The musical score consists of three staves: Percussion (perc.), Harp (hp.), and Piano (pno.).

- Percussion (perc.):** The top staff features a continuous rhythmic pattern of eighth notes. Above the staff, fingerings 7, 6, 5, and 5 are indicated for the first four measures.
- Harp (hp.):** The middle staff has a treble clef. It contains a few notes in the first measure, followed by a long rest, and then a melodic phrase in the third measure. A dynamic marking of *pp* is present at the beginning.
- Piano (pno.):** The bottom staff has a bass clef. It contains several notes and rests across the measures. Dynamic markings include *pp*, *f*, *mf*, and *f*. A triplet of eighth notes is marked with a '3' above it in the final measure.

Additional markings include *8va* and *8va* with a line underneath, indicating octave transposition for the harp and piano parts.

perc.

hp.

pno.

The musical score is divided into three systems, each with three staves. The top staff in each system is for percussion (perc.), the middle for harp (hp.), and the bottom for piano (pno.).

- System 1:** Percussion has a continuous sixteenth-note pattern. Harp and piano have quarter notes. Dynamics include *ppp* and *8va*.
- System 2:** Percussion continues with a sixteenth-note pattern. Harp and piano have quarter notes. Dynamics include *ppp* and *8va*.
- System 3:** Percussion has a sixteenth-note pattern. Harp and piano have sixteenth-note patterns. Dynamics include *ppp* and *8va*.

Rehearsal marks are indicated by triangles below the piano staff in each system.

perc.

Musical notation for Percussion (perc.). The staff shows a sequence of notes in the bass clef. The first measure is marked *pp*. The second measure contains a *tam-tam* instruction above a series of eighth notes, with a *lv.* (lento) marking below. The third measure continues with a series of notes, ending with a *f* dynamic marking.

hp.

Musical notation for Harp (hp.). The staff shows a sequence of notes in the bass clef. The first measure is marked *pp* and *8va*. The second measure is marked *arco* and *8va*. The third measure continues with notes, ending with a *f* dynamic marking.

pno.

Musical notation for Piano (pno.). The staff shows a sequence of notes in the bass clef. The first measure is marked *f* and *8va*. The second measure is marked *8va*. The third measure contains a series of notes, ending with a *f* dynamic marking.

31

marimba

perc.

144

The musical score consists of three staves. The top staff is for Percussion (marimba), the middle for Harp (hp.), and the bottom for Piano (pno.).

- Percussion (marimba):** The staff begins with a circled measure number '31' and a box containing '144' and 'marimba'. It features a continuous eighth-note pattern. The dynamic starts at *pp* and transitions to *f* in the final measure.
- Harp (hp.):** The staff is divided into two parts: 'ord.' (order) and '8va' (8th octave). The 'ord.' part contains a few chords, and the '8va' part contains a sequence of notes. The dynamic is *pp* for the first part and *f* for the second.
- Piano (pno.):** The staff is divided into two parts: 'M' (Melody) and '8va' (8th octave). The 'M' part contains a few chords, and the '8va' part contains a sequence of notes. The dynamic is *f* for the first part, *pp* for the second, and *mf* for the third.

perc.

The percussion staff features a continuous rhythmic pattern of eighth notes. The dynamics are marked as *pp* (pianissimo) at the beginning and *f* (forte) at the end of the section.

hp.

The harp staff contains several chords and a melodic line. The dynamics are marked as *pp* (pianissimo) and *f* (forte). The word "arco" is written above the staff, indicating that the harp should be played with a bow.

pno.

The piano staff shows a series of chords and melodic fragments. The dynamics are marked as *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), and *f* (forte). The letters "M" are written above the staff, possibly indicating a specific performance technique or marking.

perc.

pp *f*

hp.

pp *f*
8^{va} 8^{va} 8^{va}

pno.

f *pp* *f* *mf* *f*
8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

ob.

Musical staff for oboe (ob.) in treble clef. It features a dynamic marking of *f* followed by a hairpin to *p* over a melodic phrase.

perc.

Musical staff for percussion (perc.) in bass clef. It contains a complex rhythmic pattern with a dynamic marking of *pp* at the start and *f* at the end.

hp.

Musical staff for harp (hp.) in bass clef. It shows a melodic line with a dynamic marking of *f* and *pp*, and includes an 8va marking.

pno.

Musical staff for piano (pno.) in bass clef. It features a melodic line with a dynamic marking of *f* and *pp*, and includes an 8va marking. Below the staff, there are additional dynamic markings: *f*, *pp*, *mf*, and *f*, along with an 8va marking.

156 = ca. 100

perc.



hp.



pno.



36

5
8

ob.

159

perc.

hp.

pno.

The musical score consists of four staves: oboe (ob.), percussion (perc.), harp (hp.), and piano (pno.). The oboe staff begins with a circled measure number 36 and a boxed measure number 159. It features a dynamic marking of *f* followed by *p* with a hairpin. The percussion staff has a *pp* marking and a dynamic marking of *f*. The harp staff has *pp* markings and dynamic markings of *f* and *pp*. The piano staff has *f* and *pp* markings, and dynamic markings of *mf* and *f*. The score includes various articulation marks such as slurs, accents, and hairpins, as well as performance instructions like *8va* and *8va*.

162 $\text{♩} = \text{ca. } 160$

5
8 (37)

ob. f p $\text{♩} = \text{ca. } 240$

perc. pp cymbal bass drum

hp. pp

pno. f pp mf

3
4 $\text{♩} = \text{ca. } 80$

5
16

4
4

Detailed description of the musical score: The score is for four instruments: oboe (ob.), percussion (perc.), harp (hp.), and piano (pno.). The oboe part starts at measure 162 with a tempo of approximately 160 bpm. It features a 5/8 time signature with a circled 37. The percussion part includes a piano (pp) section with a 5/8 time signature, followed by a section with a 3/4 time signature and a tempo of approximately 80 bpm, and a section with a 5/16 time signature and a tempo of approximately 240 bpm. The harp part has a piano (pp) section. The piano part has a forte (f) section, a piano (pp) section, and a mezzo-forte (mf) section. The score is divided into four measures, with the first measure containing the 5/8 time signature and the second measure containing the 3/4 time signature. The third and fourth measures contain the 5/16 and 4/4 time signatures respectively.

cl. *frull.*

bsn. *flap* *pp* *f* *pp*

hn. *frull.* *non frull.* *p*

tbn. *f*

perc. *marimba* *pp* *f*

hp. *pp* *arco (with the double bass bow)* *f*

pno. *f* *pp* *mf* *f*

vl. *arco flaut.*

vc. *arco non flaut. MSP* *f* *pp* *flaut. MST* *non flaut. MSP*

db. *pizz.*

hn. *frull.* *non frull.* *p*

tpt. *frull.* *f* *frull.* *f*

tbn. *f*

perc. *pp* *f*

vn. 1 *arco flaut.* *f*

vn. 2 *pizz.* *f*

vl. *arco flaut.* *arco flaut.*

vc. *arco non flaut. MSP* *flaut. MST* *non flaut. MSP* *OID*

db. *pizz.* *f* *pp*

Detailed description: This page of a musical score, numbered 40 and 171, features eight staves for different instruments. The horn (hn.) staff has two measures of music, the first marked 'frull.' and the second 'non frull.', with a dynamic marking of 'p'. The trumpet (tpt.) and trombone (tbn.) staves have two measures each, with 'frull.' and 'f' markings. The percussion (perc.) staff shows a continuous rhythmic pattern, starting at 'pp' and ending at 'f'. The violin 1 (vn. 1) staff has two measures, with 'arco flaut.' and 'f' markings. The violin 2 (vn. 2) staff has two measures, with 'pizz.' and 'f' markings. The viola (vl.) staff has two measures, with 'arco flaut.' markings. The violoncello (vc.) staff has two measures, with 'arco non flaut. MSP', 'flaut. MST', and 'non flaut. MSP' markings, and 'OID' symbols. The double bass (db.) staff has two measures, with 'pizz.', 'f', and 'pp' markings.

bsn.

tb.

perc.

hp.

pno.

vc.

db.

The musical score for measures 174-176 includes the following parts and markings:

- bsn. (Bassoon):** Measure 174 has a *f* dynamic. Measure 175 has a *p* dynamic with a "mute on" instruction. Measure 176 has a *f* dynamic with a "vibrate slowly" instruction.
- tb. (Tuba):** Measure 174 has a *p* dynamic. Measure 175 has a *f* dynamic with a "vibrate slowly" instruction.
- perc. (Percussion):** Measure 174 has *pp* dynamics. Measure 175 has a "bass drum" marking. Measure 176 has *pp* and *f* dynamics.
- hp. (Harp):** Measure 174 has *pp* dynamics. Measure 175 has *f* dynamics. Measure 176 has *f* dynamics with an "arco" instruction.
- pno. (Piano):** Measure 174 has *f* and *pp* dynamics. Measure 175 has *pp* dynamics. Measure 176 has *mf* and *f* dynamics.
- vc. (Violin):** Measure 174 has *f* dynamics. Measure 175 has *f* dynamics with a "vibrate slowly" instruction. Measure 176 has *f* dynamics with a "pizz." instruction.
- db. (Double Bass):** Measure 174 has *f* dynamics with an "arco MSP" instruction. Measure 175 has *f* dynamics with an "arco" instruction. Measure 176 has *f* dynamics with a "pizz." instruction.

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