

Summary

Harvest na instrument solowy, oktet instrumentalny i orkiestrę.

Autorska koncepcja zastosowania mikrotonów we współczesnym dziele muzycznym

Harvest for solo instrument, instrumental octet and orchestra.

An original concept of use of microtones in a contemporary music work

This doctoral work focuses on the presence of microtones in the composition *Harvest*. The work has taken multiple directions as I have tried to grasp the challenges from several perspectives. First, purposefully having micro intervals prevalent throughout the whole work. Another strand was to explain ways the form was constructed; the relationships between pitches both horizontally and vertically. An additional issue addressed the role of microtones in determining the character and color/timbre of the music. This led to color/timbre being defined by the presence of microtones rather than by the common manner where color/timbre are determined by musical instruments.

Harvest is a composition inspired by the landscape of the French countryside; in particular, the fields of sunflower and wheat in the small village Montrésor. Seeds of wheat and sunflower create a spectacular scene. Each seed has its own unique appearance, varying only slightly from the others, but particularly in the early evening, these differences create a spectacle of extraordinary beauty, which nothing can diminish. Even the sharp sickle cannot lessen their magnificence or legacy, when after the harvest these seeds will provide humanity with food and energy.

The form of the composition *Harvest* consists of one movement. It is based on the Middle Eastern improvisation form. It is divided into three categories. Each group has its own functional task in the whole form. These categories/groups serve the main theme of the doctoral work by organizing the motion of the melody and the chordal structure that are related to the main idea of improvisation and the maqam music in *Harvest*. As well as, show the transition between the events during the work. This division of the form gives a clear vision about the internal construction of the

composition, which is strongly related to the Middle Eastern music, thus it was the main entrance to the microtonality in the doctoral work.

In this doctoral work, the microtones were treated as the keystone of the composition *Harvest*. Microtones were incorporated into all cells and parts of the composition. This was an attempt to make maintain permanent connection with the microtones during the entire work. This dissertation reviews the way of dealing with microtones in the melody, as well as, within the chords.

Fundamentally, the composition *Harvest* is related with the concept of the improvisation form in the Middle East, thus the Middle Eastern modal system. This idea gave rise to the opportunity to organize the form of the composition, develop the melodic motion, as well as, organize the relationships between the chords. The relationship with the maqam music is very essential, thus, the melody and the chords of the piece are related to the *Ajnas* of the Middle Eastern maqamat. Metaphorically, this doctoral work shed light on the role of the microtones in determining the sound colors and the mood of the music.

Accordingly, this doctoral work has provided and clarified many of the experiences and results gained from research. These results express the composer's personal conviction:

- The only way to get an accurate required microtonal interval in strings is by using the scordatura
- The three quarter tone interval is considered as the smallest intervallic unit that plays a role within the melody in *Harvest*
- The three quarter tone interval dominates the idea of the warmth/ coldness even in the case of using a cluster in the chords
- The quarter tone and the comma play an important role in getting the sonoristic effect, and determine the brightness of the chords, especially in the case of the use of a cluster.