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Summary

Lasse Thoresen's theory and its application to the analysis of Polish composers' electroacoustic music

Until recently Polish musicology and music theory has not had a complete analytical method that would enable analysis of electroacoustic music and its comparison. For a long time many urgent questions, such as how to analyze music without a score, how to compare electroacoustic music or how to speak about non-instrumental sounds, have largely remained unanswered.

Seeking to fill this gap, the author started her research which consequently has led her to Lasse Thoresen and his Aural Sonology Project. This Norwegian composer and researcher has proposed a holistic theory that makes it possible to transcribe electroacoustic music and provides analytical methods for analyzing compositions on higher levels of structure.

This dissertation starts with an outline of the most significant institutions, events and composers in Poland that have had an impact on the development of electroacoustic music. The second chapter describes the most important methods used in the analysis of electroacoustic music. Particular emphasis is put on Pierre Schaeffer's and Denis Smalley's ideas which had a significant influence on Thoresen's theory. The third chapter discusses analytical software used by music theorists and musicologists.

The main part of the thesis deals with Thoresen's theory and its description, while presenting a related study and analysis of the following pieces: *Passacaglia für TX* by Andrzej Dobrowolski, *Robak Zdobywca* by Krzysztof Knittel, *Tako rzeczce Bosch* by Stanisław Krupowicz, *Mother Nature* by Prasqual (Tomasz Praszczalek), and *SY99 Message* by Ryszard Szeremeta.

Analyzing music-as-heard¹ – music without any score – with the use of Lasse Thoresen's methods offers listeners a new perception of electroacoustic music and its organizational aspects. The first step is musical transcription. It allows the user to see the basic units as a result of phenomenological reduction. It is the foundation of the analysis that helps

¹ L. Thoresen, *Emergent Musical Forms: Aural Explorations*, London, Ontario 2015, p. 164.

to create larger perceptual units – sound characters (the second level of the analysis). Graphical representation proposed by Lasse Thoresen facilitates the subsequent comparison of electroacoustic sounds, resulting in high-level analyses. The third level of the analysis of music-as-heard reveals time-fields, layers, dynamic forms and form-building transformations/processes.

Enclosed with the dissertation is a CD with analyses of the selected examples of Polish electroacoustic music. Spectromorphological transcriptions and form analyses of every piece are offered, making it possible to compare the pieces.

In search of the most objective method to analyze electroacoustic music, Thoresen's proposal arises as a particularly suitable methodology that provides for graphical representation of electronic sounds and comparison of sound-based music within the same analytical field.