

Sonorism of the Second Interval in the Analysis of Lithuanian Ethnomusic and the Compositions by M. K. Čiurlionis and 20th-Century Composers

Annotation

The article is concerned with the analysis of M. K. Čiurlionis' ethno and the 20th century musical episodes from the aspect of sonorism. It is stated that various manifestations of sonorism arise from the composer's sonantic relationship with sounding. The final conclusion: M. K. Čiurlionis' later period music discloses sonantic positions between sonorism at a second and a dissonant tonality.

Keywords: a sonantic relationship, a sonant, a sonoric field, a sonor, a sonoric density, intensity, sonorism at a second, a tonicity relationship, a dissonant tonality.

Introduction

The topicality of the chosen theme has been prompted by the very period of time, to be more exact, by man's new relationship with the environment and the world, and simultaneously with the composer's relationship with a sound. In the previous epochs, particularly in those of tonal music, up to the middle of the 20th century, much attention was paid to the parameters of the sound height and rhythm. Nowadays, the content of the composer's activities is concentrated on timbre and dynamic aspects of expression. Various non-ordinary playing techniques, strokes and dynamic articulations are thoroughly marked. In a word, all that which makes the essence of a sonoric work.

The composer's relationship with sounding, cardinally witnessing some changes gets synchronized with the changes in the spaces of culture – surrounding environment, a total urbanization, its produced noise, and new technologies. It is the latter which create instruments due to which the origin of the sound is better pronounced and governed. These achievements are spontaneously used by the composers perfecting the principles of timbre synthesis in electronic music.

Thus, sonorism is a token and topicality of the period.

The topicality of the theme dictates the principal goal of the work, i.e. to widen the conception of sonorism, associating it with the changes in the composer's outlook on a sound. Here, we shall make an attempt to throw some light on those new composing qualities and principles, which in their essence differ from traditional ones. We shall also compare examples of sonoric and tonal music and try to establish their differences and analogies. At last, we shall analyze how a newly-born relationship with sounding can adjust the knowing and hearing of the music characteristic of earlier epochs.

The object of research are some extracts from the music by the Lithuanian talented composer and painter M. K. Čiurlionis as well as some examples of ethnomusic and some extracts of the 20th-century sonorous compositions.

Theoretical Section

The first interest in sonorism music reaches the first decades of the 20th century. Henry Cowell seems to be the first who undertook the analysis of thick sonors at seconds and suggested calling them *a cluster*. Cowell's attempts were followed by a great number of instructive books on contemporary harmony and technique of composing, expanding the theory of clusters (L. Dallin, V. Persichetti, H. Hanson, D. Cope, J. Cholopov, C. Kohoutek, W. Gieseler, B. Schaffer, J. Schillinger and others).¹

A wider interest in sonorism was taken in the second half of the 20th century. A sonorism conception and notion emerge (J. Chomski), the types of sonoric texture and the intensity of a sonorous field were analyzed (A. Макалыгин), and attempts were made to formalize sonoric operations (I. Xenakis), to establish the means of sound and timbre synthesis (E. R. Miranda), etc.²

When analyzing the new outlook, it is expedient to define the composer's relationship with sounding on the whole. The sounding itself, prior to writing music, is latent and does not yield to a direct observation.

¹ See Bibliography: Dallin L. 1984, Persichetti V. 1961, Hanson H. 1960, Cope D. 1991, Cholopov J. 1976, Короутек Ц. 1976, Gieseler W. 1975, Schaffer B. 1976, Schillinger J. 1946.

² See also: Chomiński J. 1968, Макалыгин А. 1992, Xenakis I. 1971, Miranda E. R. 1998.

However, its significance is great for a future piece of music. It is due to this relationship that a composer's subconsciousness, a hearing intuition and imagination are coded. The born relationship with sounding in a creative process leads the composer subconsciously along the roads of artistic searching and discoveries. This kind of relationship is sure to give a composer an opportunity to see his mistakes and corrects both the whole work and its details. It is an original censor who determines what should not be done and predicts what should be done.

The relationships with sounding are very personal, intimate, determined by genetic, hearing factors or the factors of environment. In this work we shall compare the relationships of two types, i.e. sonantic, related to sonorism, and tonal, typical of tonal music.

Due to the fact that today more interest is taken in the field of sounding and its features than the fixed tones as before, therefore, the new relationship with sounding should be called sonantic. Due to the sonantic relationship with sounding, a composer can discover original methods for the composing of sonoric music. A consequent avoidance of tonal accuracy in respect of the sound height and rhythm is typical of them. Soon, any tones or their prototypes lose their role, and it is operated by a continuous field of sounding. Now the composers focus on the timbre and dynamic intensity of a sonorous field and the density of sonors. This kind of density becomes maximally uninterrupted systematically employing an intensive microchromatics and glissando means of playing.

A sonorous field can be reduced and the intensity of sonors made smaller. The reduction gives a possibility to mutate the sonorants of different intensity, i. e. a sonorous vertical can become a hardly heard line of the horizontal and the like.

It has been mentioned that due to the influence of a sonantic relationship with sounding, a composer is first of all interested in the timbre and dynamic side. In its turn, a rhythmic and sound height profile remains mostly resultative different from rhythmic periods in tonal music.

In sonorics, one can often find two durations, i.e. long values, the duration of which is marked by time seconds and their parts. The relationship of such values and their mutual proportions are usually relative. They are rather resultative because the durations of values are determined by the sonorism geneses, i.e. the needs of the timbre and sound expression. Relatively short values are analogically used beside long ones. In its turn, a rhythmic regularity is not typical of a sonorous work. The results of the relationship are also noticed on the plane of heights. In the formation of sonorics, the height of sounds is not a constructively decisive factor in respect of a compositional whole. In sonorism practice, it always remains conditional, depending on the profile of the work, its intensity and density.

It is proper to compare a sonantic relationship with a traditionally polished tonal relationship. Due to the influence of a tonal relationship with sounding, a composer operates tones like physical parts of sounding (bodies, objects). It would logically follow that intervals, accords and bigger elements of compositions, sections, parts, are also "materially" perceived. In a tonal composition, it is mostly focused on a concrete height of tones, and here rather much has been done, starting with the strengthening of the twelve-note temperation (Bach) and finishing with the realizations of the twelve-note series (Schönberg). At the same time, the metre rhythmical systems were from the baroque motorics of sequences to polyrhythmic aperiodic intersections (Ives, Stravinsky). The height and rhythm in a tonal composition manifest themselves by way of a maximal precision (like a tuning-fork, metronome). Other sound parameters, those of sound intensity and timbre, are usually in the background, at least in respect of a compositional formation. Therefore, a composer and performer orient themselves to relatively marked signs of the dynamics of works, and a timbre case of the work sometimes appears earlier, finishing the work in a clavier shape.

The comparison of tonal and sonoric music contexts discloses an alternative character of their formation and perception. The context of a tonal music usually arises rhythmically and tonally, linking separate tones in their bigger groups (intervals, accords, modus, etc.) until the whole work is finished. In other words, tonal elements are inductively connected into the whole. In its turn, a sonor field is often reduced. Its characteristic density and the thickness of sounding are damped down up to the limit of vanishing. A deductive tendency of the expansion of a sonoric field is coded by the origin of a sonantic relationship with sounding.

The question can arise: is a sonorically purified composition possible? It is evident that many sonoric textures cannot do without vivid rhythmic accents, a fragmental regulation as well as a bare unison, etc. A sonoric field reduced up to the limit often splits into solitary discrete elements which start to become alike tonal ones. The sense of the reduced elements is often taken for the one of the former sonoric context. On the other hand, starting a sonoric work with minimal, discrete elements of sounding, it can be similar to tonal

for some time (moreover without listening to the work to the end) and only later, with the vivid sounding of sonorics, they can be consciously perceived as the manifestations of an integral sonoric work. It could follow that the elements and even episodes structurally close to tonal music, can be due to the influence of a sonantic relationship, perceived as sonoric or limiting sonor, i.e. as the elements remaining in the sonor whole of the work. In its turn, quasi-sonoric accords can sound in a tonal composition (as can be heard in some of D. Scarlatti's sonatas). The latter, in the aspect of a tonal hearing, are merely certain variants or substitutes of tonal intervals and chords.

This purity discourse of sonoric and tonal composition enables one to state that the unity of the composition from the inside is coded and governed by the composer's discovered relationship with sounding. It is the direction of the sonantic relationship that enables a composer to discover optimal principles and means of the creation of sonor music irrespective of the possible structural similarity of sounds, also employed in tonal music.

Historical Aspect

A sonantic and tonal relationship with sounding would change one another in the process of a historical evolution. For example, a prehistory (fire myths) convincingly witness for the benefit of a sonantic relationship. A primitive syncretic group of people would make a sonorous noise by all possible ways in order to frighten a beast. One can suppose that it was made antiphonically, dividing into it two or more smaller groups. The hunting experiences would syncretically continue in a pagan ritual.

A sonantic relationship with a sounding has survived in Lithuanian ethno *sutartinės*. It is witnessed by constantly sounding seconds. The instruments (*skudučiai, daudytės*) on which they were performed show that the intervals at seconds could be big and small as well as neutral. In spite of an instrumental practice, eventually helping to consolidate tonicity, still the intervals at seconds are principally sonors, manifesting themselves as a certain intensive, dense sounding (or field).

In an agricultural area (images of the world tree) a sonoric sounding gives up its place to the tonicity of monodies. Oppositions of tones at a second are typical of archaic Lithuanian monodies. Thus monodies get wider as if an oppositional binary ornament. The tonicity is also characteristic of the whole area of a pentatonic monody and the melopoea of ancient Greece.

In the period of the Middle Ages and the Renaissance, a sonantic idea of sounding unfolds itself echoing the needs of theocentric symbolic thinking. A sonantic relationship with sounding in these epochs is realized by nonintensive structures. Unlike an archaic sonoric density, a pronunciation sonant (Lat. *sonans*) becomes a primary source of sounding. The recitation of the Holy Scripture prose should not be associated either with an abstract tone or rhythm. The pronunciation of syllables should be more compared with a sonant field, prolonged in time. The articulation of this field exceptionally depends on the syntax of an oral text. The recited sonants can be naturally intensified through various melismas. The recited sonantic field enriched with melismas is later supplemented with a dimension of perfect verticals, i. e. perfect sonants. The intensity of verticals can be increased by the use of imperfective variants of the sonants. In their turn, the sonants of the verticals are clarified by the introduction of pauses in separate voices. The mentioned means unfold themselves in a parallel Gothic organum. Of interest is also the fact that a sonantic field of verticals in organums is often articulated by the ways independent of the text syllables and syntax, i. e. vividly changing the intensity of verticals. Of interest is the fact that a quantitative development of the Gothic rhythm (modus, isorhythm) more witnesses an attempt to count and control the amount of expanding sonorous melisms than to introduce the rudiments of a tonal sense.

The Renaissance composers changed the forms perfect consonances into more rich third intervals. A third and its various permutations in respect of an octave as well as the contrast of two thirds through a harmonic or arithmetic proportion enabled them to discover an evenly sounding, panconsonating field. It perfectly reflects the sensual perception of man of the period. Intervals of thirds base not only foburdonic sonants of the verticals but also polyphonic horizontals are united by the voice cantus firmus expansion. The favoured imitational texture led to the discovery of a diagonal mobility of a sonantic field. The whole sonantic system of the Renaissance is in fact a third isomelia. Here each of the voices not associated with a third is strictly regulated, trying to avoid an unwished dissonancing. A dissonancing of a terzisomelian sonantic field would undoubtedly destroy the desired continuous of sounding. An aspiration for a sonantic continuity stimulated to decline instruments and to be satisfied with vocal voices (*a cappella*) and the regulation of the voice tessitura (at third).

The mensural system of rhythm reflects the aims of the terzisonelic sonantic field. It composed optimal preconditions for the freedom of a melic expression, a variance of the structure at thirds as well as improvisation. A mensural rhythm as if meets a melic flexibly and agrees with it without imposing either a Gothic modus counting or accentuation so characteristic of the new ages.

With the momentum of the Renaissance, evident elements of tonicity show up in the depths of the pan-consonantic composition. For example, Josquin systematically cultivates quint chords instead of the earlier popular fobourbons, formed summing up intervals. Now, due to the use of quint chords, the principle tone (bass), competing with the cantus firmus voice, comes to light. An acoustic bass support perfectly based the links of chords of the fifth-fourth relationship characteristic of in cadencies. Eventually, chromatism cultivated by late madrigalists assisted to realize the importance of the leading tone. All of it was slowly leading to tonality and tonicity.

In the New Ages, with the consolidation of scholarly thinking, a tonal relationship with a sounding was discovered. Attempts were made to define each musical tone exactly, to check its pitch and metronomically specify the value of its rhythm. Besides, the functions of each tone were exactly defined in the mode (J. F. Rameau)³, strict models of the moving of tones were composed, specifying the exposition of tones, the changes in their relationship and a resultative end. The groomed tonal principle of composing made possible to contrast to a great extent separate tones and their complexes (chords, keys, textures, form sections). On the other hand, composers learnt to mix contrasts, synthesize, introducing new qualities of sounding.

J. Hauer declares the maximum separation (contrasting) of each of the 12 tones in his atonal melos conception.⁴ Here no place remains for any interrelations of tones (obertonal, chromatic, functional). An atonal conception faced great difficulties in its realization. One can realize today that to separate one tone from another and isolate on an absolute scale is compositionally impossible. It is worth recollecting the well known thesis that each tone is an accord (J. F. Rameau, H. Riemann).⁵

Tonicity (tones as parts) in a tonal music has most vividly manifested itself in second bas glides also in slides of harmony, without repeating the sounds of a previous chord. It has been noticed that with an increase of common tones among joining chords – analogically, common chords between different keys, tonicity contrasts become weaker. With the weakening of tonicity links, the space of the expansion of harmony sonantism (fonism) opens itself. Besides, the evolution of tonality in the 20th century draws in all 12 tones and autonomically dissonant accordics. This is how an approach is made to the tonality of a pandisonantic type.

Analysis

After the discussion of the most general aspects of sonorism, it is proper to analyse a specific interval at a second. It takes no time to notice that an interval at a second more than any other provokes a topical for today sonantic relationship with sounding. Therefore, it is proper first of all to clear up the type of an interval at a second during various composing times. That is why we will try to highlight universal features of the second interval by juxtaposing it with a wider interval. For the sake of obviousness we will compare the second interval to the fifth interval, which is diametrically opposite with its qualities.

Unlike the fifth, the second interval is especially convenient for the expression of melodic horizontal. Second tones, by following one after another do not create any acoustic links. More precisely, melodic second tones as if oust each other. No way can we state the same about fifth. Its tones have close acoustic relations. Therefore by acquiring a distance from each other, the tones of this interval naturally flow towards a harmonic vertical. By comparing both intervals as different verticals we can easily notice that seconds (both major and minor) sound intensive and are dissonant with regard to the fifth. Furthermore, second tones are not subordinated and sound on a par. In turn, the fifth because of the combination of tones presupposes a clearly audible base tone, which is dominating over the upper one.

Hence the second interval is characterized by the opposition (parity) of tones and intensity and dissonance of its simultaneous expression.

Seemingly precisely these universal psychoacoustic features of perception of an interval at a second influenced a gradual refinement of its sonoric characteristics until our times.

Let's illustrate this process, which we could describe as the process of sonoristic emancipation with particular music examples.

³ For more see: Rameau J.-Ph. 1722.

⁴ For more see: Hauer J. M. 1923.

⁵ For more see: Riemann H. 1920.

Unique examples of second sonorism can be found in the works of genius Lithuanian composer and painter M. K. Čiurlionis. In Example 1, in the 2nd measure of upper piano part, minor second sounds in different octaves. We can discover juxtaposition of a wide and narrow interval, e. g. a second is added to the lower sound of an octave (F#3–G2–F#2) or vice versa, a second is added to the upper sound (G1–F#2–G2). Ostinato figuration of this part is directly prepared by the previous measure (m. 1). Here the trill of the minor second (F#–G) is overgrown with adjacent second sounds (E#, A♭), later this concentration of seconds is as if reduced to the figuration of seconds through octaves (m. 2).

Due to the systematic use of a minor second, the analyzed episode acquires a connotation of sonorism. This impression is even more evident in the next example (Ex. 2). In the upper voice the Lithuanian ethnomonody *Motule mano* is expressed via chords. It is accompanied by the sequence of seconds vibrating in bass (E–F–G–A). The sequence illustrates the systematics of sonoric formation expressed with a rather large-scale composing plan.

A verticalised version of the sequence can be seen in Lithuanian instrumental *sutartinė* (Ex. 3). Each next voice entering by a second here signifies the structures of second sonore (D♭–C–B♭–A♭–G♭). It is later repeated as ostinato.

Analogies of second sonorism can be discovered not only comparing a second with an octave, but also with other wide intervals – sixth, fifth, fourth.

In this example (Ex. 4) we can see a systematic attachment of a minor second to a sixth, which sequentially rises, and then descends (see slur between both parts). Similar bonded elements of sixth-second are known in Lithuanian ethnomonody (Ex. 5). The elements of octave-second or sixth-second are like the reductions of sonoric melodic intonations (Ex. 6).

Example 1. VL 341

Example 2. VL 341

Example 3. PLLIM 106

Example 4. VL 324

Example 5. JČLLM 81

Example 6. JČLLM 57

Čiurlionis impressively disclosed sonorism of a second by using the intervals of a fifth and fourth. By adding a second to the bottom of a fourth interval and the top of the fifth interval, the composer is forming an ostinato motif which is repeated systematically (Ex. 7, see the bass part).



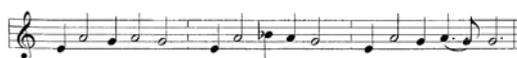
Example 7. VL 343

Similar examples can be discovered in Lithuanian ethnomusic. Let's compare the previous example with *sutartinė* (Ex. 8) and monody (Ex. 9).



Example 8. PLLIM 35

Third and second intervals bond similarly. A second is able to adjoin by crossing the ambitus of a third or by staying in its inside (Ex. 10). Here at the end of bass part (m. 3–4) we can observe the transformation of sonic elements: third-second, fourth-second, fifth-second.



Example 9. JČLLM 78

Sonic third-second elements are evident in Lithuanian monody of laments (*raudos*, Ex. 11).



Example 10. VL 340

By systematically using a second near a wide interval, the composer, as we observed, is sonorising a melodic horizontal. However he is not limiting himself just to that. In his works we can find a harmonic vertical influenced by similar sonorism (Ex. 12). The first two-measure phrase of this example is slowly increasing vertical sonoristic intensity, and then, in the next measure is releasing it (m. 1–2). Similarly, however, in other height, the same sonoristic model is repeated in the next phrase (m. 3–4). A sonoristic intensity of the third phrase is constructed in an alternative order. A maximally dense vertical is at the beginning, and then is alternatively released (m. 5–6).



Example 11. JČLLM 80

By comparing the last episode with the figuration of chords typical of romantic composers, we can see the principal difference (Ex. 13). In the example of music by F. Chopin, the figuration of chords is based on the slides of seconds to third tones, and this essentially keeps almost an equal intensity of harmonic verticals.



Example 12. VL 261



Example 13. Chopin, Etude op. 25 No. 11

Principles of sonorism are refined in 20th century music. Sonorism of a second definitively becomes detached from melodic slides in the seconds and chords based on thirds (Ex. 14). Here the operation of filtration of second complexes is used. It reveals a direct link between narrow (second) and wide (fifth) intervals.

Example 14. KJ, Sound-filtering, p. 22

In the next episode (Ex. 15) by concentrating even more seconds into a sonoric complex wider leaps of intervals (third, sixth, seventh) are used in parallel. In turn a sonoric horizontal appropriately develops an inherited traditional model of a melodic jump and its filling (Ex. 16). Here we see a second nearby a third (a), a second nearby a fourth and fifth (b), and second nearby an octave and a sixth (c).

Example 15. KJ, Consolation, p. 26

Example 16. KJ, Hommage a Jeney, p. 2

Addition

The carried out analysis of musical fragments (Ex. 1–16) enables one to perceive how an episodically showing itself a sonantic feeling of sounding (Čiurlionis) purifies a sonantic relationship with sounding (Kurtág). Tonal episodes of Čiurlionis' music absorb the sonorism of seconds popular in Lithuanian ethnomusic. Of interest is the fact that the composer interprets oppositions of seconds, peculiar to Lithuanian monodies, sonorically (Ex. 4–6, 7 and 9, 10–11). The sonorics of *sutartinės* due to an instrumental practice seem to draw nearer the examples of a tonal opposition in a monody. Therefore, a *sutartinė* can be perceived as a natural polyphony (Ex. 8–9). Different from arpeggio woven by the seconds by romantics (Ex. 13), Čiurlionis' slides of the seconds are sonantically autonomous (Ex. 1, 2), and vertically charged with seconds are dissonantly (sonorically) emancipated (Ex. 12).

Conclusions

The theoretical analysis with musical examples logically leads to the following principal conclusions:

The sonorism of an interval at a second is a partial case of a more general sonorism phenomenon and is determined by the composer's sonantic relations with sounding.

Due to a sonantic relationship, the composer discovers and realizes a sonoric field. This field can be dense, intensive (sonor) or lucid, panconsonantic (sonant). A tonal relationship with sounding is an opposition to sonantic. Due to a tonal relationship, a composition is made up of tones (small parts) and their groups, until it is induced into the whole of the work. In its turn, a deductive reduction is more topical to a sonoric field.

Composing tonally, a priority is given to the height and rhythm of the sounds while timbre and dynamics are more characteristic of sonors.

In the course of the evolution of music, a sonantic and tonal relationship with sounding would periodically change each other by this rhythm:

Worldoutlook	Composers relationship with sounding	Sound structure
myths of fire	sonantic	<i>sutartinė</i>
the world tree	tonal	monody
theocentrism	sonantic	sonants
scholarly thinking	tonal	tonality
new technologies	sonantic	synthesis of sonors

The model of the change of composing principles, besides, discloses transitional ambiguous positions (a monophone of diaphonia, the psalmodia with an opposition of an initial and final tone, a pansconsonating bass, a pandissonating tonality).

M. K. Čiurlionis' late period works disclose some manifestations of a dissonant, mode tonality. The composer seems to be the herald of a purified sonorism. His dissonant openings base themselves on the heritage of Lithuanian ethnomusic which is masterfully sonorized.⁶

Translated by Laima Zabulienė

Abbreviations

- JČLLM Čiurlionytė, Jadvyga (1999). *Lietuvių liaudies melodijos* [Lithuanian Folk Melodies]. Vilnius: Lietuvos muzikos akademijas.
- KJ Kurtág, György. *Játékok: zongorára* [Games: for piano]. Editio Musica Budapest, II.
- PLLIM Paliulis, Stasys (1959). *Lietuvių liaudies instrumentinė muzika* [Lithuanian Folk Instrumental Music]. Vilnius: Valstybinė grožinės literatūros leidykla.
- VL The list of M. K. Čiurlionis' Musical Works compiled by V. Landsbergis (Landsbergis V. Čiurlionio muzika [Čiurlionis' Music], Vilnius: Vaga, 1986, p. 223–296).
- VLKF Čiurlionis M. K. *Kūriniai fortepijonui. Visuma* [Compositions for piano. Completed]. Kaunas: Jono Petronio leidykla, 2004.

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⁶ For more see: Janeliauskas R. 2001, 2002, 2003.

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Sekundos intervalo sonorizmas tyrinėjant lietuvių etnomuziką, M. K. Čiurlionio ir XX a. kompozitorių kūrinis

Santrauka

Straipsnyje sonorizmo aspektu tyrinėjami M. K. Čiurlionio, etninės ir XX a. muzikos epizodai. Iškeliama ir argumentuojama idėja, kad įvairios sonorizmo atmainos atsiranda dėl sonantinio kompozitoriaus santykio su skambesiu. Skirtingai nuo toninio santykio, būdingo tonaliai muzikai, kai mažtoma tonais tarsi fizinio kūno dalelėmis, sonantinis kompozitoriaus santykis sublimuoja sonorinį lauką. Žvelgiant istoriškai, sonantinis ir toninis santykiai periodiškai keisdavo vienas kitą. Archajinį sutartinių sonorizmą (ugnies mitai) keitė monodijos tonų opozicijos (pasaulio medžio įvaizdžiai), viduramžių ir Renesanso sonantus (teocentristinė pasaulėjauta) išstūmė tonalumas (Šviečiamasis amžius). Naujosios garso sintezės technologijos sudaro sąlygas vėl plačiai atsiverti sonantikos ir sonorizmo fenomenams. Be to, sonantinių ir toninių fenomenų kaitos ritme pastebimos pereinamosios, difuzinės zonos, kuriose naujasis santykis su skambesiu išauga iš ankstesniojo. Todėl sonantiškumo ir toniškumo fenomenai susipina sutartinių monofonuose, pradinių ir baigtinių psalmidijos tonų opozicijose, pankonsonuojančiame bose, pandisonuojančioje tonacijoje ir pan.

Straipsnyje susitelkiama prie sekundos intervalo sonorizmo, kuris interpretuojamas kaip platesnio sonantikos reiškinio dalinis atvejis. Sekundos sonorizmas (tirštasis, intensyvus) – visiška priešingybė skaidriems, neintensyviems, perfekciniams viduramžių sonantams. Gretinant sekundos intervalą su bet kuriuo kitu (platesniu) intervalu, galima pastebėti įvairialypius sonorizmo niuansus (spalvą, tembrą, intensyvumą, tirštumą).

Muzikos analizė padėjo išsiaiškinti, kaip epizodiškai pasireiškianti sonorinė skambesio pajauta išauga į sonantinį santykį su skambesiu (M. K. Čiurlionis – G. Kurtág); kaip tonalūs Čiurlionio muzikos epizodai absorbuoja sekundų sonorizmą, paplitusį lietuvių etnomuzikoje. Įdomu ir tai, kad Čiurlionio melodinės sekundų slinktyje dėl pasikartojančių ostinatų tampa sonoriškai autonomizuotos, o prisodrinta sekundomis vertikalė – disonansiškai (sonoriškai) emancipuota.

Reziumuojant galima teigti, kad vėlyvojo M. K. Čiurlionio kūrinuose pasireiškė disonuojančio derminio tonalumo fenomenas. Kompozitorius – tarsi būsimo išgryninto sonorizmo šauklys. Beje, jo disonantinės atvertys savo ištakomis siekia lietuvių etnomuzikos paveldą, kuris meistriškai sonorizuojamas.

Reikšminiai žodžiai: sonantinis santykis, sonantas, sonorinis laukas, sonoras, sonoristinis tirštumas, intensyvumas, sekundos sonorizmas, toninis santykis, disonantinis tonalumas.