

## *Sono-colority* as Multi-Dimensional Texture Articulation Principles in Mārtiņš Viļums' "Tvyjōraan" for Chamber Orchestra

### Annotation

One of the main aspects of the compositional realization of "Tvyjōraan" (2012) is exhibited as spatialization of music processing in the way we have abilities to imagine a visual phenomenon. Although being differently created, all patterns and parts of the composition comply with the strategy of *sono-coloristic* (the term first defined in this article). The presented analysis of one fragment in "Tvyjōraan" proved compositional, even aesthetical interpretation of the piece, in a way it could be explained by the concept of micro-sonority. The strategy principles of the processes related to the musical expression forms are decoded with reference to the functional (the term adapted for the method of analysis invented by me) articulation identification aspects of sound parameters.

The articulation processes related to the "Tvyjōraan" are interpreted as the spaces of sounding wherein certain lines, figures, colors, layers or images of *sono-coloristic* properties come into light. The expression forms of sounding linger and disappear over the patterns and emptiness of spatial landscapes.

**Keywords:** sono-colority, micro-texture, harmonic space, harmonic matrix, parameters of sound, pitch, timbre, loudness, imaginal sounds, sounding landscape, enlighten sounds, spatial music, Viļums, "Tvyjōraan".

### Introduction

The formation of my compositional aesthetic<sup>1</sup> is grounded on the principles of multi-textural sono-colority created by me. The most important ones are:

1) form is created from different harmonic fields – spaces wherein every structure of the sounding verticality (harmony) initiates and marks a certain part of a composition as time extended space. Therefore, harmony becomes a particular spatial-harmonic matrix on which colored lines and textures of sounding landscape are highlighted.

2) an internal sounding dimension has possibilities to be formed using hierarchical differentiation of all sound parameters (dynamics, timbre, pitch and rhythmic) in the figure ↔ texture relationship. Therefore three basic levels of sounding deepness could be defined:

- a) foreground/figure (all parameters are subordinated to reinforce musical expression);
- b) background/phonic (all parameters are subordinated to dim musical expression);
- c) shadow (all parameters are subordinated to mute musical expression [noise, whispering, etc.]).

3) the general principle of formation is described as rearticulation of the sounding micro and macrolayers (invariability of sound/sounding implication). The aspects of my aesthetical principles in the composition "Tvyjōraan" (2012) will be demonstrated in the way of *sono-coloric* articulation.

The term *sono-colority* (Lat. *sonus* sound + color [Lat., It., Eng.]) is defined in this article for the first time.<sup>2</sup> By this term the timbral quality of sound articulation should be postulated in the aspect of human ability to perceptually recognize<sup>3</sup> compositional processes as the light of imaginary colors, visualized phenomenon of objects, patterns etc. On the one hand, that concept of visualized sounding processes have to be interpreted within phenomenological, cognitive principles of how we are getting to understand our being, the world around us, how we group environmental elements into an understandable system. On the other hand, these perceptual abilities (multi-sensory aspect of the human body, all the senses and brain) give us an opportunity to adapt such categories to understand and explore the musical *expression forms*<sup>4</sup> as well as structural processes of them interdisciplinary, in cognitive way.

<sup>1</sup> The author of this article is analyzing his own composition.

<sup>2</sup> The term 'sono-colority' seems to be close to the conception named *sonorystyka* first invented by Józef Michał Chomiński in his article "Z zagadnień techniki kompozytorskiej XX wieku" [Problems of the compositional technique in the twentieth century] (Chomiński, 1956: 23–48). Under this conception Chomiński claims a new understanding of contemporary music tendencies in the 20th century. The main discourse related to the term *sonorystyka* suggests the idea to interpret musical sounds as having quality of itself, moreover, as containing properties of tone colour (Granat 2009: 821–833). However, the term *sonorystyka* is usually related to particular musical style, especially to aleatoric compositional principles found in Polish music, and is not prevalent in Western Europe. The term sono-colority invented by myself contains a renewed compositional strategy to interpret sound processes as color-filled, visualized musical expression forms.

<sup>3</sup> The aspect of human abilities to recognize sounding processes as imaginal visualized figures and expression forms have been explored in dissertation of the author of the article (Viļums 2011).

<sup>4</sup> In *Gestalt* psychology one of the most important criteria of perception explanation is to understand the form as a unity (Ehrenfels formulated this concept as *Gestaltqualitate*). The totality of elements as a mental combination is more significant than the number

When analyzing the piece, the main attention should be drawn to the quality's aspect of sounding processes, in order to uncover how the concept of sono-colority may have been realized as compositional decision.

Aesthetical aspects of my musical language and principles of time-space analysis developed by myself<sup>5</sup> are used as primal roots for "Tvyjōraan" analysis. The strategy principles of the presented analysis are developed on the basis of such analytical decision through which a compositional, even aesthetical interpretation of the processes related to the sounding expression could be decoded with reference to the functional identification of sound parameters. Therefore the analysis of "Tvyjōraan" can be actualized through several hierarchical levels of investigation:

1) *sono-coloristic* articulation principles and functional significance of sound parameters (pitch, timbre loudness) for form building strategies. The analytical goal is to define decisions of compositional *sono-coloristic* implementation throughout different levels of form: from micro-structural dimension (articulation of single sound) to the higher levels of object analyzed. In line with relevant analytical principles such hierarchical levels could be marked out:

- a) micro-articulation of single sound;
- b) group of sounds as *sono-coloristic expression form* (heterophonic articulation);
- c) layers of different *expression forms* – as coloration of sounding landscape;
- d) part of piece as *sono-coloristic* space (part as wholeness) – as highlighting space;
- e) whole piece as *sono-coloristic* space;

2) with reference to aspects of functional correlation and connections between sound parameters the compositional type is defined;

3) recognition of the musical piece as kind of phenomenological (based on *Gestalt* principles<sup>6</sup>) expression forms.

To avoid long, second-rate analytic descriptions, some of the mentioned stages of methodical procedures intentionally are skipped or explained mostly as a result in this article. The focus of the analysis is to highlight the aspects of *sono-coloric* qualities and compositional decisions how they are realized within the one fragment of piece in Part C.

### 1. Compositional aspects of *sono-colority* in "Tvyjōraan"

Tvyjōraan means phenomena in the language I invented. There might reluctance to rank the piece as a kind of the conventional symphony or chamber symphony. It is rather a symphonic depiction. The opus is among my deeply private compositions: the experience of diverse worlds have resulted in mental visions creating ideas and sounds.<sup>7</sup>

The composition consists of six parts where two of these create another temporally and spatially significant dimension of form. Thereby, parts X and Y are illustrated beside parts A, B, C, and D as being compressed in time, different functional meaning.<sup>8</sup>

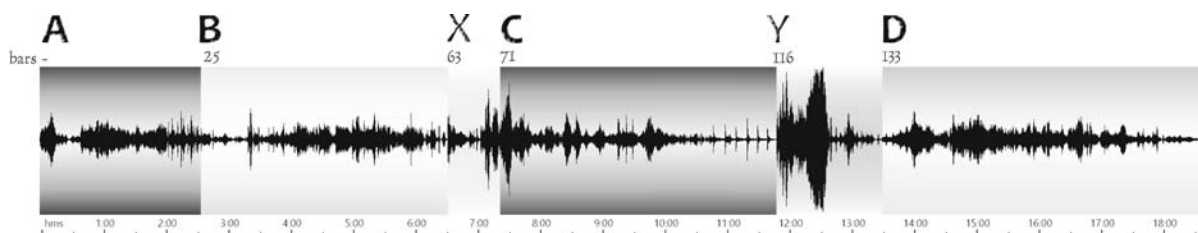
of its separate parts (Fuchs, Milar 2003: 17, Coren 2003: 105–106, Schirillo 2010: 469). Thus the totality of elements in the aspect of its multisensory perception, according to the author of the paper, can be characterized as the expression form of these elements (Viļums 2011: 56).

<sup>5</sup> The analytical tools are interdisciplinary developed from physical (J. W. Solomon, 2007; M. Trochimczyk, 2001, etc.; psychophysical, J. Smythies, 2003; E. Zeidel, 1992, etc.; cognitive and psychoacoustic, A. D. Lyons, 2003; D. J. Levitin, 2002; R. Shepard, 2001; J. M. Chowning, 2000 etc.) investigations in the context of music as well as compositional and psychological interpretations of musical dimensions as categories of time (D. Temperley, 2001; B. Snyder, 2000; J. D. Kramer, 1999; G. Grisey, 1987; L. B. Meyer, 1961 etc.).

<sup>6</sup> Principles of *common fate, good continuation, proximity, closure, similarity* as the main *Gestalt's* grouping rules are most suitable for recognition of musical processes (Snyder 2000: 45; MacKay). In that way the expression of musical elements perceptually would be characterized as a multimodal perceptual form of projection, the fusion into wholeness of "image".

<sup>7</sup> The mental imaginary worlds emerge out of twilight, rust, dusted scripts and the memories yellowed and blurred. When I was working on the opus, I tended to find a balance between experienced and suspended musical time – the time for spatial-perceptual possibilities in relation to musical events and their contemplation.

<sup>8</sup> Part X (bars 63–71) compositionally connects parts B and C and functionally has to be interpreted as transmission from one sono-coloric space to another. In opposite, part Y takes a main dynamical place and, although is made from resembling sounding material as part X, separates (in functional opposition to part X) parts C and D. Therefore, parts X and Y consist of alternative dimension wherein one part grows up from the main compositional level as a non-independent section and other part – rise to become the general point of piece.



Schema 1. Parts of harmonic spaces in "Tvyjōraan"

Every part is built as different harmonic *sono-coloric* space. Each of these ones has a peculiar harmonic matrix (space) as well as a particular compositional articulation of textures. The levels of textural implementation are analyzed through the hierarchic structural stages. Therefore, articulation of pitch, timbre and loudness (including their aspect of time/duration and qualities/space<sup>9</sup>) have to be observed in regards to this analytical background, i.e., as textural levels of *sono-coloristic* realization. In order to uncover how the aspects of *sono-colority* are realized within musical material, the analytical research to one fragment of part C (bars 97–103) is applied.

### 1.1. Micro-textural dimensions of *sono-colority*

The smallest compositionally possible articulation is related to changing qualities of sound<sup>10</sup> (by micro variations of basic sound parameters – pitch, timbre, loudness and duration of all of them). These small bits of elements that usually are hidden inside the sound/tone, can be articulated structurally and could be interpreted as micro-structural realization of musical processes. Such the principles within the textural articulation of music, like one tone re-coloration, multi-faceted exposing of extended techniques are inherent for my music as whole and compositionally are realized as basic continuities of sounding processes. Small layers of the components of articulation that reflect on transition and changeability of sound quality, create a particular textural kind of material which I have called *micro-textural* articulation of *sono-colority*. The possibilities that these micro elements coexist and interact with one another are illustrated in Example 1.

Example 1. Micro-textural articulation

<sup>9</sup> The author of this article defined in his dissertation that the parameter of pitch can be recognized as sounding foreground, surface; timbre as an aspect of quality and color, whereas loudness would be associated to a spatial localization of sounding object, distance. These parameters continuously impact and correlate with each other in order to realize musical expression (Viļums 2011: 80–114).

<sup>10</sup> Such articulation possibilities are observed in the dissertation of the author of this paper. Accordingly, pitch high (as quantitative aspect) can be articulated in the range of verticality – space ( $\updownarrow$ ) and horizontality – time ( $\rightarrow$ ) and forms textural surfaces of sounding processes. Timbre lies in the quality aspect of sound and is closely related to the parameter of loudness. They both represent an dimension of sounding deepness and have possibilities to be realized in the way of *stabile*, *pulsating* or *modulating* articulation (Viļums 2011: 80–198).

Example 1 presents only one voice in the larger fragment of part B of “Tvyjōraan”. There are six basic elements<sup>11</sup> of *micro-textural* implementation as it is shown in the example given. Each of these relate to a particular parameter. Consequently, the articulation *a* is realized by the thrill, which, because of speed and small range of interval, impacts the given quality of sound (not as syntaxes between two tones)<sup>12</sup>; the elements *b, c, d* represent a particular timbral articulation, i.e., the first one (*b*) gradually changes brightness, the articulation *c* – the quality between tone and noise whereas the *d* element indicates the clarity of sound; the elements *e, f* have to be assigned to parameter of loudness; these types emphasize and raise all the articulation levels as brightening and signifying sounding space.<sup>13</sup>

There are several characteristic *micro-textural* realization principles during the whole piece from the point of the compositional decision of colority. The basic ones have to be mentioned as: a) giving an inside articulations of *shadow*/noise sounds using extended techniques of instrument; b) by realizing different kinds of flickering sound quality – e.g., using dynamic pulsation, thrills, tremolos, bisbigliandos, various kinds of changing timbre, etc.

By the example given (see Ex. 1) the typical *micro-textural* articulation of musical processes in “Tvyjōraan” is shown. Naturally, such a kind of the smallest compositional implementation connects to the highest level of *micro-textural* realization heterophonically (see Ex. 2).

The image shows a musical score for Example 2, titled "Hetero-textural articulation". The score spans from bar 97 to bar 103. It is organized into four distinct layers, labeled C, B, A, and D from top to bottom. Layer C is the uppermost layer. Layer B is the second layer from the top. Layer A is the third layer from the top and is the largest, containing a central figure labeled with the Greek letter alpha (α). Layer D is the bottom-most layer. The score includes various musical notations such as notes, rests, and dynamic markings.

Example 2. Hetero-textural articulation

There are four basic layers which consist of *micro-textural* realization in the presented fragment of “Tvyjōraan” (see Ex. 2 here and further in the text). Each of them is enlightened as having specific amount and condition of articulated elements. The central figure  $\alpha$  is one of heterophonic elements in Layer A in this example (Layer A has the largest number of elements). Particular elements of figure  $\alpha$  (as well as the whole Layer A) reflect to other layers which become as specified articulation of  $\alpha$  elements. Therefore Layer A as the main articular structure hetero-phonically correlates with other individualized layers.

<sup>11</sup> a) Tr – thrill; b) OST – between *ordinario* and *sul tasto*; O – *ordinario*; SP\ – *sul ponticello* with *col legno tratto*; c) – gradually increase and decrease bow pressure; d) – light finger pressure on string gradually changing to ordinary pressure; e) – *marcato*; f) – *crescendo-diminuendo*.

<sup>12</sup> The quantitative processes of sounds merge into a fused qualitative flow if fluctuation speed exceeds perceptually distinguished boundaries. The narrower the interval ranges between tones are, the easier their succession fused in one stream (Snyder 2000; MacKay 1981; Zimbardo 2002, et al). Regular structures (invariant, periodically recurring) of musical time and space constitute a form of perceiving the sounding condition. The structures of such texture can be named as spatialized ones (Viļums 2011: 83).

<sup>13</sup> Aspect of deepness as psychological category understanding loudness graduation processes as imaginary perspective of space could be explained by psychoacoustic abilities to recognize sounds as they to exist in quasi spatial perspective. It reflects human abilities to localize sound source and meaning of signal in environment (Viļums 2011: 103–114; Chowning 2000: 2–6).

Layer B consists of muted and noise emphasized sound – it reflects transformed elements of *d* (muted sound without transformations<sup>14</sup>) as well as mixed elements of *e* and *c* (see elements in Ex. 2). Likewise, timbral peculiarity is employed by non-fluctuating differing sound's clarity (matches element *d*), aspect of syntax of pitch is leveled and hidden from hearable processes, fade in and fade out represent a general spatial aspect of dynamical interpretation in “Tvyjōraan” (similar to the element *f*) whereas loudness and timbre have articulated as synthesized elements for pulsing processes (as transformed from elements *c*, *e*).

Layer C brings out a rhythmic aspect of timbral articulation which becomes to be processes of syntax, consisting of different emphasized points of color. There are two sub-layers: the first one is realized by percussions (suspended cymbal, maracas), the second one by the woodwinds (flute, clarinet). The section of percussions reinforces an aspect of rhythmic flow of noisy emphasis (element *e+c*). All the beats are gradually extending in time and create an enlarged slowdown pulsing process. Pulsing articulation of flute is created of the element *d*, whereas a small motive of the clarinet (in intervallic range of quartertones) is implemented as a jag of thrill from the element *a*. Both of them realize articulation between tones and shadow. Thus Layer C uncovers the rhythmical aspect of micro-textural articulation of sono-colority.

Layer D is realized by contrabasses in the way of reinforcing harmonic space (as lowest sound) as well as giving flickering and brightening quality that comes using thrill together with *arcato irregolare* (modified element *a*) and *flautando* (a new element that brightens the color of timbre). Layer D could be interpreted as opposite to Layer B: the first one brightens soundscape whereas second one – darkens.

All the presented layers of hetero-textural articulation types have one textural expression form but each one in its peculiar way. As it is shown in the given example (Ex. 3) sound parameter of pitch is eliminated from the active processes of syntax. It becomes as additional microtextural/microstructural aspect of sound's quality, such as thrill, *lento vibrato*, small motive in micro-intervallic range *f-f+*<sup>15</sup>). Meanwhile, aspect of pitch has importance for spatial verticality in range of harmonic structuration, more or less reinforced juxtaposition of different layers:

bars: 97-103

light register, dark timbre  
layer B - muted, shadowed articulation

layer C - pulsing articulation

layer A - multifaceted articulation

dark register, light timbre  
layer D - articulation of resonance and twinkling

harmonic space

Schema 2. Harmonic space of pitch highs and layered distributions of timbre

As it is shown in Schema 2, different groups of articulation are localized in their own register in order to uncover particular types of *micro-textures*, i.e., kinds of sono-colority. By concluding, the aspect of pitch has bilateral explanation:

- parameter of pitch, as *micro-textural* compositional decision is completely involved in processes to vary quality of sound and give an inside, coloristic roughness;
- harmonic layout of pitches' verticality gives possibilities to implement *micro-textural* layers in the way they get *sono-coloristic* properties. Moreover, harmony as stable field of flowing processes (harmonic matrix) could be interpreted as kind of *sono-colority* itself (to express poetically – as engraved contours of sounding landscape<sup>16</sup>).

<sup>14</sup> Muting the string with a light pressure of the finger.

<sup>15</sup> “+” – quartertone higher; “-” – quartertone lower.

<sup>16</sup> Such comparison is not only associative utterance: a stable harmonic structure gives possibilities to let sounds be in their own places, to live in an individual manner so they could be more or less brightened as well as narrowed in case of clarifying (as tone) or blurring (as noise) *micro-textural* lines.

The aspect of loudness is primary integrated into the brightening or emphasizing peculiarities of timbral expression (see given Ex. 2). Accordingly, there are twofold articulation types:

- increasing and descending dynamic of every micro-textured line could be interpreted from two-edged sights – a) as gradually illuminating sono-coloristic figure (see *crescendo–diminuendo* lines in Ex. 1, 2); b) as approaching and receding object<sup>17</sup>;
- dynamic accents form syntax-kind structures of rhythmic pulsations. These ones could be achieved by emphasizing quality of noise (using specific playing technique as in elements *c, d, e* in Ex. 1), clarifying tone (pulsation by fl. Cl. in Layer C) or dynamic strokes without pitch heights by timbrally different percussion instruments (Cymb., Mar.).

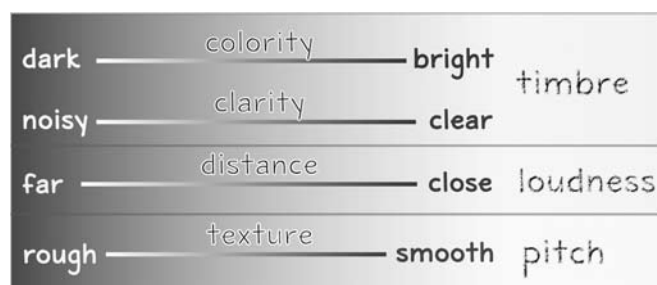
The aspect of timbre has to be defined as dominant *micro-textural* articulation principle not only in given fragment of “Tvyjōraan” (see Ex. 2) but also in my musical aesthetic in general. Obviously, this is because of cognitive abilities to understand musical aspect of quality, phenomenon of timbre in the way of visualizing, coloring processes of sounding object (Viļums 2011: 41–60). Herewith aspects of other parameters as changing or reinforcing sounding elements, which become a quality of musical expression (e.g., thrill aspect of pitch, brightening illumination of loudness) have to be interpreted in term of timbral, coloristic dimension. The parameter of timbre in given fragment is realized by differentiating *sono-coloristic* qualities of tone/noise and organizing these ones into groups, layers. Thus, there are several compositional decisions of *sono-coloristic* articulation whereby timbre can be used

- to produce different timbral characteristics of brightness<sup>18</sup> by changing kinds of traits (e.g., ST–SP). Such a interchanging of color is realized not only within one line or one group, but also to make juxtapositions of opposite layers. For instance, Cb. (Layer D) are lightening low tones *cis, bes* by highlighting overtones using *flautando* (*Fl.*) trait whereas producing tones of Vln. II (as harmonics from fundamental *b*) are tembrally muted, spectral brightness is darkened;
- to control quality aspects within the range of noise and tone. That aspect is adjusted to almost each layer in particular way. For example, gradually increasing and decreasing the force of noise is realized in Layer A; as a marked point of noise have to be produced by bowing pressure in Layer B; interchanging fluctuation between tone (*f/f+*) and shadow sound (whispering sound) creates a slowing down pulsation/twinkling in Layer C. Additionally, this slowing pulsation is accompanied by percussion instruments (emphasizing rhythmic aspect of articulation of noise).

It is revealed that this particular aspect of timbral articulation corresponds to the proper layer of compositional implementation. Meanwhile, the function of timbre could be defined as duplex *sono-coloristic* differentiation in the scale of a) colorfulness and b) noisiness. These two sides of articulation of timbre, as it is shown in analyzed fragment (see Ex. 2), have possibilities to be applied in all the textural levels.

### 1.2. Expression form and functional correlation of sound parameters'

Considering observed aspects of *sono-coloristic* articulation levels the main correlation principles of sound parameters' function and interaction with each others have to be drawn up. Firstly, the changeability (modulation) ranges how sound parameters could be compositionally articulated within aspect of their functionality:



Schema 3. Modulation ranges of sono-coloric qualities

<sup>17</sup> Spatial aspect of loudness whereby crescendo and diminuendo have be recognized as approaching and descending object is outlined by paper's author (Viļums 2011: 41–48).

<sup>18</sup> The sound's aspect of brightness is significant understanding quality of timbre (Beauchamp 2007: 272; Rossing 2002: 135). There are several basic dimensions within perceptual phenomenon of timbre acts: *brightness, spectral flux, harmonicity, attacca* etc. (Dubnov 1996: 8, 17).

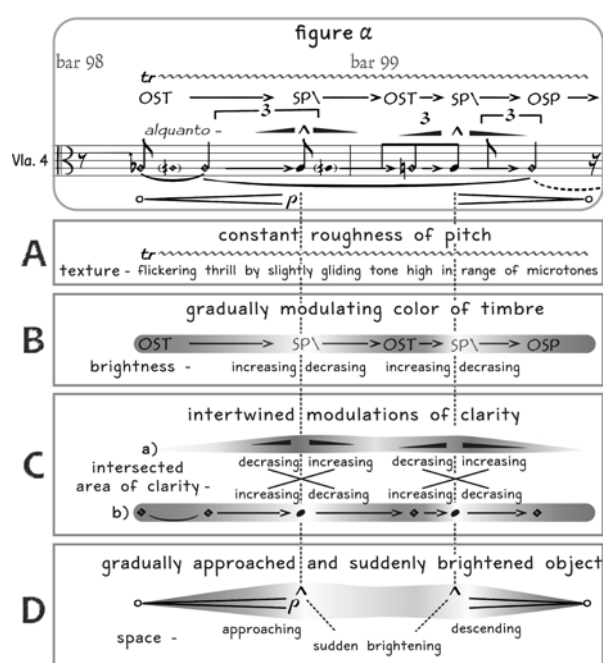
In Schema 3 the basic functional significances of sound parameters outlined. It is shown that aspect of timbre is interpreted as color and clarity, gradation of loudness gives an associative dimension of distance/deepness, whereas pitch – a textural (roughness) quality of sound. All kinds of possible sound characteristics, which would be produced by various traits, can be implemented under these functional categories and their ranges of modulation.

Secondly, it is obvious those given aspects of parameters interact and correlate with each other. Thus, noise eliminates a pitch high; whereas register of tone impacts a brightness of color<sup>19</sup> (the higher register is, the brighter it looks).

Considering possibilities of such multi-interrelated actions of parameters in musical processes, two main manners of affection has to be mentioned:

- 1) one or a few of parameters reinforce the expression of other;
- 2) one or a few of parameters weaken the expression of other.

In order to give an example how interactions between parameters become articulated, the retrieve from the fragment of figure  $\alpha$  in Example 2 (the same as figure in Ex. 1) in new spotlight is required. Given figure  $\alpha$  is illustrated as being affected by various interconnections of parameters (see Ex. 3):



Example 3. Micro-textural articulation of *sono-colority*

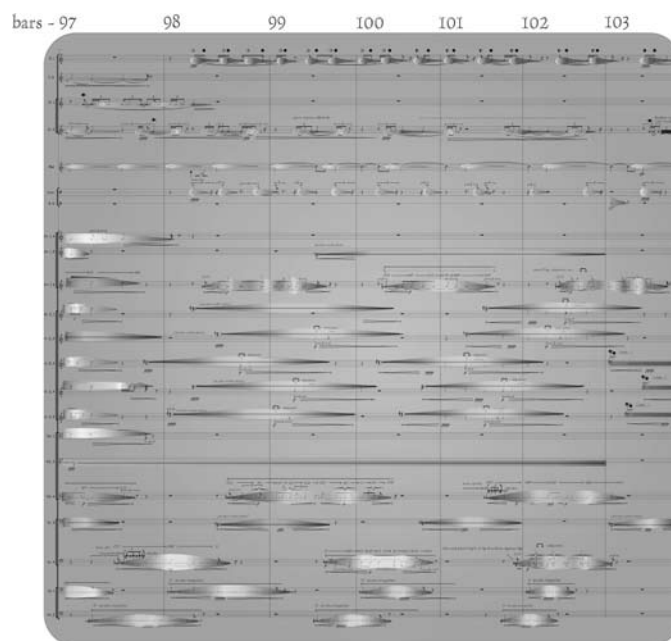
All the parameters, excluding the clarity aspect of noise and textural implementation of pitch, are involved to synchronize the expression of articulation in the given example. Namely, the parameter of loudness along with the dimension of colority (parameter of timbre) express an approaching and brightening sonic object, having two phases of reinforcing their properties followed by fading away. However, the dimension of clarity (Section C) has two reverse forces of articulation. On the one hand, gradually increasing the quality of tone supports the general trend to brighten sonic object; on the other hand, increasing pressure by bow decreases the clarity of sound. Such contradictory articulation blows up a noise mixed brightness and gives a sense of flash, rust and sharpness. In this context pitch has to be interpreted as the textural condition of the pre-given quality of figure.

In response to the mentioned aspects of interaction between sound parameters three functional significances of them could be recognized:

- reinforcing expression form as general trend;
- intruding into expression form as clashing articulation;
- supplementing expression form as a pre-given quality.

<sup>19</sup> Pitch position in registry can give an allusion of the object's size (the lowest tone seems to be increased in size and weight) whereas the highest ones – as being brighter and more intensified (Bissel 1999: 74–75).

The kind of articulation analyzed (see Ex. 3) shows possibilities to compositionally realize and control a great number of small details within sound's quality. The wholeness of analyzed figure might be understood as lighting up and disappearing sonic object. Therefore, other levels of *sono-colority's* textural implementation have to be explained in a similar way – Figure  $\alpha$  takes a part of larger group (as Layer A), likewise Layer A correlates along with the specified, hetero-phonically related layers B, C, and D as sono-coloristic wholeness, as a unified expression form of sounding space.



Example 4. Visualized sono-coloric space

It can be said that the sounding landscape of the reviewed fragment (see Ex. 2 and 4) could be interpreted as space wherein small continuous elements of sounding objects are elucidated. That principle of spotlighting and shadowing particular musical elements can be extended similarly to the whole form of “Tvyjōraan” where every part is shown as a uniquely illuminated space (made from particular harmonic matrix) of various sono-coloristic undertones, as light reflecting on sounding figures and layers. Such an imaginary sight of analytic process is especially important for the aim to get a key to interpret musical formation as kind of perceptually understandable units of expression, to explore compositional content as kind of art.

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## **Sonokolorizmas kaip daugiadimensinis faktūros artikuliacijos principas Mārtiņo Viļumo kūrinėje kameriniam orkestrui „Tvyjōraan“**

### **Santrauka**

Vienas svarbiausių šio straipsnio autoriaus kūrinio kameriniam orkestrui „Tvyjōraan“ interpretacijos bruožų siejamas su muzikos procesų suerdvinimo aspektais, skambesio, kaip menamos vizualizacijos, reiškiniu. Nors kiekviena iš kūrinio dalių paklūsta skirtingiems garso išraiškos formavimo principams, kone į visus kompozicinio įgyvendinimo sprendimus gali būti žvelgiama per *sonokoloristinio* (ši sąvoka lietuvių mokslinėje literatūroje įvedama pirmą kartą) skambesio supratimo prizmę.

Pasirinkta kūrinio fragmento analizė apima keletą *sonokoloristinio* komponavimo lygmenų:

- mikrofaktūrinis lygmuo – realizuojamas vieno garso lygmenyje kaip daugialypė mikrostruktūrinių elementų sąveika;
- heterofaktūrinis sluoksnis – formuojamas iš keleto mikrofaktūrinių garsų;
- heterofaktūrinių sluoksnių ekspozicija – keletas sluoksnių sąveikauja, papildo vienas kitą ir formuoja harmoninę erdvę.

Analizuojamojo fragmento *sonokoloristinės* savybės apibrėžiamos atsižvelgiant į pagrindinių garso parametrų (aukščio, tembro, garsumo, trukmės) funkcines savybes, t. y. kaip vienas ar kitas garso parametras pasitarnauja muzikos išraiškos formai sudaryti.

Garso aukščių artikuliacija įgyvendinama dviem aspektais:

- *mikrofaktūriniu* lygmeniu garso aukščių procesus visiškai lemia garso kokybinė / tembro artikuliacija;
- statiška harmoninė garsų erdvė sudaro galimybę realizuoti *sonokoloristinius* muzikos raiškos procesus.

Garsumo parametro artikuliacija reiškia dvejopai:

- per tembro savybių laipsnišką erdvinės dimensijos išryškinimą;
- per tembro savybių akcentuaciją.

Tembro artikuliacijos savybių išryškinimas ir sustiprinimas laikomas svarbiausia *sonokoloristinės* realizacijos dimensija. Išskiriami du pagrindiniai tembrinės artikuliacijos kompoziciniai sprendimai:

- tembras naudojamas siekiant diferencijuoti tono spalvą, ryškumą (pvz., tamsus [*sul tasto*] ar šviesus [*sul ponticello*]);
- tembro savybės artikuliuojamos tono–triukšmo gradacijos skalėje.

Garso parametrų sąveika paklūsta komponavimo siekiui išryškinti *sonokoloristinius* skambesio medžiagos pavidalus, kurių pirminis išraiškos formos *atpažinimo kodas* siejamas su garsų procesų suvokimu kaip objektų *apšvietimu* erdvėje. Tam tikros garsų linijos, figūros, kontūrai, spalvos bei vaizdiniai ir sluoksniai kaip *sonokoloristinės* skambesio savybės suspindi erdvėje, jų *išraiškos formos* išplaukia ir gėsta kraštovaizdžio formose ir tuštumoje.

**Reikšminiai žodžiai:** sonokolorizmas, mikrofaktūra, harmoninė erdvė, harmoninė matrica, garso parametrai, garso aukštis, tembras, garsumas, garsovaizdis, apšviesti garsai, erdvinė muzika, Viļums, „Tvyjōraan“.