

## Foreword

This publication is a collection of scientific articles compiled on the basis of the papers delivered at the 14th international conference “Principles of Music Composing: Sonorism”. The conference was held in Vilnius on 13–15 October 2014. It was organised by the Lithuanian Academy of Music and Theatre and the Lithuanian Composers’ Union.

About twenty musicologists and composers from Poland, Greece, Great Britain, Russia, Austria, Latvia and Lithuania participated in the conference and presented their scientific ideas. The articles in this collection are divided into three subthemes.

Subtheme I “Theoretical and Historical Aspects of Sonorism”. The authors in their works thoroughly analyse the origin and sources of sonorism. Rimantas Janeliauskas raises the idea that diverse varieties of sonorism (among them those of a second interval) emerge due to the composer’s relationship with sounding. This idea is based on the analysis of M. K. Čiurlionis’ works, ethnomusic and 20th-century compositions. Baiba Jaunslaviete interprets the employment of sonoristic beside a non-sonoristic material in her work as a dialogue between different styles or confrontation. Basing her analysis on the works by contemporary Latvian composers, the musicologist establishes types of interaction of such material and bases the form and aesthetics of compositions. Manos Panayiotakis clears up the idea that a sonoristic impression can be produced by the texture which is principally formed on the basis of the pitch series and the microchromatic relations of intervals which are usually non-characteristic. The musicologist makes this conclusion analyzing Ligeti’s micropolyphony (*Melodien*). The topicality of the work by Andrius Maslekovas is connected with the fact that the parameter of timbre, dominating in sonoric structures, has not been investigated on the same scale as rhythm and the height of sounds in tonal music. Therefore, vertical and horizontal sonoric structures become very important, feeling the principle of sonoric composing. Ben Lunn elaborates the basic conceptions of sound plasma (principally of the sonoric field), i. e. the sound compass, global sources, the high frequency and a spectrum pulse. Besides, he discusses realization of these concepts in H. Rădulescu work (op. 16, 1972). Rytis Ambrazevičius states that the seconds of Lithuanian *sutartinės* are closer to sonorism (psychoacoustic roughness) than a sensory dissonance sensation, emerging due to the tones of seconds. On the basis of psychoacoustic methodology, the musicologist makes an attempt to base the volume of the field of sonoric stresses of *sutartinės* (also the margins of other diaphones).

Subtheme II “Sonorism in Acoustic Music”. Musicologists are more concerned with the practical aspects of sonoric applications. Kalliopi Stiga, analyzing the works by Greek composers, presents interesting and valuable characteristics of sonoric music. Charris Efthimiou, comparing the albums of some rock music groups (Slayer, Metallica, 1983–1986) brings out their colourful musical design in respect of sonorics, timbre, and rhythm. The musicologist Marta Szoka embraces a wide specter of contemporary works for organ. The researcher is interested in rich register possibilities which can be offered by a cluster technique for organ. Surveying the creative work of the 20th century Polish composers, Ewa Kowalska-Zajac observes the continuation of a program music idea by way of sonoristic means. The composer Mārtiņš Viļums, commenting on his work (“Tvyjōraan”), discloses his employed recolouring principles of sounding, i.e. microintonation and articulation applied together with metrorhythmical autonomy, and the like.

Subtheme III “Sonorism in Electronic Music”. Musicologists interpret this theme from different angles. Jonas Jurkūnas, employing the concept of acousmaticity, makes an attempt to characterize a new situation in the art of music, related to the expansion of an electronic music. The composer is interested in the dimensions of the new phenomenon, i.e. sonorics and pulse. Anton Rovner presents some primary facts of electronic-sonoric music in Russia: the ANS synthesizer (1938) and the composer G. Kreichi’s works. In the opinion of the musicologist Justina Humięcka-Jakubowska, the sonorism phenomenon in electronics answered the purpose first of all due to the disclosing themselves infinite sonological transformations, masterfully employed by the 20th century composers K. Stockhausen, L. Nono, L. Berio, G. Ligeti, and I. Xenakis.

We hope that Volume XIV of “Principles of Music Composing” will be popular with the readers and will attract all those who are interested in the sonorism of music elsewhere. All comment and criticism are welcome. On the organizers’ behalf I thank all who contributed to the preparation and publication of this volume.

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Translated by Laima Zabulienė