

## **Streszczenie pracy w języku angielskim**

The dissertation discusses the issue of Polish acoustic topophonic music composed between 1960 and 2020. In the fields of musicology and music theory, the term “topophonic” (“topofoniczny”) has been used in Polish literature since the second half of the 20<sup>th</sup> century (from *Topofonika* – a title of Bogusław Schaeffer’s spatial orchestral piece written in 1960). In the presented thesis, it is understood as an intentional exploration of sound location – i.e. spatial arrangement of performers, different from the traditional set-up – in musical compositions in which the sound plays a fundamental role (performative, theatrical and multimedia works have been excluded). In such compositions, spatiality – understood as the 8<sup>th</sup> element of the musical work – is indelible, because it determines how musical material is organized and shaped. The main aim of the dissertation is to investigate acoustic topophonic music through examining compositional spatial strategies and ideas as well as to show the range and variety of this significant phenomenon in the context of music, philosophy and culture of the 20<sup>th</sup> and 21<sup>st</sup> centuries. The integral part of the dissertation is the Catalog of over 300 compositions with a topophonic distribution of performers, containing a description of the arrangement of the sound sources in every piece. For the detailed analysis, 19 compositions written by Marcin Błażewicz, Wojciech Blecharz, Marian Borkowski, Andrzej Dobrowolski, Krzysztof Grzeszczak, Paweł Hendrich, Andrzej Koszewski, Zygmunt Krauze, Tomasz Praszczalek, Bronisław Kazimierz Przybylski, Marta Ptaszyńska, Przemysław Scheller, Kazimierz Serocki, Marcin Stańczyk, Monika Szpyrka, Piotr Tabakiernik, Artur Zagajewski, Agata Zubel and Wojciech Ziemowit Zych have been selected from the Catalog.

Topophonic music is dependent on the presence of the listener. It thus requires an approach that underlines the importance of his or her experience and, at the same time, considers the possible impact and meaning of the physical space as well as of the presence of other human beings during such an experience. In this dissertation, the Method of Integral Interpretation by Mieczysław Tomaszewski was chosen as the point of departure. Each musical work is analyzed and interpreted in its complexity, addressing four main stages of existence: genesis along with the historical context, conception, perception and resonance. Such an approach towards topophonic music is based on the already existing musicological research (K. Szwejgier, M.A. Harley, B.K. Przybylski) as well as on aesthetics, social sciences and humanities (Y.-F. Tuan, E. Hall). The authorial method of analysis and interpretation of 19 selected musical pieces concerns three aspects: spatial-architectural, socio-proxemic and

theoretical-musical. The results are presented with the use of tables, charts and original diagrams with graphic representation of toponomic ideas.

The work consists of two main parts. The first one presents the aesthetic, social, historical and musical contexts of the phenomenon in question. Chapter 1 covers the influence of architecture on the development of listening habits fixed around 1850 in the model *still and silent* (Ch. Small), situation of the public with regard to “spatial turn” of the 20<sup>th</sup> century as well as through the lens of the philosophical and aesthetic categories such as “experience”, “place” and “body”. Chapter 2 presents the critical theory of toponomy through the historical understanding of the term to modern definitions, musical origins and contexts (polychoral technique, spatial concepts of Béla Bartók, Edgard Varèse, Charles Ives and Karlheinz Stockhausen) as well as an authorial periodization of the phases of toponomic music’s development in the works of Polish composers.

The second main part is analytical and interpretative in its character. It opens with 19 “work-charts” (containing the most important information about the chosen compositions, their spatial design and characteristics) and is divided into three chapters, the layout of which corresponds to the three-stage method of examining toponomic compositions mentioned before. In Chapter 3, I define and analyze different kind of spaces for toponomy (concert, gallery, sacred and urban space) as well as examine the relation between the place of a performance, conception and reception of the work. Social and proxemic dimensions of experiencing toponomy as a static or mobile listener are taken into consideration in Chapter 4. Chapter 5 presents relations between spatiality and other elements of musical work, its role and function in shaping the musical material, strategies of spatial sound distribution, meaning of toponomy in the key moments of the structure along with its rhetoric, symbolic and expressive signification and impact on the perception and understanding of the form and dramaturgy of the piece.

The dissertation is complemented by an introduction that precedes the main parts (containing a description of the research status and methodology, among others). The entirety closes with a conclusion in which I summarize the most important features of toponomy as a phenomenon and argue for its “persuasive nature”, followed by a bibliography and lists of musical examples, diagrams, tables and graphs.