

Summary – streszczenie w języku angielskim

The subject of this thesis is the analysis of nine original Chinese pieces, based on which contemporary Polish composers created nine other pieces of music. What precedes the analysis of the above mentioned pieces is a brief story of Chinese music which has remained unchanged from Antiquity until the present day. Music has always occupied a special place in the social life of the Chinese and performed a didactic role throughout the centuries.

Chinese music owes its distinctiveness to the tonal system based, as a whole, on the pentatonic scale in its sixty variations. They determine the unity of melodic-harmonic phenomena in a composition and constitute a closely codified melodic-harmonic continuum of Chinese music. As far as rhythmic phenomena are concerned, strictly codified as they are, a duple meter is significantly more frequent than a triple meter, which appears only occasionally. Dynamic effects, such as gong hitting or the use of clappers, and agogic effects which accelerate or slow down certain fragments of a piece, perform a function of separating different parts of a composition. Also, tone color plays an important role in Chinese music; it changes when instruments change and is often dependent on the alteration of the year's seasons. Tone color dictates certain performance manners, both vocal and instrumental, such as imitating the sounds of nature, for example the song of birds.

The theory of Chinese music developed very early – already in the 4th century BC. In the 1st century BC music notation started to appear. The most fundamental genres of Chinese music are: cult music, connected with the court and religion, vocal lyricism, opera music, chamber music and folk music; Chinese instruments include groups such as: idiophones, membranophones, aerophones and chordophones.

Chinese music is territorially very diverse, even if its rules are strictly defined. The most visible differences appear between the music of southern and middle China – a typical Han dynasty music – and the music of Western and northern China with the influences of Mongolian music or the music of the people of Turkish descent and other minority groups.

Chinese music underwent fundamental changes in the 20th century, especially in 1949; the changes consisted of, among other things, liberating the old norms and rules. A gradual establishing of European music forms and the enhancement of the instrumentarium of traditional Chinese ensembles became possible thanks to the growing influence of European music introduced to China by Chinese musicians educated in the West. This resulted in the attempt at creating a new national style in Chinese music based on classical and romantic European music and, at the same time, deeply rooted in the Chinese tradition. The subject matter of this dissertation illustrates this trend. Drawing on the Chinese compositions, several Polish composers and one young female Chinese composer, decided to create their own pieces presenting the Chinese tradition in a new sound arrangement. The result of this endeavour is nine new vocal and vocal-instrumental pieces.

The first chapter of this dissertation introduces eight traditional Chinese pieces together with the circumstances surrounding their creation. The formal structure, text, harmony and texture of the following pieces were analysed: *The Beautiful Sunset of Life* by Gao Ruxing, *The Tibetan Plateau* and *On the Summit of the Eastern Mountain* by Zhang Qianyi, *Flowers and Love* by Jiao He, *Joy from the Sunrise* folk song, *The Children of the Mountain* by Wang Li and Xiao Geng, *The Delicate Bamboo* by Shi Guangnan and *The Melody of Dragon Boats* folk song.

The second chapter is dedicated to the analysis of the nine newly composed pieces considering their formal construction, harmony, metaphors and mood as well as pointing out the most important features which simultaneously make them similar to and different from the

original Chinese pieces: *Tempus Fugit* by Kamil Cieřlik, *The Tibetan Plateau* by Jakub Nikiel, *On the Summit of the East Mountain* by Beniamin Baczewski, *Piece* by Piotr Jędrzejczyk, *Windness* by Paulina Sadło, *The Delicate Bamboo in the Moonlight* by Artur Samul, *The Delicate Bamboo in the Moonlight* by Joanna Złotkowska and *The Melody of Dragon Boats* by Szczepan Magier.

The third chapter discusses possible performance problems of the pieces; attached to the chapter are the most important insights of the conductor, following his experience of working with a choir and instrumental ensemble.

The summary points out the most important features both connecting and separating the new compositions from the traditional Chinese music, its specificity of melodic-harmonic layer, impressionistic mood and emotional expression.

For the most part, the new pieces have been successful in preserving their affinity with the Chinese originals, which manifests itself in the use of original thematics, often treated literally. They also reflect the atmosphere and expressiveness of the Far East through the use of characteristic melodic-harmonic turns from the tonal field of pentatonics, which remain, for the European composers, merely theoretic and intuitive phenomena, not so deeply rooted in their mentality, and, as such, remain in opposition to the Chinese composing style.

In the nine annexes there are: biographies of the composers of the new pieces, the interviews conducted by the author of the present dissertation, information concerning rehearsals before the recording of the music material, the lineup of the ensembles, the list of tables and examples used in the dissertation, the CD with scores of the compositions and the DVD and CD with recordings of the pieces.

All the composers should be appreciated for their work; their compositions present high artistic values and succeed in connecting two very different music traditions; the author of the present dissertation wishes to express special thanks to the composers.