

The architecture of sound space in Piotr Klimek's guitar works - summary

This work undertakes an interdisciplinary exploration of sound space in guitar music, combining theoretical, historical, and analytical aspects to provide a comprehensive understanding of the subject. Starting with fundamental definitions and the evolution of the instrument, the work guides the reader through the complexities of the relationship between the structure of a musical work and its reception, to the practical application of these concepts in the analysis of specific compositions.

The work begins by defining musical space, understood not only as the physical environment, but above all as a dynamic and integral element of artistic composition. The central theme of the first chapter is the evolution of the classical guitar, from its earliest forms to the contemporary instrument. The analysis focuses on how structural and technical changes have influenced the sound space, opening up new possibilities for composers and performers. The chapter explores the contributions of key figures to the development of the guitar, emphasizing that musical space is not fixed once and for all, but is subject to constant change, reflecting changing aesthetic tastes and artistic explorations.

Continuing the discussion of musical space, Chapter 2 analyzes external factors that have a fundamental impact on how we experience the sound of the classical guitar. Unlike the first chapter, which focused on the evolution of the instrument and its impact on musical space, this chapter focuses on what happens “outside” the piece and the instrument itself, but at the same time determines its reception. A key element of the chapter is the introduction of a three-dimensional analytical model, which is a research tool that allows for a systematic analysis of the interrelationships between different aspects. This model is based on three axes: energy/dynamics (determining the strength and intensity of sound), harmonic spectrum/timbre (responsible for unique sound properties), and spatiality/aura (referring to the acoustic characteristics of the environment and the subjective perception of the listener). Based on this model, the chapter explores various issues, such as the influence of playing techniques on sound shaping, the importance of concert hall acoustics, the use of sound systems to optimize sound reception, and the role of the sound engineer in creating musical space. The aim is to show that sound space is not something predetermined, but a dynamic construct that depends on many factors and can be actively shaped.

After analyzing the external factors influencing sound space, the third chapter turns its attention to the internal structure of a piece of music, treating it as a carefully planned sound architecture. In this chapter, space is no longer understood as the objective environment in which music resounds, but as the effect of the composer's activity, consisting in the conscious shaping of the relationships between the individual elements of a musical work. Melody, harmony, rhythm, dynamics, tempo, and texture, as well as their mutual interactions, are analyzed in order to understand how they form a coherent and organized whole. This chapter explores compositional techniques that allow for the manipulation of sound space, such as building tension, creating illusions of depth and perspective, and using space as a means of artistic expression. Particular emphasis is placed on the subjective nature of perception and the psychological aspects of music reception. The aim is to show that the internal space of a piece is not merely a formal construct, but a complex structure that influences the listener's emotions, imagination, and intellectual experience. The chapter emphasizes that it is the composer, like an architect, who creates the internal world of a musical work, shaping its space, order, and expression.

The next step is to move from theory to practice, which is achieved in chapter four through an in-depth analysis of specific examples of Piotr Klimek's guitar compositions. This chapter is the culmination of earlier considerations, offering the opportunity to confront the developed theoretical concepts with real musical works. Through the prism of Klimek's work, the thesis examines how ideas about sound space, external and internal architecture, and the three-dimensional model of resonance translate into specific compositional and performance solutions. Works such as "Swoons" and „Aphonia.Aphasia.Poriomania” with particular emphasis on their structure, harmony, melody, rhythm, and instrumentation. The work identifies the key elements that shape the sound space in these pieces and analyzes how Klimek uses the specific characteristics of the guitar and other instruments to evoke certain emotional and aesthetic effects. The aim is to show that Klimek's work, set in the context of contemporary classical music, is an original and valuable example of the artistic use of the concept of sound space, providing inspiration for further exploration and analysis. The interdisciplinary analysis shows that sound space in music is a dynamic and complex construct, influenced by both the objective properties of sound and external acoustic conditions, the subjective experiences of the listener, and the conscious actions of the composer and performer within the structure of the piece. Understanding the interrelationships and interactions between these elements is crucial to fully appreciate the richness and expressive potential of music. Through the harmonious combination of external and internal elements, it is possible to create works that not

only resonate emotionally with the audience, but also open up new interpretative perspectives and broaden the horizons of the musical experience.