

**Akademia Muzyczna im. Ignacego Jana Paderewskiego w Poznaniu**

**Wydział Kompozycji, Dyrygentury, Teorii Muzyki i Rytmiki**

**Katedra Kompozycji**

**PRACA DOKTORSKA**

**Warsztat współczesnego kompozytora  
w perspektywie zdobyczy muzyki elektroakustycznej  
na przykładzie utworu *Ph(r)ase*  
na orkiestrę symfoniczną**

**Radosław Mateja**

**Praca doktorska przygotowana pod kierunkiem**

**dr hab. Moniki Kędziory, prof. AM**

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# Summary

This dissertation is a description of a piece *Ph(r)ase* for symphony orchestra, which is the main part of mgr Radosław Mateja's PhD thesis. In the written part, considerations about influence of electroacoustic music on contemporary composer's craft basing on subjective piece, are included. The fundamental assumption of *Ph(r)ase* was a transfer of techniques and effects typical for electroacoustic music (such as panorama, reverb, chorus, delay, grain synthesis, additive synthesis and fade out) into a symphonic piece. The research questions were focused around issues related to implementation of electroacoustic techniques in purely acoustic music, including the matter of their notation and the influence of electroacoustic music on contemporary composer's craft. This paper consists of an introduction (where the purpose of the work, research questions and methods and general overview of bibliography are given) and three chapters, treating about, respectively: composer's craft in historical perspective and in contemporary approach, electroacoustic music (definition, historical overview, techniques, classification) and the score of *Ph(r)ase* (the largest chapter describing the piece mentioning all examples of electroacoustic techniques used in score and implementation methods). The last, fourth chapter is a summary and conclusions of conducted research, as well as determination of further perspectives of described matters.