

Poetics of Hypertimbralism in music

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My presentation is an attempt to introduce and clarify an original concept which I called Hypertimbralism, that refers to music based on Hypertimbre as the foundation for musical composition. It points to either orchestral, chamber or solo instruments music which relies on unusual timbre involving polispectral energy. In contemporary music, two factors led to the arousal of Timbre-based aesthetics: sound mass (very dense textures) and extended instrumental techniques. Hypertimbralism embraces already written music and at the same time opens imagination for new insights in this matter. A poetics of hypertimbralism would provide a musicological background for composition based on an enhanced vocabulary of timbre and on a higher understanding of timbre perception. The three nouns in the title are the bricks of thought for the topic. Poetics will suggest Aristotle, hypertimbralism could send to hyperspace or hypertext and music could be seen as the highest metaphor of thinking. In Aristotelian paradigm, the musical sound structure in its spectral intimacy is pure "nature" that presents itself and the musical art is called to "represent" it. Mimesis of various aspects of the sound spectrum in the orchestral music was the foundation of three original aesthetics: Sonorism, Spectralism and Nano-music. All three are Timbre-oriented, and reject traditional referentiality, embracing a post Weberian purity of expression. Nonetheless, they are not absolute pure aesthetics, but mirroring the template of the natural sound. Hypertimbralism is a broader concept, which allows more freedom while composing with timbre as the main structural element, seeking musical beauty, pursuing a drama of timbre and intersecting with the universal cultural heritage. It also refers to the poetry of timbre, as the highest level of representation of emotionality through timbre.

Hypertimbralism is the aesthetics resulted from the creative use of hypertimbres evolving in time and providing musical meaningfulness by means of hyperlinks. Unlike prior Timbre-based aesthetics, Hypertimbralism seeks referentiality and intertextuality. It means that hypertimbres will be linked in signification with others within the same text or from another texts ((similarly to hyperlinks within a hypertext). I chose to present some musical examples that support the idea of cultural hyperlinks through timbre: Sofia Gubaidulina *String Quartet no. 4*, Violeta Dinescu *Herzriss – opera in nuce* and a few moments from my own compositions.

(More on this see the video and the ppt presentation)

