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FISSURES FOR ENSEMBLE

ÁRON TÖRÖK-GYURKÓ[1]

SUMMARY. The present work[2] accomplishes such a process that does not have a clear exposition, nor the linearity of the main conflict, not does the denouement have a clear conclusive character – so in this sense the musical discourse neglects the traditional dramaturgical principles. As when we talk about fissures, cracks: we see them, we perceive their forms, we can even study them, but we do not know with confidence the factor whose effect generated the process of fissuring on the structure of the respective material, and we cannot predict whether the final fracture will occur or not. The whole process in its entire duration can take place in front of our eyes, or it may unfold with such a slow course of action that we cannot perceive its progress, which may result in a "motionless" tension. Therefore, the image that is placed in front of us is a proposal to watch, meditate, follow and study the small forms. We can look at every single small detail from a microscopic view or at the whole entity as one single unit from a macroscopic view, but a successive alternation of these is also possible. So in the musical sense we are talking about a continuous organic evolution with interspersed stagnations. The musical material is incessantly transformed, divided, "fissured", fragmented, gradually new small structures are created, some threads go forward together in parallel, others alternately, sometimes some of them are merged and take a new direction and there are elements that come back several times and others that stop quickly after starting. All these are charged with various types of tension, which result in accumulations, dissolutions and different contrasts. Some of the microstructural organizations produced in this way, are transposed at macrostructural level.

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[2] The piece was written in 2015 for the contemporary music project called *Panoramic Componistic Contemporan* (*Contemporary Composition Panoramic*), and its world premier was on Ferbruary 25th 2015 at the „Gheorghe Dima" National Music Academy, Cluj-Napoca, performed by Ramona Țuțuianu (flute), Ruxandra Sericiuc (oboe), Krisztina Nagy (clarinet/bass clarinet), Ioan Dărăban (percussion), Mira Gavriș (piano), Sonia Vulturar (violin), conducted by Dalma Kovács. Recording on: *https://soundcloud.com/aron-torok-gyurko/aron-torok-gyurko-fissures-2015*

The musical discourse develops several different materials, from short gestures or just signals, through some melody allusions, to large surfaced timbre textures. Furthermore, some of the textures use controlled aleatoric techniques with various levels of freedom in different tempos and densities. In fact, in the whole dramaturgical unfolding of the piece the tempo, density, dynamic fluctuations of the successive events oscillate on a large spectrum, which affects continuously the mechanism of time perception. Also, in this sense, sometimes a contrasting duality emerges caused by the uneven pulsation of the instruments playing and the stable pulsation of the metronome.

The chamber ensemble consists of: flute, oboe, clarinet in B_b (also bass clarinet in B_b), violin, percussions and piano.

Keywords: contemporary, music, ensemble, fissures, composition, texture, gesture, allusion, techniques

Áron TŐRŐK-GYURKÓ

FISSURES

for ensemble

SCORE

2015

ENSEMBLE:

Flute

Oboe

Clarinet in B♭ (also Bass Clarinet in B♭)

Violin

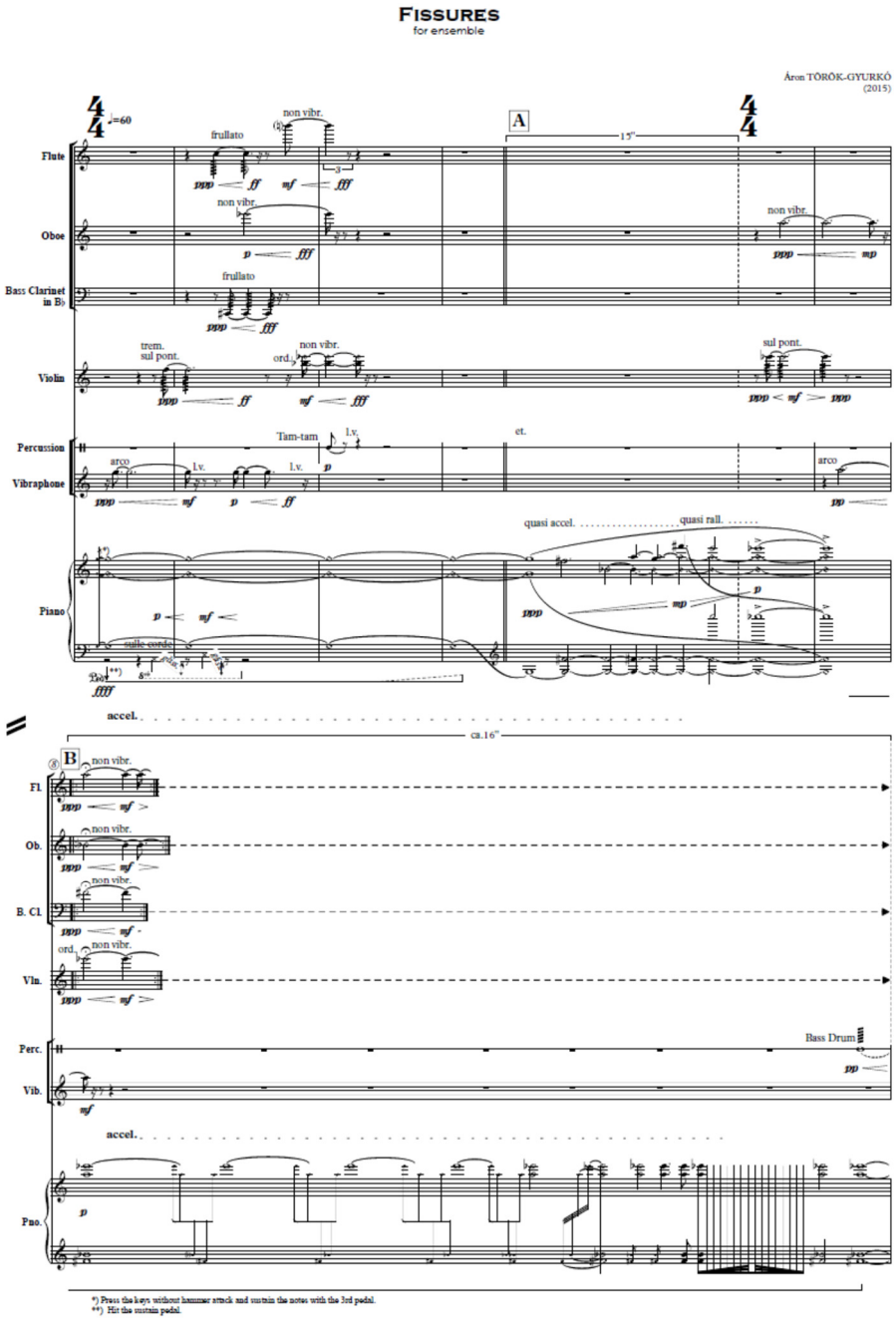
Percussions: Vibraphone
Tam-tam
3 Suspended Cymbals
Snare Drum
2 Bongos
3 Tom-toms
1 Timpani
Bass Drum
Metronome

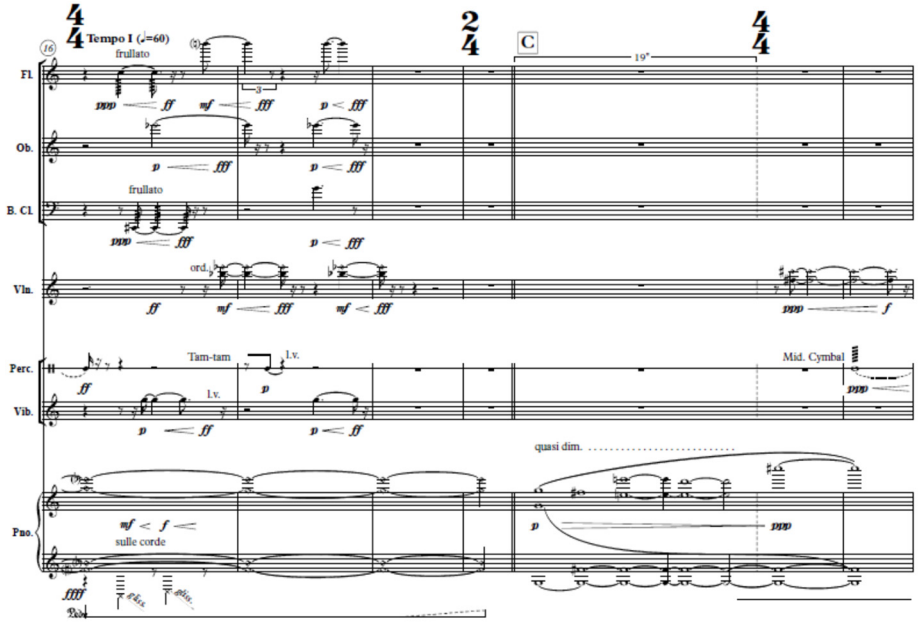
Piano

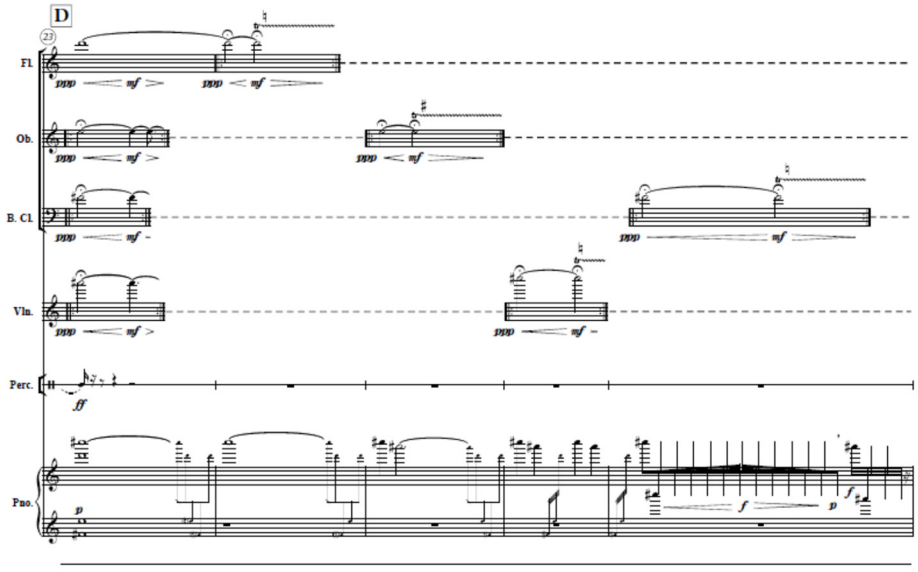
All instruments are notated in C in the score.

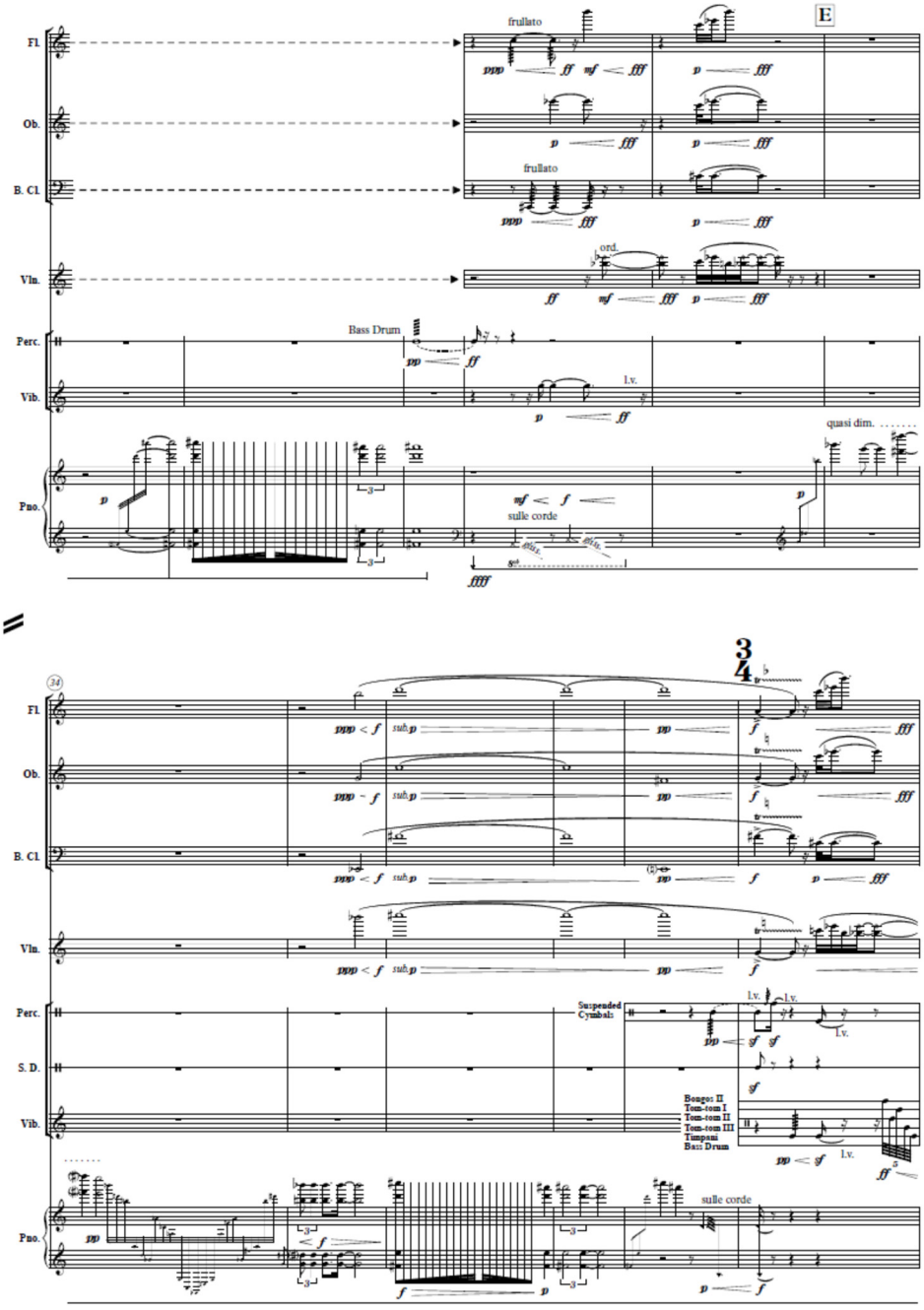
DURATION:

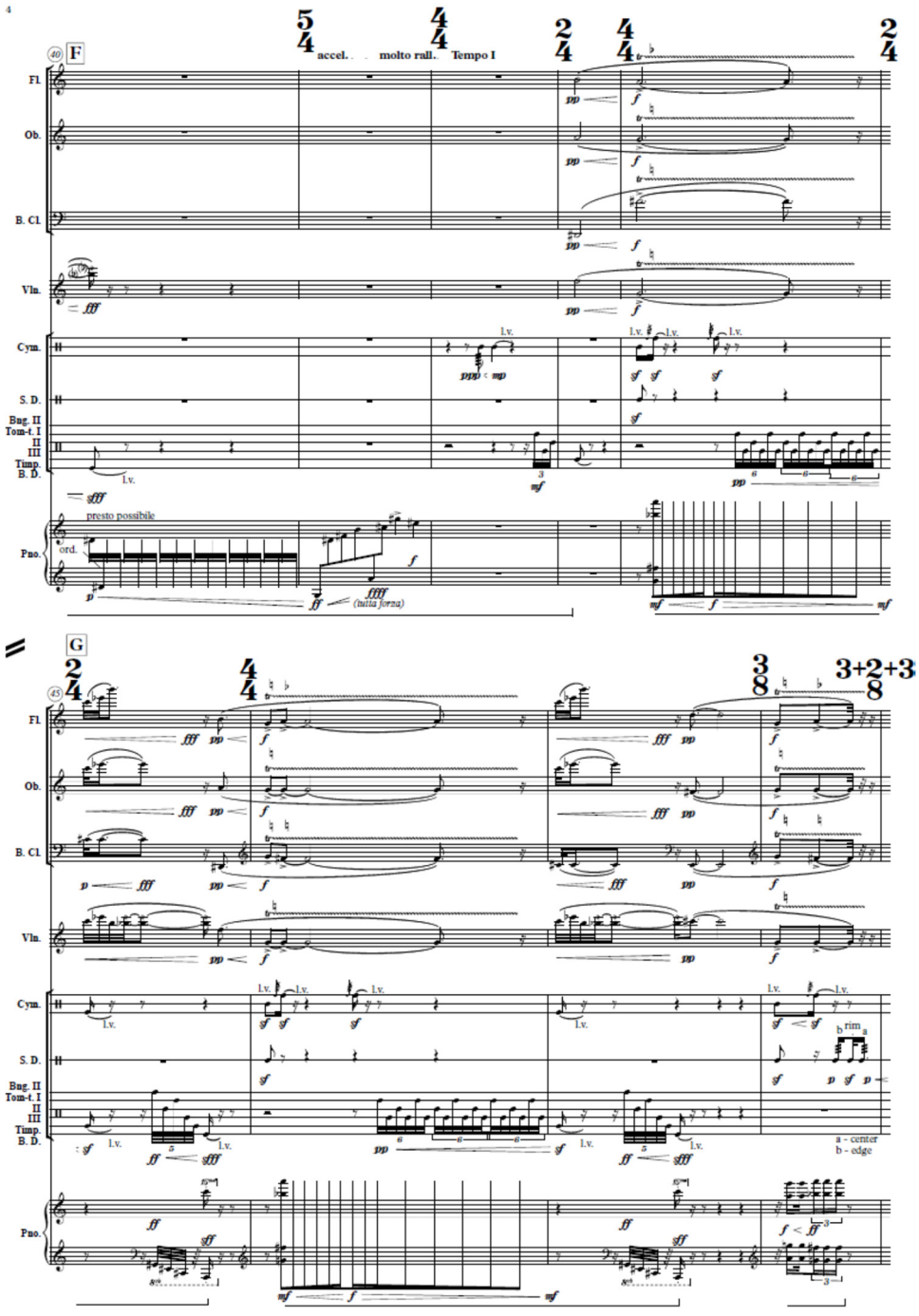
ca. 11' 30"

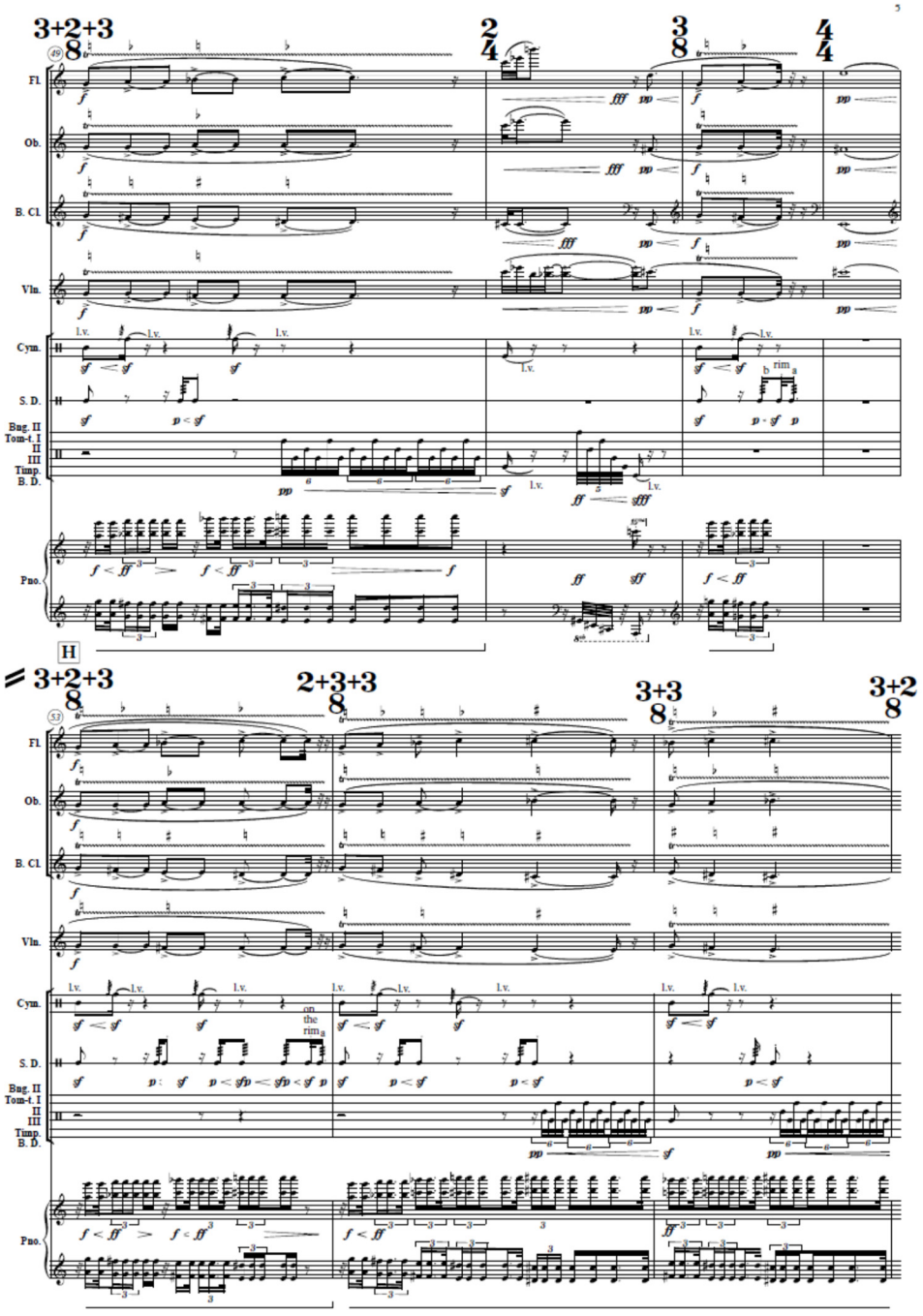

FISSURES
for ensemble
Áron TÖRÖK-GYURKÓ
(2015)
Flute
Oboe
Bass Clarinet in B♭
Violin
Percussion
Vibraphone
Piano
frullato
non vibr.
trem. sul pont.
ord.
sul pont.
Tam-tam
l.v.
arco
et.
quasi accel.
quasi rall.
sulle corde
accel.
ca.16"
Fl.
Ob.
B. Cl.
Vln.
Perc.
Vib.
Pno.
Bass Drum
*) Press the keys without hammer attack and sustain the notes with the 3rd pedal.
**) Hit the sustain pedal.

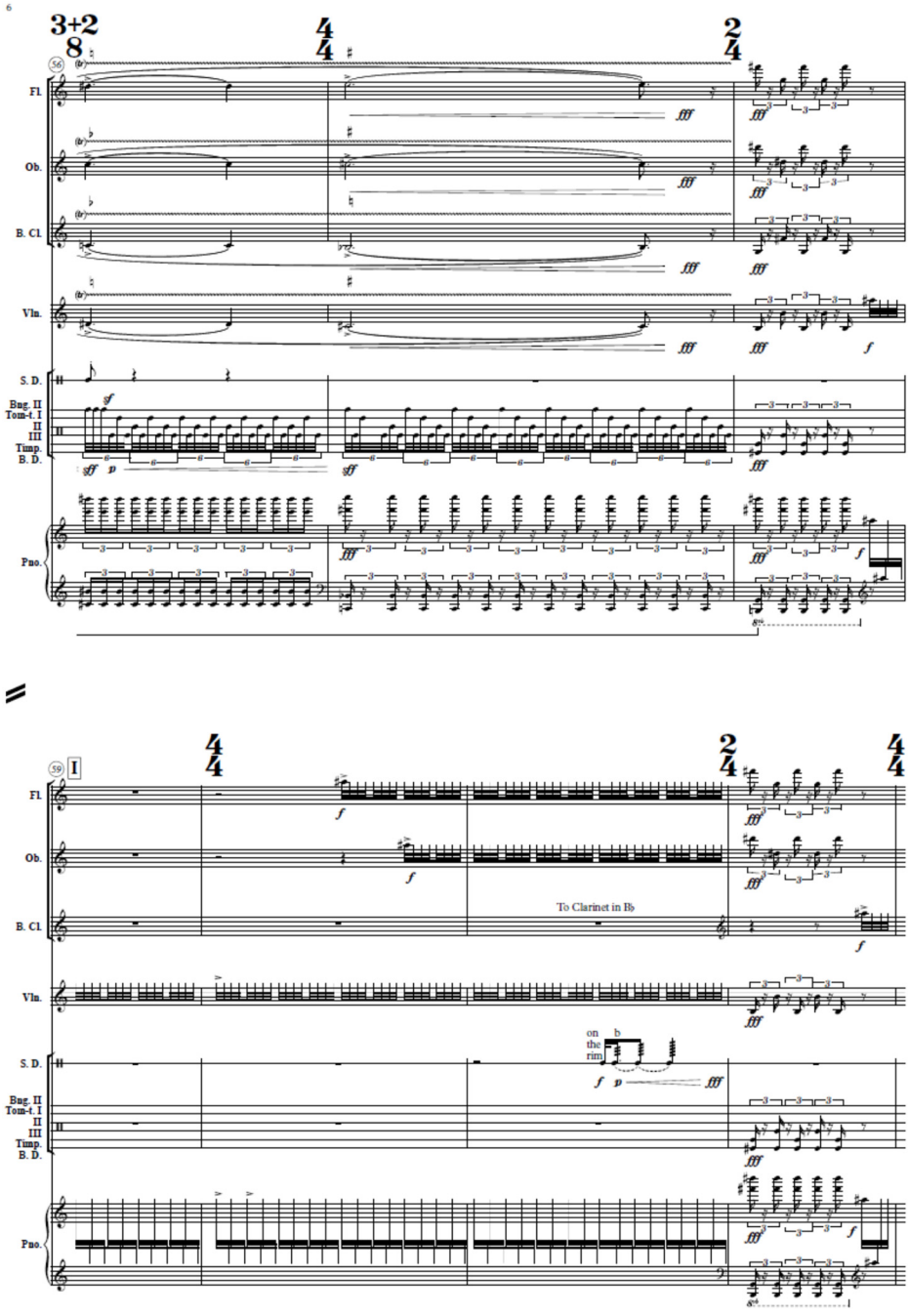

Tempo I (♩=60)
frullato
C
19"
Fl.
Ob.
B. Cl.
Vln.
Perc.
Vib.
Pno.
Tam-tam
l.v.
Mid. Cymbal
quasi dim.
sulle corde

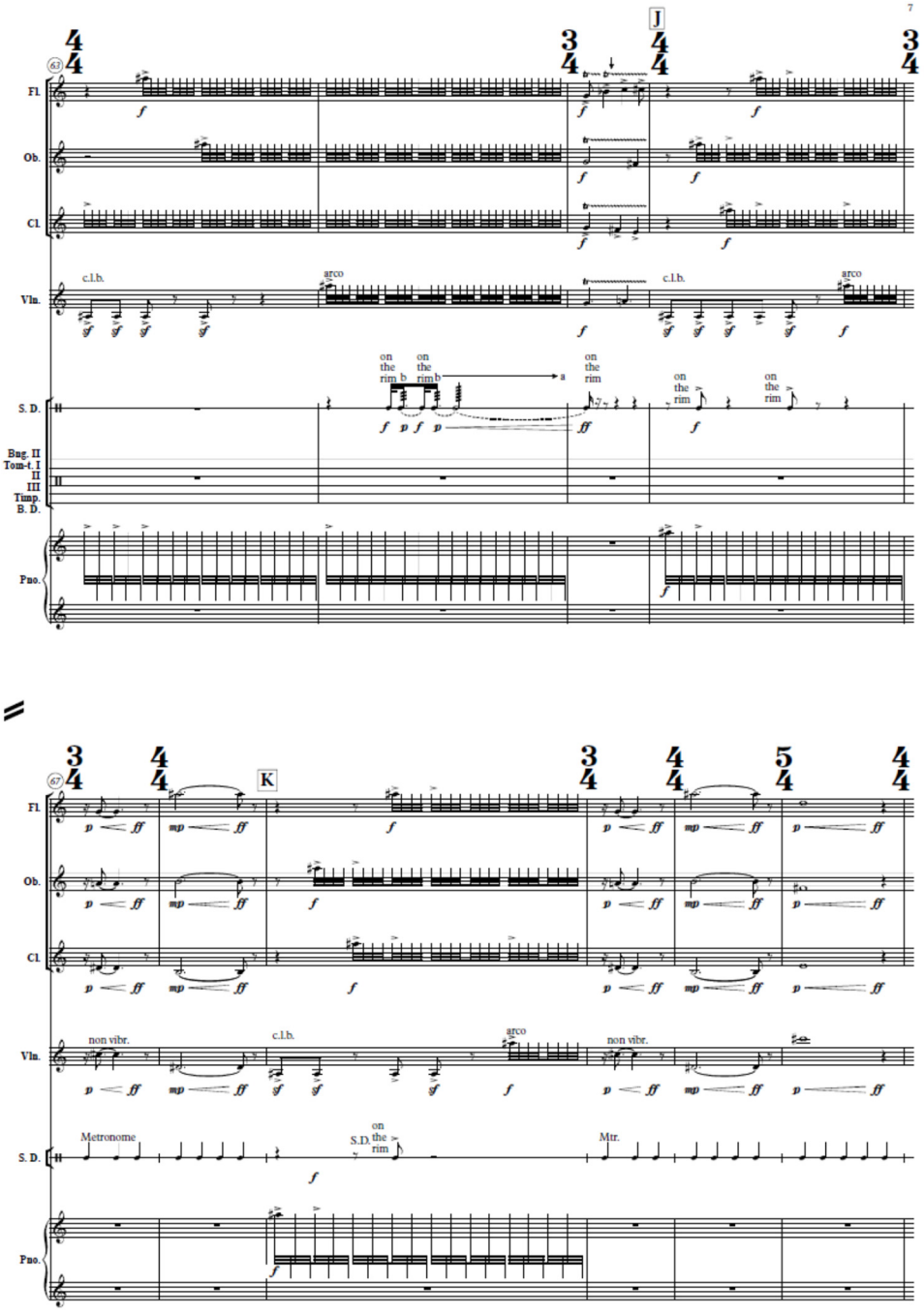

D
Fl.
Ob.
B. Cl.
Vln.
Perc.
Pno.

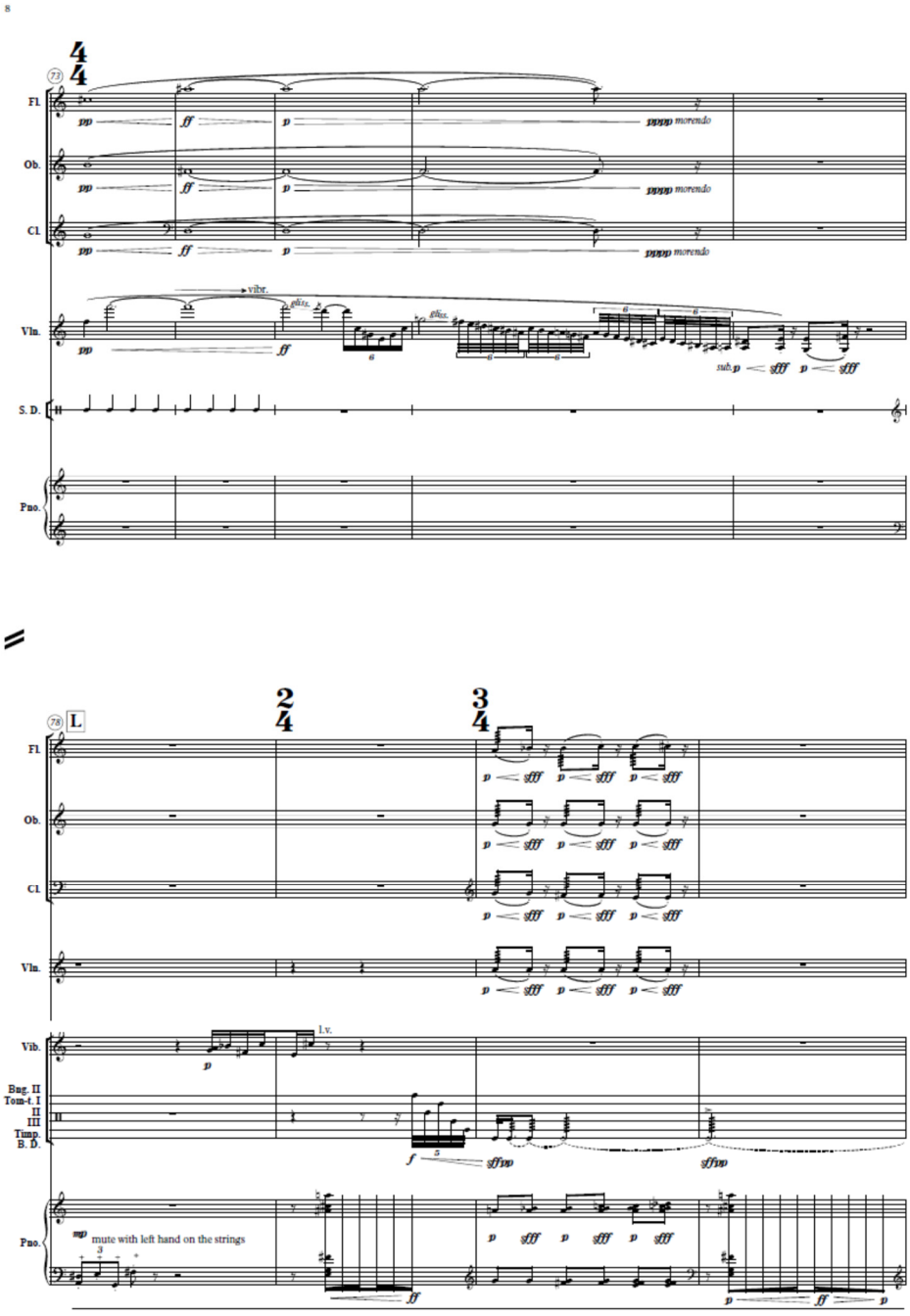

Fl.
Ob.
B. Cl.
Vln.
Perc.
Vib.
Pno.
frullato
E
ord.
Bass Drum
l.v.
quasi dim.
sulle corde
34
3/4
S. D.
Suspended Cymbals
Bongos II
Tom-toms I
Tom-toms II
Tom-toms III
Timpani
Bass Drum

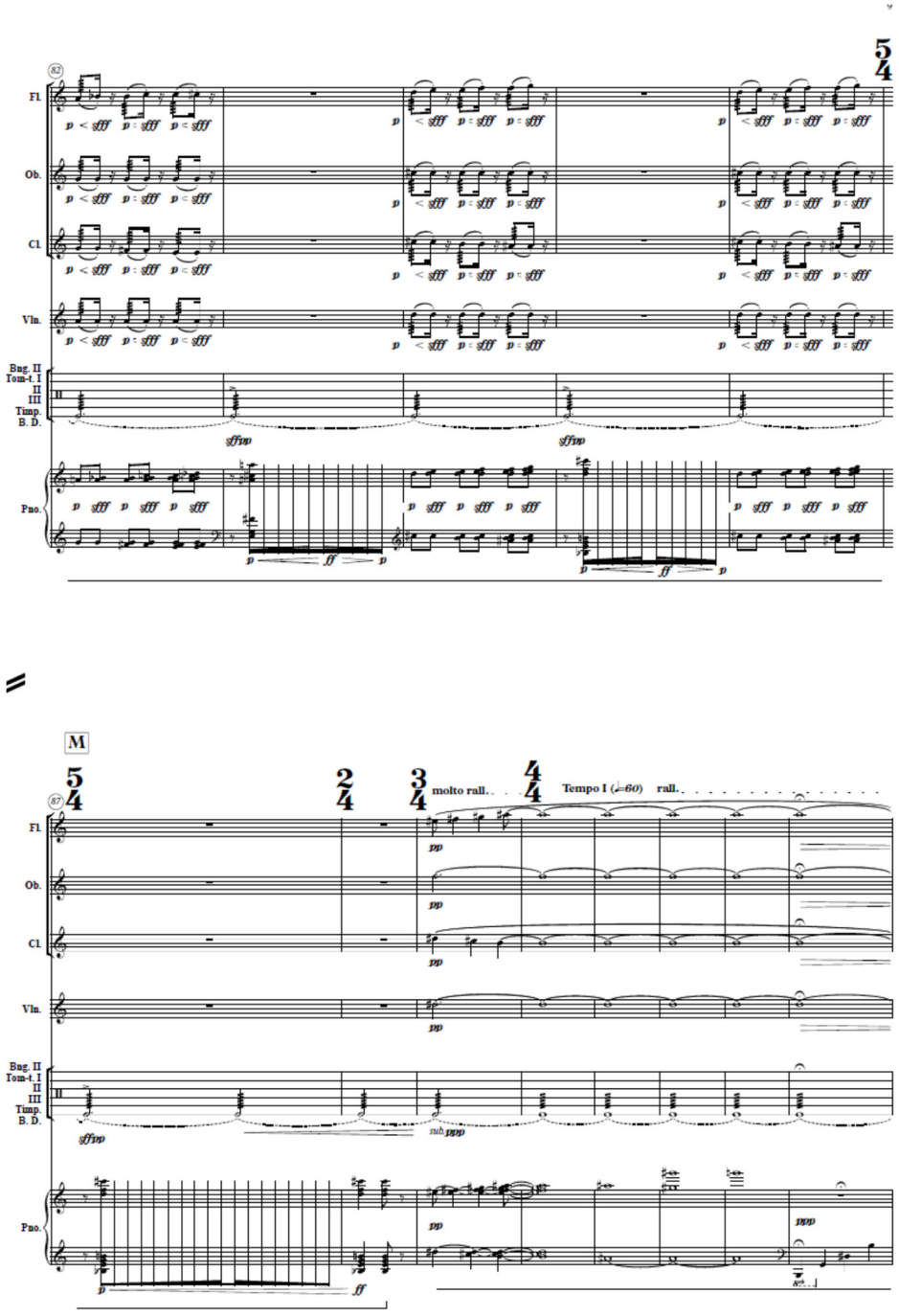

F
accel. molto rall. Tempo I
presto possibile
ord.
(tutta forza)
G
Fl.
Ob.
B. Cl.
Vln.
Cym.
S. D.
Bng. II
Tom-t. I
II
III
Timp.
B. D.
Pno.
l.v.
rim
a - center
b - edge

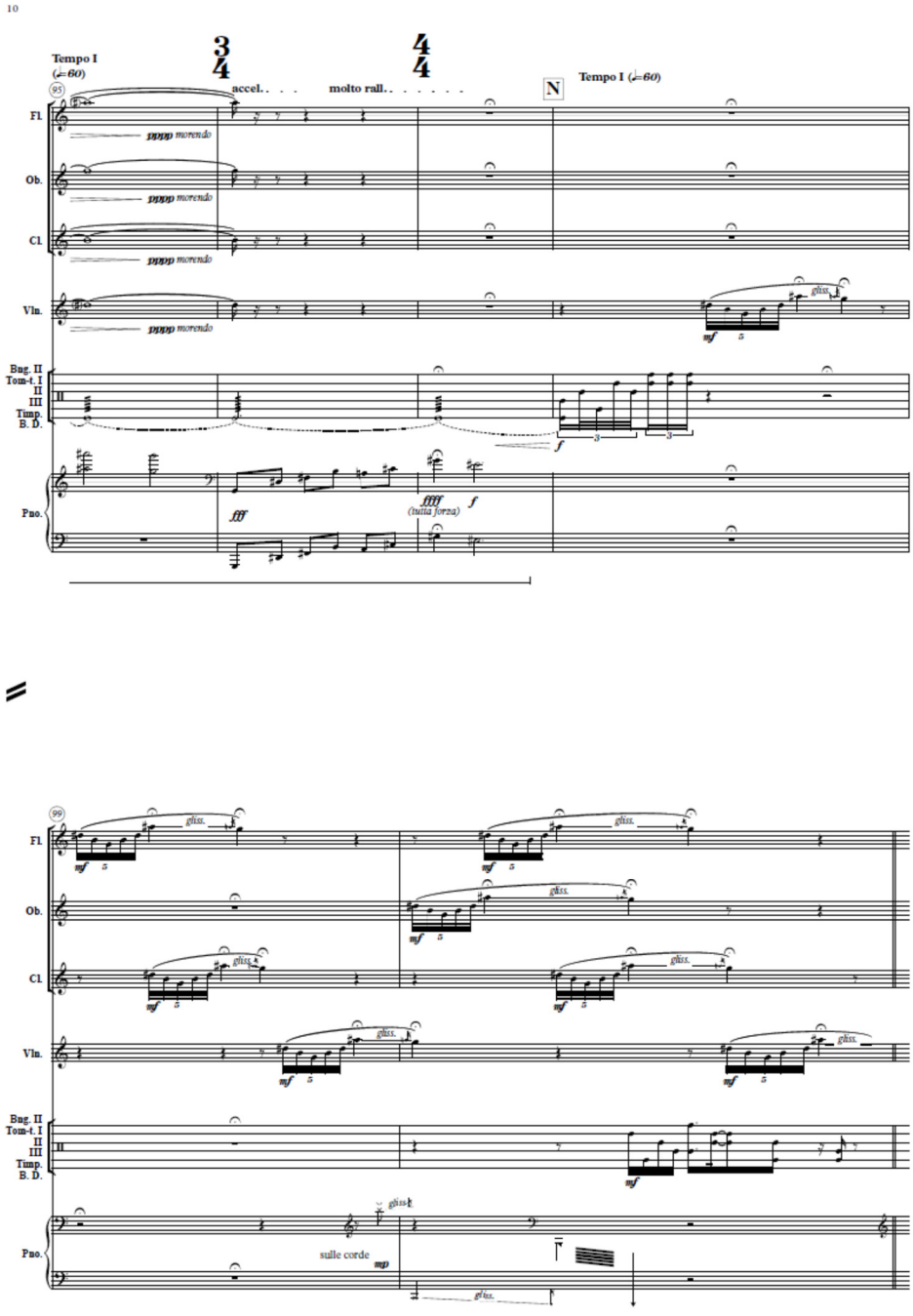

3+2+3
8
2
4
3
8
4
4
Fl.
Ob.
B. Cl.
Vln.
Cym.
S. D.
Bng. II
Tom-t. I
II
III
Timp.
B. D.
Pno.
l.v.
rim
H
3+2+3
8
2+3+3
8
3+3
8
3+2
8
on the rim

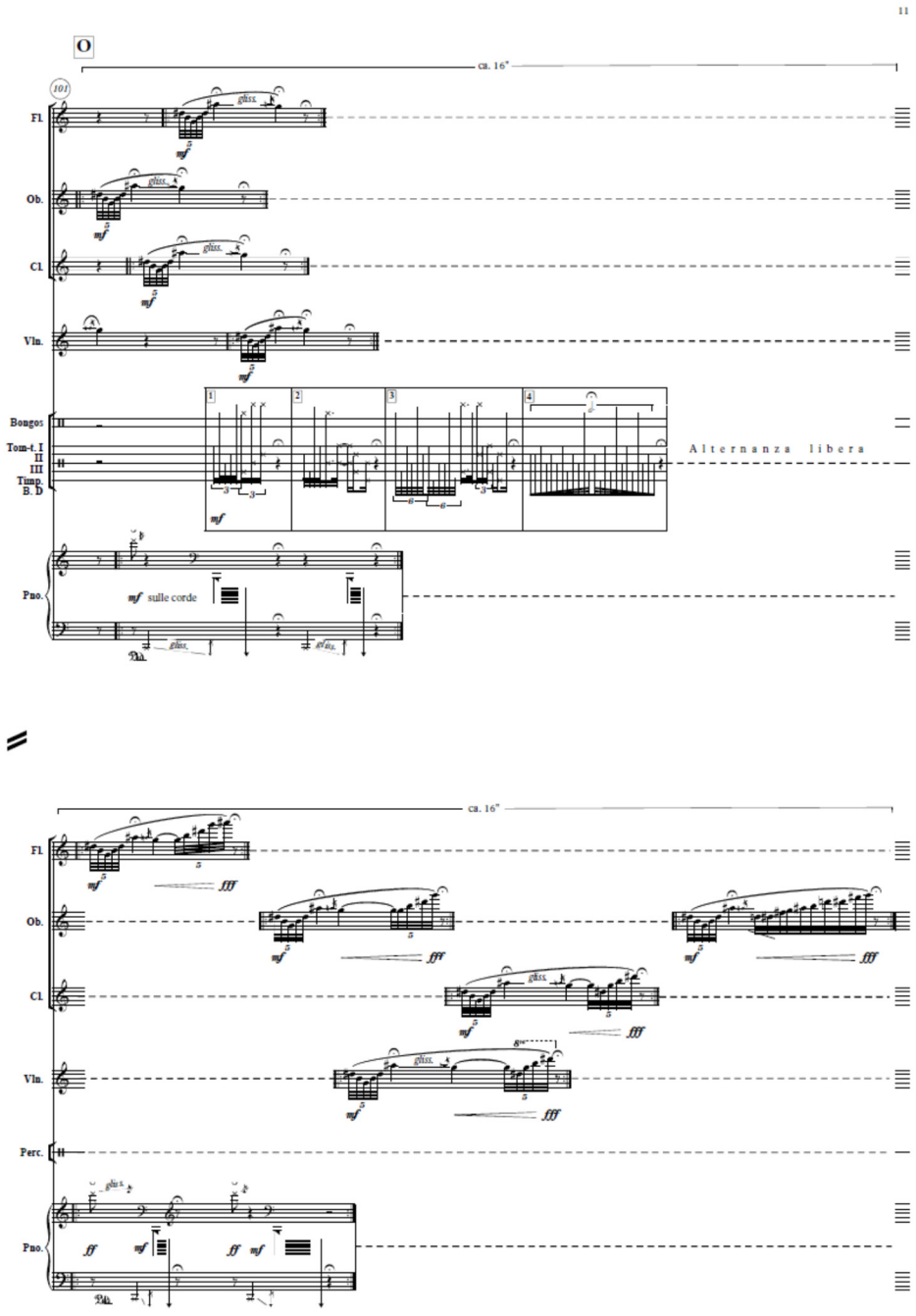

6
3+2
8
4
4
2
4
56
Fl.
Ob.
B. Cl.
Vln.
S. D.
Bng. II
Tom-t. I
II
III
Timp.
B. D.
Pno.
59
I
To Clarinet in B♭
on the rim


J
K
Fl.
Ob.
Cl.
Vln.
S. D.
Bng. II
Tom-t. I
II
III
Timp.
B. D.
Pno.
c.l.b.
arco
non vibr.
on the rim
Metronome
Mtr.

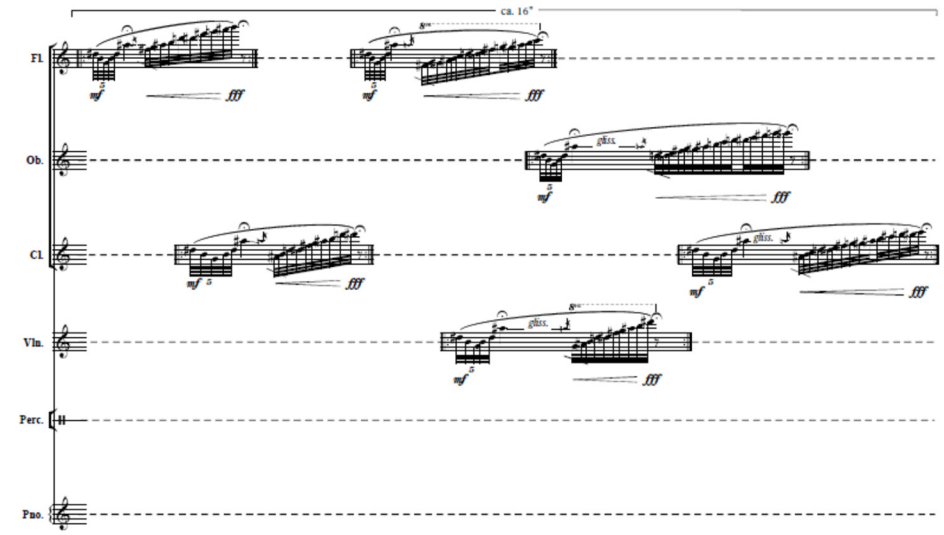

8
73
Fl.
Ob.
Cl.
Vln.
S. D.
Pno.
vibr.
glizz.
sub.p
78
L
Vib.
Bng. II
Tom-t. I
II
III
Timp.
B. D.
l.v.
mute with left hand on the strings

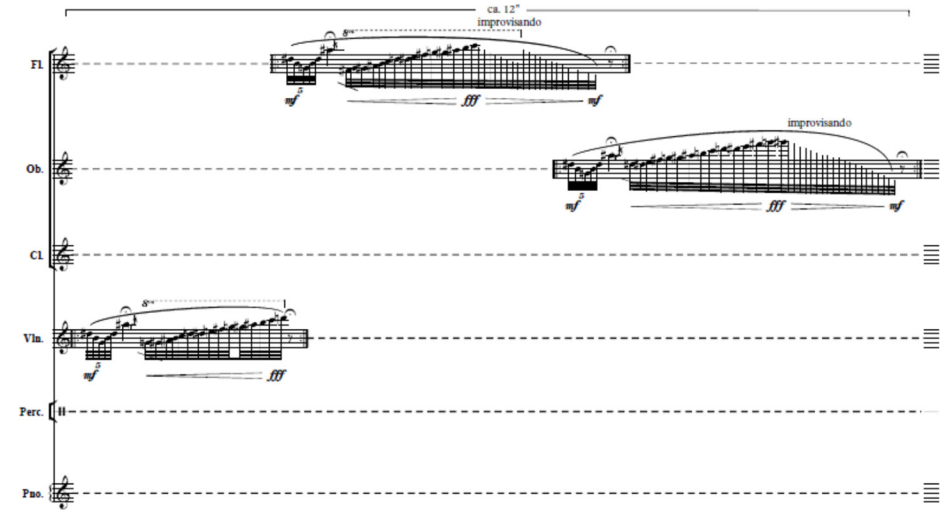

82
Fl.
Ob.
Cl.
Vln.
Bag. II
Tom-t. I
II
III
Timp.
B. D.
Pno.
M
87
molto rall.
Tempo I (♩=60)
rall.

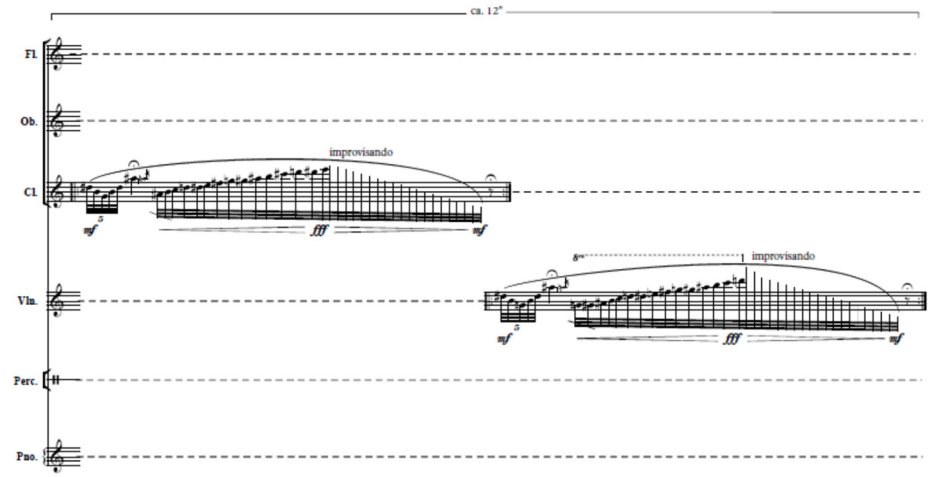

10
Tempo I
(♩=60)
3/4
4/4
accel. . . . molto rall. . . . . .
N
Tempo I (♩=60)
Fl.
Ob.
Cl.
Vln.
Bng. II
Tom-t. I
II
III
Timp.
B. D.
Pno.
pppp morendo
fff
ffff
(tutta forza)
f
mf
gliss.
99
sulle corde
mp

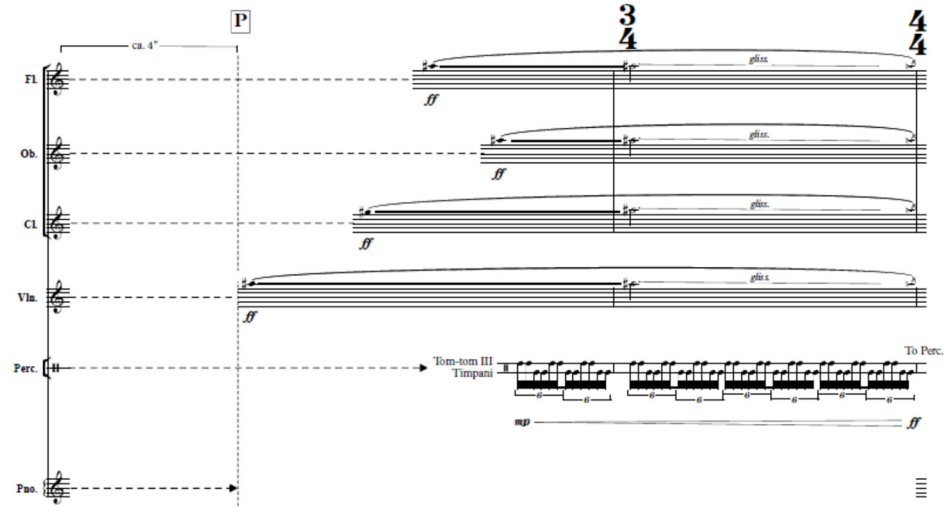

11
O
ca. 16"
101
Fl.
Ob.
Cl.
Vln.
Bongos
Tom-t. I
II
III
Timp.
B. D.
Alternanza libera
Pno.
mf sulle corde
ca. 16"
Fl.
Ob.
Cl.
Vln.
Perc.
Pno.

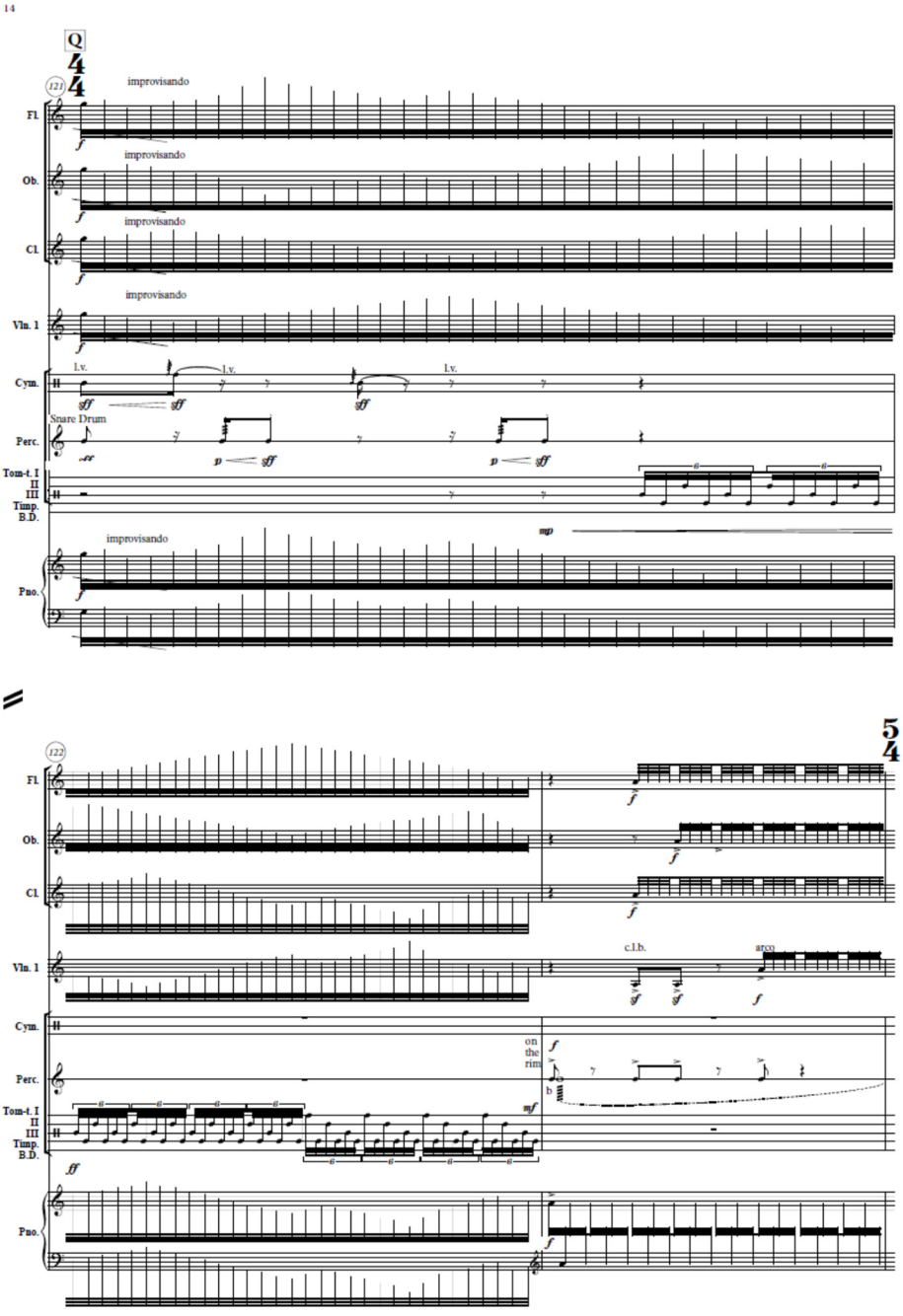
12

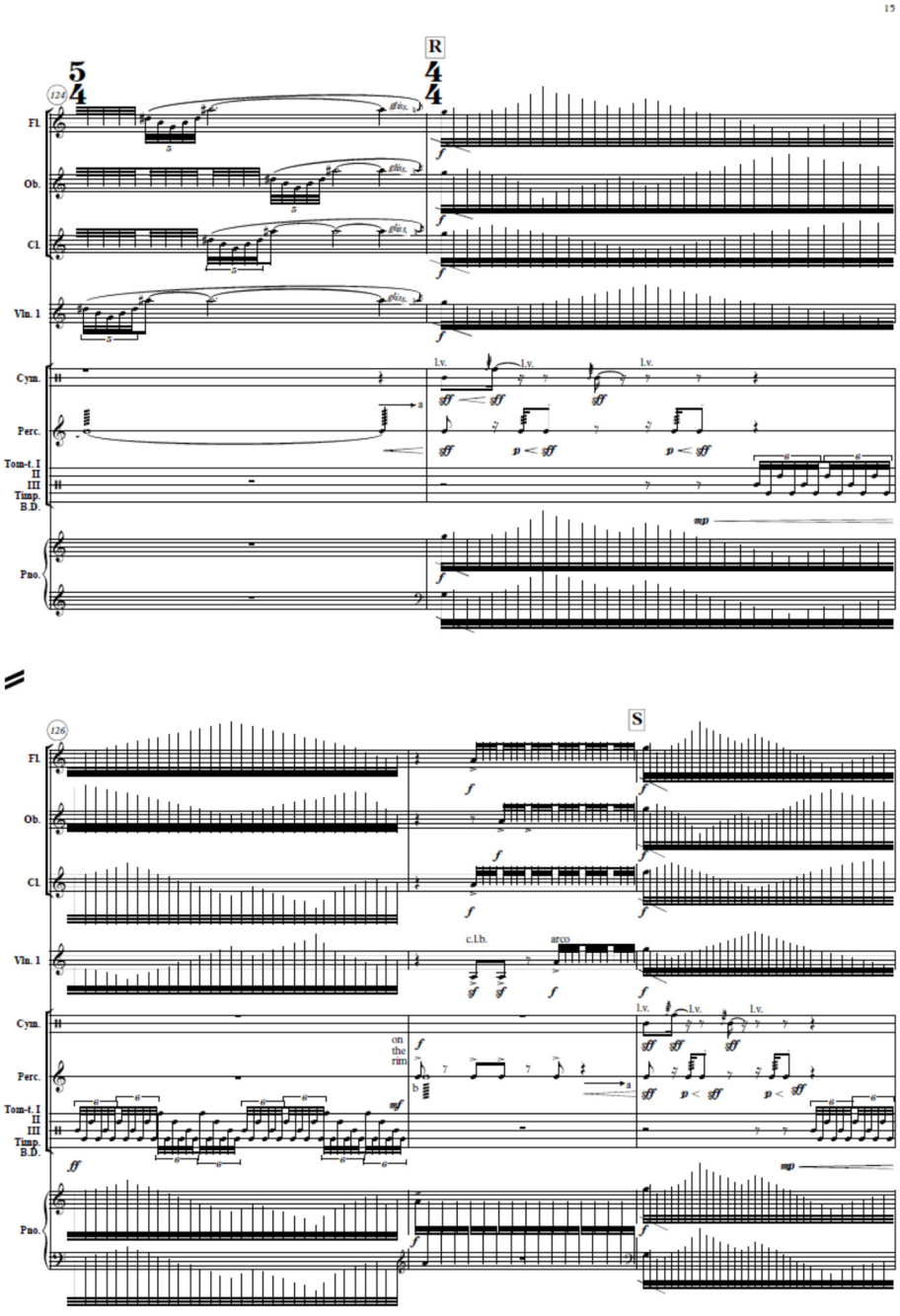

ca. 16"
Fl.
Ob.
Cl.
Vln.
Perc.
Pno.
gliss.


ca. 12"
improvisando
improvisando
Fl.
Ob.
Cl.
Vln.
Perc.
Pno.

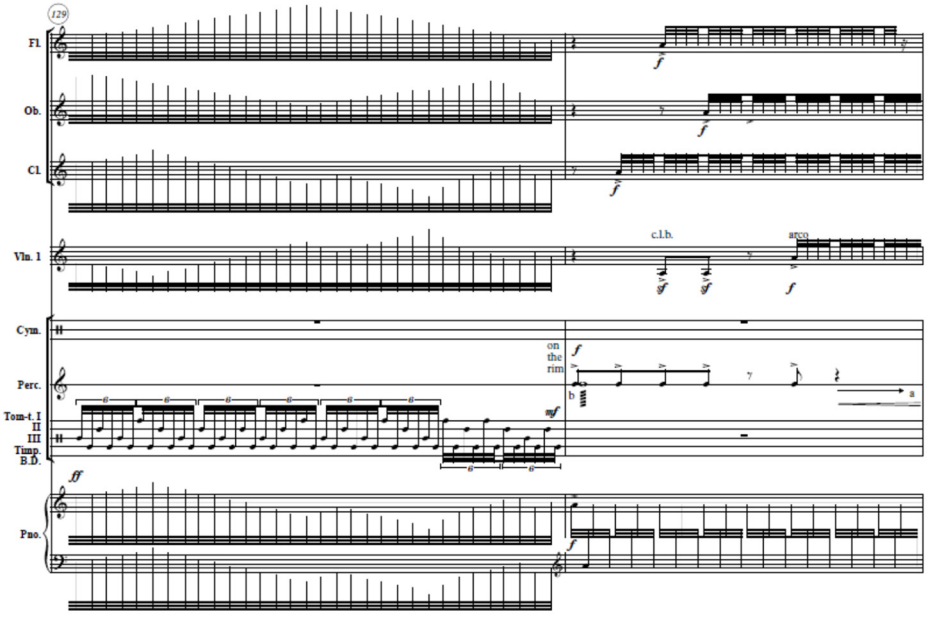

ca. 12"
Fl.
Ob.
Cl.
Vln.
Perc.
Pno.
improvisando
improvisando
mf
fff
mf

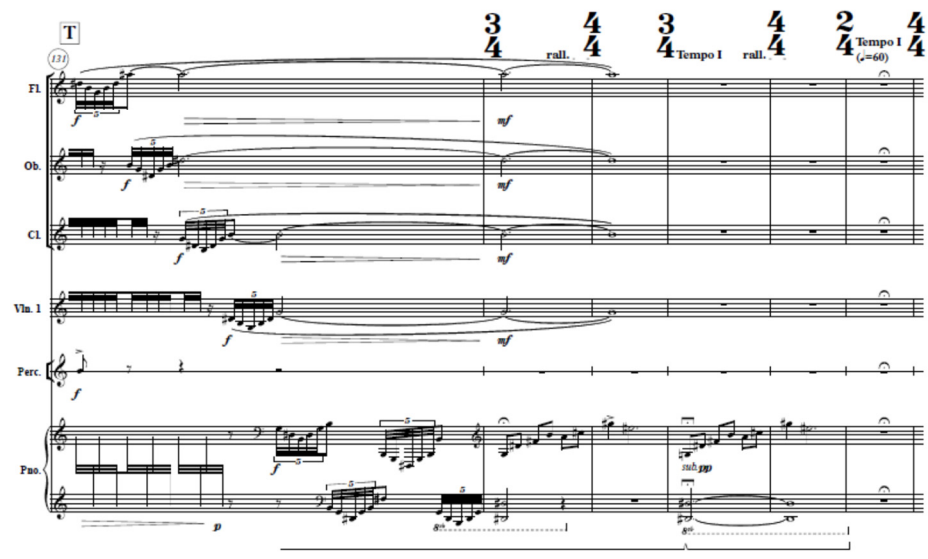

P
ca. 4"
3/4
4/4
Fl.
Ob.
Cl.
Vln.
Perc.
Pno.
gliss.
ff
Tom-tom III
Timpani
To Perc.
mp
ff

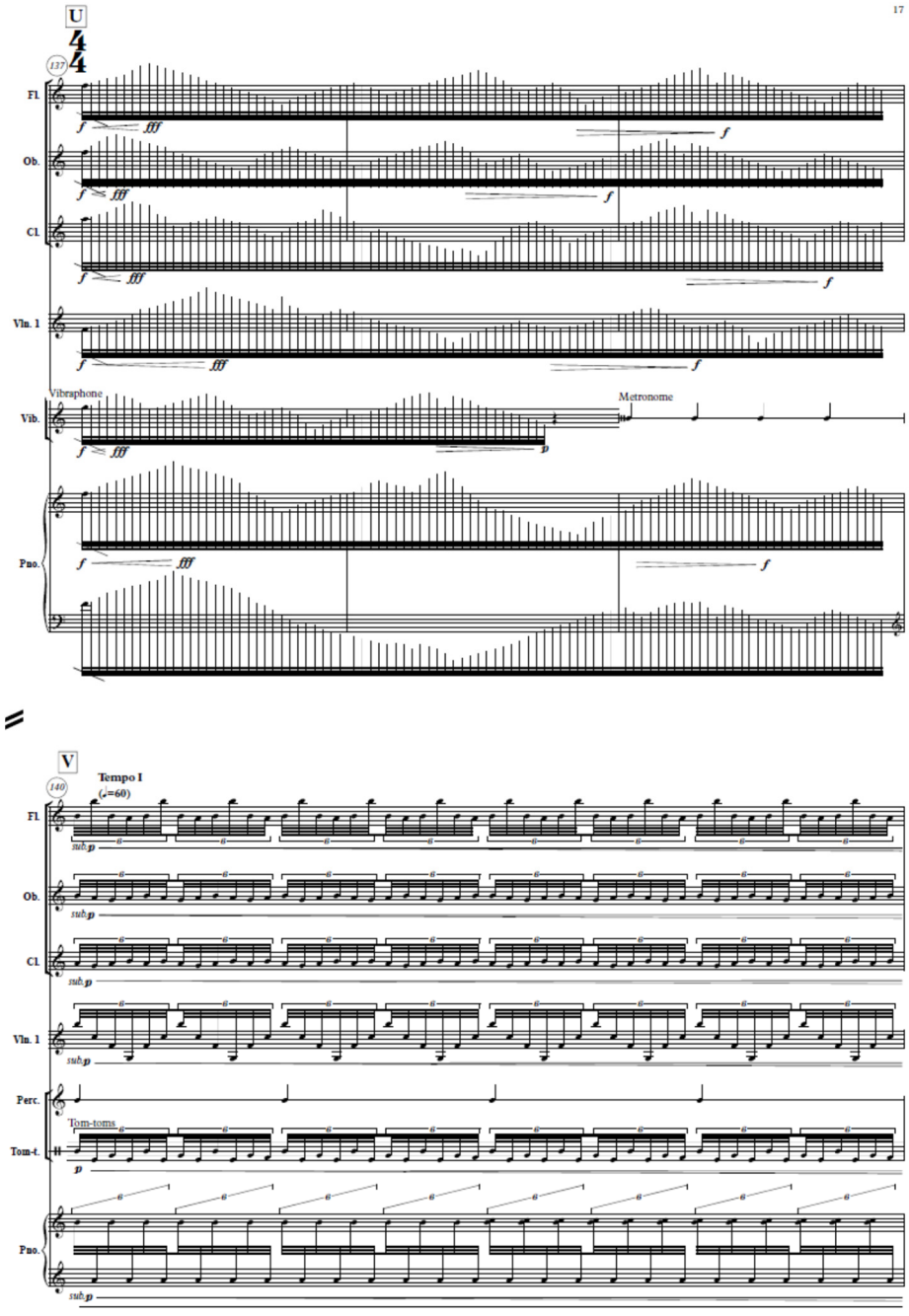

14
Q
121
improvisando
Fl.
Ob.
Cl.
Vln. 1
Cym.
l.v.
Snare Drum
Perc.
Tom-t. I
II
III
Timp.
B.D.
Pno.
122
5
4
c.l.b.
arco
on the rim


15
R
S
Fl.
Ob.
Cl.
Vln. 1
Cym.
Perc.
Tom-t. I
II
III
Timp.
B.D.
Pno.
gliss.
l.v.
c.l.b.
arco
on the rim
br

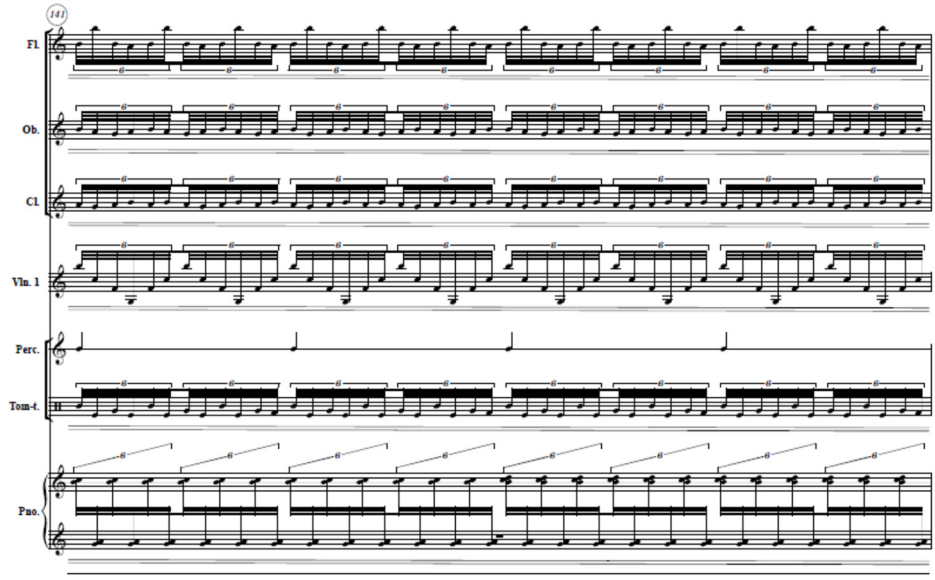
16

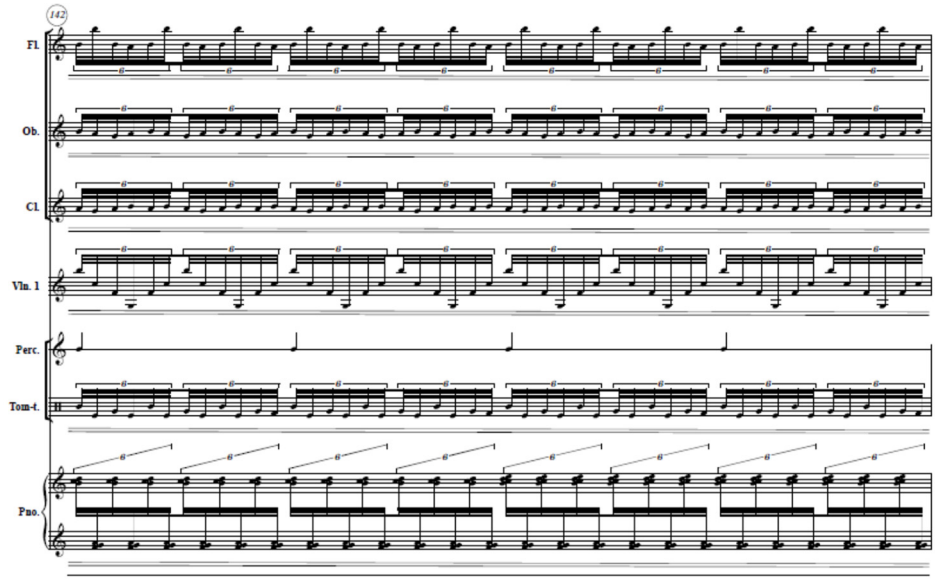

129
Fl.
Ob.
Cl.
Vln. 1
Cym.
Perc.
Tom-t. I
II
III
Timp.
B.D.
Pno.
c.l.b.
arco
on the rim

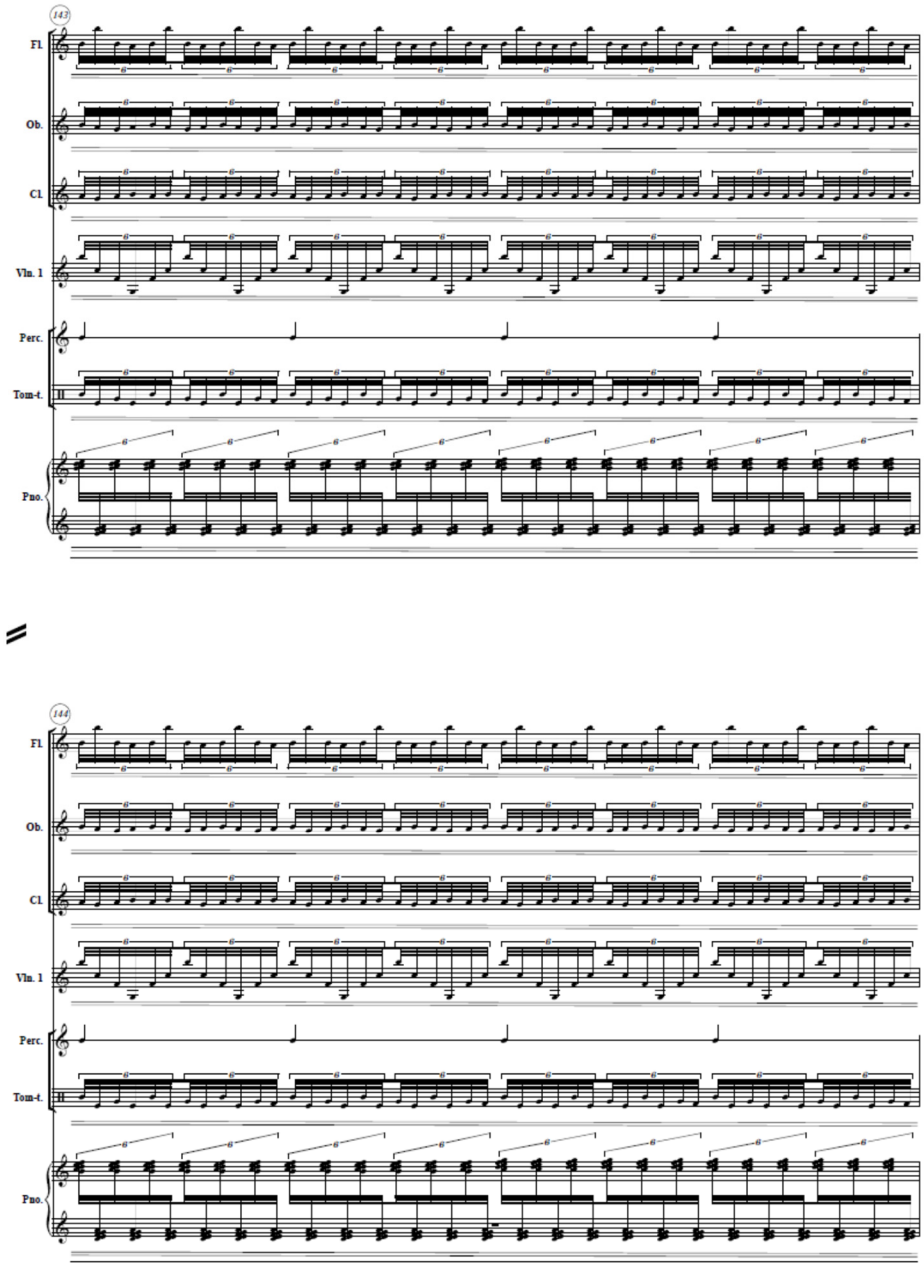

T
131
Fl.
Ob.
Cl.
Vln. 1
Perc.
Pno.
rall.
Tempo I
rall.
Tempo I
(♩=60)
sub.pp


U
17
137
Fl.
Ob.
Cl.
Vln. 1
Vibraphone
Vib.
Metronome
Pno.
V
140
Tempo I
(♩=60)
Perc.
Tom-toms
Tom-t.

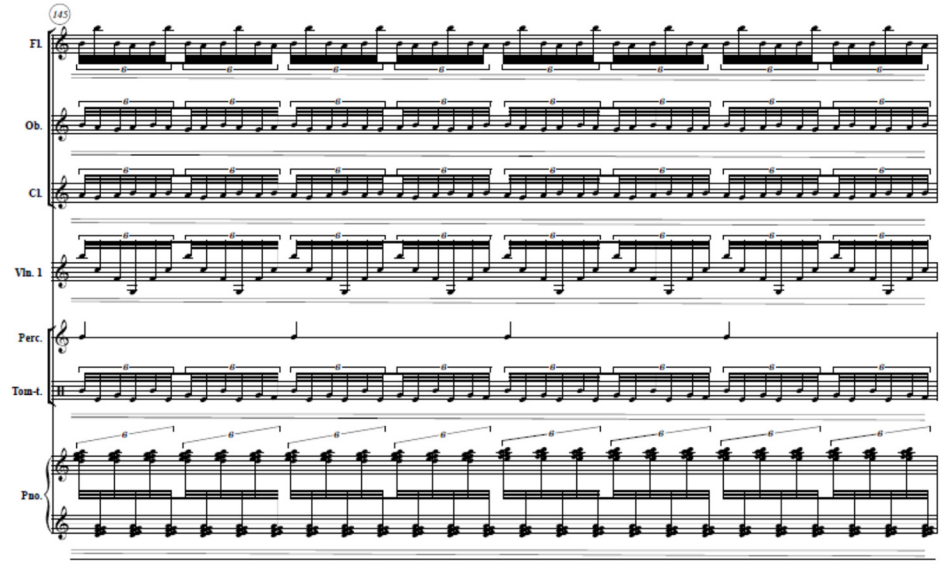
18

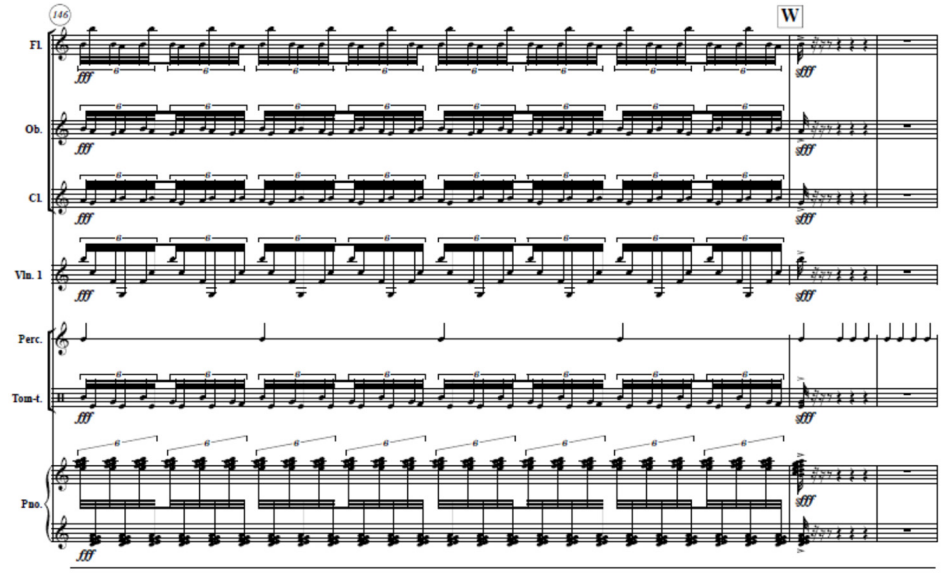


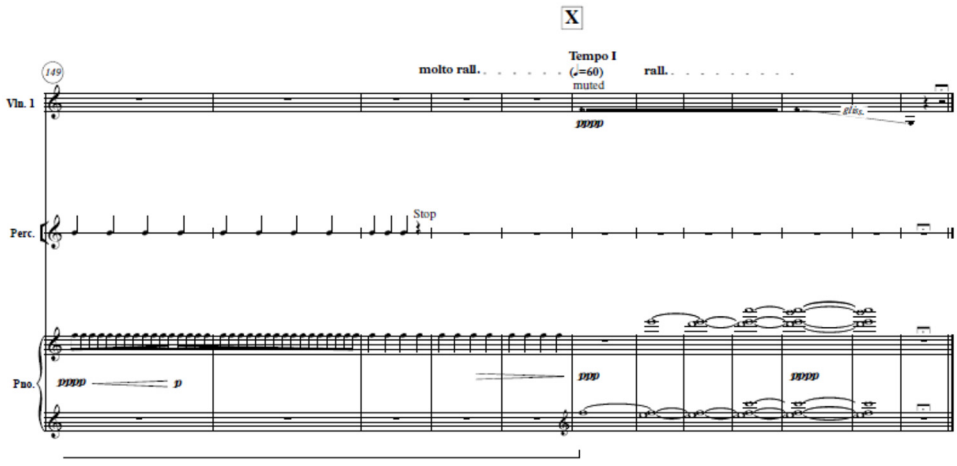



143
Fl.
Ob.
Cl.
Vln. 1
Perc.
Tom-t.
Pno.
144
Fl.
Ob.
Cl.
Vln. 1
Perc.
Tom-t.
Pno.

20


145
Fl.
Ob.
Cl.
Vln. 1
Perc.
Tom-t.
Pno.


146
W
Fl.
Ob.
Cl.
Vln. 1
Perc.
Tom-t.
Pno.
fff


X
149
molto rall.
Tempo I
(♩=60)
rall.
muted
Vln. 1
ppppp
Perc.
Stop
Pno.
pppp
p
ppp
pppp