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POLARIZATION FOR PIANO

ÁRON TÖRÖK-GYURKÓ[1]

SUMMARY. Due to the title we may expect a programmatic piece which tries to describe in a musical way the action of the polarization. However, the function of the title is only to bring a key concept meant to explain the musical phaenomenon present in the work. This phaenomenon of the three parts structure – which can be interpreted as three separate processes, but also as one single process with ongoing causality – demonstrates various interactions between the musical materials. The first part illustrates a two notes based unit (a trill) – which will be the central axis in this part – from which two different contrasting materials evolve in a continuous confrontation. The second one will give rise to the main material of the second part. This material will appear in different aspects in a conflict between the two extreme poles of the registry. The third part realizes a synthesis of the materials used so far. From a different perspective, the piece is a compositional study which attempts to answer some questions such as: what can the material of a musical process be?; how can these materials be developed?; how can such a musical discourse be created given the fact that it is involved in an ongoing process of transformation but it remains organic and coherent? or what kind of contrasts can be used and by what procedures? The musical discourse is based on a free atonal language with various types of symmetry in vertical and horizontal structures. The piece was awarded the first prize at the ”Liviu Comes” National Composition Competition, Cluj-Napoca, 2011 edition. Its world premiere[2] was on April 17th, 2011, performed by Dóra Munkácsi at the ”Gheorghe Dima” National Music Academy, Cluj-Napoca.

Keywords: piano, polarization, phaenomenon, interactions, contrasts, composition, process, organic, structures

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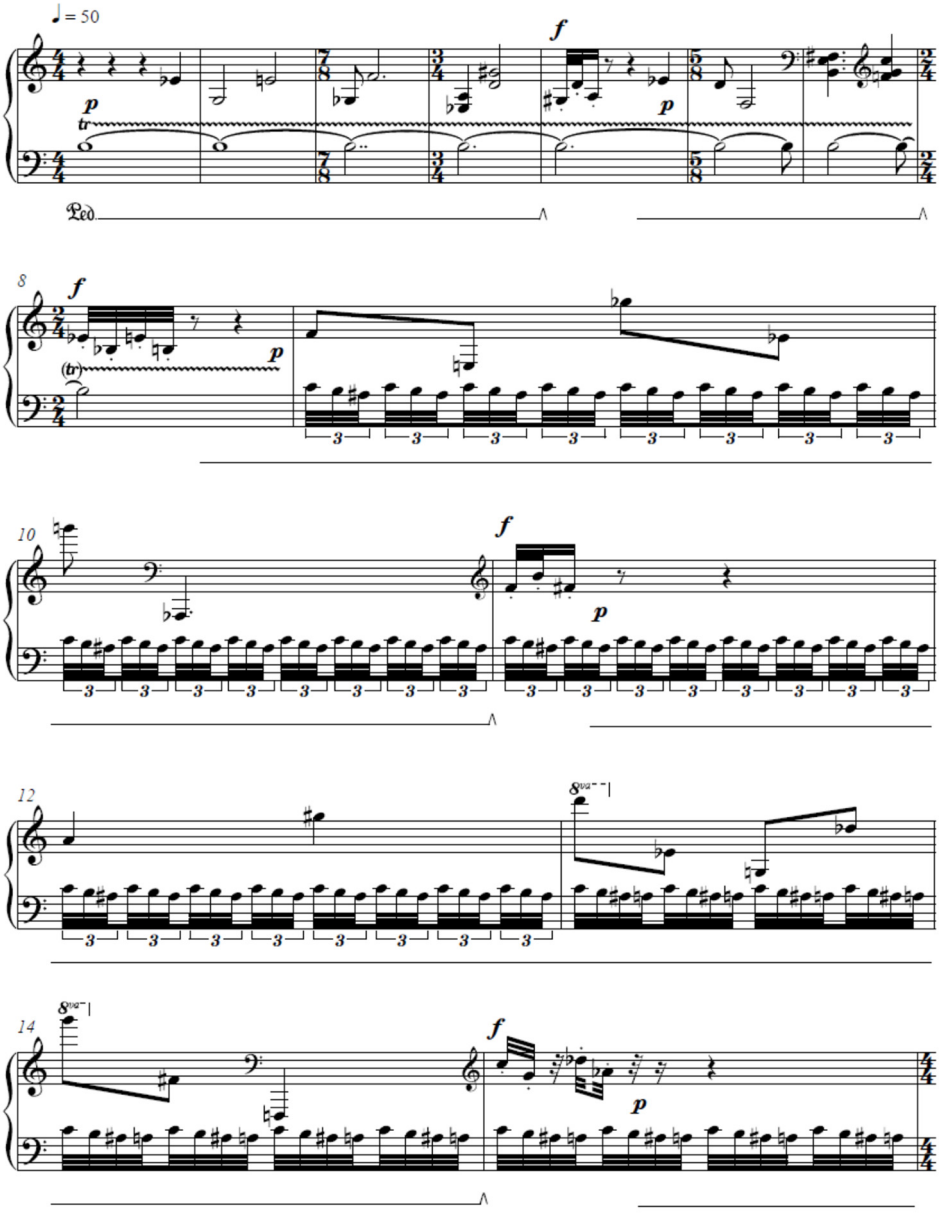
[2] Recording on: *https://soundcloud.com/aron-torok-gyurko/aron-torok-gyurko-polarization-2010*

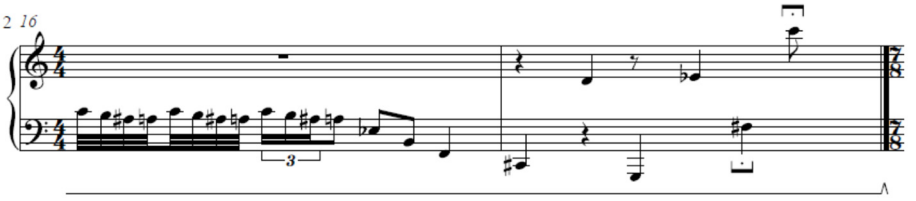
POLARIZATION

for piano

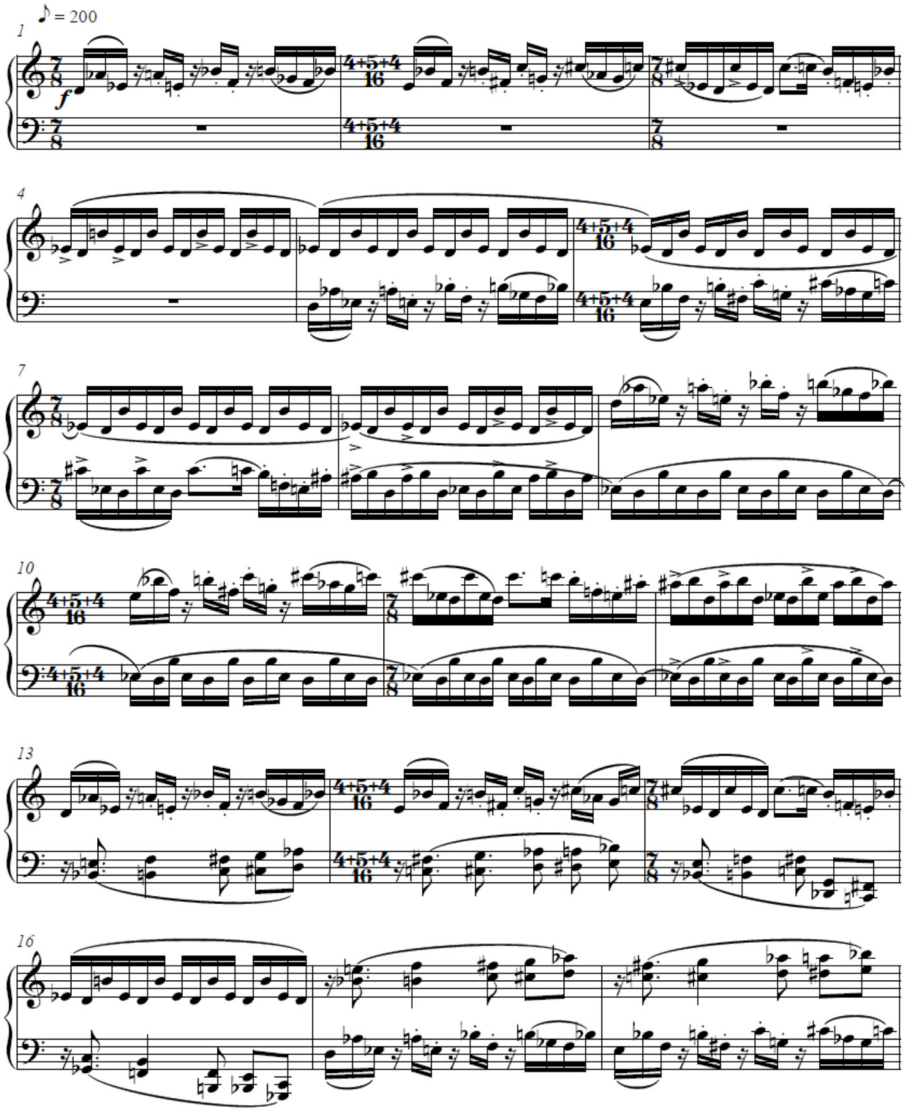
Áron TÖRÖK-GYURKÓ
(2011)

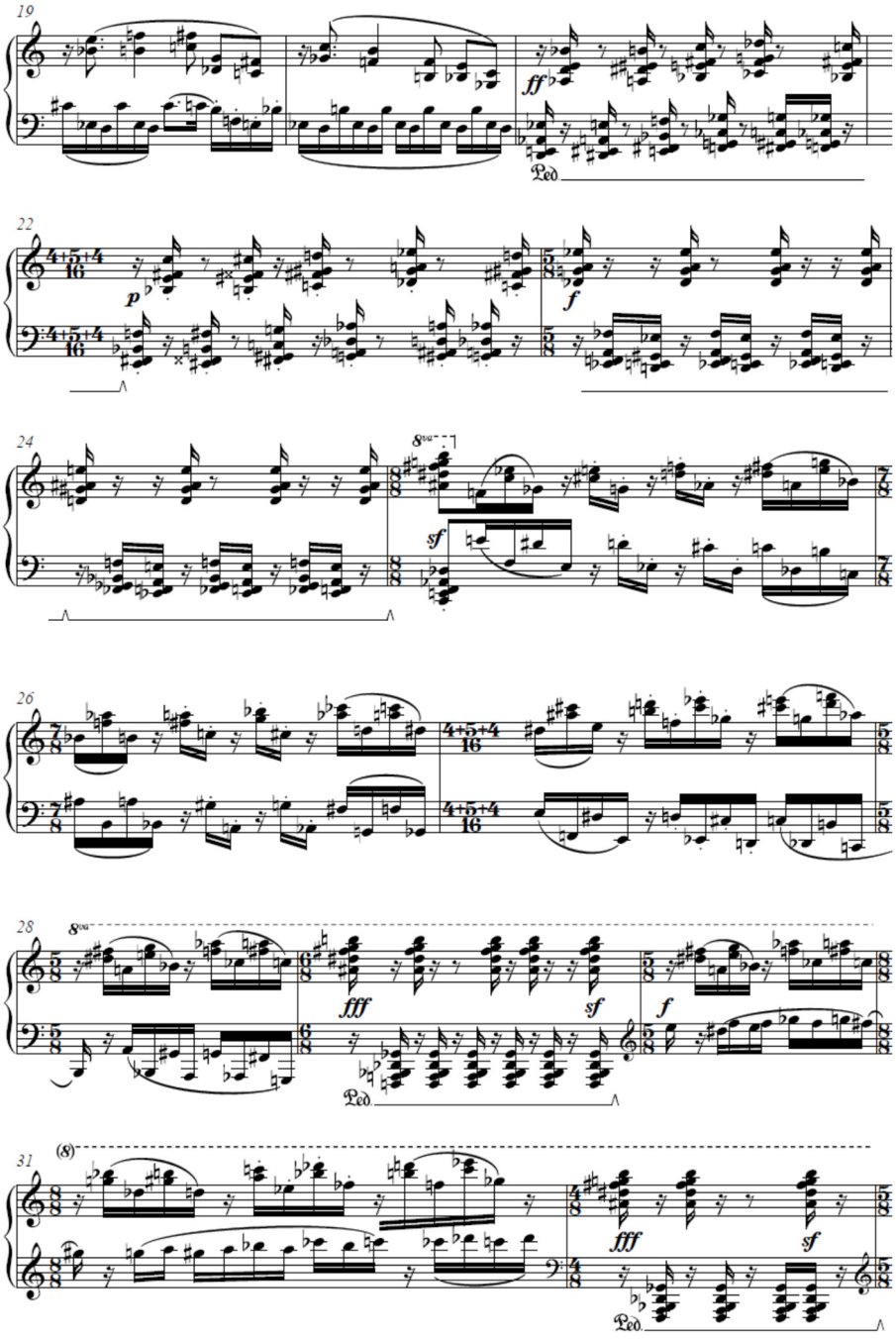
I

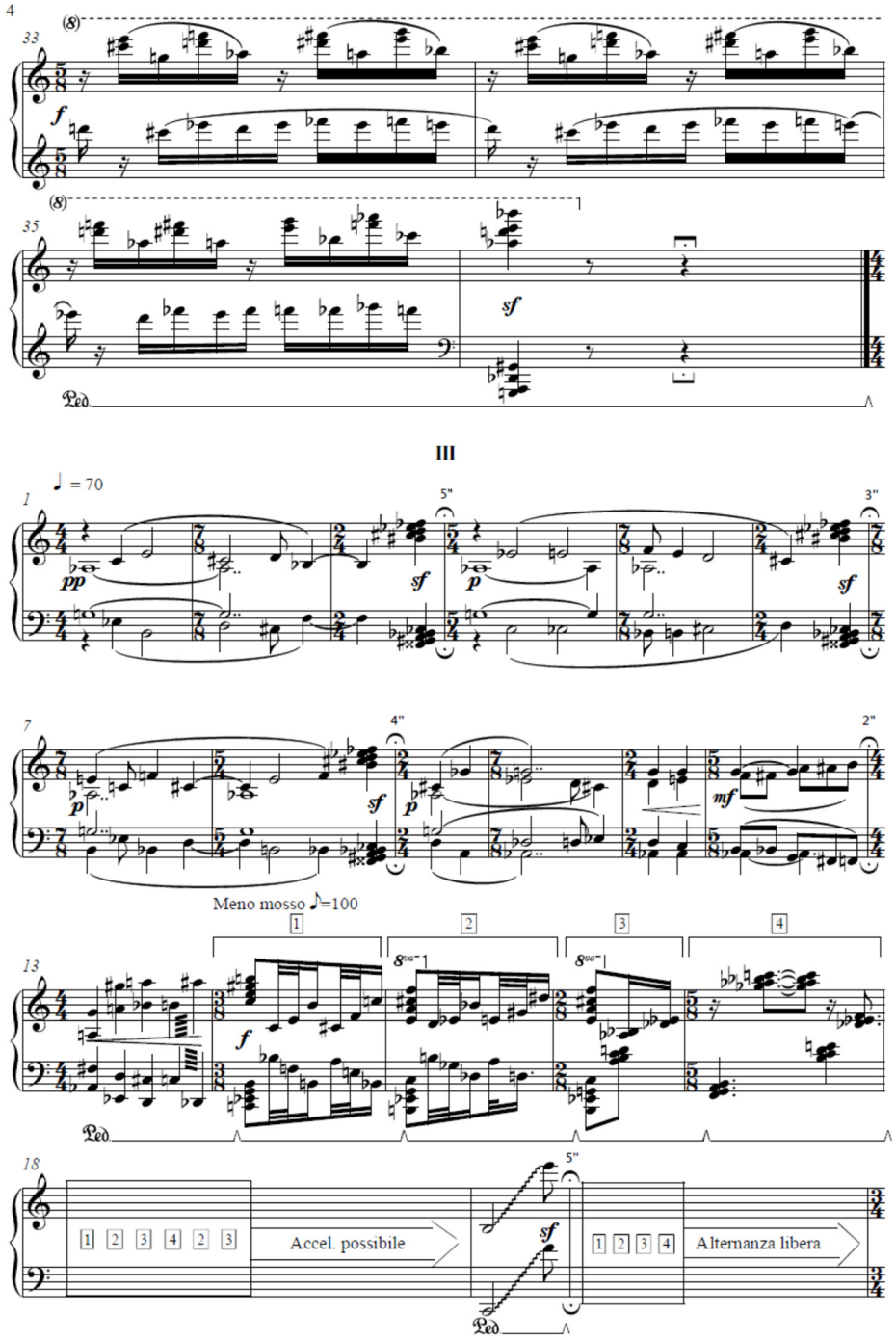


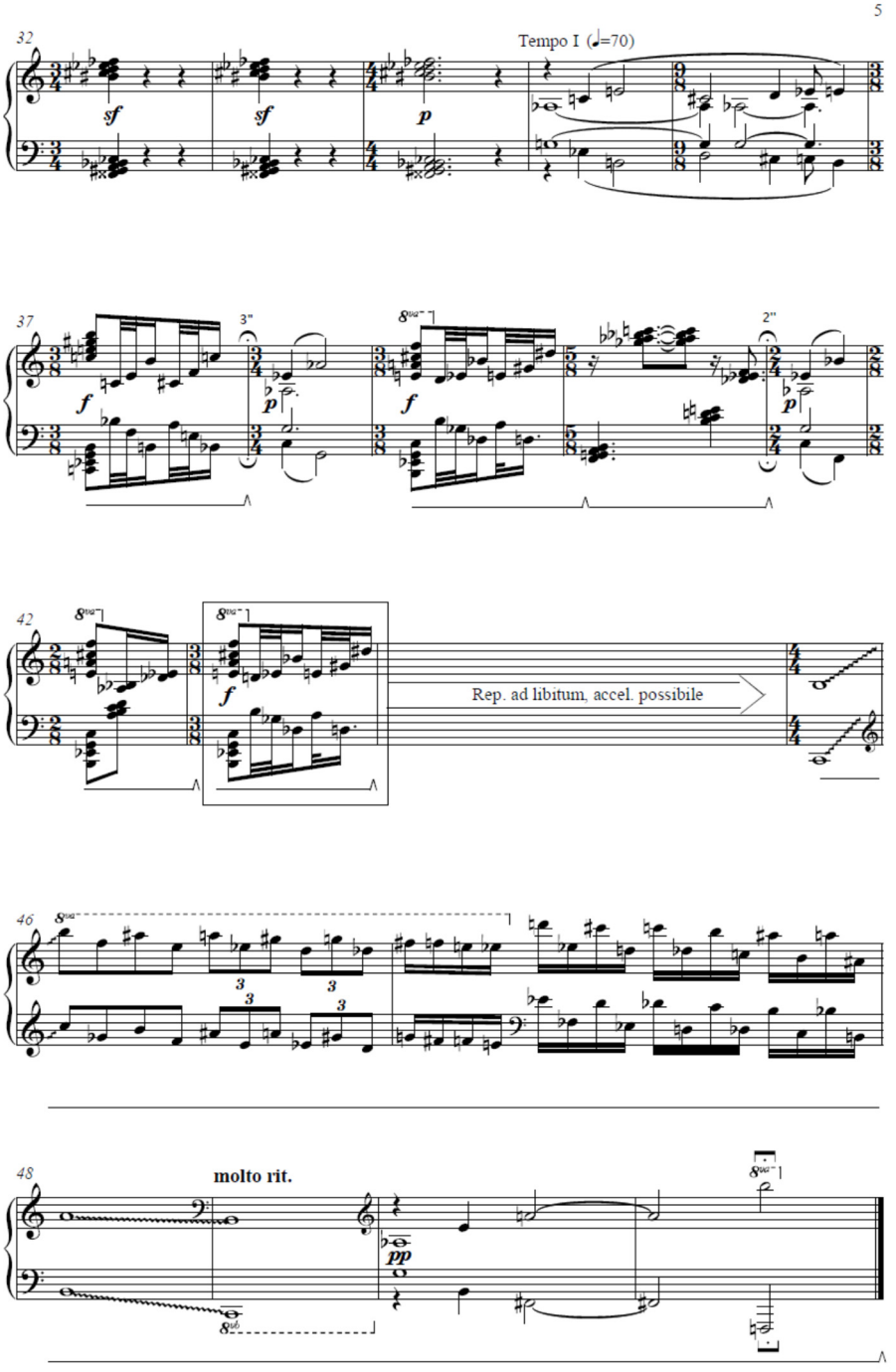


II




19
ff
Ped
22
p
f
24
8va
sf
26
28
8va
fff
sf
f
Ped
31
(8)
fff
sf
Ped


III
Meno mosso ♪=100
Accel. possibile
Alternanza libera
Ped.


5
32
Tempo I (♩=70)
sf
sf
p
37
3"
8va
2"
f
p
f
p
42
8va
8va
f
Rep. ad libitum, accel. possibile
46
8va
3
3
3
3
48
molto rit.
pp
8va
8vb