

POLARIZATION FOR PIANO

ÁRON TÖRÖK-GYURKÓ¹

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 phenomenon present in the work. This phenomenon 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 premiere² was on April 17th, 2011, performed by Dóra Munkácsi at the "Gheorghe Dima" National Music Academy, Cluj-Napoca.

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

¹ *Phd Student and Assistant at the „Gheorghe Dima” National Music Academy, Cluj-Napoca, Associate Faculty Member at the “Babeş-Bolyai” University, Faculty of Reformed Theology, Music Department; Contact: torokgyurkoaron@gmail.com*

² Recording on: <https://soundcloud.com/aron-torok-gyurko/aron-torok-gyurko-polarization-2010>

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POLARIZATION

for piano

Áron TÖRÖK-GYURKÓ
(2011)

I

$\text{♩} = 50$

p *f* *p*

8

f *p*

10

f *p*

12

f *p*

14

f *p*

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2 16

Musical score for measures 2 and 16. Measure 2 features a complex bass line with sixteenth notes and a triplet. Measure 16 is mostly a whole rest in the treble with a few notes in the bass.

II

$\text{♩} = 200$

1

Musical score for measures 1 through 16 of section II. The score is in 7/8 time and features complex rhythmic patterns, including sixteenth notes and triplets, with frequent key signature changes.

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19

Musical score for measures 19-21. The piece is in 4/16 time. Measure 19 features a piano introduction with a *ff* dynamic. Measure 20 continues with a *ff* dynamic. Measure 21 begins with a *p* dynamic. The bass line includes a *Ped* marking.

22

Musical score for measures 22-23. Measure 22 starts with a *p* dynamic. Measure 23 features a *f* dynamic. The bass line includes a *Ped* marking.

24

Musical score for measures 24-25. Measure 24 includes a *sf* dynamic. Measure 25 features a *8va* marking. The bass line includes a *Ped* marking.

26

Musical score for measures 26-27. Measure 26 includes a *sf* dynamic. Measure 27 features a *f* dynamic. The bass line includes a *Ped* marking.

28

Musical score for measures 28-30. Measure 28 includes a *8va* marking. Measure 29 features a *fff* dynamic. Measure 30 features a *f* dynamic. The bass line includes a *Ped* marking.

31

Musical score for measures 31-32. Measure 31 includes a *8va* marking. Measure 32 features a *fff* dynamic. The bass line includes a *Ped* marking.

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4

(8)

33

f

(8)

35

sf

Red

III

1

$\text{♩} = 70$

pp

sf

p

sf

5"

3"

7

p

sf

p

mf

4"

2"

Meno mosso $\text{♩} = 100$

13

f

Red

1

2

3

4

8^{va}-1

6^{va}-1

18

1 2 3 4 2 3

Accel. possibile

sf

1 2 3 4

Alternanza libera

Red

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5

32 Tempo I (♩=70)

37

42

46

48 molto rit.