

Fryderyk Chopin University of Music in Warsaw

Tytuł pracy w języku angielskim:

The Structural and Aesthetic Analysis of the Double Concerto for Hammond Organ, Multipercussion and Symphony Orchestra

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SUMMARY

The objective of this dissertation is to analyse the structure and the aesthetic of my composition entitled *Double Concerto for Hammond Organ, Multipercussion and Symphony Orchestra*. The whole composition lasts about 16-17 minutes.

The written thesis consists of six chapters. The first chapter describes the ensemble of the piece. It tells more about the ideas of use and the notation system of the two solo instruments. Thanks to its construction, the Hammond organ allows numerous opportunities for creating a large variety of timbres. Similar opportunities are provided by combining percussion instrument into sets, using different of mallets and varying compositional techniques.

The second part describes the formal structure of the piece, which is divided into five parts: introduction (bars 1-65), melodic exposition (bars 66-119), development (bars 120-225), final (bars 226-449) and epilogue (bars 450-496).

The third chapter focus on the main three methods of pitch organization: "the cluster glissando", "five-note motive cell" and "four-voice chord procession". All of their possible transformations are listed.

The fourth chapter describes the variety of musical texture and the instrumentation of the *Concerto*. It indicates the influence of methods of pitch organization to the shape of harmony and melody.

The fifth part refers to the timbre of the work. Its structure and complexity are differentiated depending on the development of the musical narration.

The last chapter is a short essay about my aesthetic attitude in which I pay attention to the significance of emotions in my music. In addition I describe the importance of improvisation in my compositional process which affects the structural form of the work.