# FUSION

In regards to both departing from a common point or working with various types of morphosis, there needs to be, in my opinion, a sound that we would define as the thing itself – the non-departed, the non-morhpized. This material should be extremely simple, almost stupid, such that one can always trace one's way back to it. A good example might be a rather characteristic rhythmical pattern, played in unison for all three pitched instruments, underlined with a drum or wood percussion, in any case something non-resonant.

Option A – a more process-driven model – involves a longer phrase, which gets repeated several times, each time with a marginal 'error' [this can be interpreted as gradual departure from unified playing techniques, going more into sustained sounds, resonance, diverging harmonically and/or becoming rhythmically irregular]. Over a period of time, the soundscape changes completely and we reach an anamorphous version of the sonority we started with. It has a more fluid character, one can play with more amorphous noisy qualities of the string instruments with some scratchy bow overpressures combined with a bow scratches on wood or metal. Its flow is broken by unexpected flashbacks of A material. These pop-up loud sounds are getting more frequent, such that this completely departs into the third section of the piece. Here the sound is very layered, each layer retaining one element of our original model (one has the same rhythmical pattern, the other is in the same range, another one same texture), while all the other parameters have departed from the original scheme. The layering goes to a sort of climax, which by gradual delayering itself goes back to the original, which then fading out forms the end of the piece.
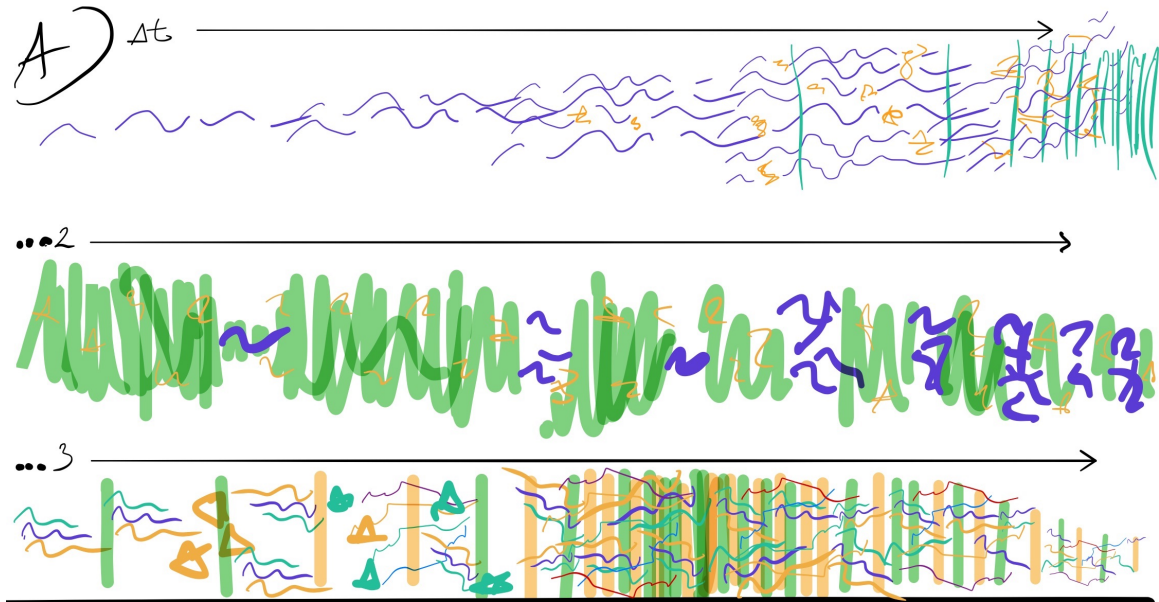
Option B – a more non-linear approach – involves a shorter phrase, very specific and characteristic, that gets immediately contrasted by drastically different material. I could imagine several rather different tropes, each in its own reoccurrence time-laps, but our main 'theme' (whatever that may mean in a contemporary piece) is clearly the predominant sonority in this chaotic setup. Here one can play merely with the perceptual density, such that a combination of dynamics, the number of simultaneous tropes, as well as the business of their microstructure create this constant ebb and flow that keeps the tension. As if cut off by a remote controller, after 2-3 minutes of this frenzy we find ourselves in an extremely static, soft and compact sonority, which uses limited range of motion. It should be as far as we can push our initial 'motive' to its paramorphous side. Through a gradual process of departing from that sonority (wider range, more speed and rhythmical variety, more types of playing techniques), we start approaching the beginning. As soon as the expectation has been created that we will go back to starting material, all but percussion stop to play and start to speak, shout, cry and yell, imitating the gestures they did in the beginning, while a combination of 5-7 small percussive instruments underline the three layers created by each of the non-percussion instruments. After a while, each player adds a simple technique (e.g. such that can be played with one hand, like pizz) on top of still performing with her/his voice. Over time voices die out, having been replaced by more complex techniques that were used before. The percussion no longer underlines the expressive text, but has developed a prominent pattern of its own. The departure from common point now transfers onto the theatricality on stage. If we consider the middle of the stage as a common point, then each of the 3 players goes into opposite direction behind the stage and subsequently stops to play, leaving a coda to be percussion solo. It still continues with the same pattern (the one present while other 3 instruments were playing), but it sporadically adds the short 'motive' that marked the beginning in a kind of glitch style. It gets very loud and then it stops, as if the percussionist has been shot on the spot.