

reforming, deforming (ir)-regularities (2019-20)

for violin, violoncello, double-bass and percussion

In this project I would like to address a conceptual and artistic framework that is governed by the notion of *formation*, as implemented in any type of *regularity* and *irregularity* in music. *Formation* is a mechanism that affects various different parameters and has two idiomatic derivatives: the **re-**formation and **de-**formation. Related keywords can be the ***anamorfosis***, ***paramorphosis*** and ***metamorphosis***. They outline three characteristic prepositions which are the “*ana-ανα*”, “*meta-μετα*” and “*para-παρά*”, and they are all strictly intertwined with the notion of ***morphing***. Here is a brief definition of the aforementioned terms.

Anamorphosis:

In the visual arts, is a perspective technique that gives a distorted image of the subject represented in a picture when seen from the usual viewpoint but so executed that if viewed from a particular angle, or reflected in a curved mirror, the distortion disappears and the image in the picture appears normal. Derived from the Greek word meaning “to transform,” the term anamorphosis was first employed in the 17th century, although this technique had been one of the more curious by-products of the discovery of perspective in the 14th and 15th centuries.

Metamorphosis:

Literally related to the biological process by which an animal physically develops after birth or hatching, involving a conspicuous and relatively abrupt change in the animal's body structure through cell growth and differentiation.

Paramorphosis:

Defining the process of exaggerated morphing or simply distortion.

It is important to underline that these terms should not be correlated with the notion of *variation* as we all know it through the musical repertoire. The composers are free to realize, absorb and “act” accordingly, based on their personal view on the terms and ideas expressed in this proposal. It is essential thought to firstly and foremost establish a core idea which will be subject of ongoing manipulations. Last but not least, I would like to draw your attention of the ideas of *regularity* and *irregularity* in music. These are terms that are strongly connected with any musical element, both in the microstructure and the macrostructure. They should be considered as abstract notions that can affect and dynamically determine different parameters in a piece of music.

In sum, there are tangible and theoretical dimensions in this proposal: *regularity* and *irregularity* in music can be subjectively realized through the compositional process whereas the notion of *formation*, as expressed through the terms **re-**formation, **de-**formation and the derivative terms ***anamorfosis***, ***paramorphosis*** and ***metamorphosis***, should be aptly and concretely approached throughout the unfolding of the musical ideas.