

## AMPROPRIFICATIONS

"Amproprifications" is a series of pieces for performers and electronics. The title is a combination of the terms "Appropriation" and "Amplification": In short, all "Amproprifications" are elaborate amplification layers for preexisting pieces by other composers.

The parts of the performers consist in the performance of scores by other composers. One specific score is performed for each piece in the series. Not a single note of the original's text is being altered, nothing is added, nothing is omitted, nothing is being changed in any way.

The electronics on the other hand solely consist of amplification. No additional sound whatsoever is being produced. The possibilities of interference span a large variety of movements, from almost inaudibly slow fadings to extremely fast and brutal chopping.

In a figure of speech, all "Amproprifications" are "silent" pieces. They themselves do not contain or produce any sound. They do, however, constitute filters, readings, processings of the original pieces.

The workflow is similar to that of sculptors carving shapes out of blocks of marble. The sculptors change the stone's size and appearance but never destroy it completely. Respect for and acceptance of the immutability of the material's behaviour, namely its unnerving habit of remaining rock solid, is a must.

I too must first accept the original composition, in its entirety and in its unaltered temporal progression, as an actuality.

However, the comparison fails to recognize a few important prerequisites for the development and the performance of "Amproprifications". To name the two most significant: First, the base materials are not roughly cut blocks of stone but precisely composed pieces of music – a traditional definition of "material" being that it is unformed, unready and raw. Second, in almost all cases the original is meant to remain audible alongside the amplification layer.

Hence, the originals are superimposed with additional layers of musical content. In this sense the "Amproprifications" could be considered "counter-compositions".

They can temporarily serve as interpretations, comments, support, as a means of magnifying aspects not necessarily playing significant roles in the originals, and they can transform them into something new.

The selection of a piece for an "Amproprification" requires love and respect. Without those, it would be utterly pointless.

And yet, by chopping them up, their respective context is being broken to allow for the emergence of the new.

Each original leads to – and rightfully demands – a new approach. What is and will remain common in all "Amproprifications" however is that they stem from the decision to reduce the playing field to the most basic of all musical parameters - amplitude - and from the joy of turning the known originals into something new, something unexpected, into an as of yet unknown "thing".

To say it with a twisted line from Eichendorff:

"A thing's asleep in every song"