

Friction (2001)

for flute, bass clarinet, cello and piano

duration 10' minutes

The starting point of this work is the sound characteristics of friction, which is abstracted and applied to form the idea for the compositional process. The work has three main sections. The first section is harmonic and vibrant; the central section is rather inharmonic and energetic and functions as a cross-fade into the final section, which is characterized by a more linear structure with repeated patterns. The evolution from one idea to another is the most important and the longest part of the composition. The harmonic base is a composition of a six chords sequence (chorale-like), which are used throughout the piece in various transformations – such as transposed, superimposed or developed.

Moreover, electroacoustic techniques such as filtering, harmonic shifting, distortion and looping are modelled by using acoustic instrumental means. To achieve this, I made use of conventional musical instruments, utilizing extended performance techniques (which I could call timbral techniques) or I coupled conventional instruments with 'unconventional objects', like boxes, plastic or metal cards, which are treated as extensions of the conventional instruments. This allows a more effective development, control and transformation of the sound. – Panayiotis KOKORAS, May 2001, York -.

This piece was awarded Second Prize at the *Seoul International Competition for Composers 2003* in Seoul / Korea; and was Finalist at The Ensemble Eleven Young Composers Competition 2002 in Manchester / England.