

Musical Form as Organization and Transformation

I think of musical form not as a linear development of material, but as an exploration of the different conditions that a musical organization can assume. Each composition begins with an initial musical configuration: a complete sonic object whose internal relations establish a particular relational field. This configuration does not determine the forms that follow. Rather, it sets the conditions from which different transformations can emerge.

The compositional process consists of constructing successive sonic configurations that alter the conditions through which the initial organization is perceived. Changes of scale, density, temporal articulation, texture, or spatial disposition do not simply transform the sonic surface; they modify the relationships through which that surface is experienced. The identity of the work, therefore, does not depend on the persistence of fixed elements, but on the way its fundamental relationships persist while also shifting, taking on new perceptual meanings through transformation.

The listener's experience is central to this process. By encountering the initial configuration, the listener gradually becomes aware of a network of relationships that later configurations may displace, compress, expand, blur, or reorganize. Recognition does not arise from repetition alone, but from the perception of continuity within change. Listening becomes an experience of tracing how organized material can remain coherent while continuously changing the conditions of its existence.

In this sense, I understand my compositions as space-time organisms. Their depth does not exist beyond their surface; it emerges through the progressive stratification and transformation of the surface itself. Different states of the same organization become perceptible through changing perspectives, allowing form to be experienced not as a trajectory toward a fixed endpoint, but as a field of relationships that continually reveals new aspects of itself.

This conception of form is connected to architectural thinking, particularly to Franco Purini's notion of the "perspective room." Architecture is not a metaphor or a visual reference here, but a way of understanding space as a system of relationships and possible viewpoints. A structure is never exhausted by a single point of observation; its identity emerges through the multiple relationships between its elements and the observer.

My approach is also grounded in a Marxist understanding of artistic practice. Form is not an autonomous abstraction imposed on material, but something that emerges from concrete relationships between elements, forces, and conditions. Composition, therefore, becomes a practice of organizing these relationships and making their tensions, contradictions, and transformations perceptible to the listener.

This perspective also resonates with broader theories of organization, such as Alexander Bogdanov's conception of organization as the process through which systems establish, maintain, and transform their internal relationships. From this perspective, the central question is not how a form can remain identical to itself, but how coherence can emerge through transformation.

My compositions explore different answers to this question: how an initial organization can give rise to multiple perspectives on itself; how musical identity can arise from relationships rather than from static or isolated sonic objects; and how listening can reveal the persistence of a form even as the conditions through which it is perceived are continuously transformed.