

Alex Nadzharov

Contradiction

for instrument and algorithm

Performance notes

The score is divided in patterns, grouped in 4 sections. In each group of patterns they should be played randomly in any sequence, some may be repeated or skipped, but a sort of vector from first to last pattern in a group (and also a vector from first to last part) should remain. In 4th part, the patterns of previous 3 should be played too, but they can be played partially. All other patterns should be played entirely. Section "names" are for reference only.

Basically, the algorithm reacts on loudness and density of source sound, creating semi-random processing and transients between sounds. During rehearsals, performer should get used to the interaction with this, the whole composition is intended as a sort of dialog.

Algorithmic part is done on Max/MSP (PC), it has one source channel for microphone. Although electronics are intended as standalone, some tweaking of input and output levels during performance is needed.

Version for bassett-horn.

ii.loops

section time 2'

A $\text{♩} = 90$

f *sempre*

B

C

D

E $\text{♩} = 120$ random sequence

f

F free tempo

sfp

G

p — *sf*
ff forced
sf > *p*
ppp

random dynamics.
same variants for each
group of notes

iii.lines

A very free tempo, expressive

section time 2'

Musical notation for section A, featuring a single staff with various dynamics and articulations. The dynamics include *f*, *mp*, *pp*, *sfp*, and *f*. There is a triplet of eighth notes and a fermata over the final note.

B

Musical notation for section B, featuring a single staff with various dynamics and articulations. The dynamics include *ff*, *pp*, *mf*, and *ppp*. There are slurs and accents throughout the piece.

C

Musical notation for section C, featuring a single staff with various dynamics and articulations. The dynamics include *f*, *ppp*, *f*, *ppp*, *f*, *fff*, *ppp*, and *fff*. There are slurs and accents throughout the piece. The text "gliss, timbre variations" is written above the first staff.

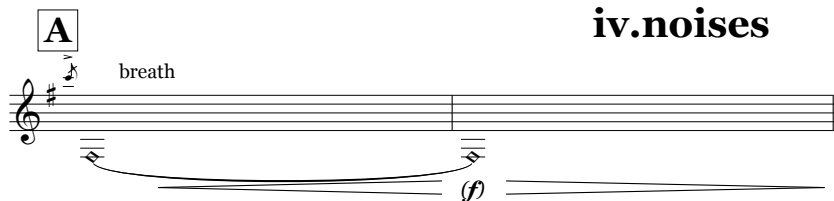
D

Musical notation for section D, featuring two staves with various dynamics and articulations. The dynamics include *mf*, *pp*, *ppp*, *pp*, *ppp*, *pp*, *ppp*, and *fff*. There are slurs and accents throughout the piece.

iv.noises

section time: 3'

A breath

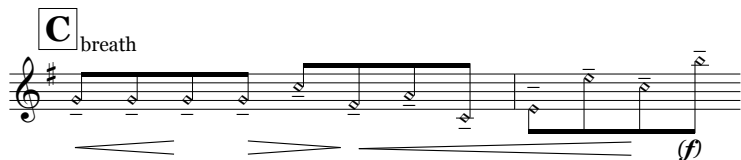


B free

frul *tr* voice frullato

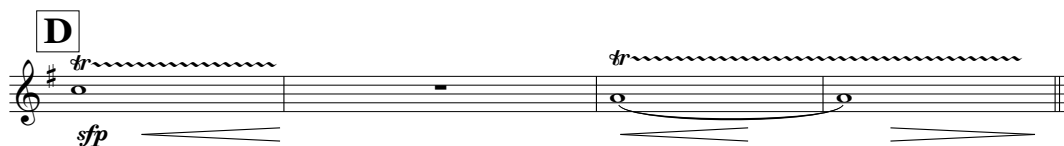


C breath



D

tr *tr*



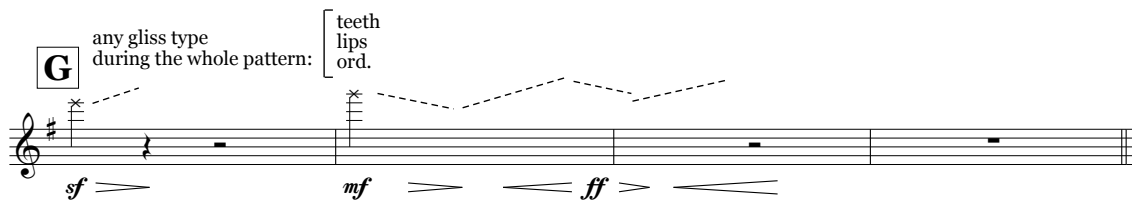
E any multiphonic



F molto vibrato

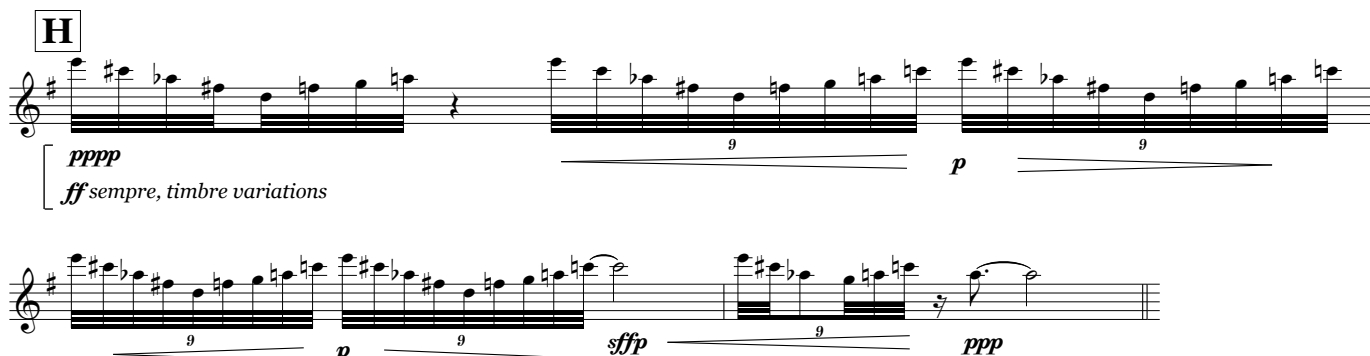


G any gliss type during the whole pattern: teeth lips ord.



H

pppp
ff sempre, timbre variations



I key click (close to mic)

