

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 4<sup>th</sup> 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 a treble clef and a key signature of one sharp (F#). The piece is marked 'very free tempo, expressive'. The notation includes a triplet of eighth notes, a slur over a phrase, and dynamic markings: *f*, *mp*, *pp*, *sfp*, and *f*. The piece concludes with a double bar line.

**B**

Musical notation for section B, featuring a single staff with a treble clef and a key signature of one sharp (F#). The notation includes slurs and dynamic markings: *ff*, *pp*, *mf*, and *ppp*. The piece concludes with a double bar line.

**C**

Musical notation for section C, featuring a single staff with a treble clef and a key signature of one sharp (F#). The notation includes slurs, a glissando (gliss.), and dynamic markings: *f*, *ppp*, *f*, *ppp*, *f*, *fff*, *ppp*, and *fff*. The piece concludes with a double bar line.

gliss, timbre variations

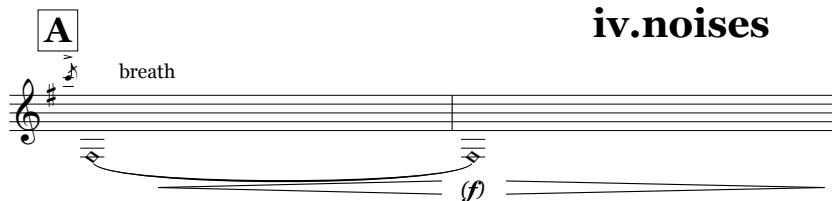
**D**

Musical notation for section D, featuring two staves with a treble clef and a key signature of one sharp (F#). The notation includes slurs, a quintuplet (5), and dynamic markings: *mf*, *pp*, *ppp*, *pp*, *ppp*, *pp*, *ppp*, and *fff*. The piece concludes with a double bar line.

# iv.noises

section time: 3'

**A** breath



(f)

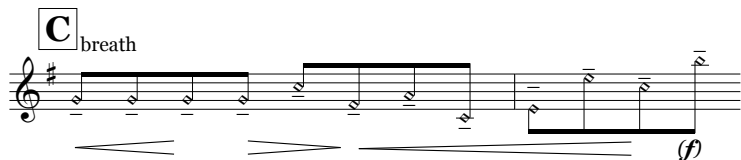
**B** free

frul *tr* voice frullato



*sfp* *ppp*

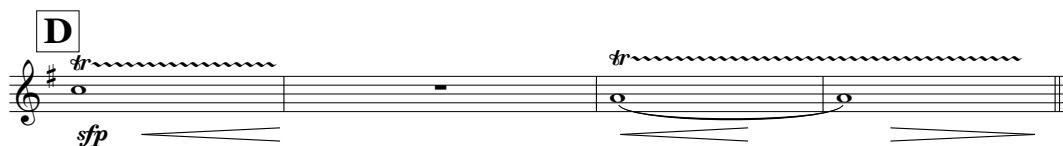
**C** breath



(f)

**D**

*tr* *tr*



*sfp*

**E** any multiphonic



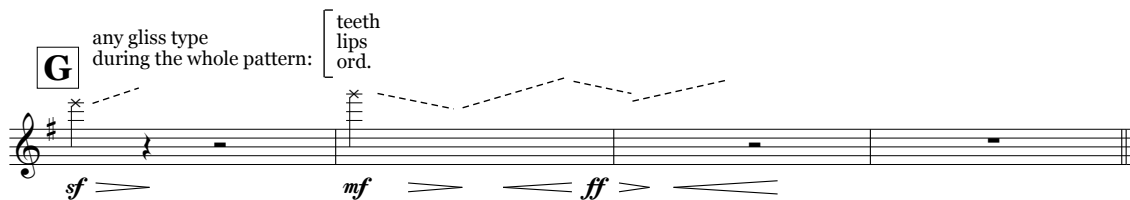
*sfp*

**F** molto vibrato



*sfp*

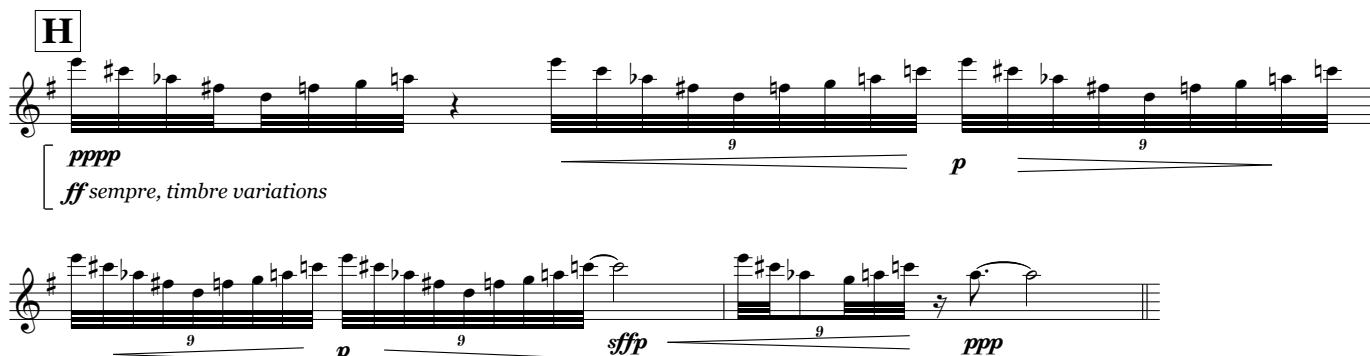
**G** any gliss type during the whole pattern: teeth lips ord.



*sf* *mf* *ff*

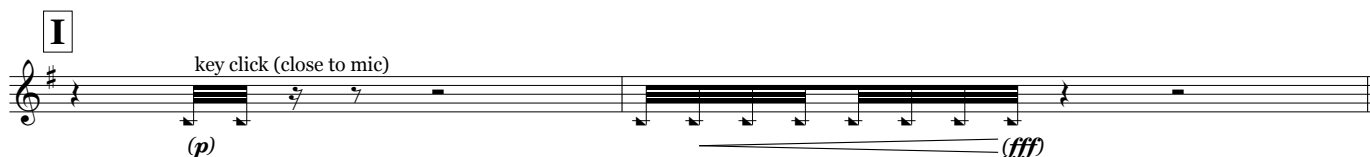
**H**

*pppp*  
*ff* sempre, timbre variations



*p* *ppp*

**I** key click (close to mic)



(p) (fff)