impossible translations #4 “Suite”

for piano and video

Alberto Bernal

NOTAS AL PROGRAMA / *PROGRAM NOTES*

Impossible translations es una serie de obras en la que se trata de establecer una relación entre la música y el mundo exterior mediante una traducción arbitraria de una fuente no musical (habitualmente vídeos o imágenes estáticas) en una partitura instrumental interpretable.

En esta cuarta obra, cuya forma establece ciertas relaciones con la forma suite, se han tomado secuencias de imágenes procedentes en mayor o menor medida de aquello que podríamos denominar "real", que son a su vez confrontadas con un material sonoro procedente en mayor o menor medida de aquello que podríamos denominar "musical".

El material de la partitura ha sido generado completamente mediante varios tipos de análisis del vídeo: seguimiento de movimientos, colores y formas y su asignación arbitraria y cambiante a algunos parámetros de la música: alturas, articulaciones, distribución de octavas, dinámicas... Por su parte, el vídeo se somete también a sencillos procedimientos de pixelado, cuyo objetivo es balancear la percepción entre lo real y concreto de la imagen a resolución completa y lo sugestivo y abstracto de su máxima pixelación.

No estamos ante una obra que trate de explorar en modo alguno la sinestesia, sino más bien de forzar una relación con el fin de poner en el mismo plano dos ámbitos a priori incompatibles, de la paradoja de una música imposible hecha posible gracias a la materialización de una traducción imposible.

Impossible translations is a series of works in which I try to establish a relationship between music and the outside world by means of a rather arbitrary translation from a non musical input (usually videos or still images) into a playable instrumental score.

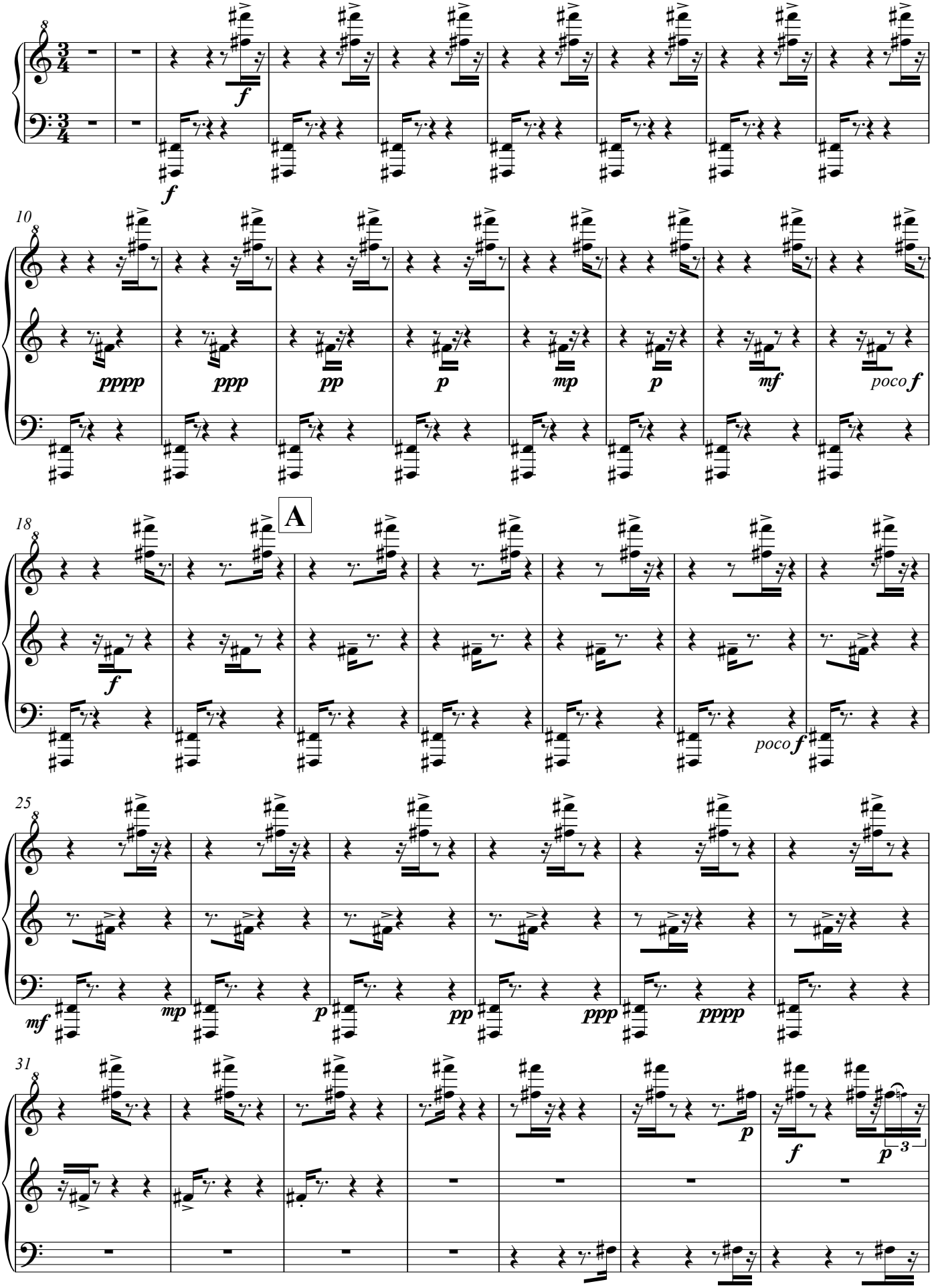
In this fourth piece, whose form establishes certain relations with the suite form, several sequences of images from the reality realm are faced to a sound material belonging to the musical realm. The material of the score is completely generated through several kinds of video analysis: tracking of movements, colors and forms and their changing and arbitrary assignment to several parameters of the music: pitches, articulations, distribution, dynamics... The video is also lightly processed through easy pixeling and blur procedures, whose goal is mainly to balance the perception between the real and concrete character of the image when it's in full resolution, and its perception as a purely abstract element in its maximal pixelation degree.

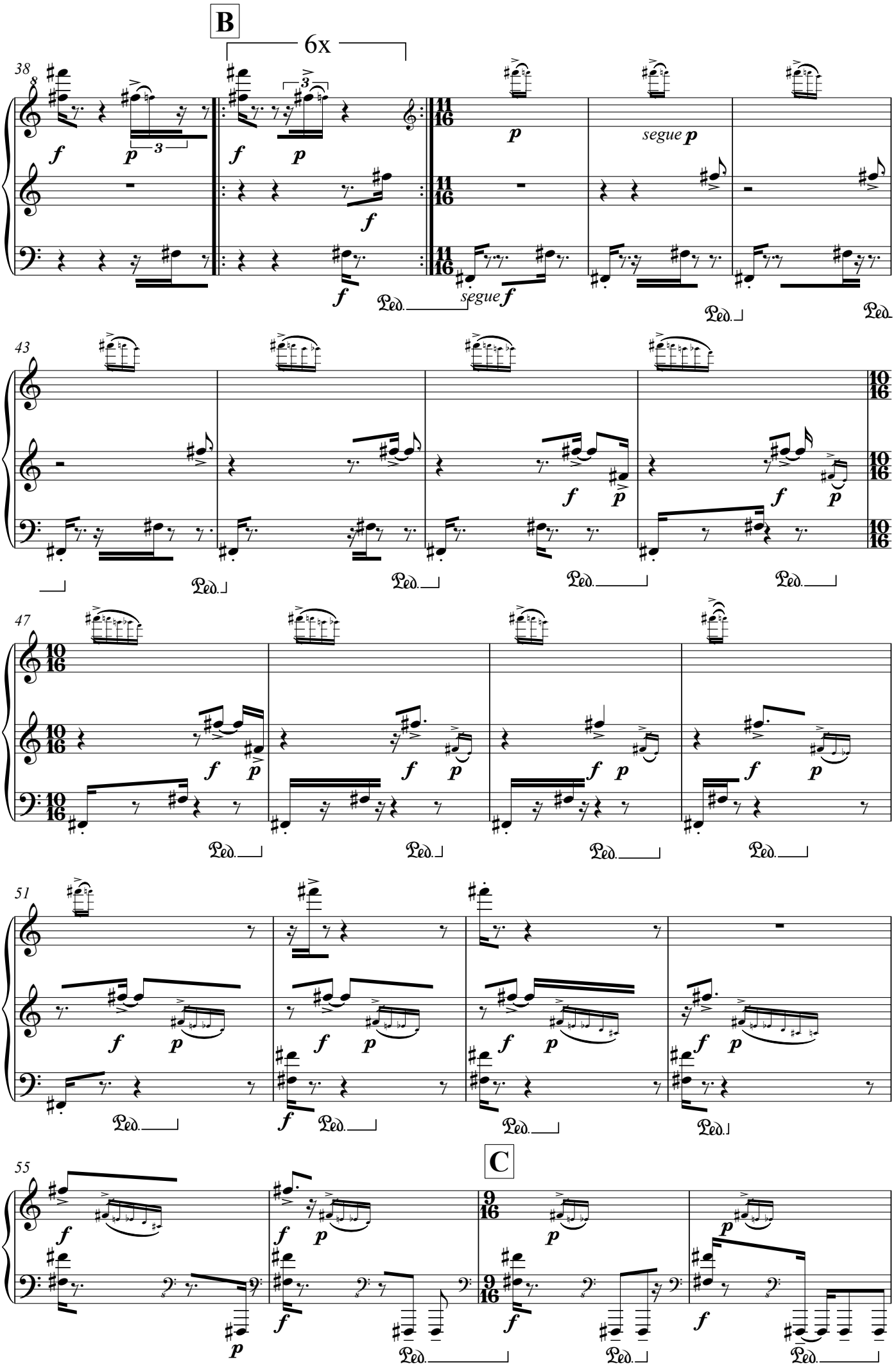
It's not a work about synesthesia, but about forcing a relationship in order to put together two incompatible layers, about the paradox of an impossible music made possible through the materialization of its impossible translation.

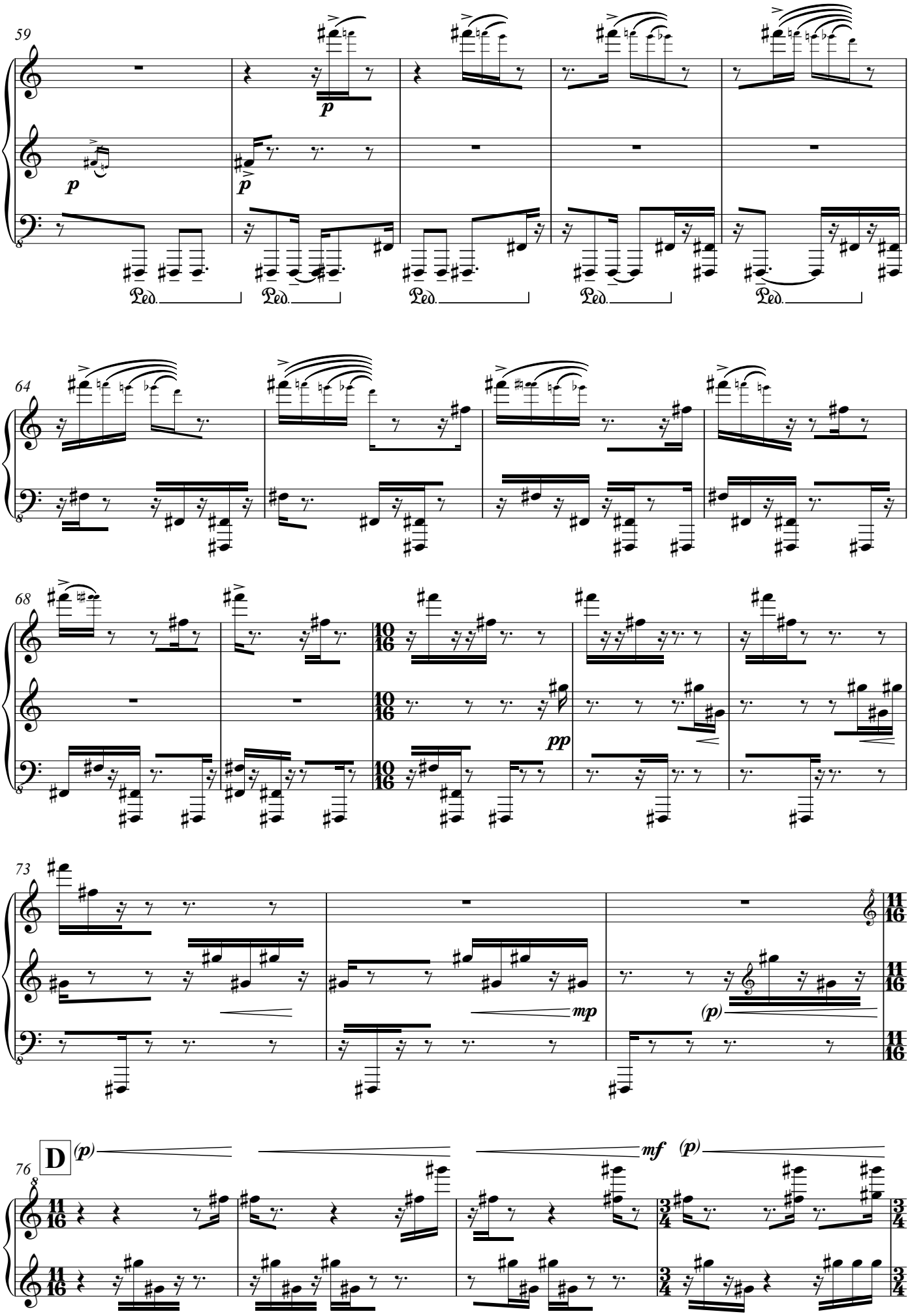
Impossible translations #4 "Suite"
1 - ouverture

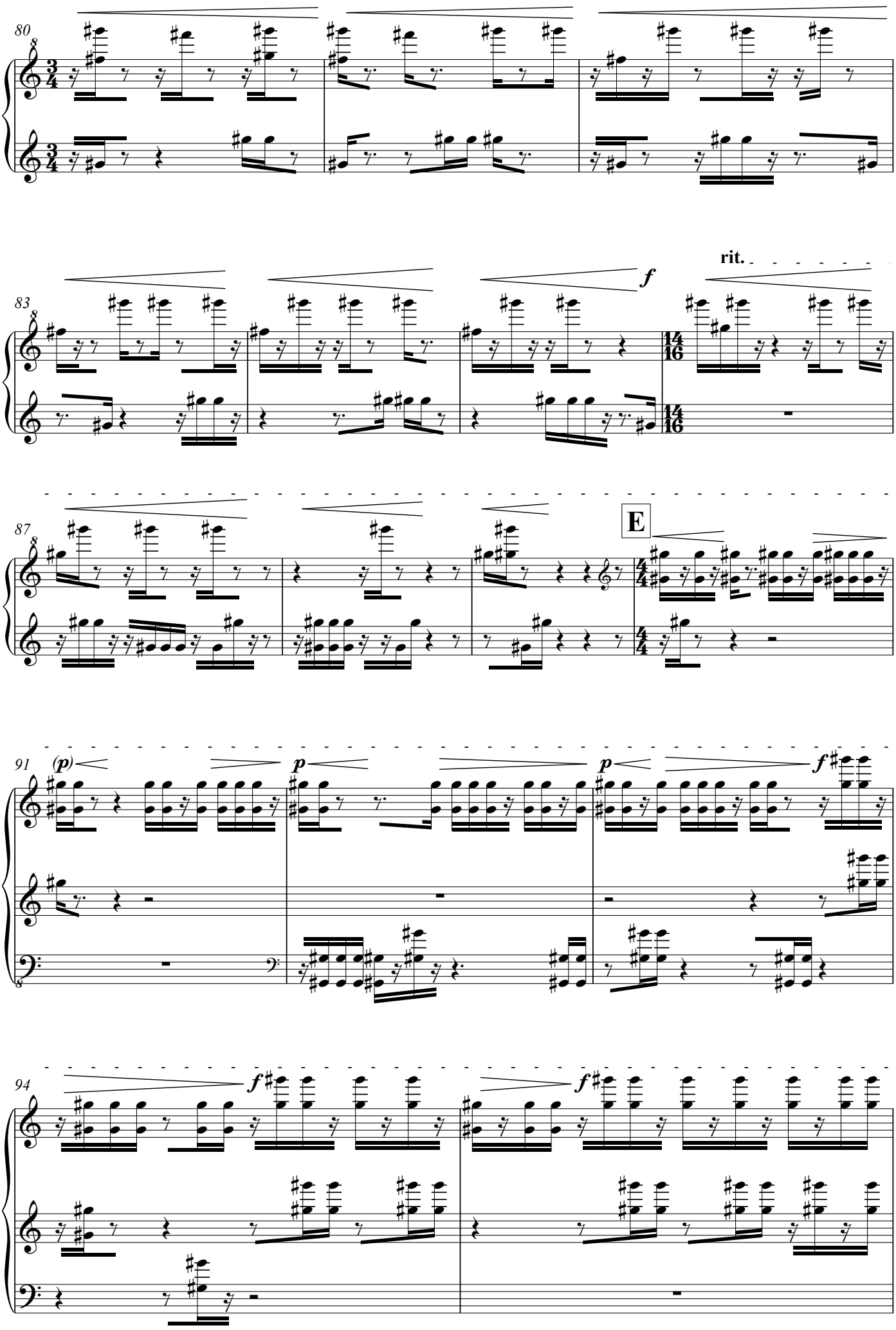
♩ = 125 (rapido poss.)

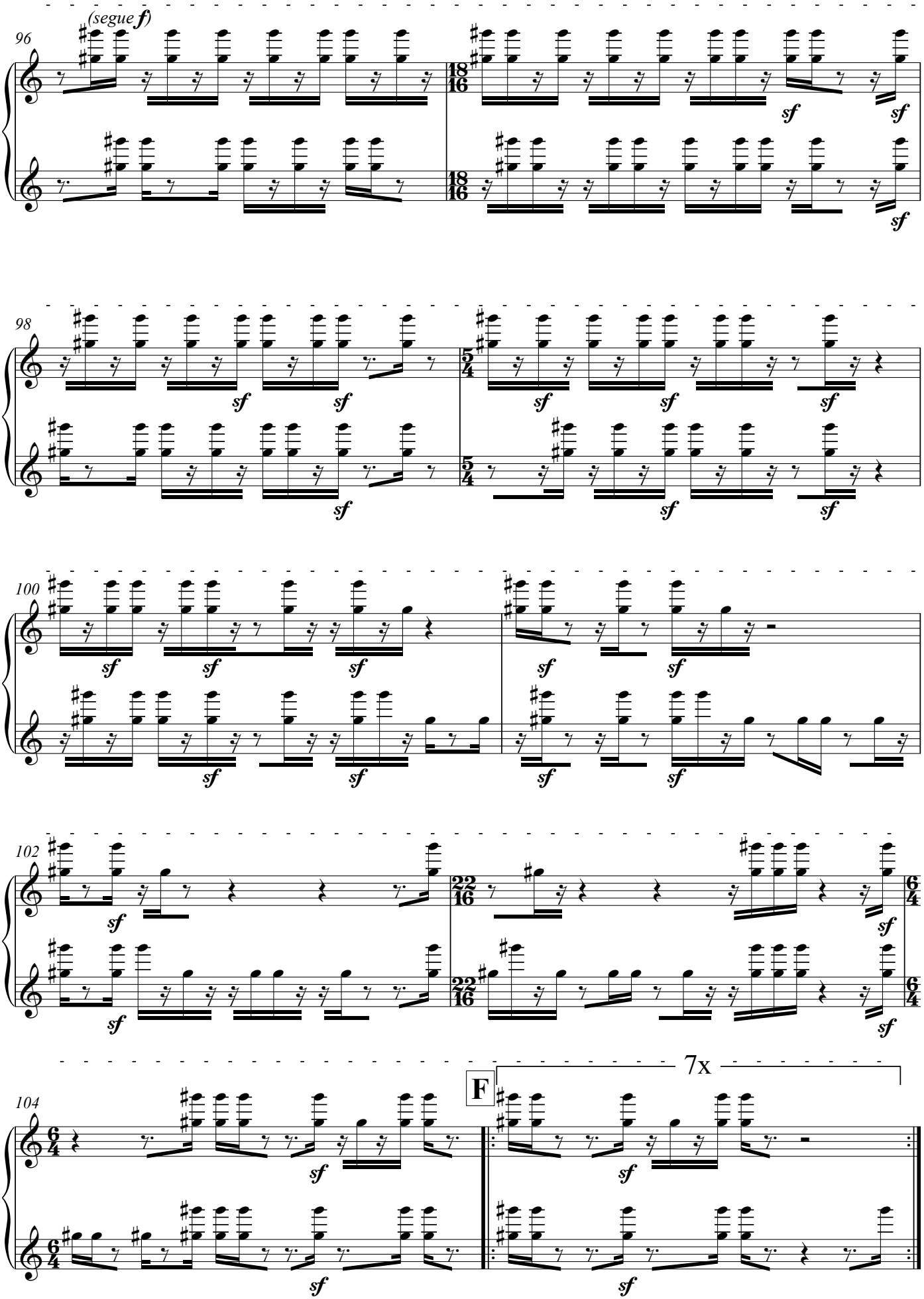
Alberto Bernal



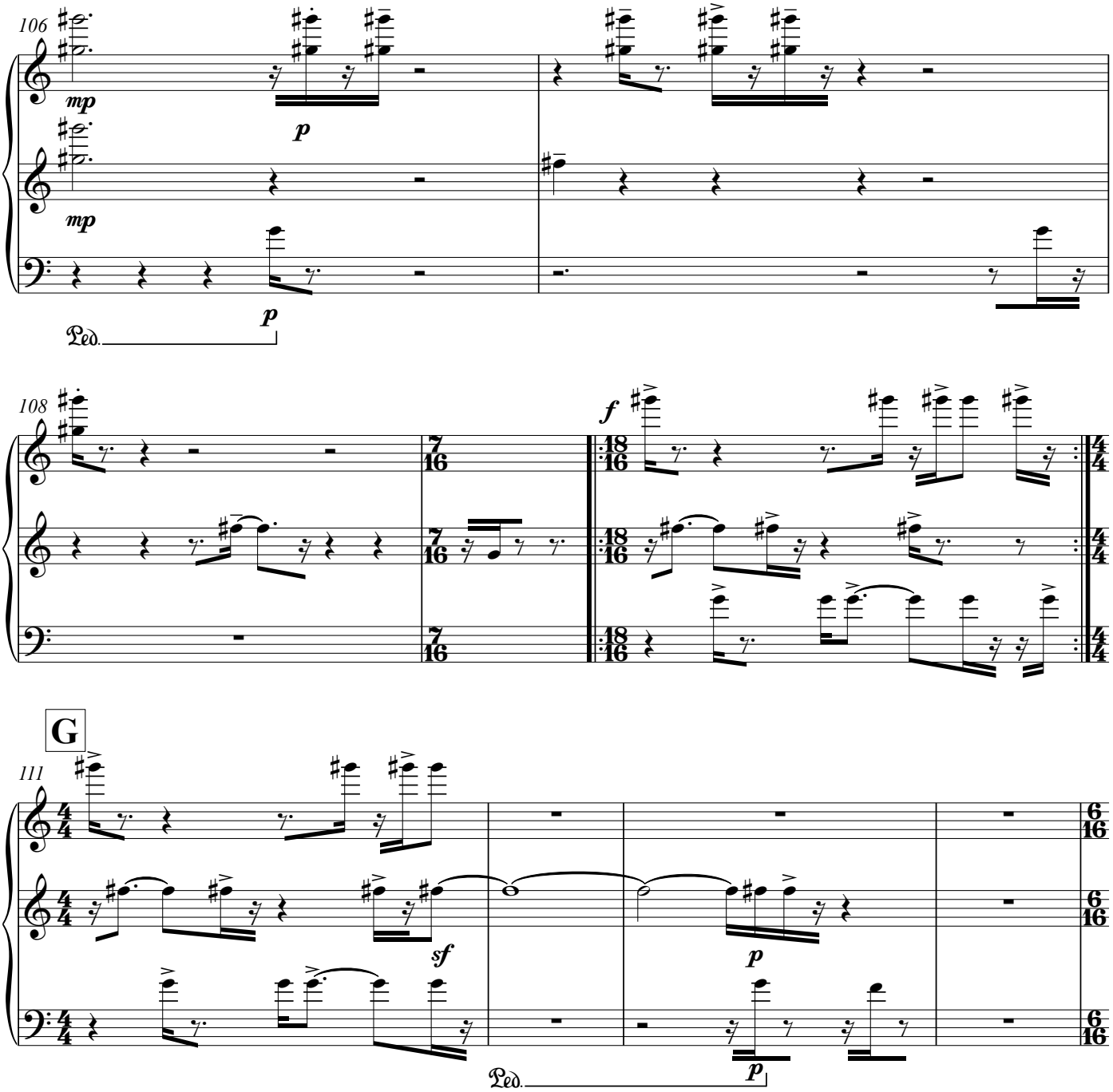

B
6x
38
segue
segue
43
47
51
C
55

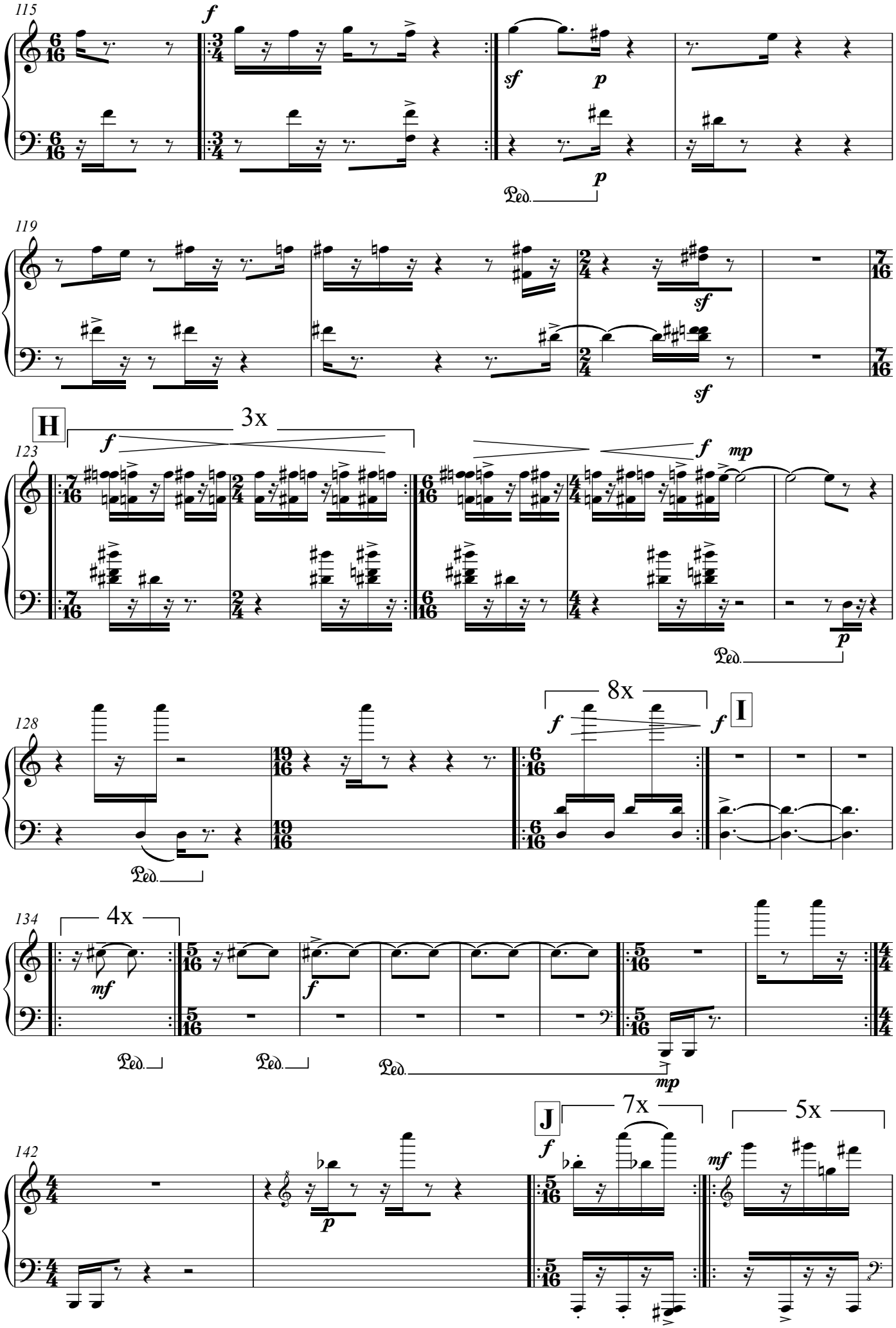

59
p
Ped.
64
68
pp
73
mp
(p)
76
D
(p)
mf
(p)

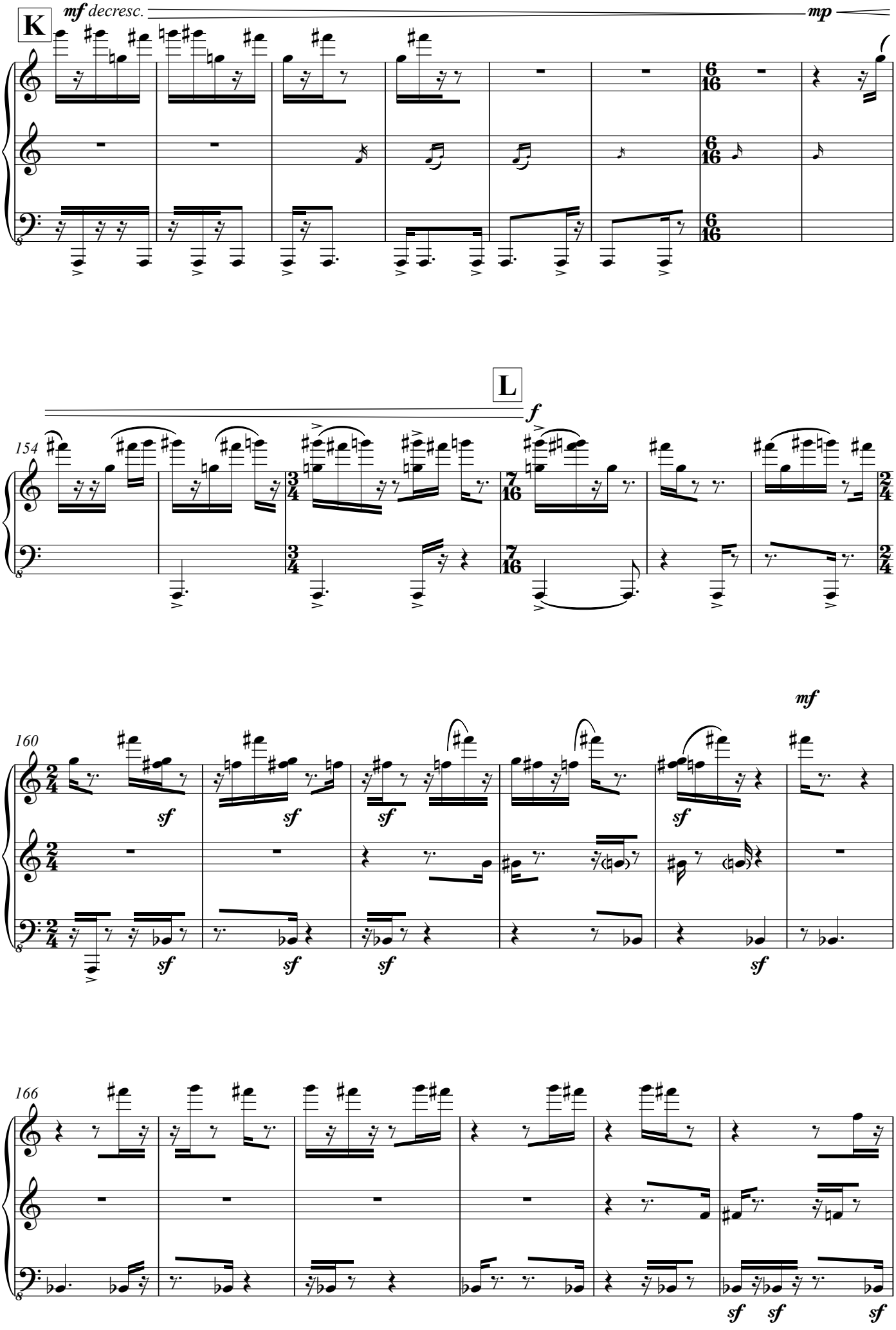

80
83
rit.
f
87
E
91
(p)
p
p
f
94
f
f

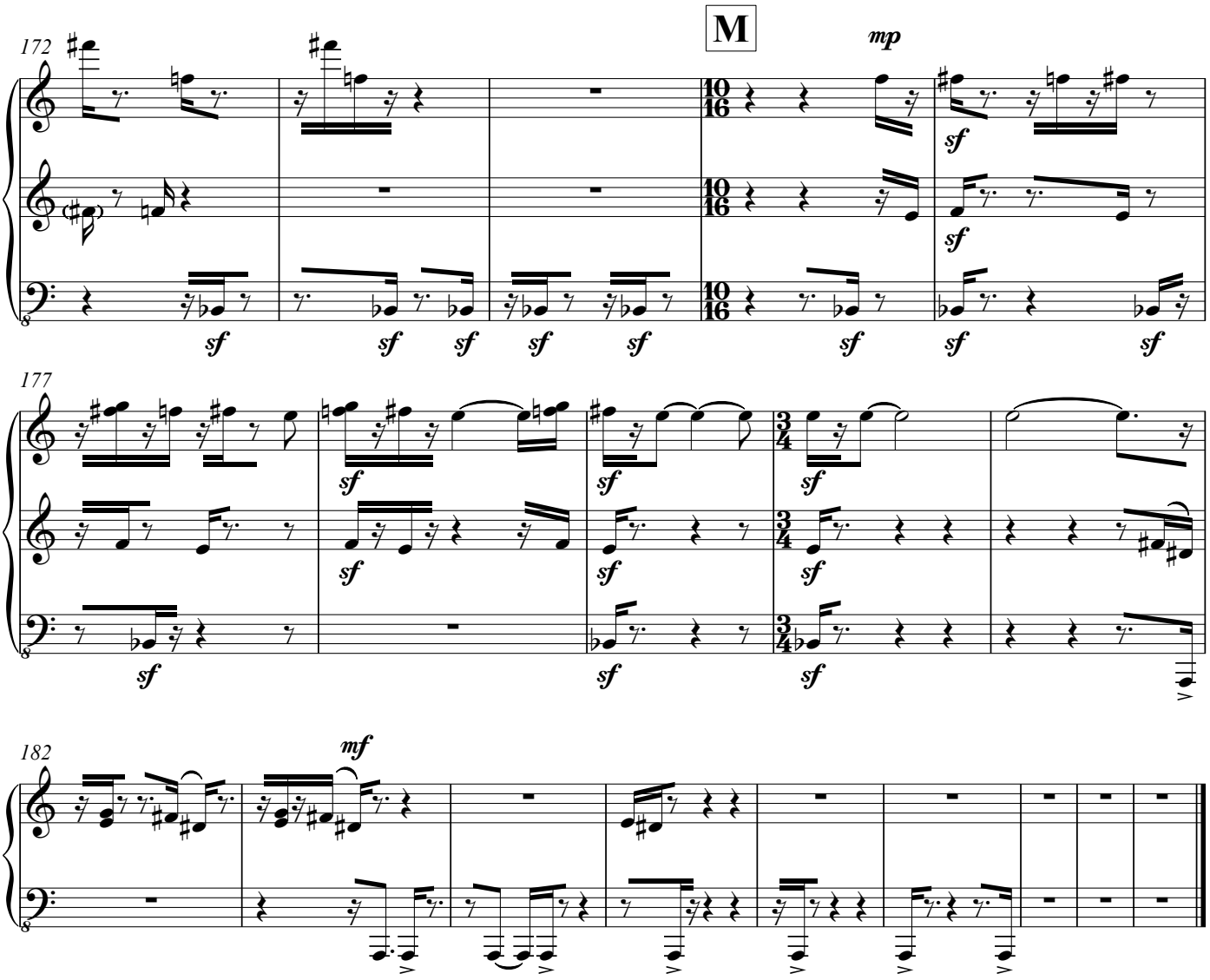

(segue f)
96
18/16
sf
98
5/4
100
102
22/16
6/4
104
F
7x

A tempo

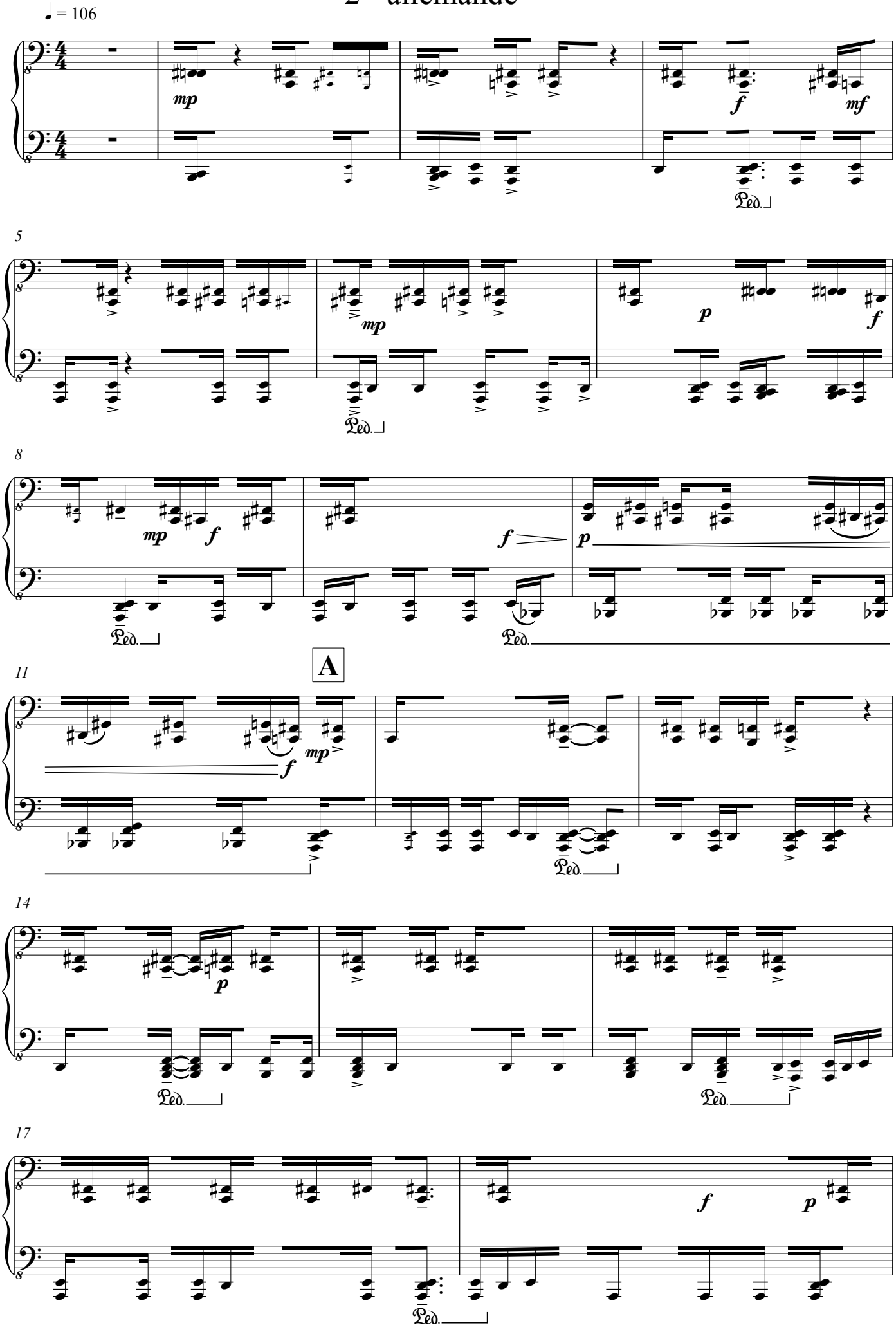


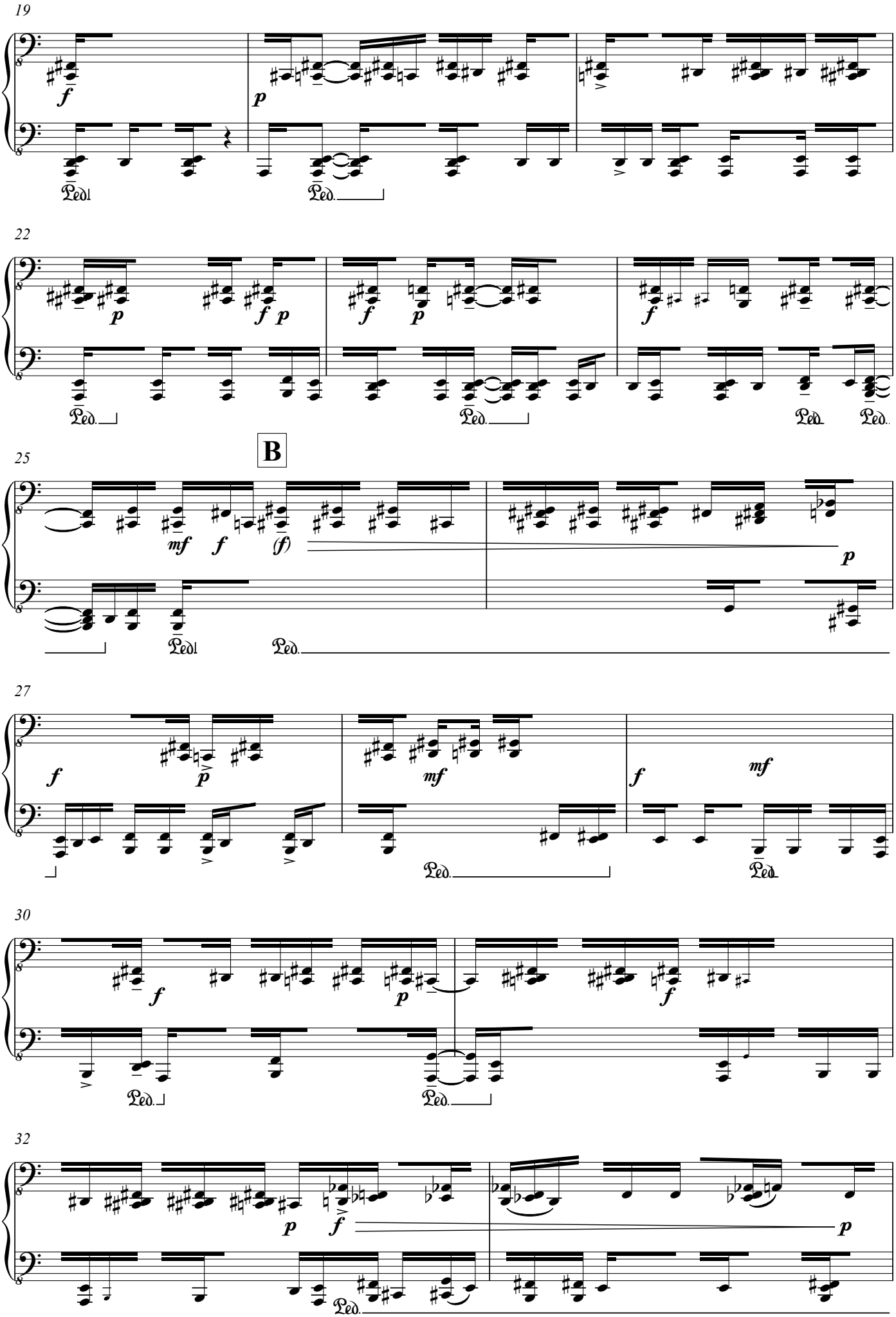

115
119
H
3x
123
8x
I
128
4x
134
J
7x
5x
142

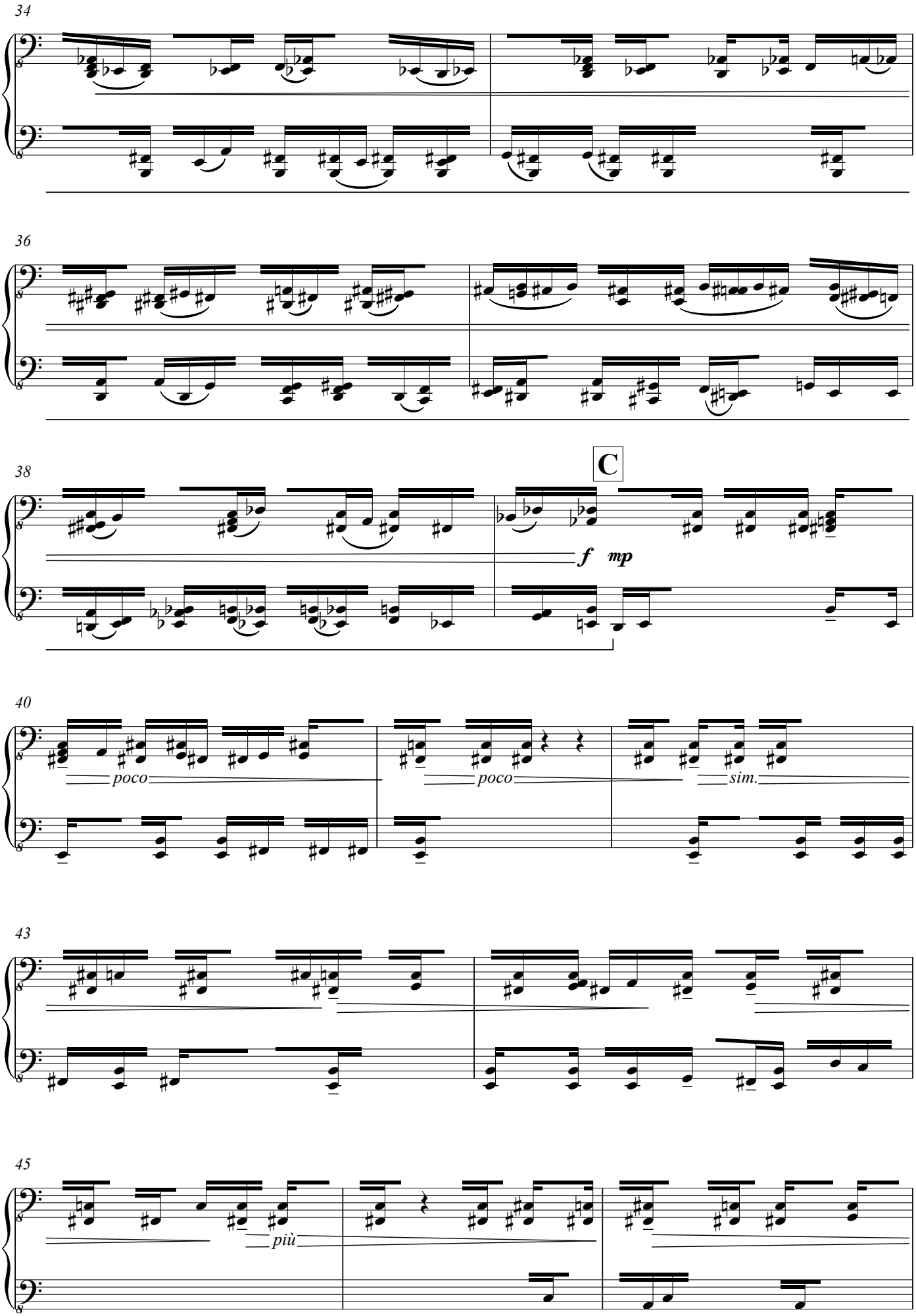

K
mf decresc.
mp
L
f
154
160
mf
sf
166
sf sf sf

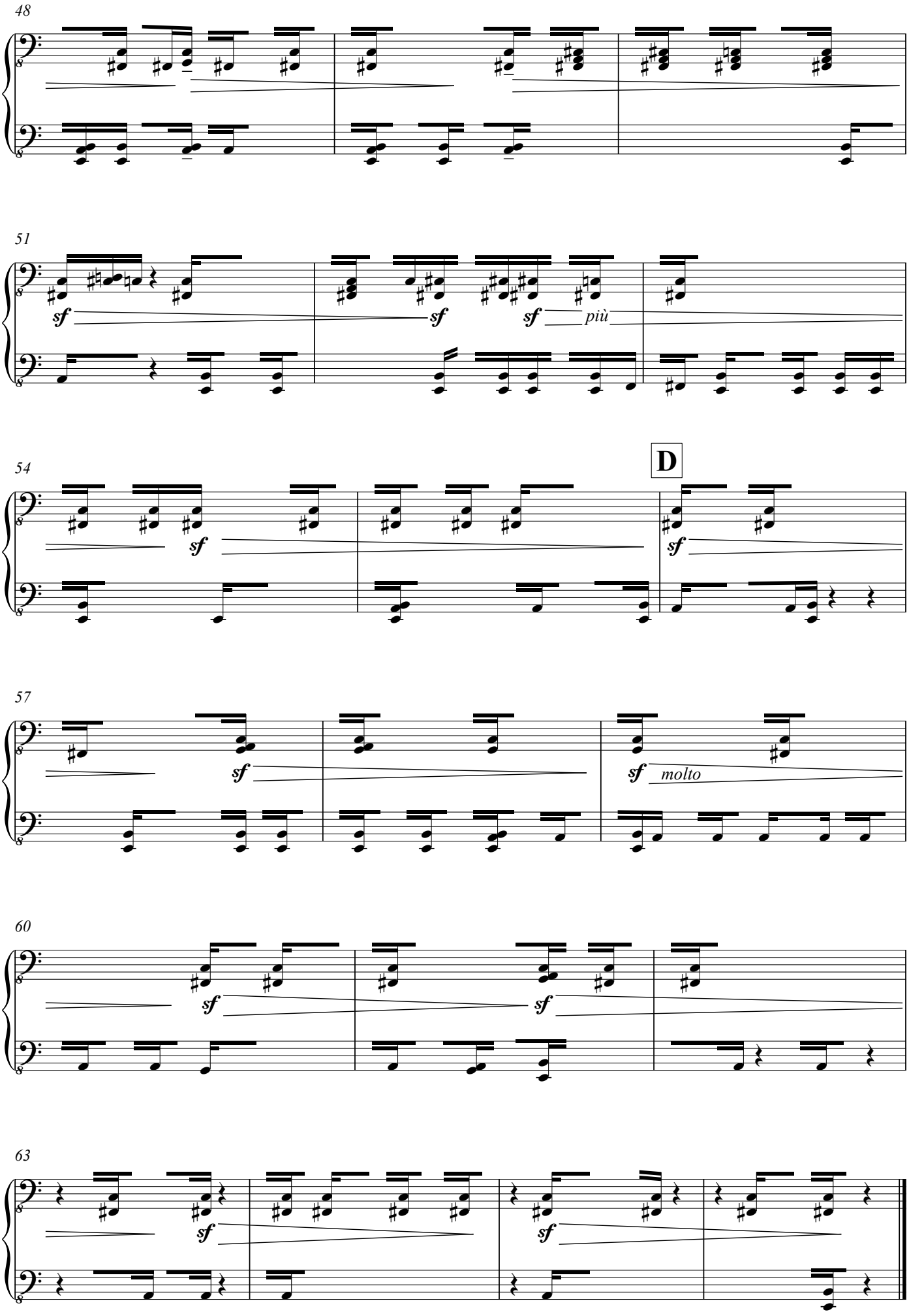

M
172
mp
sf
177
182
mf

2 - allemande

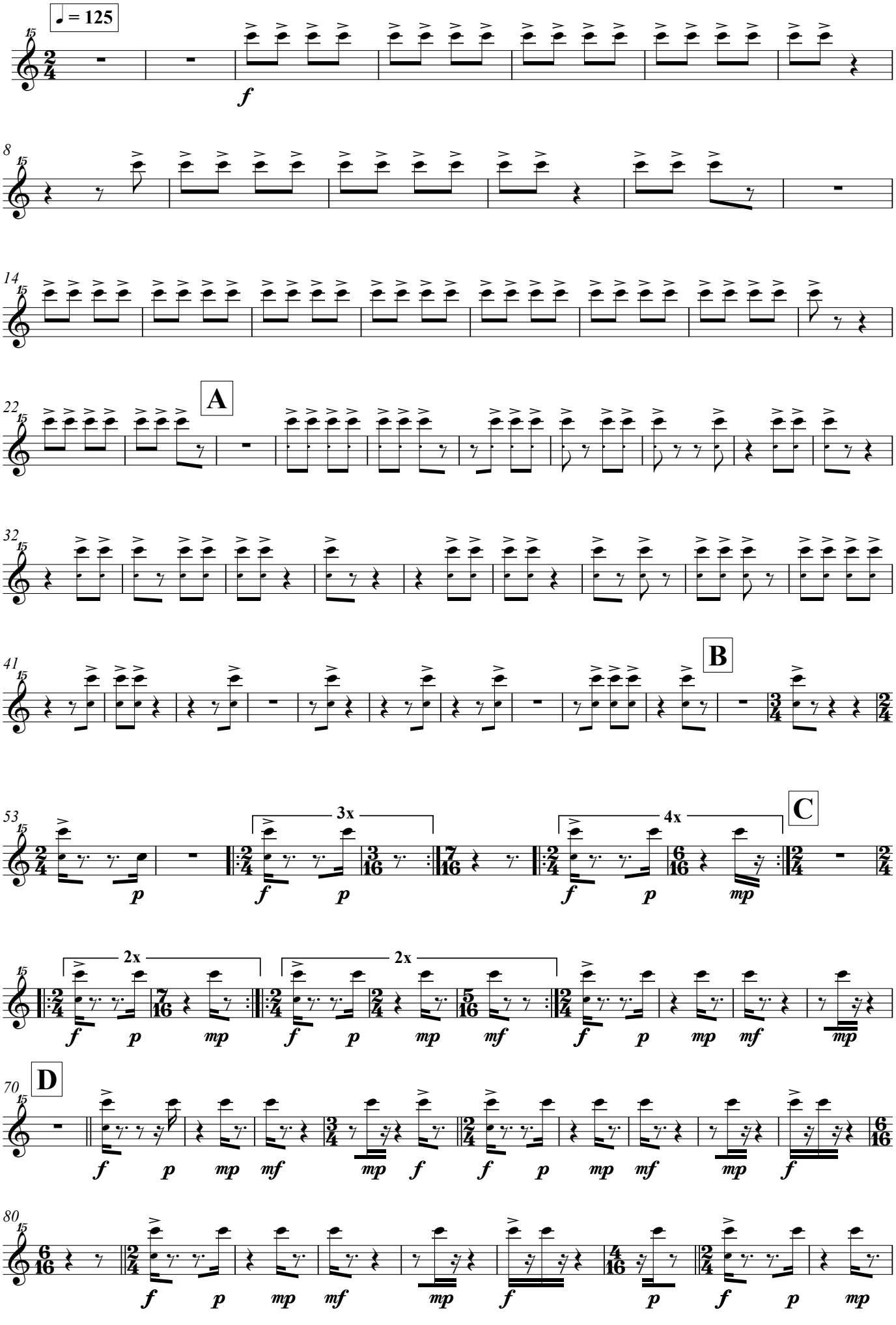


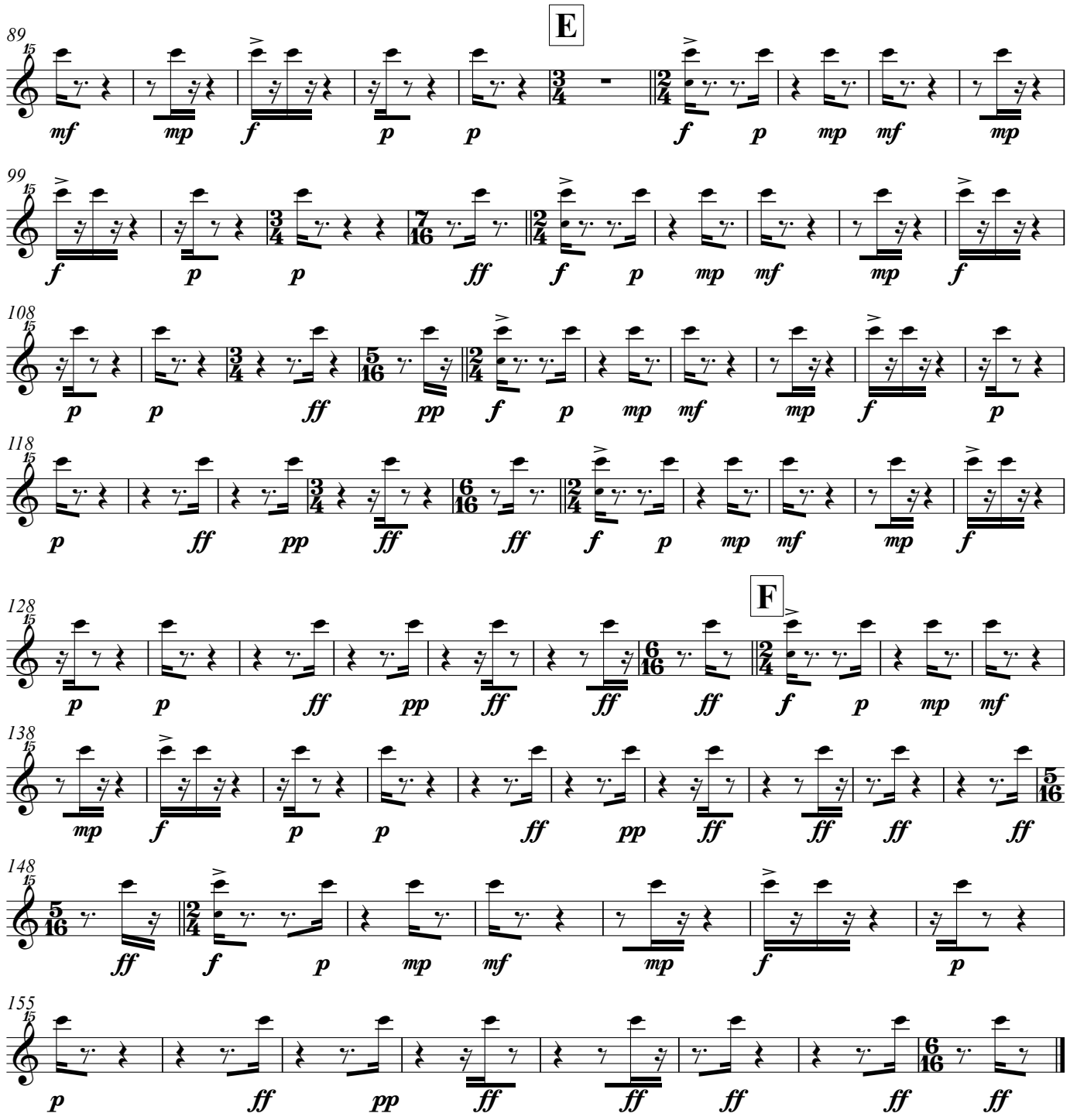

19
22
B
25
27
30
32


34
36
38
C
f mp
40
poco
poco
sim.
43
45
più

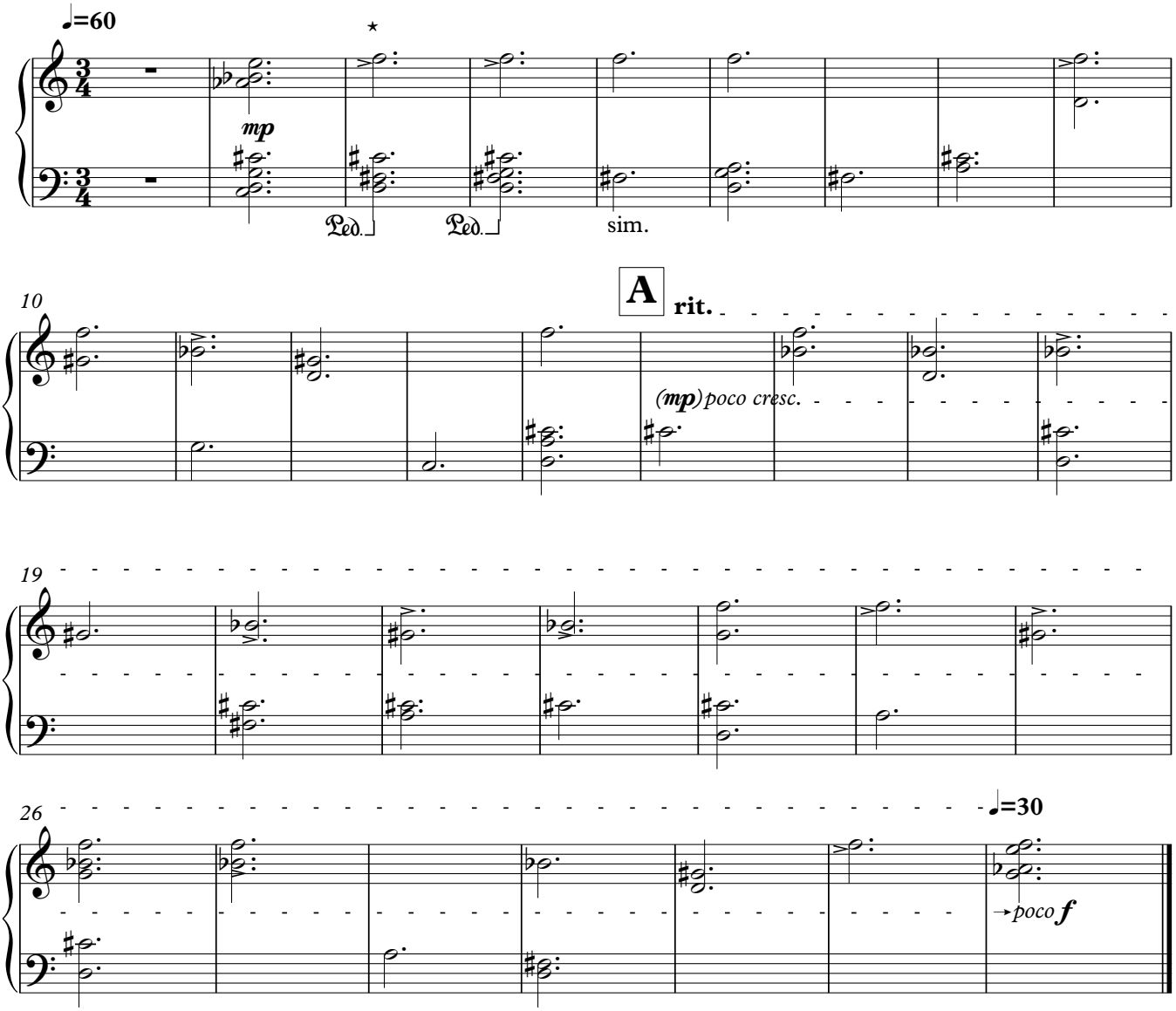

48
51
sf
sf
sf
più
54
D
sf
sf
57
sf
sf
molto
60
sf
sf
63
sf
sf

3 - courante




E
F

4 - sarabande



* Note with notehead < slightly louder than the rest

5 - gigue

♩. = 96 **Molto meccanico**

poco ***f***

10

16

A

22

28

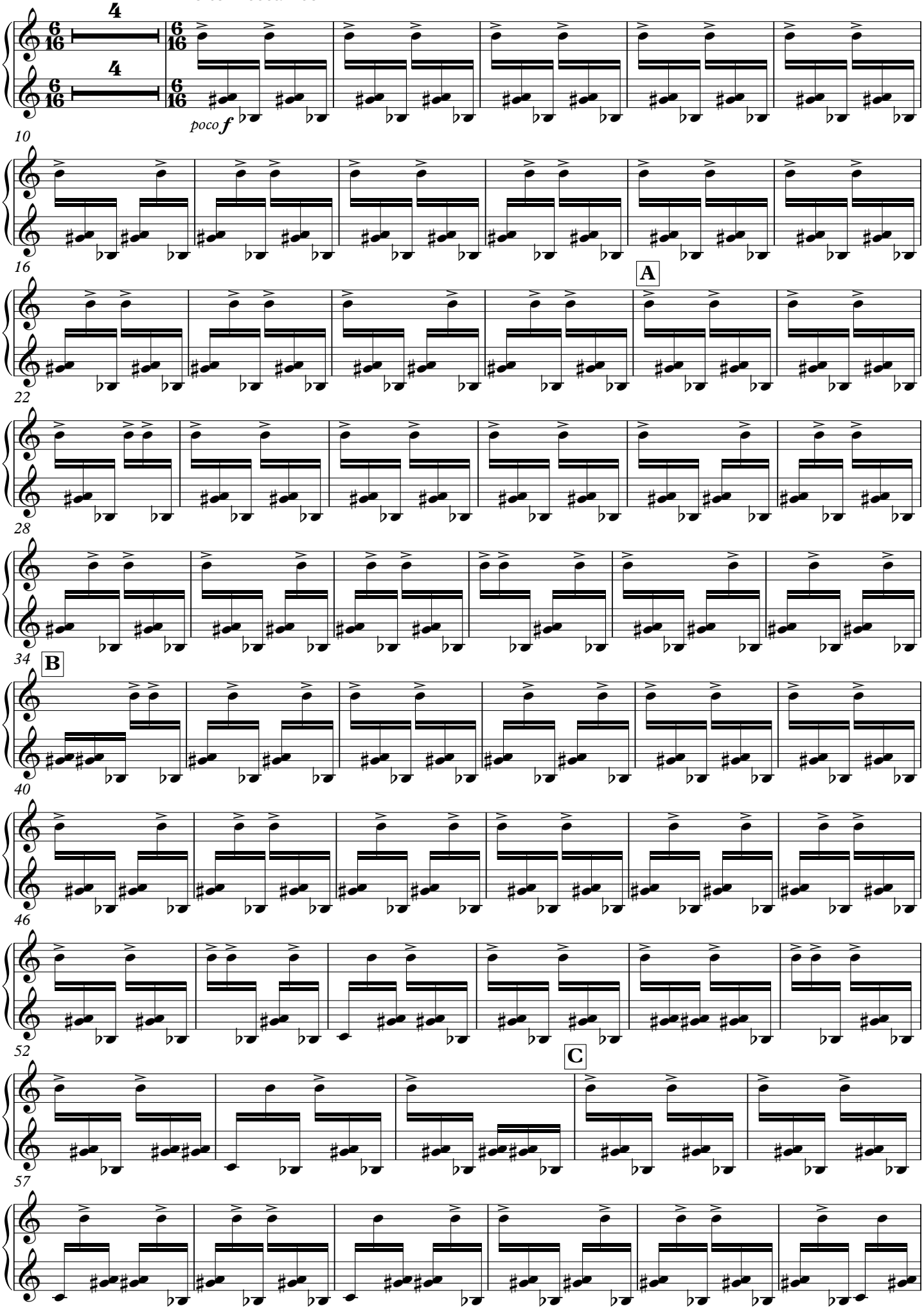
34 **B**

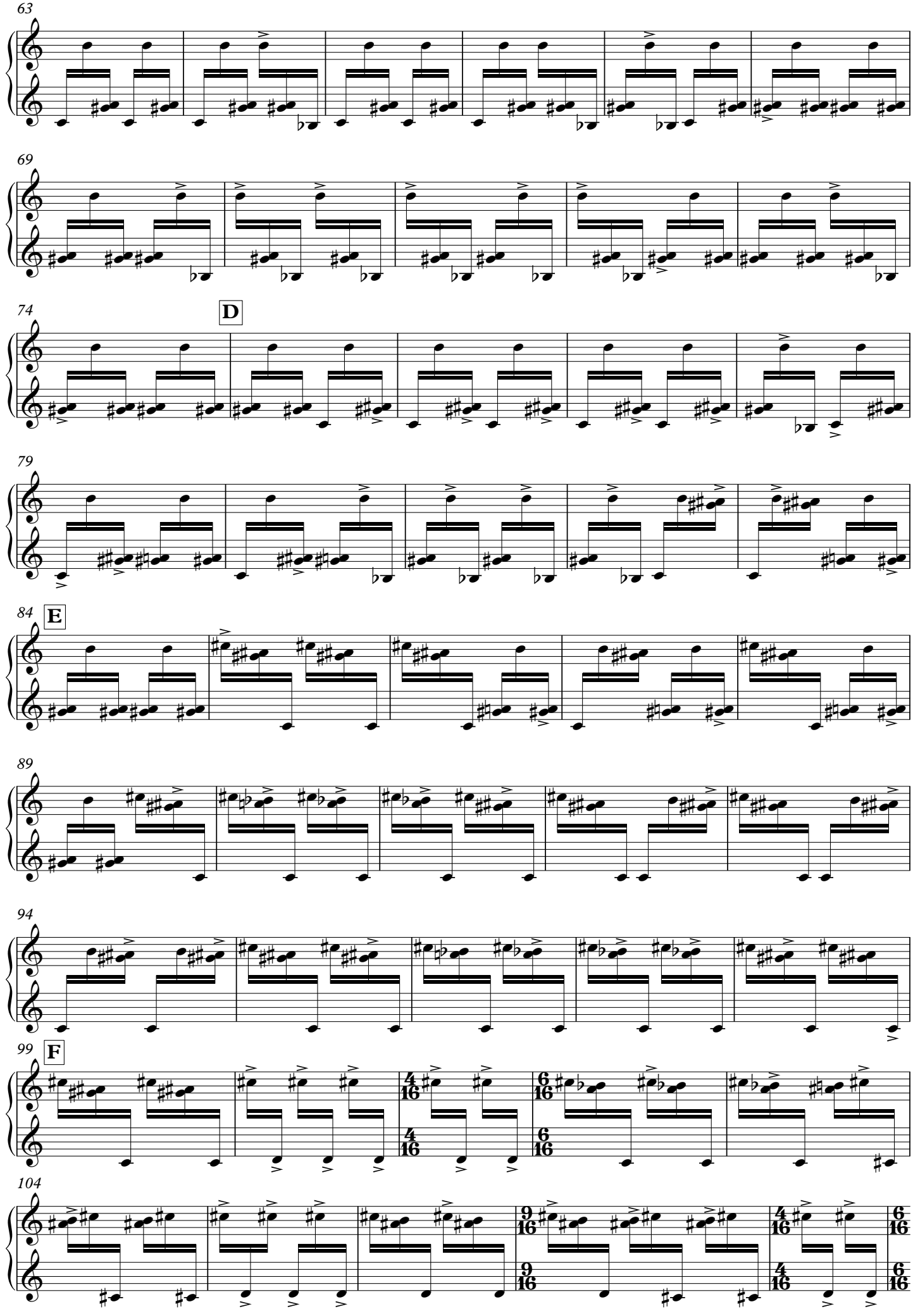
40

46

52 **C**

57




63
69
74
D
79
84
E
89
94
99
F
104

109 ♩. = 96 poco rit.

G

114

121

127

134 →♩. = 88 (𝅗𝅥 = 132)

H

142

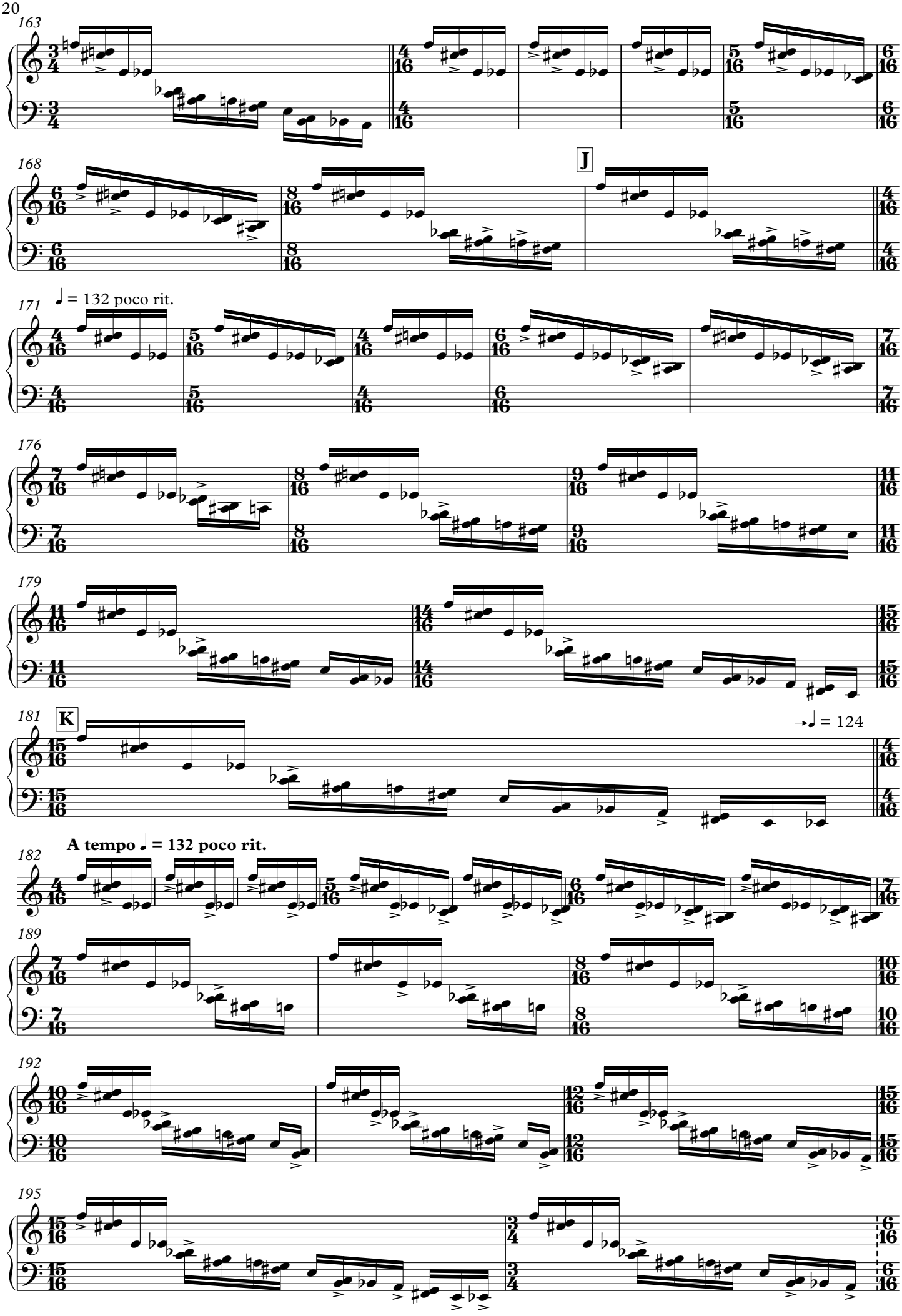
146

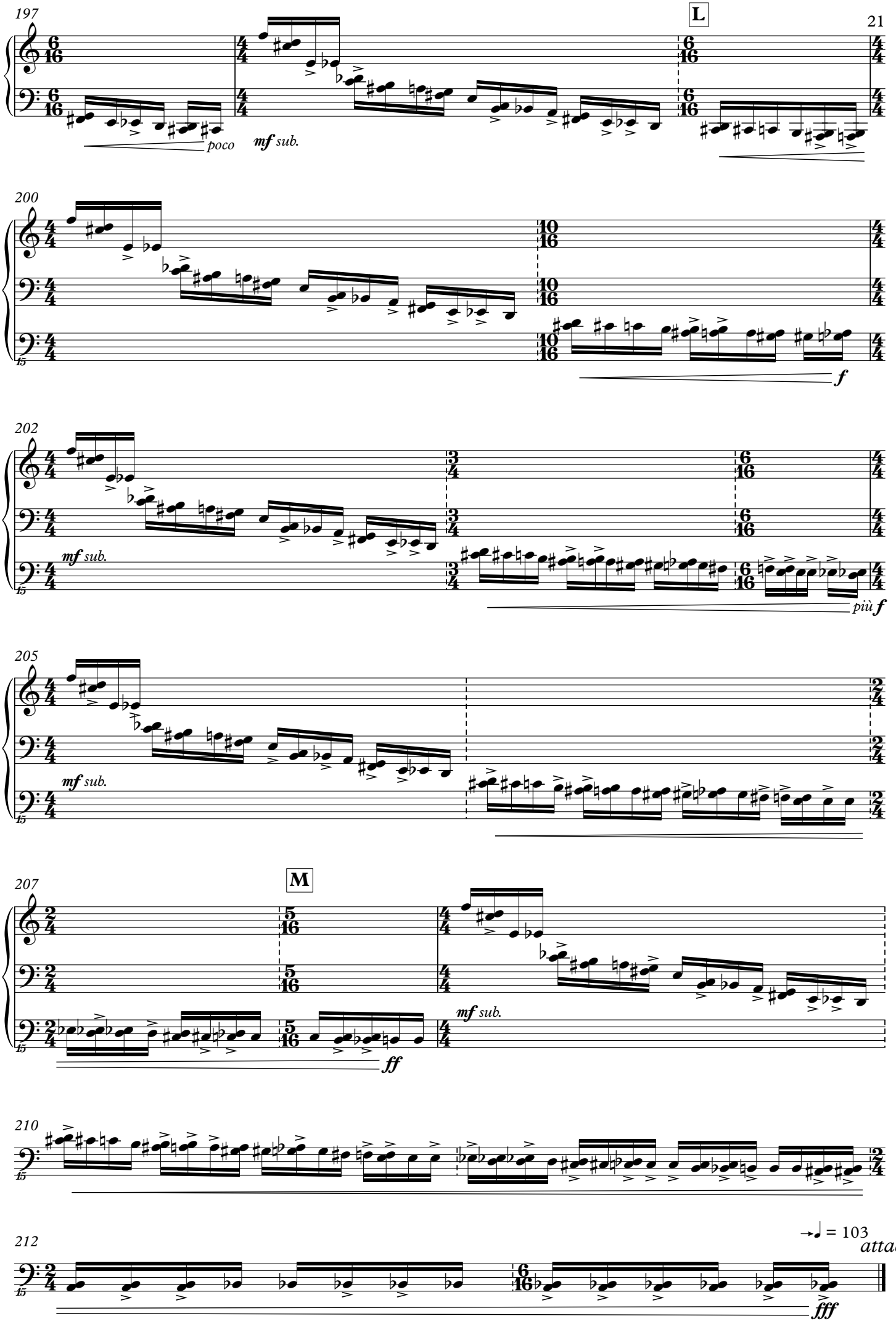
149

I

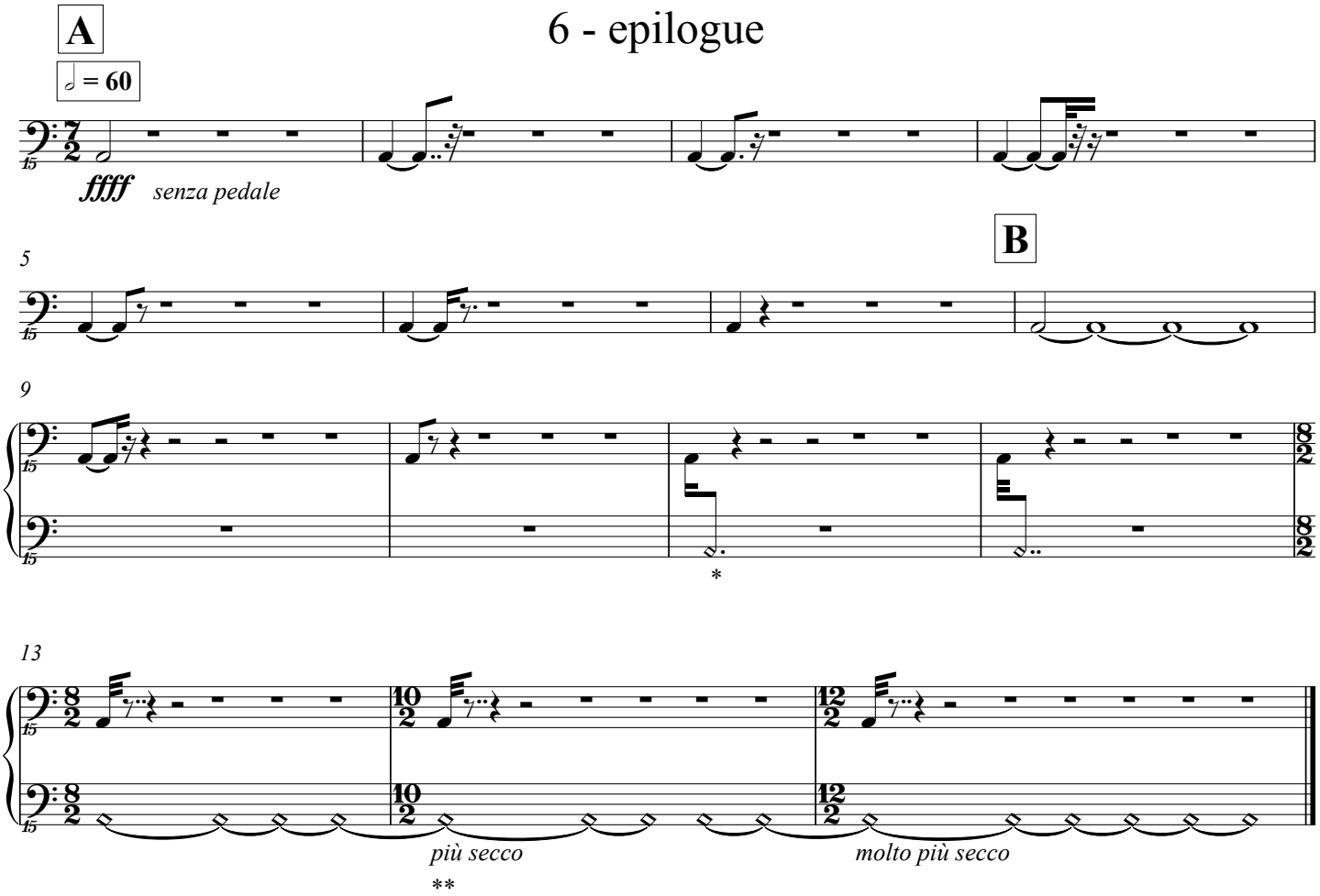
155

160


163
168
J
171
♩ = 132 poco rit.
176
179
181
K
→♩ = 124
A tempo ♩ = 132 poco rit.
182
189
192
195


197
L
poco
mf sub.
200
f
202
mf sub.
più f
205
mf sub.
207
M
ff
mf sub.
210
212
→♩ = 103
attaca
fff

6 - epilogue



* Mute the corresponding string at given position.
** Move muting finger closer to the hammer, in order to achieve a dryer sound