

# ALBERTO BERNAL - (NEO)LIBERAL SYSTEMS #1 “ACCELERANDO”

## for four instruments

-(neo)liberal systems- is a series or pieces in which their material content remains free for the performers. there are just indications related to the structure and organization of these free performed materials.

the performance of the piece doesn't use a conventional score, but an algorithmic software with changing graphical indications.

-(neo)liberal systems #1 “accelerando”- takes place in a system which imposes an always changing temporality of material changes, together with a global tendency of constant accelerando which gradually minimizes the freedom of the musicians.

### MATERIALS

- there are four types of materials, indicated as A, B, C and D.
- a material is: a certain way of sounding, not necessarily a repeated action. it can be a gesture (scale, arpeggio, etc.), a quotation, a certain style, a certain sonority, a visual gesture or, in general, every kind of materiality that presents an identity with itself and/or in opposition to the rest of materials.
- the choice of the four types of materials is completely free, they just have to remain the same, once chosen.

### TEMPO AND SUBDIVISIONS

- the main idea of the piece is to impose a gradual accelerando up to the extreme of human capacities, from tempo ca. 60 till ca. 220. this evolution is more or less linear, with possible jumps up and down the general tendency.
- tempo can be related to one performer or, at some points, become the same for everyone.
- within every tempo there are also subdivisions, indicated as: a-2, a-4 and free. the rhythmical figures within each subdivision doesn't have to be identical, although they can be. they only have to make perceivable a general feeling of tempo + subdivision, as in traditional music.

### CHANGES IN TEMPI AND MATERIALS

- along the piece, materials and tempi change more or less frequently, from rapid one-second changes till slower ones over one minute.
- changes can be individual or shared with other performers.
- a countdown is always indicating the remaining seconds until the next change, where only performers with indicated “change” will change.

### NEGATIONS

- within the course of the piece, so-called “negations” can appear: indicated as X, they imply an annulation of material and tempo.
- each performer is free to decide what is a negation in relation to tempo and material: ametric rhythm, no pulse, a tenuto action...
- together with this negations, there can also be breaks, notated as ..., where the corresponding performer should tacet till next indication.

### REST OF PARAMETERS AND ELEMENTS

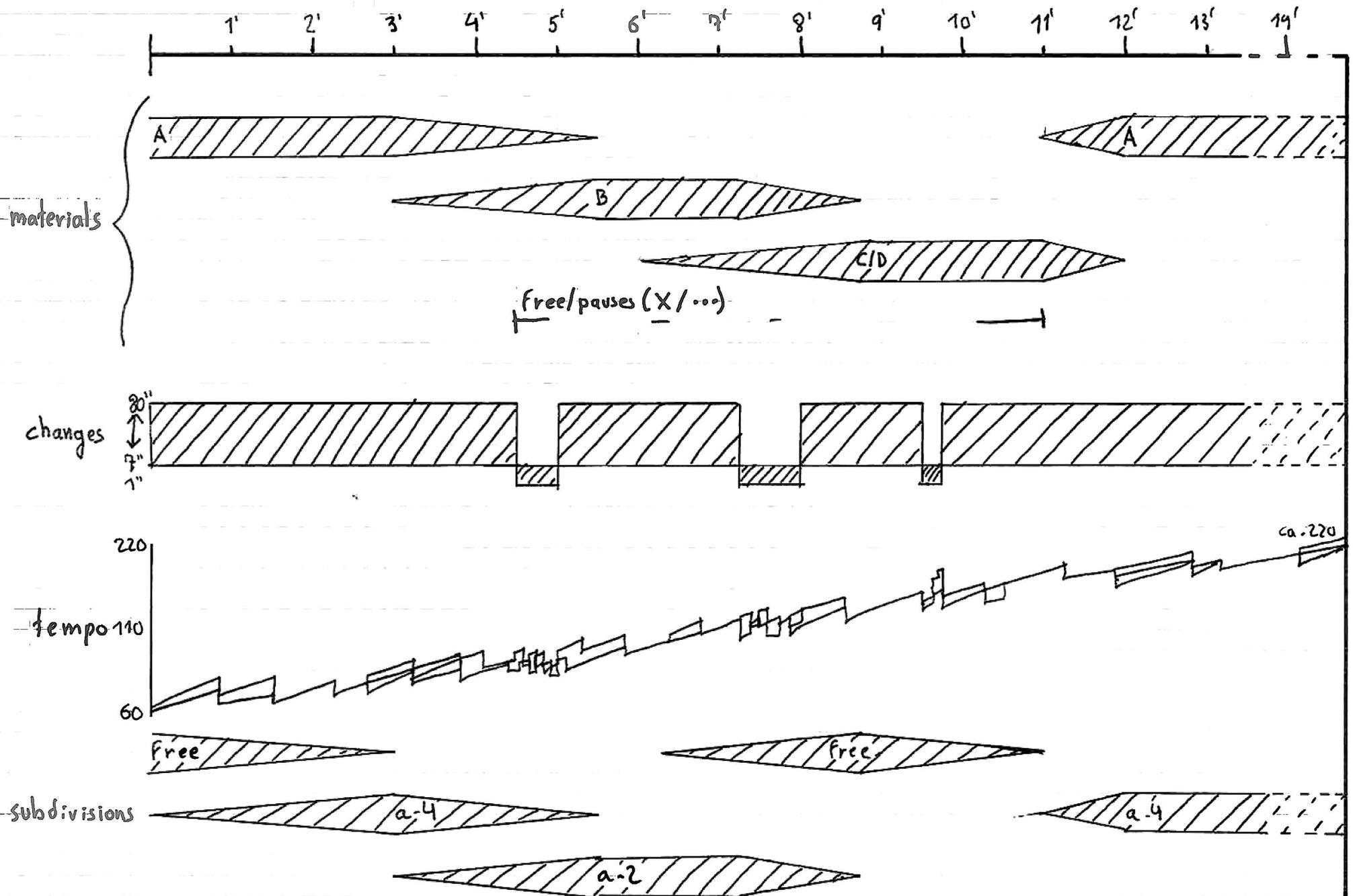
- there are no further indications to other parameters, such as dynamics. this doesn't mean that they cannot be used with a certain, free intentionality, always up to the performers.
- the piece is not a minimalistic proposal, but rather an invitation to perform a maximum freedom and build a musical discourse within the imposition of an out-of-control structure and temporality.

### TECHNICAL REQUIREMENTS

- software or patch in MaxMSP (available at [www.albertobernal.net](http://www.albertobernal.net))
- computer with one or more external screens for the musicians to see the software display.

# (neo)liberal systems #1 "accelerando"

Alberto Bernal



—notation examples—

327  
global time

go to... 300 go stop

fullscreen

I II III IV

change 25

material

B

tempo subdivision

107 a-2

change 25

material

A

tempo subdivision

104 a-4

change 25

material

A

tempo subdivision

110 a-4

change 25

material

B

tempo subdivision

104 a-2

notation example - 1

396  
global time

go to... 300 go stop

fullscreen

I II III IV

change 38

material

X

tempo

subdivision

X X

change 38

material

X

tempo

subdivision

X X

change 38

material

X

tempo

subdivision

X X

change 38

material

...

tempo

subdivision

113

...

notation example - 2