

# ALBERTO BERNAL - (NEO)LIBERAL SYSTEMS #2 "CRESCENDO"

for any number and any kind of instruments + live electronics

-(neo)liberal systems- is a series of 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 #2 "crescendo"- traces a very simple tendency: everything played by the performer(s) is recorded and played back at every section change, so that a growing mass of layers (everything played before) gradually emerges through the loudspeakers. At the same time, the length of the so-called sections is continuously reduced: from large sections (120 seconds) till mere actions (1 second) and from here always shorter until the inaction of the live performer(s).

## MATERIALS

- each section means a new material, indicated by letters (A-Z). their content is completely free to the performers.
- "a new material" may mean: a concrete way of playing, a piece by other composer, a certain energy, a technical exercise... it can be creative or not, expressive or mechanical: every materiality that shows a kind of identity with itself and in opposition with other sections
- the performers may play in a common way, hearing at each other, or completely isolated. they can decide the content of the sections in advance or not, negotiated or not.
- "XX" instead of letters mean silence.

## EVOLUTION

I.

starting with a section of 120 seconds, this length is gradually shortening every section, evolving to 1 second at letter Z.

II.

from here on, letters are replaced by numbers, meaning that the previous sections become now mere actions. Each number is a new action for the performers (different notes or chords, different timbres...), which are replicated by the tape in a complementary alternance of sound and silence

III.

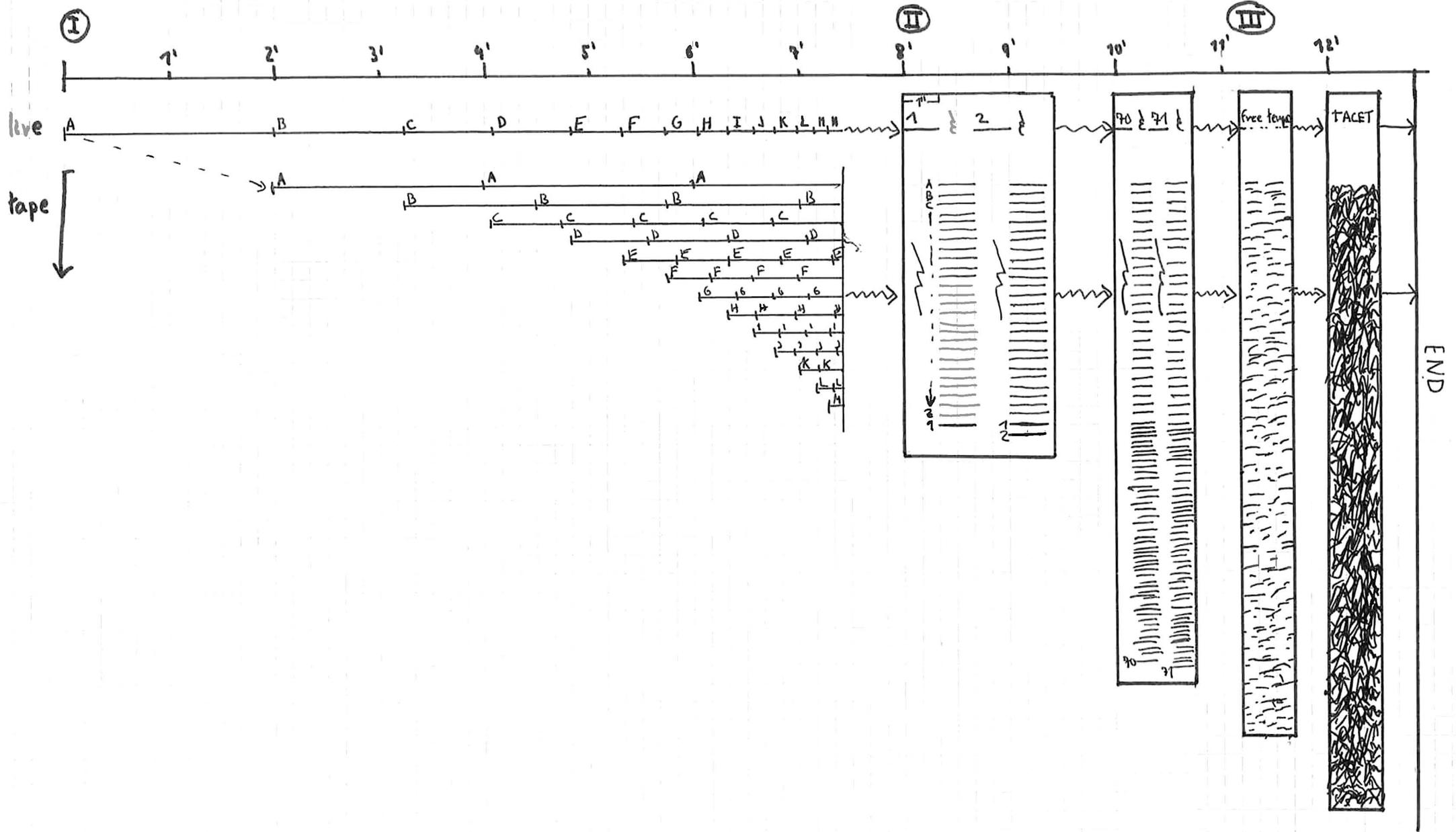
the previous actions gradually shorten, accelerate and go out of tempo till they become as short as impossible to sound. The piece ends shortly after this forced inaction of the performers and the electronics (always growing from playing back everything played by the performers) collapses after reaching its maximal volume.

## TECHNICAL REQUIREMENTS

- software or patch in MaxMSP (available at [www.albertobernal.net](http://www.albertobernal.net))
- audio interface with two inputs and two outputs (no matter how many performers play, their signals have to be mixed down to enter stereo in the software).
- computer with one or more external screens for the musicians to see the software display.
- stereo playback system.

# (neo)liberal systems #2 "crescendo"

Alberto Bernal



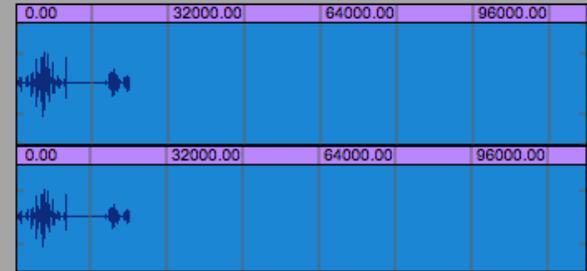
—notation examples—

✕ fullscreen

# I (different parts)

▶ **110**

**A**



I

II

D

H

M

N

play/stop

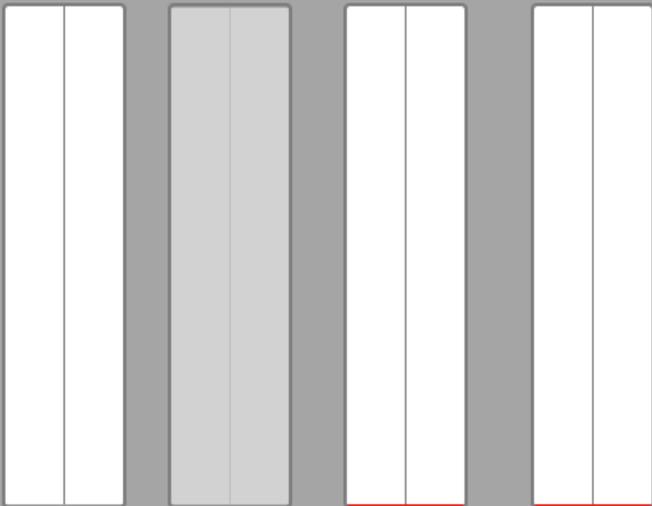
reset

✕ fullscreen

# II (different actions)

0

5

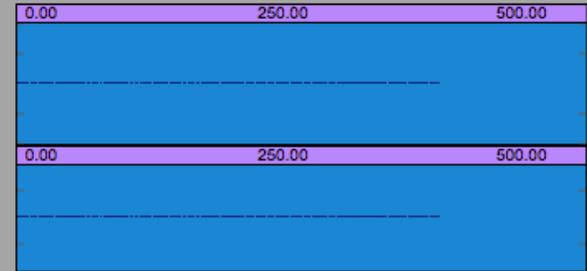


Control panel with the following elements from left to right:  
- Play button (I)  
- Buttons labeled D, H, M, N  
- Pause button (II)  
- play/stop button (with a crossed-out square icon)  
- reset button (with a circular arrow icon)

# III (free material)

78

## shortest actions



# TACET

Control panel with the following elements from left to right: a play button (I), four buttons labeled D, H, M, and N, a pause button (II), a play/stop button (✕), and a reset button (reset).