

ALBERTO BERNAL - (NEO)LIBERAL SYSTEMS #3 "ASCENT"
for glissando flute + 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 #3 "ascent"- takes place in a system which imposes a gradual and endless ascent: in the pitch range of the live performer and in the real-time transposition of it through the live electronics.

MATERIALS

- the performer is free to play in whichever way he or she likes, within following restrictions (indicated as ranges):
 - pitch range: defines the span for pitched materials.
 - continuity/fragmentation: defines the degree of fragmentation (breaks, breaths...) of the material, from completely continuous (only necessary breaths) to very broken and fragmented.
 - pitched/non-pitched: defines the pitch definition of the corresponding material, from completely noisy (non-pitched) to clearly pitched
 - changes: indicated by countdowns, they ask the performer for a new material: this can be a change in energy, "style", combination of parameters... they can also trigger a change in the degree of fragmentation or pitch definition.

EVOLUTION

- showed in the graph, the piece evolves clearly in the following way:
 - live electronic (tape): starting as a mere doubling of the live instrument, it performs a gradual pitch shifting up to the limit of the audio capacity (over 4 octaves), where the sound starts to fold over until it completely breaks down.
 - range: from a comfortable 2 octaves range, it gradually narrows towards the upper limit, where, as a single note, continues as a slow upwards glissando until the performer cannot play higher anymore.
 - changes, pitch definition and fragmentation follow a more uneven evolution (s. graph).

NEGATIONS

- at some moments in the piece (usually within random sequences of quick changes) the presented situation is negated through one or several exceptions: free material, unrelated to previous range (indicated as XXXX); pause (indicated as TACET); delayed tape; and no tape at all.

REST OF PARAMETERS AND ELEMENTS

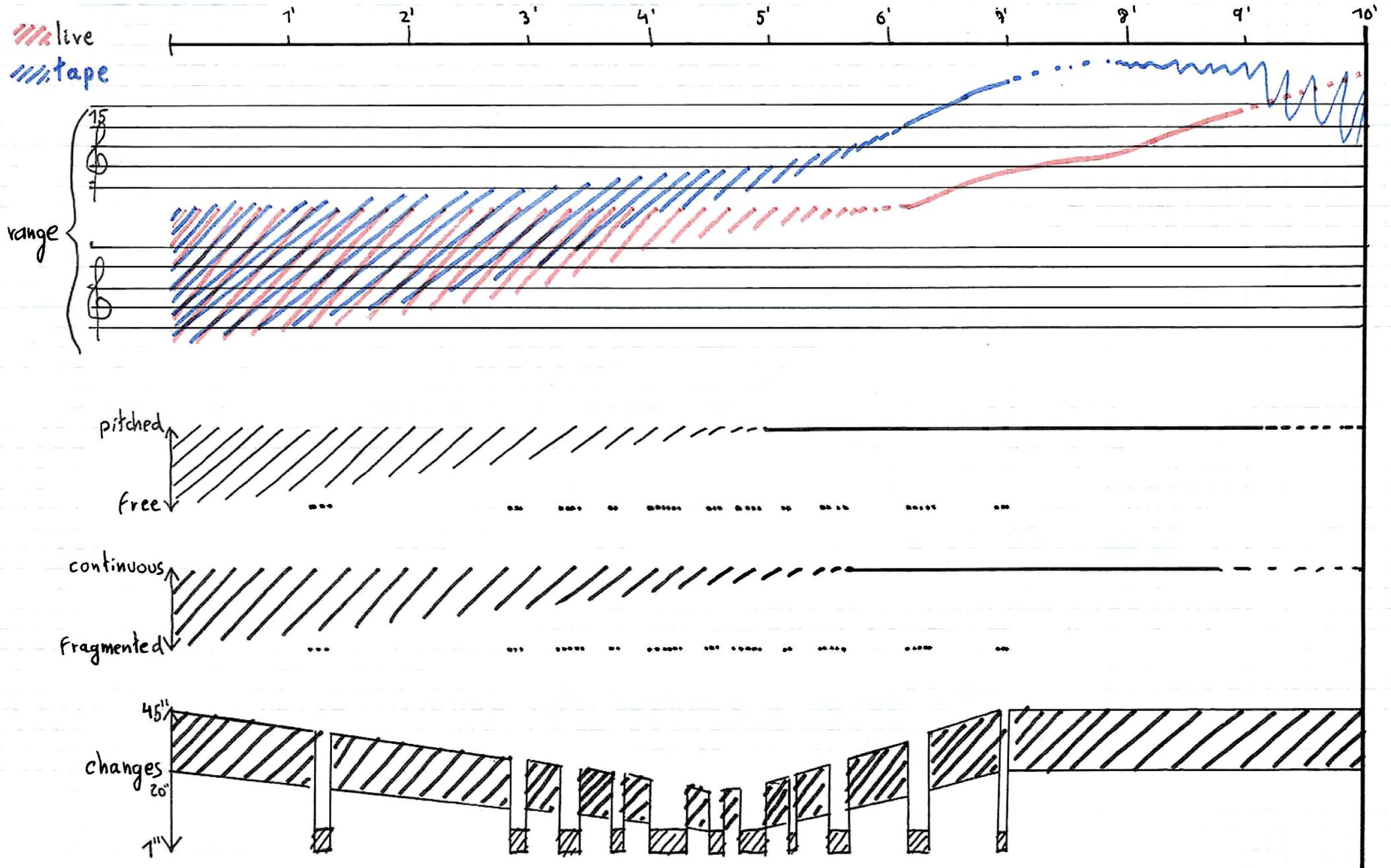
- there are no further indications to other parameters, such as dynamics. this doesn't mean that they cannot be used with a certain, free intentionality, always up to the performer.
- the piece is not a minimalistic proposal, but rather an invitation to perform a maximum freedom and build a musical discourse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

TECHNICAL REQUIREMENTS

- software or patch in MaxMSP (available at www.albertobernal.net).
- computer with one or more external screens for the musician to see the software display.

(neo)liberal systems #3 "ascent"

Alberto Bernal



—notation examples—

12



pitched

non-pitched



continuous

fragmented

go to... ▶ 200



A white rectangular area containing musical notation. It features a treble clef on the top staff and a bass clef on the bottom staff. A red rectangular block is positioned on the treble staff, with a yellow dot above it and another yellow dot below it, indicating a specific time point.

▶ 202

global time

18



pitched

non-pitched



continuous

fragmented

go to... ▶ 350



A vertical white panel containing musical notation. It features a treble clef and a bass clef on a five-line staff. A single note is visible on the treble staff, with a red and grey bar extending from its stem to the right. Below the staff are several empty lines.

▶ 440
global time

go to... ▶ 350



1



pitched
non-pitched



continuous
fragmented

T
A
C
E
T

▶ 407

global time

go to... ▶ 350

go

stop

1

	pitched		continuous
	non-pitched		fragmented

X

X

X

X

X

▶ 405

global time

notation example - 4