Marco Buongiorno Nardelli

CONTRAPPUNTO I

For two prepared pianos

CONTRAPPUNTO I

from “*Inventions from Data*”

For two prepared pianos

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The motivation to use sound to understand the world (or some data under analysis) comes from many different perspectives. First and foremost, humans are equipped with a complex and powerful listening system. The act of identifying sound sources, spoken words, and melodies, even under noisy conditions, is a supreme pattern recognition task that most modern computers are incapable of reproducing. The fact that it appears to work so effortlessly is perhaps the main reason that we are not aware of the incredible performance that our auditory system demonstrates every moment of the day, even when we are asleep! Thus, the benefits of using the auditory system as a primary interface for data transmission are derived from its complexity, power, and flexibility.

Thomas Hermann, Andy Hunt, John G. Neuhoff, *The Sonification Handbook*, p. 3
Logos Verlag, Berlin, Germany, 2011

Program notes

CONTRAPPUNTO I is part of a collection of compositions, “*Inventions from Data*”, where I explore the aesthetic potential of big data as artistic objects. Starting from the sonification and remix of complex data streams, this collection of pieces reflects different approaches to data-driven composition and improvisation. Using the computer aided data-driven composition environment **materialssoundmusic**, the incoming data are manipulated with a broad palette of musical and esthetic choices before being finally engraved in the score. The music is born of a process like that of a sculptor who uses clay (the raw data) to mold any object or create any design, and embodies the continuous flowing of data all around us in a dialogue that ultimately reflects, in an artistic way, the binary nature of information.

Performance notes

Screws should be placed in between the first 27 strings (from A-1 to B1) and the last 13 (from C6 to C7) of both pianos in order to produce a Gamelan-like sound that complements and integrates the regular string sounds of the middle/high register.

Normal-sized note head: sounding note

Small-sized note head: *touches bloquées*

◇ Depress key without sounding the note and hold, or keep the key depressed after the sound has faded away.

Contrappunto I

Inventions from data for two prepared pianos

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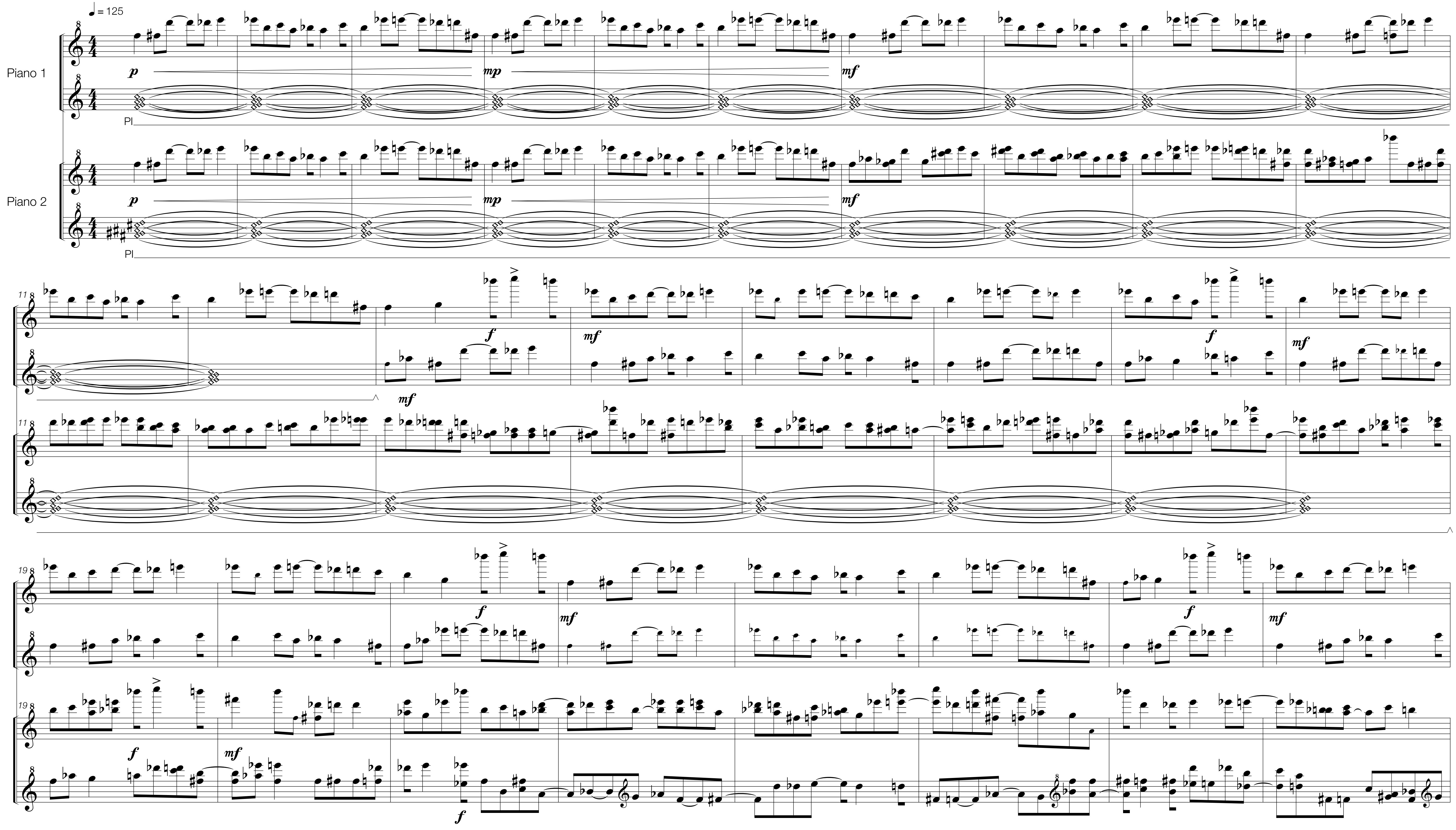
♩= 125
Piano 1
Piano 2
Pno. 1
Pno. 2
Pl
11
19
p
mp
mf
f

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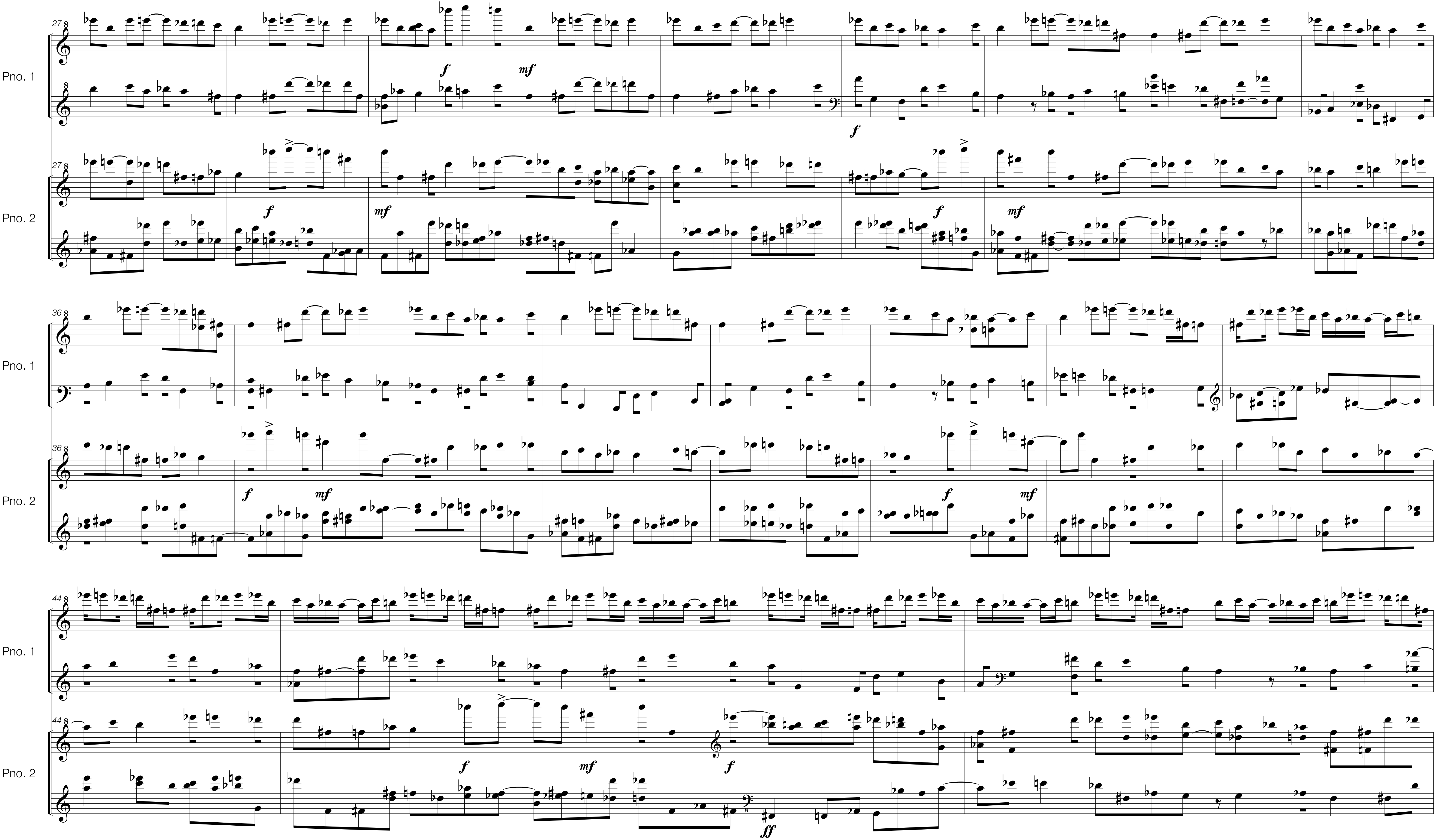
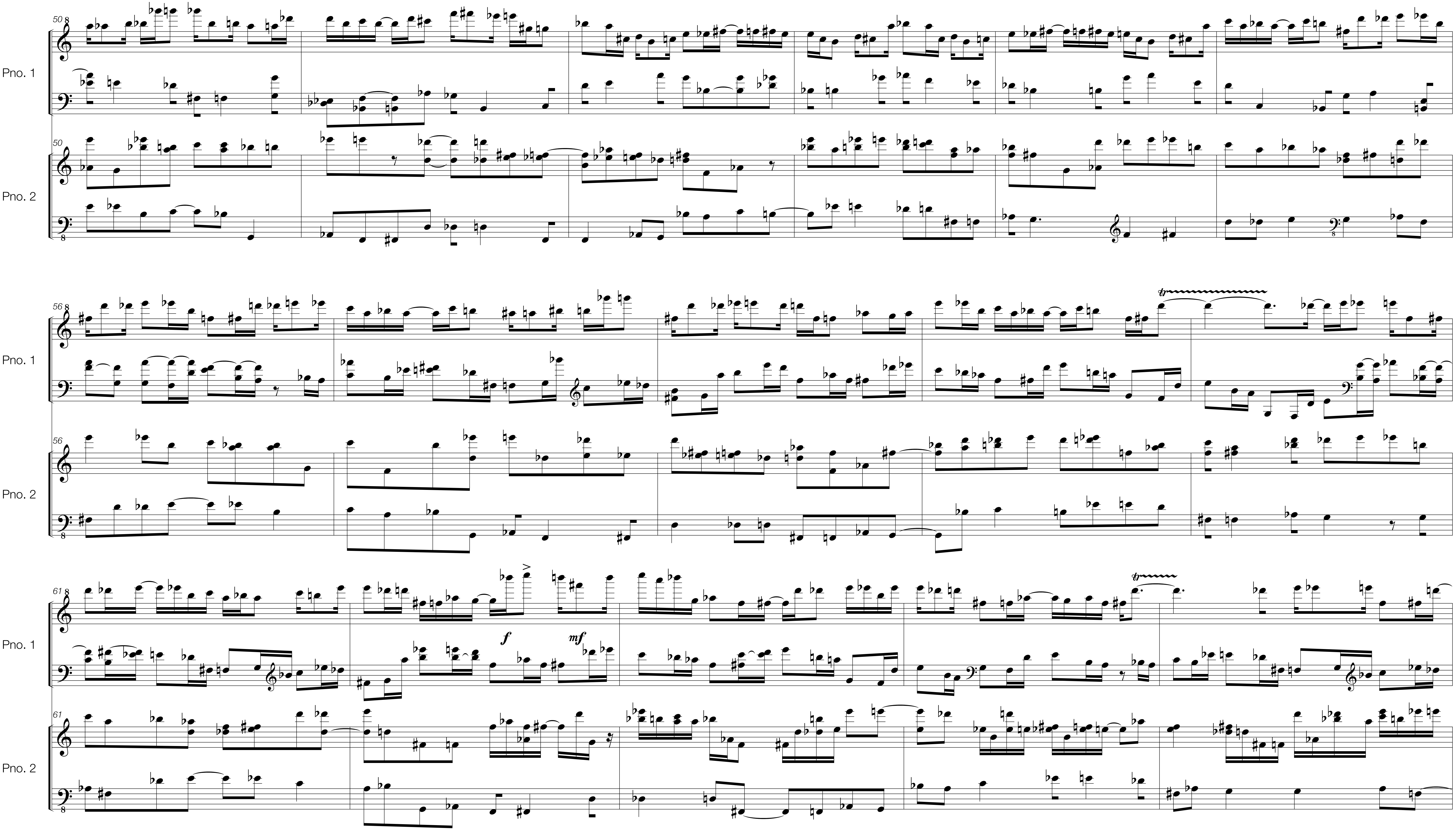
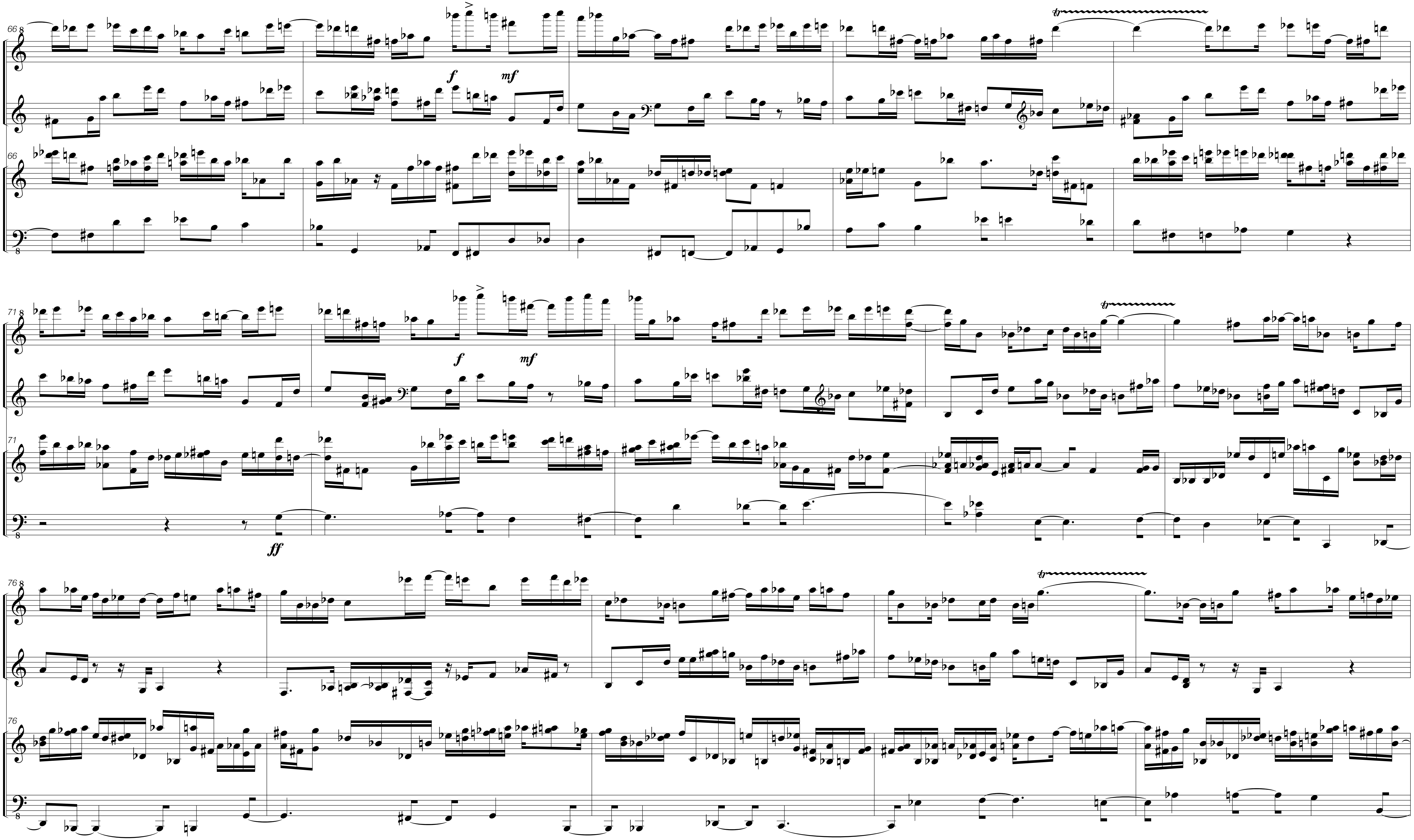

27
Pno. 1
Pno. 2
f
mf
f
36
44
ff


50
Pno. 1
Pno. 2
50
56
Pno. 1
Pno. 2
56
61
Pno. 1
Pno. 2
61
f
mf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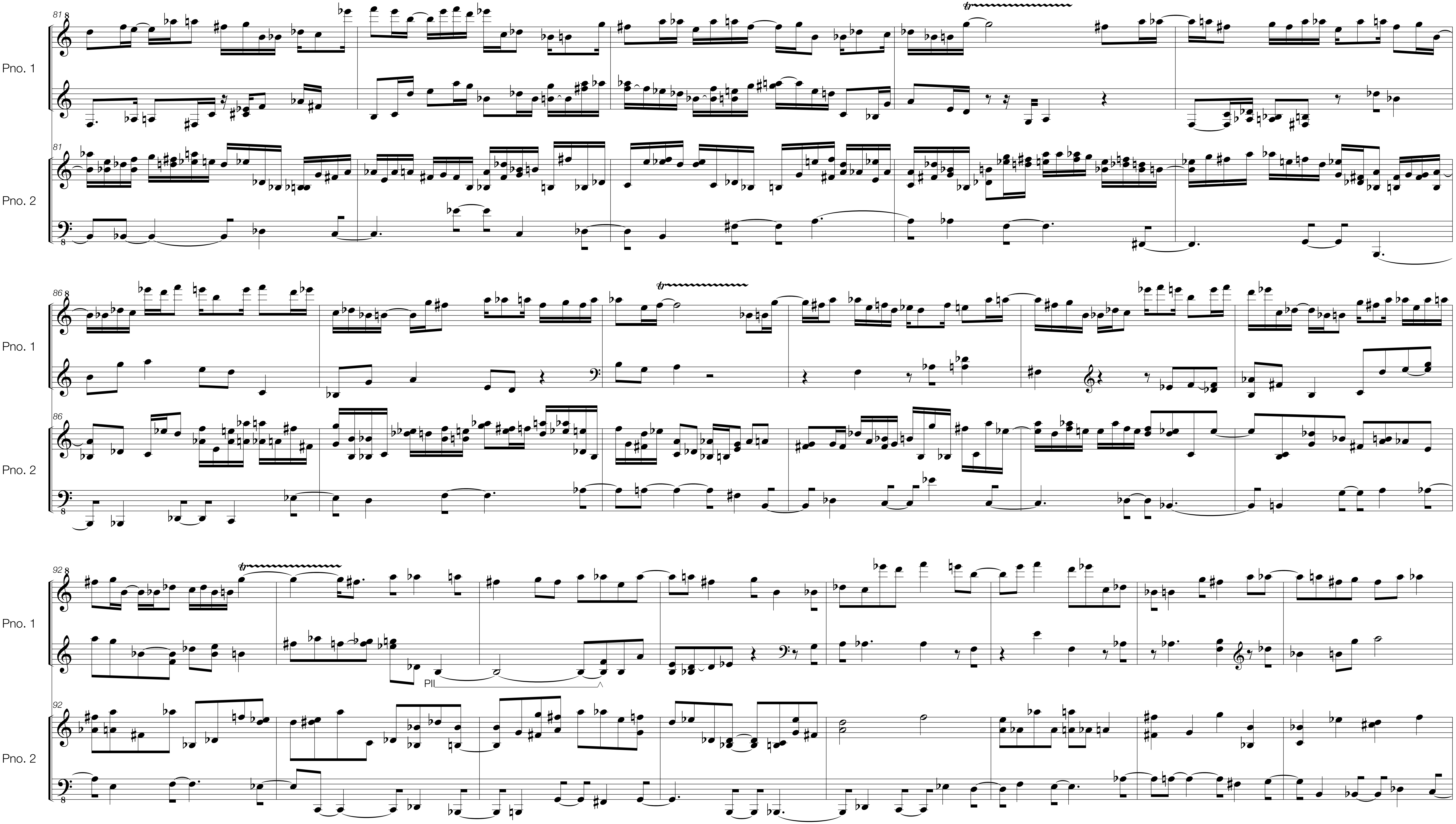
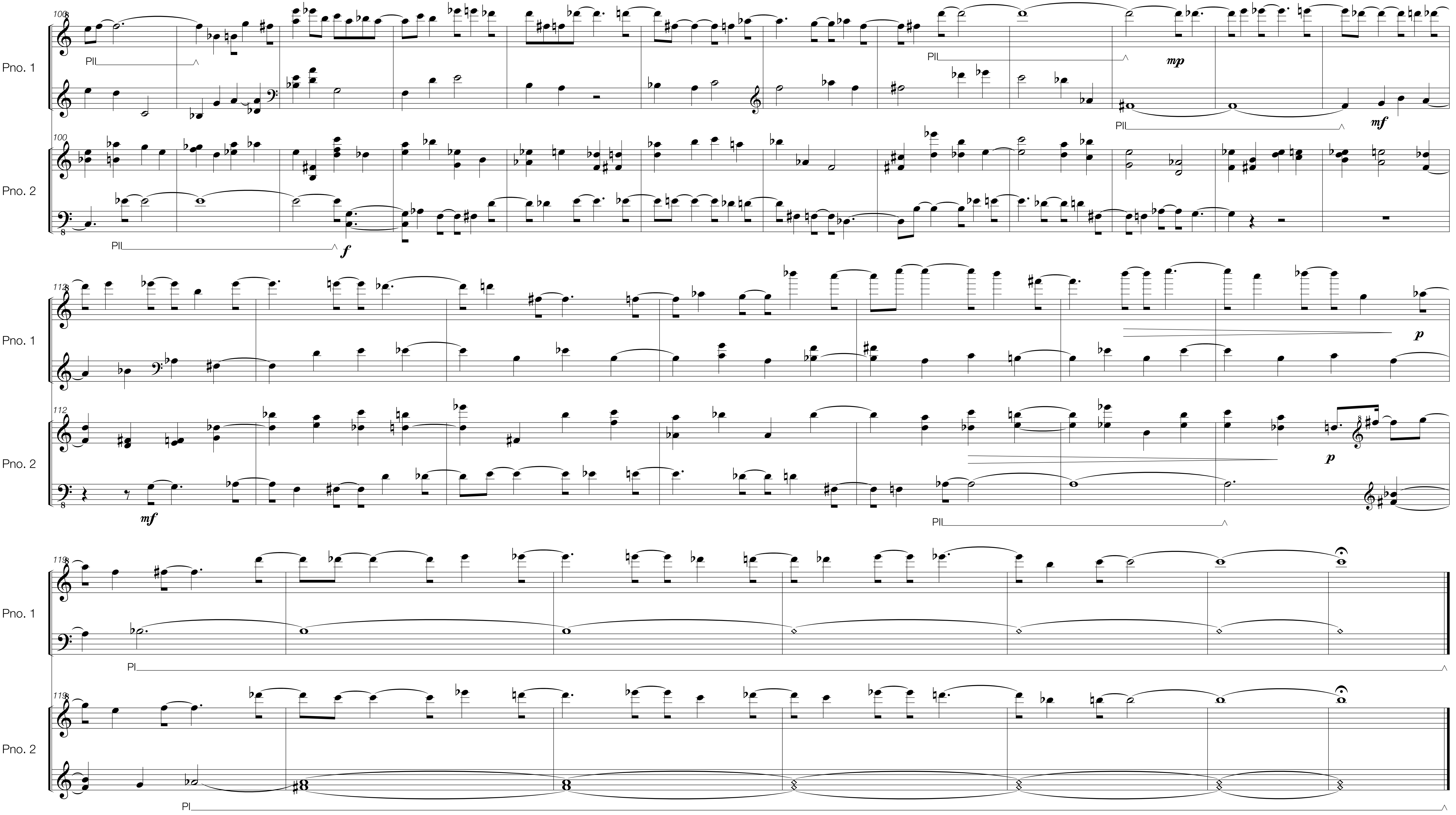
Pno. 1
f
mf
Pno. 2
71
ff
76


Pno. 1
Pno. 2
81
86
92
PII


100
Pno. 1
Pno. 2
PII
PII
PII
PII
mp
mf
f
112
mf
p
p
119
PI
PI