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

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♩ = 125

Piano 1

Piano 2

Pno. 1

Pno. 2

Pno. 1

Pno. 2

The score is written for two prepared pianos (Piano 1 and Piano 2) and two standard pianos (Pno. 1 and Pno. 2). The tempo is marked as ♩ = 125. The music is in 4/4 time. The first system shows Piano 1 and Piano 2 with dynamic markings *p*, *mp*, and *mf*. The second system shows Pno. 1 and Pno. 2 with dynamic markings *f* and *mf*. The third system shows Pno. 1 and Pno. 2 with dynamic markings *f* and *mf*. The fourth system shows Pno. 1 and Pno. 2 with dynamic markings *f* and *mf*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Pno. 1

Pno. 2

Pno. 1

Pno. 2

Pno. 1

Pno. 2

Piano score for Pno. 1 and Pno. 2, measures 50-58. Pno. 1 (top system) features a complex melodic line with many accidentals and slurs. Pno. 2 (bottom system) provides a harmonic accompaniment with chords and moving bass lines. Measure numbers 50 and 58 are indicated at the start of their respective staves.

Piano score for Pno. 1 and Pno. 2, measures 56-61. Pno. 1 (top system) continues with intricate melodic patterns, including a trill-like figure in measure 60. Pno. 2 (bottom system) maintains the accompaniment. Measure numbers 56 and 61 are indicated at the start of their respective staves.

Piano score for Pno. 1 and Pno. 2, measures 61-67. Pno. 1 (top system) includes dynamic markings *f* and *mf* in measure 62. Pno. 2 (bottom system) continues with the accompaniment. Measure numbers 61 and 67 are indicated at the start of their respective staves.

Pno. 1

Pno. 2

66 8

f *mf*

66

8

Detailed description: This system contains measures 66-70. Pno. 1 (top two staves) features a complex melodic line with slurs and accents, marked with *f* and *mf*. Pno. 2 (bottom two staves) provides a rhythmic accompaniment with chords and moving lines, marked with *f*. The key signature has two flats and the time signature is 8/8.

Pno. 1

Pno. 2

71 8

f *mf*

71

8

ff

Detailed description: This system contains measures 71-75. Pno. 1 continues its melodic development with *f* and *mf* dynamics. Pno. 2 features a more active bass line, marked with *ff*. The notation includes various articulations and phrasing marks.

Pno. 1

Pno. 2

76 8

76

8

ff

Detailed description: This system contains measures 76-80. Pno. 1 has a more active upper line, marked with *ff*. Pno. 2 continues with its accompaniment. The system concludes with a fermata over the final notes of both parts.

Pno. 1

Pno. 2

81

87

ff

Pno. 1

Pno. 2

86

91

ff

Pno. 1

Pno. 2

92

98

ff

p1

^

Pno. 1

108

PIL

mp

Pno. 2

100

PIL

mf

Pno. 1

113

p

Pno. 2

112

mf

PIL

Pno. 1

118

PI

Pno. 2

118

PI