Massimiliano "Max" Scordamaglia

Modena, Italy

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Artist name:	Massimiliano "Max" Scordamaglia
Album title:	Concert for audiodrone and (synth) orchestra Op. 1
Date:	2016
Genre:	Beyond New Classical
	Minimal
	Avant-garde
Composer:	Max Scordamaglia
Performer:	Audiodrone
Album Artist:	Max Scordamaglia

Track recommended for the first listening: Third Movement

Promo video:	https://youtu.be/nG2zGp1wj7A
Listen & buy audio:	maxscordamaglia.bandcamp.com/album/concert-for-audiodrone-and-synth-orchestra-op-1

Generative music, automatic music, aleatory music for the concert entirely generated by microcontroller through stochastic algorithms.
Page 2 for more information

We invite you to listen to the concert in all its movements.
They are not few minutes pop songs , the structure is more complex.
There are pattern algebraic and dynamics to be respected, there is a beginning, a development and its conclusion. You cannot start listening where you want to interrupt or prematurely without losing all sense of the work.
 In the DNA of my work there is Stravinsky, Ligeti, there is all the minimalist school, there's Arvo Part.
There is also a sound research, small shades played between the frequencies, a playback system that emphasizes and renders them visible. Hope my work could be interesting and all my efforts enjoyable.

Thank you so much
Max Scordamaglia

Riferimenti

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YouTube:	www.youtube.com/user/MaxScorda
Others:	movimentoparticellare.com/collegamenti

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Hi,

my name is Max Scordamaglia and I have a confession to make: I didn't composed this concert.

It is not entirely true in reality. Mine are sequences, timing and instruments choice but melodic development, its rhythmic, harmonic relationship between the parties has decided by microcontroller, from now called audiodrone.

A microcontroller, using simple words, is a small, very small programmable computer, easily interfaced with the rest of the world. I used Arduino ©, one of the most famous microcontroller ever and first I made a Midi sequencer, then I wrote the software, a full automatic engine for generative music. Through dozens of different parameterized functions, I can create patterns, arrangements and structures to build harmonies and melodies. All randomly.

So the songs can't in any way foreseen and precalculated, limiting myself to encode instructions like "build a three-note chord", "put in counterpoint two bars 32 sixteenth note ", acting basically as a coach who commands who play and in which position but the game is decided by players in the field. No other intervention from me, not a note added, removed or moved, no assembly or overdubbing, none of that. Also I'm proud to say that the songs are all "take one", when I found the system respond in the correct way. It means I did not choose between many tests but I take the first good result, perhaps the best, perhaps the worst or simply one of the many infinite possible.

I've worked on the generative motor for several years, experiencing between pure abstraction and pop, ambient and chamber music, developed and improved functions to create music that hopefully entertaining but mostly coherent under the structural profile and good listening. At a certain moment, however, I had the ambition to go further and create a real Audiodrone concerto, a small ensemble of instruments, who perform a concert of five movements where each movement show different techniques, a research directed not to imitate human musicians but mix machine power with man's fantasy to go beyond what has been heard in the past, without forget the great composers before us.

For choice, movements are tonal because now is what I would like to highlight, to demonstrate that the audiodrone knows the existing rules and randomness is not an excuse to invent inconsistent patterns, too easy to manage.

Of course there is randomness, event plays a critical role but my best is to write free functions without losing meaning and coherence. After all it's what we call intelligence. After the microcontroller the daw software, try at it's best to emulate the classical instruments such as strings, woodwinds, organ with results not exciting as the real ones, but this will not affect the theoretical and technical aspect of the concert.

However I insist, I hope that my work is evaluated under the technological aspects and after the artistic one.

There are examples of automatic and generative music around, also from very important research laboratories but since now I have not found anything like what I have done.

So I left the validity of my work to your judgment. I strongly desire that my work can have a recognition and what better of an official release so anyone can appreciate what I have created so far.

You can find me on any social network but first of all the main site is www.movimentoparticellare.com which contains all the documentation to better understand origin and development, organization and results, links and music of course.

Contact me for information, curiosity or whatever, hoping for a feedback from you as soon as possible .

Thank you, very much
Massimiliano "Max" Scordamaglia

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2016

Technical Info

	Titolo	Genere	Note
01	I Movement	Vigoroso, Appassionato	Base1 = 32, Base2= 16 Trk1: module base1 TrK2: partially overlapped and alternated chords len 3xbase1 Trk3: Scale notes jumps intervals of 2, len 2xbase1 Trk4: module base2 Trk5: partially overlapped and alternated chords len 3xbase2 Trk6: consecutive chords 3xbase2 run on 3x base1
02	II Movement	Stretto, Calando	The second movement consists of 3 sections + 1 coda. The first section is built around a dramatic key change and a long piano exposure. The instruments swaps and change, fast speed , sustained cadence. The second section is an interlude of fifth. First movement was 20 BPM, this one 30 bpm The third movement puts piano against strings and organ. First grade interval 25 bpm 20 bpm coda, main chord and piano variations
03	III Movement	Trionfale, Meditativo, Silenzioso	Three sections + an interlude bridge between the first and the second section. It begins with drone and energic and frenetic piano, with brass the song becomes epic. The bridge opens to three canons on the same pattern and different duration with basso continuo. Finally a fixed structure, opens and shrinks until conclusion. Key change and change of speed for each section, except the bridge
04	IV Movement	Agitato, placido	Two sections and a bridge, tone change between F minor / major The movement is characterized by the rhythm, a change from 20 to 40 bps, pause, and then slow down. Score makes an extensive use of ostinatos, arpeggios and hochetus of 4 instruments and accelerated piano. Structures repeated and alternated, especially in the second part where center score continuously moves between tracks.
05	V Movement	Incerto, Esausto	A main section and a coda. Long sound bands interspersed with random gaps. The randomness dominates and is main structure. Each section is switched on and off with statistic rules. Brass and woods, a string section for a four-note chord that leads to the whole movement. At the end coda clusters close the song.