

36 Skandierte Gesichtspunkte

Based on a 56x61-pixelated portrait photograph of composer-flutist Joanna Stepalska, the piano piece "36 Skandierte Gesichtspunkte" was composed in 1997, generated by three main algorithmic constraints:

1. From each of two arbitrary points near the upper corners of the photograph a set of 30 equidistant radial lines 12 degrees apart emanate. These lines are rotated 36 times in an anticlockwise direction, one degree at a time, each rotation forming the framework for one section of the piece. The pixels transected by the radial lines in each section form a first pitch selection, time running in pulses from left to right, chromatic pitch from bottom to top.
2. Of the selected pitches, those which harmonize well with the notes of a parallel but unheard four-bar melody in C-major and 15/8 time are kept, the others rejected.
3. Of the remaining selected pitches, those which fit at any time into the right and left hands of the pianist are kept, the others rejected.

The result: 36 utterances of a vociferous chain of chords. The title, meaning "36 chanted points of view" (literally "36 loudly chanted face points") is a reference to the character of the music, but also to the photo-scan and to the pixels comprising the face.

I used this technique once more in an extended form in my composition "Kuri Suti Bekar", composed in 1998. In both cases, I made a black and white film to demonstrate the compositional principle.