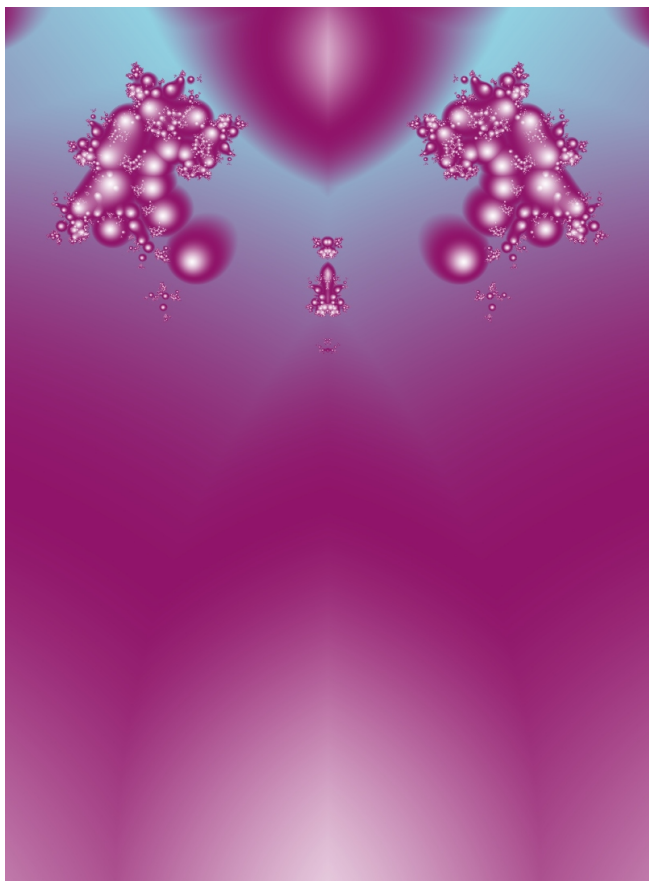




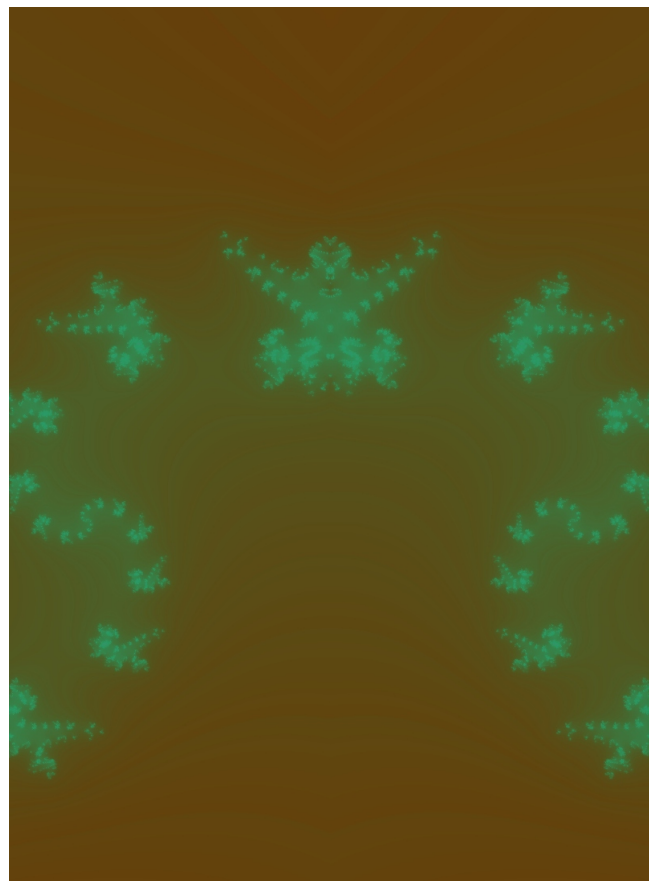
Jovan Pesec

ginger.bread.man

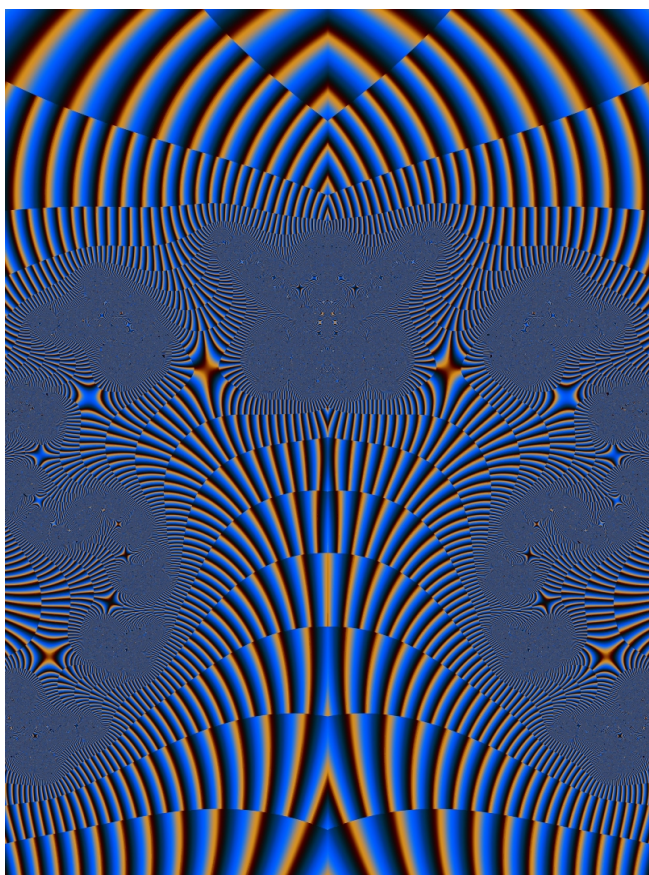
fractal.sonata.4.guitar.solo



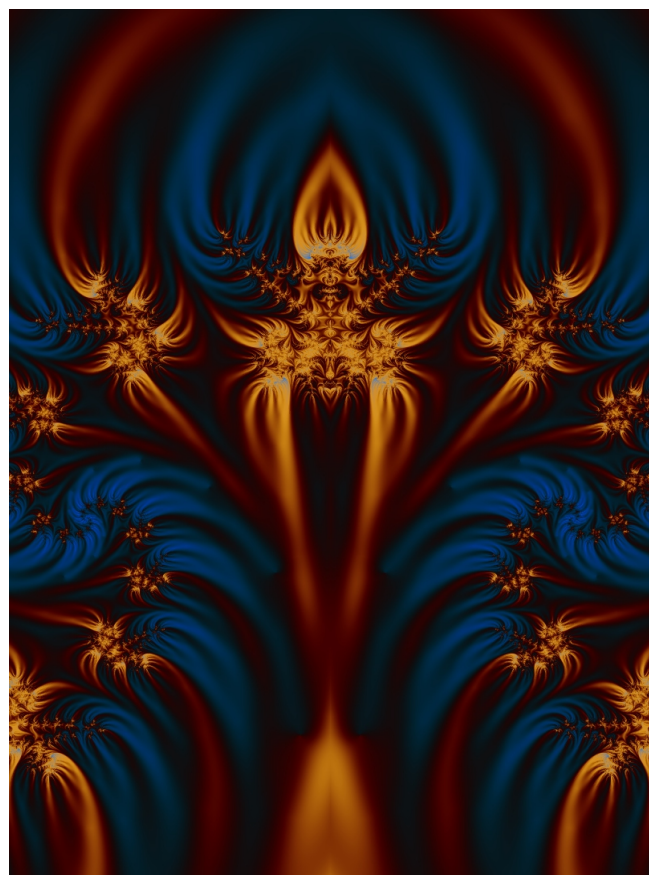
01.phoenix.mandelbrot.bubbles
first layer of GingerBreadMan © (2000)Jovan Pesec



02.smoothed.iterations
second layer of GingerBreadMan © (2000)Jovan Pesec



03.final.decomposition
third layer of GingerBreadMan © (2000)Jovan Pesec



alien bishop
base layer of GingerBreadMan © (2000) Jovan Pesec



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fractal.sonata.4.guitar.solo

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g.i.m

project.generative.interactive.music

edition.gabriel.guillén

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Preface

"One of the guitar's needs at the present time is that for new repertory, neither couched in well established idioms nor those of the avant-garde, against which public taste rebels - adventurous and interesting but not unintelligible or pretentious! Jovan Pesec is well equipped to provide it".

John W. Duarte

via e-mail, 28th November 2000

Vorwort

„Ein wichtiges Erfordernis der Gitarre an der Wende zu einem neuen Jahrtausend ist ein neues Repertoire, das sich weder etablierten Stilrichtungen noch avantgardistischen Idiomen verpflichtet fühlt und dabei die heute übliche Rebellion gegen den Publikumsgeschmack vermeidet. Abenteuerlich und interessant, jedoch nicht unverständlich oder anmaßend! Jovan Pesec besitzt die Fähigkeit, dafür einen wesentlichen Beitrag zu leisten.“

John W. Duarte

via e-mail, 28. November 2000

ginger.bread.man

normal[chaucemar] & difference[chaucemar]

to
gabriel.guillén

Jovan Pesec
music.designed.march.&.april.2000

allegro://phoenix.mandelbrot.bubbles

change smoothly from ♩ = 80 to ♩ = 40 ♩ = 160

molto rit.

01 *mp* *pizz.* -----

mf

4 *f*

7 *mp* BVII----- *mf*

10 *mp* *pizz.* -----

The score is written for guitar solo in 8/8 time. It consists of four systems of music. The first system (measures 1-4) starts with a *molto rit.* marking and a dynamic of *mp*. It features a complex rhythmic pattern with many triplets and sixteenth notes. A *pizz.* (pizzicato) section is indicated by a dashed line. The second system (measures 5-8) continues the pattern, reaching a dynamic of *mf* and then *f*. The third system (measures 9-12) includes a *BVII* chord marking and a dynamic of *mf*. The fourth system (measures 13-16) ends with a dynamic of *mp* and another *pizz.* section. The score is heavily annotated with fingering numbers (1-5) and includes various musical symbols like accents, slurs, and dynamic markings.

13

① 4
② 1 2

16

4
natural

19

②
④

22

2.
④

25

④
⑤

28

④
⑤

31 BV-----

34

gliss.-----

am
i p

37

gliss.-----

BVIII-----

handclaps

gliss.-----

39

handclaps

41 BV-----

41

44 BI-----

44

47

gliss. -----

gliss. -----

50

BV-----

BI-----

53

BI-----

56

BII-----

f *ff*

change smoothly from $\text{♩} = 160$ to $\text{♩} = 80$

59

BII-----

mp *mf* *f* *mf*

bartoc pizz.

lusingando

62

mp *molto vibrato*

gliss -----

BI-----

65

BI-----

68

BII-----

71

arm.-----

BVII----- BVIII-----

74

BII-----

77

80

BII-----

BIX----- BX-----

②
③
⑤

BIX-----

energico

83

BX₁

Rasgueado

BIV-----

BV-----

86

mf

f

BV-----

BVI-----

BIX-----

88

subito p

f

leggierament

BV-----

BIX-----

90

1/2 BVIII-----

BIX-----

1/2 BVIII-----

BII-----

p

f

92

1/6 BI-----

BII-----

1/2 BVIII-----

mf

94

f

pizz. -----

Bl-----, BIII-----

97 *mp* *mf*

100 *ff* *mp*

BV-----, BV--

103 *mf* *mp*

106 *mf* *p* pizz. -----

pizz. -----, BV--

109 *mf*

mp

112 handclaps bartoc pizz. -----

2/3 BII-----

115

118

121

124

127

130

133

simile simile

use strings ②, ③, ⑤ for melody

135

mf *f*

137

mp *fff* *mf*

leggerament

139

mf *mf*

141

mf *mf*

143

p *p*

145

Musical notation for measures 145-146. Measure 145 features a treble clef, a 3/8 time signature, and a melody starting with a circled 4. It includes triplets and a circled 4. The bass line has a circled 5 and a circled 6. Dynamics include *mp* and *mf*. Fingering numbers 1, 2, 3, 4, 5, and 6 are indicated. A bracket labeled "BIV" spans measures 145 and 146.

147

Musical notation for measures 147-148. Measure 147 features a treble clef, a 3/8 time signature, and a melody starting with a circled 2. It includes triplets and a circled 2. The bass line has a circled 1 and a circled 2. Dynamics include *f*. Fingering numbers 1, 2, 3, 4, and 5 are indicated. Brackets labeled "BVI" and "BV" are present.

149

Musical notation for measures 149-150. Measure 149 features a treble clef, a 3/8 time signature, and a melody starting with a circled 0. It includes triplets and a circled 0. The bass line has a circled 0 and a circled 2. Dynamics include *f* and *ff*. Fingering numbers 0, 1, 2, 3, and 4 are indicated. A bracket labeled "Rasgueado" spans measures 149 and 150.

151

Musical notation for measures 151-152. Measure 151 features a treble clef, a 3/8 time signature, and a melody starting with a circled 2. It includes triplets and a circled 2. The bass line has a circled 5 and a circled 2. Dynamics include *fff* and *mp*. Fingering numbers 0, 1, 2, 3, 4, and 5 are indicated. A bracket labeled "BIII" spans measures 151 and 152. A tempo change instruction reads "change smoothly from ♩ = 140 to ♩ = 35".

153

Musical notation for measures 153-154. Measure 153 features a treble clef, a 3/8 time signature, and a melody starting with a circled 2. It includes triplets and a circled 2. The bass line has a circled 1 and a circled 3. Dynamics include *mp*. Fingering numbers 1, 2, 3, 4, and 5 are indicated. Brackets labeled "BII" and "2/3 BII" are present.

156

Musical notation for measures 156-157. Measure 156 features a treble clef, a 3/8 time signature, and a melody starting with a circled 4. It includes triplets and a circled 4. The bass line has a circled 5 and a circled 6. Dynamics include *mp*. Fingering numbers 1, 2, 3, 4, and 5 are indicated. Brackets labeled "1/2 BVII" and "BV" are present.

BIV----- BIII----- BV-----

159

mf *mp* pizz.-----

162

165

natural

168

BIV-----

171

mp *f*

174

mp *mf* *mp*

177

mp

gliss

gliss

179

mf

gliss

bartoc pizz.

sfz

sffz

gliss

gliss

180

bartoc pizz.

sfz

sffz

gliss

gliss

181

bartoc pizz.

sfz

sffz

gliss

gliss

182

bartoc pizz.

sfz

sffz

gliss

gliss

183

bartoc pizz.

sfz

sffz

gliss

184 $\frac{1}{2}$ BIX-----
mp *p*
i a m i
3

187 BV----- BIV----- BII-----
mf
3

190 pizz----- Rasgueado Rasgueado
3

193 Rasgueado Rasgueado pizz-----
mp *mf*
3

196 BIII----- $\frac{1}{2}$ BVII-----
3

199 $\frac{1}{2}$ BVII----- $\frac{5}{6}$ BII----- Tambura
3

1/2 BV-----

202

1/2 BI-----

BII-----

205

Tambura (melody with thumbnail)-----

208

gliss

gliss

gliss

210

gliss

BX-----

Rasgueado

212

pizz-----

ami ami

BIII-----

BII-----

215

2/3 BI-----

217

f *mf*

219

mp

BI-----

221

mf

223

mf *f*

Tambur Rasgueado

225

ff *fff*

2/3 BI-----

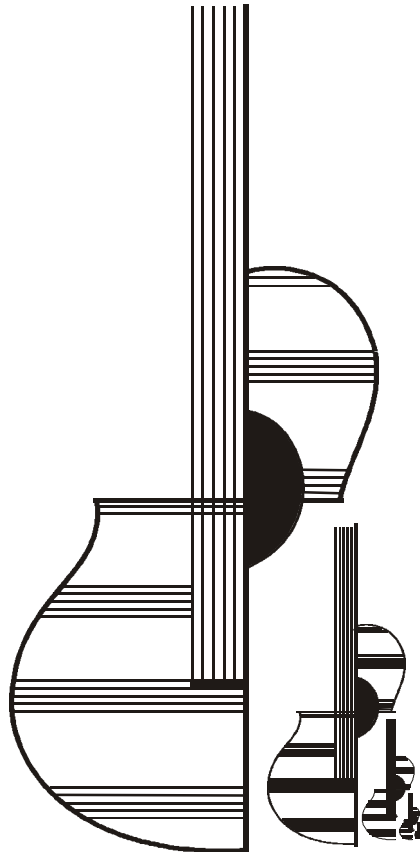
④ change smoothly from ♩ = 160 to ♩ = 40

227

ff gliss *molto vibrato*

bartoc pizz. -----

future@vision4media.net



International Guitar Festival Rust

Please visit the HomePage

<http://www.cybernetserve.com/classicalguitar/Festival>

ginger.bread.man

invert[chaucemar] & mirror[chaucemar] & normal[gingerbreadman]

to
Gabriel Guillén

Jovan Pesec
composed May 2000

moderato://smoothed.iterations

♩ = 104

02 *mf* molto legato

5 *f*

gli ss.

molto vibrato

♩ = 120

7 *pp*

BIV₋₋₋1

BVII₋₁

①

BVII₋₁

BIV₋₋₋1

BIV₋₋₋1 ②

BIX₋₁

BVIII₋₁

②

③

9

②

③

④

⑤

⑥

⑤

⑤

②
③

11 *mp*

①
②
③

13 *mf*

③
④
⑤

15 *pp* *mp*

②
③
④
⑤

17 *pp* *mf*

leggieramente

change smoothly from $\text{♩} = 120$ to $\text{♩} = 80$

20 *molto rit.*

Apoyando

BVII

BII

Apoyando

22 *f*

④
⑤

25 *Tambura* *gli* *ss.* *molto vibrato*

28 *mf*

①
②

29 *BVII*

②

30

②
③
④

31 *mf* *BIX* *BVIII* *BIV*

③

32

②

33

mp *sfz*

②
③

34

mf

⑤

35

⑤

BV

②
③

36

⑤

④
⑤

③
④

②
③

37

f

④
⑤

39

mp

40 *mf*

change smoothly from $\text{♩} = 120$ to $\text{♩} = 80$

41 *leggeramente*

42 *molto rit.*

43 *molto legato* $\text{♩} = 104$

46 *gliss.* *molto vibrato*

"ginger.bread.man" is coming

49 *mp* *p* *gliss.* *molto vibrato*

BVI.....

arm.-----

52

55

58

1. B VII₁ B II₁

arm.-----

61

use (3) (4) (6) use (3) (4) (5) use (3) (4) (5)

63

use (3) (4) (6) BI..... use (3) (4) (5) arm B IV₁ B III₁ B IV₁

mf

change smoothly from ♩ = 100 to ♩ = 50

65

f *mf* *sfz sfz f* *p*

bartoc pizz. (soft)

Rasgueado

arm

play me softly

2. arm. (nat) VII XII VII XII VII VII IX XII VII VII

68 *mp* gliss. *arm.* *mf*

BVI

71 *pp*

BII VII

74 *p*

XII BIV BII *mf* *p*

77 *mp*

BII VII IX XII VII XII *f* *mf* *f* *arm.*

80 *f* *mf* *f*

83 *p* Tremolo with indexfinger (i)

Tambura

Tremolo with fingertip (i)-----

85 Apoyando *f* *pp* *p* *arm. (8)*

BIII----- BII-----

87 *f* *gliss.* *molto vibrato*

This fingering is up to you, Gabriel!!! Try your best!

Tremolo with fingertip indexfinger (i)-----

90 *mp* BIV-----

91 BVII----- BIV-----

92 *mf* simile

BIX----- BVIII----- ② ③

93 simile

②
③

94

Tremolo with indexfinger (i)

95

mp

①
②

simile

②
③

96

97

BV

simile

98

③
④

④
⑤

③
④

99

100

1

f

101

mf

Tambura

BII

102

mf

f

sfz

mf (always the same fingering)

Rasgueado

bartoc pizz.

molto vibrato

change smoothly from ♩ = 120 to ♩ = 80

103

104

sfz

leggieramente

molto rit.

♩ = 104

105 *molto legato*

108

110

sweet and bitter

a m i m a m i a

111

BII.....

113

BV.....

BII.....

114

115

BII-----

116

a m i m simile

mf

117

i a i a i a

Rasgueado

f

118

simile

Rasgueado

mf

119

Tambura

ff *pp*

ginger.bread.man

exponent + ln[gingerbreadman] & invert[cauchemar]

to
Gabriel Guillén

Jovan Pesec
composed June 2000

lento.vivace://final.decomposition

♩ = 80

03

mp

Tambura on strings
(stroke melody with thumbnail)

p

sul ponticello

handclap

mf

sfz

sfz

arm.

Tambura

mp

sfz

5/6 BVII.....

7

mf

5/6 BVII.....

9

rit

mp

12 *soft* 1/2 BII.....

15 *hard like glass* *normal* 2/3 BVII-
f *mf*
 i m i m i m i

17 *mp* BVIII.....

19 *pp* 2/3 BVIII..... *soft* BVIII.....

22 *mf*

24

26 $\begin{matrix} 2 \\ 3 \end{matrix}$ gliss. $\begin{matrix} 3 \\ 4 \\ 6 \end{matrix}$ gliss.

28 $\begin{matrix} 3 \\ 6 \end{matrix}$ gliss. 12

30 near bridge 6 Apoyando near bridge

32 softly mf mp

34 mf mp f mf

36 ff pp

Detailed description: This musical score is for guitar, spanning measures 26 to 36. It is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The score includes various technical instructions and dynamic markings. Measure 26 features a glissando (gliss.) with fingering $\begin{matrix} 2 \\ 3 \end{matrix}$ and a sixteenth-note run with fingering $\begin{matrix} 3 \\ 4 \\ 6 \end{matrix}$. Measure 28 has a glissando with fingering $\begin{matrix} 3 \\ 6 \end{matrix}$ and a 12-measure phrase. Measure 30 includes 'near bridge' markings, a sixteenth-note triplet with fingering $\begin{matrix} 3 \\ 2 \\ 1 \end{matrix}$, and an 'Apoyando' instruction. Measure 32 is marked 'softly' and includes dynamic markings mf and mp . Measure 34 shows dynamics mf , mp , f , and mf . Measure 36 starts with ff and ends with pp . The score contains numerous fingering numbers (1-5) and slurs throughout.

Tambura

38

p

change smoothly from $\text{♩} = 80$ $\text{♩} = 40$

to

short strokes with i-nail along the strings

40

p *pp*

$\text{♩} = 160$
(mechanized)

BI.....

43

mf

BIV.....

BII.....

46

change smoothly from $\text{♩} = 160$ to $\text{♩} = 200$

BIV.....

BVI.....

BVIII.....

49

BX..... *a tempo* $\text{♩} = 160$

BVIII-1 BIX-1 BVIII-1 BVII-1 BVI-1

52

f *sfz*

54

Bl...

56

Bl...

58

60

BIX BX- BIX

BII BV...

62

BIV

BII...

64

Rasgueado

f *mp*

66

Tambura on strings

nat. handclaps

f *ff*

BIV----- BI----- BIII₋₇ BVII₋₇ BI₋₇

Rasgueado

i i i i simile 2/3 BV₋₇ 2/3 BVI₋₇

1/2 BV₋₇ 1/2 BII₋₇ BI₋₇

BII----- 2/3 BIV----- Rasgueado i i i i simile BI-----

BI-----

80

change smoothly from ♩ = 160 to ♩ = 60 BVII.....

82

molto espressivo ♩ = 60

84

p (2) melody (3) strings (4)

BII.....

87

mf arm.

89

(5) (6) To Coda

mp

♩ = 160 (mechanized)

92

mf BIV..... BII.....

change smoothly from ♩ = 160 to ♩ = 200

95

BIV----- BVI----- BVIII-----

BX----- *a tempo* ♩ = 160 *let's swing!!!*

bartoc pizz. molto vibrato pizz. bartoc pizz. molto vibrato BIII----- molto vibrato BIII----- bartoc pizz. molto vibrato pizz. bartoc pizz. molto vibrato pizz. bartoc pizz. molto vibrato pizz.

bartoc pizz. pizz. bartoc pizz. molto vibrato

bartoc pizz. molto vibrato

112

1. 2. gliss.

114

change smoothly from swing to mechanical style

117

120

122

leggerament

change smoothly from ♩ = 140 to ♩ = 35

D.S. al Coda

124

f ff fff mp

♩ Coda

♩ = 160
(mechanized)

mf

BIV..... BII.....

change smoothly from ♩ = 160 to ♩ = 220

BIV..... BVI..... BVIII.....

BX..... BXII..... BXIV.....

a tempo ♩ = 120

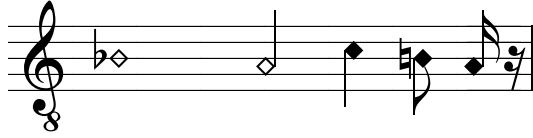
BXVI..... Rasgueado.....

①
③
②

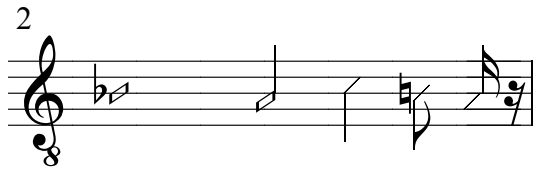
BIII..... bartoc pizz.
molto vibrato

sfz Tambura *sfz*

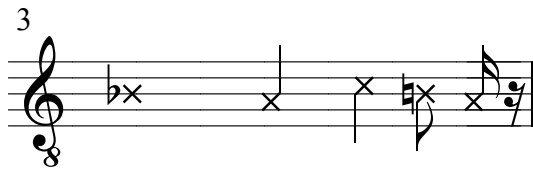
Instructions - Spielanweisungen



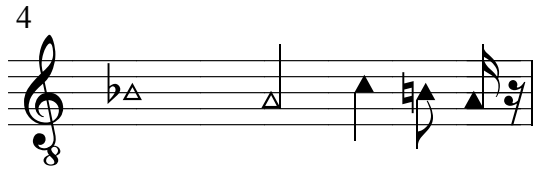
Armonico



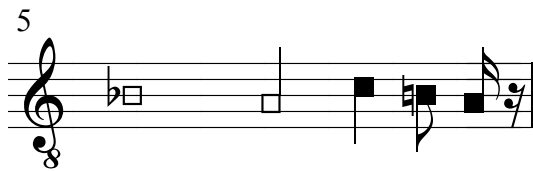
Bartoc Pizzicato



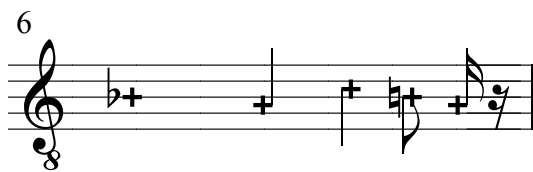
Tambura



Handclaps on strings



Guitar fret noise



Handclaps on wood



© **Jovan.Pesec@v4m.net**

<http://www.cybernetserve/classicalguitar>

making.of.ginger.bread.man

After the successful first performance of *man.dra.gora* in February 2000, Gabriel Guillén, premiere guitar artist and art-director of the International Guitar Festival Rust, ordered a sonata for classical guitar. After finishing of *man.dra.gora*, a work in a traditional composition technique, I decided that *man.dra.gora* should be my last opus for guitar. The way which I walked until now appeared to me like a left path where a composer stepped the other on the feet.

Composing a new sonata for classical guitar was at the same time the hour of birth of the project **g.i.m.**

(GIM → Generative Interactive Music, see <http://www.cybernetserve.com/art/of.Jovan.Pesec/music/GIM>).

Why is **ginger.bread.man**, the fractal.sonata.for.guitar.solo part of the **GIM-project**, like the fractal or DNA-based compositions **difussion**, **chauchemar**, **t.a.b.o.o**, **v.i.p.u.s**, **e.b.o.l.a** and **p.o.i.s.o.n**?

First: the music generation is based on a two-dimensional chaotic map, called “**Classic Phoenix**”, a special **Mandelbrot-Set (Mandelbrot → Gingerbreadman)** defined by the following equations, proposed by Shigehiro Ushiki in 1999:

$$z_{n+1} = z_n^a + c * z_n^b + p * z_{n-1}$$

$$a = 2; b = 0$$

Second: the initial values for the iterations are based on the RGB-Channels of the image “**chauchemar II**”, an installation of Judith.P.Fischer, shown during the exhibition “*incontro*”, le Crèdac, Ivry sur Seine/Paris, spring 2000.

Third: useful assistance for generating musical phrases from the fractal algorithm of gingerbreadman and chauchemar was given by the programs *a Musical Generator* (© 1997 by Arnold Reinders, *KoanPro* (© 2000 by SSEYO Ltd) and *Cubase 3.7* (© 1997 by Steinberg). The generation of the fractal images of GingerBreadMan was done by *Ultra Fractal 2.04* ((© 1997-1999 by F. Slijkerman) an incredible fractal program.

The final fractal *GingerBreadMan* consists of a base layer (Alien bishop, which I generated in 1999) and three additional layers, which merge the outside colouring methods *Bubbles*, *Smoothed Iterations* and *Final Decomposition* to the final fractal. All layers made use of the formula *Phoenix (Mandelbrot)*, described above. Each layer corresponds with a movement of the sonata. Like the combined layers constructs the final image *GingerBreadMan*, the three movements builds up the whole fractal sonata **ginger.bread.man!**

The final image *GingerBreadMan* is was also used for the cover picture of the score.

Forth: and last, but not least without my head, my heart and my guitar and the suggestion and helpful contributions of Gabriel Guillen, my great favourite guitar artist, the step to the composition **ginger.bread.man**, fractal.sonata.4.guitar.solo would have been never be done.

The combining of these methods results in a completely new kind of music. Forget conventional harmonies and construction of musical pieces. In **ginger.bread.man** you will find more or less images, patterns, one after the other. The sounds identically, but the are not, and playing from memory is extremely difficult. Because of his chord structure these

movements are not easy to play on guitar. It leads more or less to a rethinking of the known guitar technique...

...but - enjoy!

Jovan Pesec

Wien, 31. Juli 2000

die.produktion.von.ginger.bread.man

Nach der Uraufführung von **man.dra.gora** im Februar 2000 bestellte Gabriel Guillén, künstlerischer Leiter des Internationalen Gitarrenfestivals Rust eine Sonate für klassische Gitarre. Nach **man.dra.gora**, einer Komposition ganz im traditionellen Kompositionsstil, wollte ich keine weiteren Werke mehr für klassische Gitarre komponieren. Der bisher beschrittene Weg erschien mir wie ein ausgetretener Pfad, wo ein Komponist dem anderen auf die Füße trat.

Die Anregung, eine Sonate für Gitarre zu komponieren, war gleichzeitig die Geburtsstunde des Projektes **g.i.m** (**GIM** → **Generative Interactive Music**, siehe <http://www.cybernetserve.com/art/of.Jovan.Pesec/music/GIM>).

Warum gehört **ginger.bread.man**, **fractal.sonata.4.guitar.solo** zum Projekt **g.i.m**, wie andere fraktal- oder DNA-basierende Kompositionen, wie **chauchemar**, **t.a.b.o.o.**, **radin.ovir.waltz**, **t.a.b.o.o.**, **e.b.o.l.a** oder **p.o.i.s.o.n** etc.?

Erstens: Die Generierung der Musik basiert auf einer zweidimensionalen chaotischen Graphik, genannt "**Classic Phoenix**", ein spezieller **Mandelbrot-Parametersatz** (**Mandelbrot** → **Gingerbreadman**) definiert durch folgende, von Shigehiro Ushiki 1999 vorgestellte Gleichungen:

$$z_{n+1} = z_n^a + c * z_n^b + p * z_{n-1}$$

$$a = 2; b = 0$$

Zweitens: Die Startparameter der Iterationen basieren auf den RGB-Werten der Graphik "**chauchemar II**", einer Installation von Judith.P.Fischer, gezeigt bei der Ausstellung "incontro", in Le Crèdac, Ivry sur Seine/Paris, im April 2000.

Drittens: zur Unterstützung bei der Generation musikalischer Phrasen der fraktalen Algorithmen von **ginger.bread.man** wurden die Programme *a Musical Generator* (© 1997 by Arnold Reinders), *KoanPro* (© 2000 by SSEYO Ltd) and *Cubase 3.7* (© 1997 by Steinberg) eingesetzt. Die Generierung der fraktalen Images von **ginger.bread.man** erfolgte mit *Ultra Fractal 2.04* ((© 1997-1999 by F. Slijkerman), ein unglaublich vielseitiges Grafikprogramm zur Erstellung von Fraktalen.

Das Fraktal **GingerBreadMan** besteht aus einem Basislayer (Alien bishop, welchen ich 1999 generierte) und drei weiteren Layern, welche die Kolorierungsmethoden *Bubbles*, *Smoothed Iterations* und *Final Decomposition* zum entgültigen Fraktal zusammenfügt. Alle Layers verwenden die Formel *Phoenix (Mandelbrot)*, wie oben beschrieben. Jeder Layer entspricht einem Satz der Sonate. So wie die Kombination dreier Layer die Graphik **GingerBreadMan** ergibt, bauen drei Sätze die gesamte fraktale Sonate **ginger.bread.man** zusammen!
Die Graphik **GingerBreadMan** wurde auch für das Cover des Notenbandes verwendet.

Viertens: zu guter Letzt, ohne Kreativität, Gefühl, Gitarre und Leidenschaft für CAC (*computer aided composition*) und den Anregungen von Gabriel Guillén, wäre der Schritt zu **ginger.bread.man** niemals vollzogen worden.

Die Kombination aller dieser Methoden führt zu einer völlig neuen Art von Musik. Dabei werden jedoch die Regeln der konventionellen Harmonielehre und den Aufbau von Kompositionen völlig außer Kraft gesetzt. In **ginger.bread.man** finden sich Bilder, Muster scheinbar chaotisch durcheinander gewürfelt – und dennoch den Gesetzen der fraktalen Gleichung “*Classic Phoenix*” unterworfen. Vieles klingt gleichartig und dennoch sind es keine puren Wiederholungen, sondern Iterationen von Mustern. Das Spielen der Stücke aus dem Gedächtnis stellt eine ganz besondere Herausforderung an den Interpreten dar. Auch erfordert die Akkordstruktur der Stücke eine ganz besondere Grifftechnik, die abseits aller bekannten Schemata liegt. Dies fordert zum Überdenken des bisher Erlernten, Bekannten heraus...

...und dennoch – viel Spaß!

Jovan Desec
Wien, 31. November 2000

Jovan Pesec

wurde im slowenischsprachigen Teil von Kärnten/Österreich geboren. Am Konservatorium Klagenfurt studierte er Komposition bei Norbert Artner. Die klassische Gitarre erlernte Jovan Pesec zunächst als Autodidakt. Später vervollständigte Jovan Pesec seine Ausbildung in Meisterkursen bei Heinz Irmeler und Konrad Ragossnig. Bald jedoch konzentrierte sich seine Aufmerksamkeit auf das kompositorische Schaffen, wobei der Schwerpunkt seiner Werke auf der klassischen Gitarre liegt.

Während **the.legend.of.novajor**, **man.dra.gora** und **moon.rain** noch einem neuromantischen Kompositionsstil verpflichtet sind, beschreiten die neuesten Kompositionen **radin.ovir.waltz**, **ginger.bread.man**, **v.i.r.u.s**, **e.b.o.l.a**, **t.a.b.o.o** und **cauche.mar**, durch die Interaktion zwischen *computer aided* Kompositionstechniken (fraktale und genetische Algorithmen), traditioneller Harmonielehre und Experimentierfreude auf der Gitarre, neue Wege.

Jovan Pesec

was born in the Slovenian-language-area of Carinthia (Austria). He studied composition at the conservatory of Klagenfurt. He first learned classic guitar as autodidact. Further education followed in master-courses by Heinz Irmeler and Konrad Ragossnig. His compositions, that experienced numerous successful performances until now, has the main focus in the instrument guitar.

the.legend.of.novajor, **man.dra.gora** and **moon.rain** are composed in a traditional, romantic composition style. The newest compositions, **radin.ovir.waltz**, **ginger.bread.man**, **v.i.r.u.s**, **e.b.o.l.a**, **t.a.b.o.o** and **cauche.mar**, uses computer aided techniques as part of interaction between guitar, synthesizer and computer.

Beside the music, the passion of Jovan Pesec belongs to playing tournament-chess in the Internet and the geometry of fractals. His graphic opus shows the fascinating beauty of fractals embedded in different themes like "amulets", "chess", "erotic garden" etc. – and in covers of his music.

works.4.guitar:

project.fantasy

novajor.the.legend.of**01.the.prophecy***impression.4.guitar.solo***02.the.twilight***3.tremolos.4.two.guitars***03. home.&.abroad***concerto.novajor.4.guitar.&.orchestra***04.once.upon.a.time***six.legends.4.guitar.solo***05.the.nightmare***horror.music.4.guitar.solo***06.the.downfall***lullaby.4.panflute.cello.&.guitar***man.dra.gora***romance.&.fantasy.4.guitar.solo***moon.rain***3.songs.without.words.4.guitar.&.cello*

project.gim

ginger.bread.man*fractal.sonata.4.guitar***v.i.r.u.s***s(e)x.dna.based.mutations.4.guitar***radin.ovir.waltz***genetic.dance.4.guitar.orchestra.&.DNA.background.noise***t.a.b.o.o***reactions.4.guitar.&.string.quartet***cauche.mar***images.4.guitar.&.viola*

project.songs (only in german)

du.bist.mein.fernes.tal

*13 Lieder für Gesang und Gitarre
nach Gedichten von Hermann Hesse*

oh.sing.mir.ein.blutrotes.lied

*4 Lieder für Gesang und Gitarre
nach Gedichten von Silvia Bundschuh*

das.andere.weihnachtslied

*4 Lieder für Gesang und Gitarre
nach Gedichten von Silvia Bundschuh*

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cauchemar I & chaucemar II)
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