112 chords of the Russian anthem

I ♩= 24" | II ♩= 16" | III ♩= 10.66" | IV ♩= 7.1" | V ♩= 4.73" | VI ♩= 3.14" | VII ♩= 2.1" | VIII ♩= 1.4"

150

Example for the realisation

The **Russian anthem** – national song of the then USSR, where my music was forbidden and ostracised – was realised by me **using purely electronic sounds**: extremely slow; as *harmonic process* from diatonic tonality via modal Hungarian minor to whole tone and finally ending in chromatic-dissonant atonality.

I produced the **112 chords** 4-track. Each note was a **sine-wave**, which was **distorted** to an overtone-rich spectrum via an amplifier + 40 dB, and then was formed in its timbre using 7 manually turned knobs from 7 outputs of a steep **octave filter** with the setting:

$$< 100 \quad \Big| \quad \overset{1}{\overgroup{100 - 200}} - \overset{2}{\overgroup{}} \overset{3}{\overgroup{400 - 800}} - \overset{4}{\overgroup{1600}} - \overset{5}{\overgroup{3200}} - \overset{6}{\overgroup{6400}} - \overset{7}{\overgroup{12800}} \quad \Big| \quad > 12800$$

always open · always open

All rhythmical differentiations in each note of the 4 layers were regulated manually, from **constant** to **aperiodical** *jerking* made by dynamic peaks and envelopes within the range from +15 dB to – 25 dB. I produced the notes of the chords in succession, but synchronously onto the 4 tracks – at first each circa 25" long. When a chord had more than 4 notes, I simultaneously recorded 2 or 3 notes onto the same track.

Then, I measured their tape lengths using a ruler – in 8 tempo sections I–VIII (see page 150) – according to the following table, cut the 1-inch wide pieces of