I start from the premise that there are things – many things – over which I have no control. Assimilating such a seemingly trivial statement feels like it should be an easy task, but in reality, I find it immensely difficult. In practice, theory plays out differently. It's precisely these "things" that eat away at my thoughts, once clear and defined, until they overflow with frustration and anguish. Taking control of this situation is a daily task, and I'm certain I'm not alone in this. But it's only my own experience and process that I can speak about. It's not that I lost touch with music during this time, or stopped participating in projects that came my way. But the desire to build something where my convictions could meet in one place was always the first to stumble and fall apart. What once seemed like an impossible achievement – something that could only happen under a perfect celestial alignment – suddenly became possible in front of a chessboard. While studying both music and chess, I began to notice similarities in their mathematical and logical patterns – patterns that seemed to communicate, or at least could communicate, with each other. This realization was a turning point that instantly captured my full attention, and finding a foundation for the bridge between these two fields of study became my main objective. I recognized the opportunity to confront a musical block while simultaneously feeling fully satisfied with the shape the project was taking. I began creating a series of rules and formulas to generate autonomous, independent pieces of music based on the analysis of chess games. This project, with its rational genesis and devoid of any initial spark of my own sensibility, felt both stimulating and extremely light – and, by becoming little more than a conduit, I was able to carry it forward. Still, I understood that eventually, I would have to make choices and introduce an aesthetic perspective into the project. Yet the fact that the arrangement was built without me even hearing it was extremely helpful; by the time I realized it, it was already done – leaving only the part that, for me, was truly fun. Here, I understood that the "things" beyond my control could be not a source of anguish, but of hope (and I don't use this word lightly). Unlike anything I had ever done before, I gave uncertainty a chance, saw its beauty, and embraced its results. Now, I share them with you.

I begin each project by selecting a chess game to analyze. I then determine the BPM (beats per minute) based on the year the game was played: for example, a game from *1958* is assigned a BPM of *195.8*, a game from *2023* gets *202.3*, and so on. After that, I establish a musical scale and map its notes across the chessboard, following the horizontal and vertical axes – or, according to chess notation, the alphabetical and numerical axes, respectively. Taking the C major scale as an example: column A corresponds to *C, B = D, C = E, D = F, E = G, F = A, G = B*, and *H = C* again. The same distribution applies vertically along the rows: row *1 = C, 2 = D, 3 = E*, and so on. For non-diatonic scales, like the whole-tone scale, the notes are simply repeated in their primary order: *A = C, B = D, C = E, D = F#, E = G#, F = A#, G = C,* and *H = D* (the same rule applies to the vertical axis). Each move is thus represented by two notes (except for castling, which involves three), determined by the intersection of these axes, creating either consonant or dissonant intervals. For instance, using C major again: *Nf3* (knight to *f3*) would consist of *A* and *E*, resulting in a perfect fifth; *Bg2* (bishop to *g2*) would consist of *B* and *C*, resulting in a minor second. The note from the horizontal (alphabetical) axis should always be lower in pitch, although I allow myself to play with octaves. I also consider the number of squares a piece has moved to determine the duration of the notes: if a bishop moves from *c1* to *g5*, it crosses *4* squares (for knights, the distance is always *3* squares; for castling, it's 2 squares). To calculate the duration, I take the length of a measure and divide it by the number of squares moved. For example, if a piece moves *3* squares, its duration will be one-third of a measure. In general: if a piece moves *X* squares, its duration will be *measure/X*. The choice to base duration on the division of a measure – rather than just grouping eighth or sixteenth notes – allows for less conventional, more unpredictable rhythms (e.g., a *measure/7* followed by a *measure/5*). Given the often high BPM, I sometimes decide to use two measures instead of one as the basis for division (an entirely arbitrary decision). Dynamics are assigned according to standard chess piece valuations: *pawn = 1, knight and bishop = 3, rook = 5, queen = 9* (the *king*, although not assigned a standard value in chess notation, is given a value of *10*). I map these to a dynamic range from *1 = pianissimo* to *10 = fortissimo*. The next step is translating the chess notation into a musical one. It's worth noting that I do not use traditional musical notation here, but rather a flexible and hybrid system better suited to the translation process. For example, in C major: *e4* becomes *[G/F (2) P]*. The first information is harmonic (*G/F*), the second is rhythmic (*duration of measure/2*), and the third is dynamic (*P = pawn; with R = rook, N = knight, B = bishop, Q = queen, K = king*). With this harmonic, rhythmic, and dynamic map in hand, I transcribe the information into MIDI (Musical Instrument Digital Interface) within a DAW (Digital Audio Workstation) – in my case, Ableton Live. It's only at this point that I hear for the first time the arrangement generated from the chess moves. From here on, every decision is subjective. With the structure complete, my role shifts to selecting the instruments and timbres I feel best suit the piece. I add elements to build a particular atmosphere, always careful not to stray too far from the piece's autonomous essence. With that in mind, I prioritize using probability and randomness tools in an effort to step even further away from the process, fully embracing the arrangement's independence and sovereignty. Once satisfied, I allow myself one last time to lay my hands on this newborn yet timeworn composition and, as if striking a gavel, I push it out into the world.

A:

José Raúl Capablanca X Savielly Grigorievich Tartakower, New York (1924), rd 6

1. d4 e6 2. Nf3 f5 3. c4 Nf6 4. Bg5 Be7 5. Nc3 O-O 6. e3 b6 7. Bd3 Bb7
8. O-O Qe8 9. Qe2 Ne4 10. Bxe7 Nxc3 11. bxc3 Qxe7 12. a4 Bxf3 13. Qxf3 Nc6
14. Rfb1 Rae8 15. Qh3 Rf6 16. f4 Na5 17. Qf3 d6 18. Re1 Qd7 19. e4 fxe4
20. Qxe4 g6 21. g3 Kf8 22. Kg2 Rf7 23. h4 d5 24. cxd5 exd5 25. Qxe8+ Qxe8
26. Rxe8+ Kxe8 27. h5 Rf6 28. hxg6 hxg6 29. Rh1 Kf8 30. Rh7 Rc6 31. g4 Nc4
32. g5 Ne3+ 33. Kf3 Nf5 34. Bxf5 gxf5 35. Kg3 36. Kh4 Rf3 37. g6 Rxf4+
38. Kg5 Re4 39. Kf6 Kg8 40. Rg7+ Kh8 41. Rxc7 Re8 42. Kxf5 Re4
43. Kf6 Rf4+ 44. Ke5 Rg4 45. g7+ Kg8 46. Rxa7 Rg1 47. Kxd5 Rc1
48. Kd6 Rc2 49. d5 Rc1 50. Rc7 Ra1 51. Kc6 Rxa4 52. d6 1-0

Donald Byrne X Bobby Fischer, New York (1956), rd 8

1. Nf3 Nf6 2. c4 g6 3. Nc3 Bg7 4. d4 O-O 5. Bf4 d5 6. Qb3 dxc4 7. Qxc4 c6
8. e4 Nbd7 9. Rd1 Nb6 10. Qc5 Bg4 11. Bg5 Na4 12. Qa3 13. bxc3 Nxe4
14. Bxe7 Qb6 15. Bc4 Nxc3 16. Bc5 Rfe8+ 17. Kf1 Be6 18. Bxb6 Bxc4+
19. Kg1 Ne2+ 20. Kf1 Nxd4+ 21. Kg1 Ne2+ 22. Kf1 Nc3+ 23. Kg1 axb6
24. Qb4 Ra4 25. Qxb6 Nxd1 26. h3 Rxa2 27. Kh2 Nxf2 28. Re1 Rxe1
29. Qd8+ Bf8 30. Nxe1 Bd5 31. Nf3 Ne4 32. Qb8 b5 33. h4 h5 34. Ne5 Kg7
35. Kg1 Bc5+ 36. Kf1 Ng3+ 37. Ke1 Bb4+ 38. Kd1 Bb3+ 39. Kc1 Ne2+
40. Kb1 Nc3+ 41. Kc1 Rc2# 0-1

Jan Kleczynski Jr. X Marcel Duchamp, Paris (1924), rd 4

1. e4 Nf6 2. e5 Nd5 3. c4 Nb6 4. d4 d6 5. exd6 exd6 6. Nc3 Be7 7. Be3 O-O
8. Bd3 N8d7 9. Nf3 Nf6 10. Qc2 h6 11. O-O-O Be6 12. b3 a5 13. d5 Bd7
14. Bxb6 cxb6 15. a4 Rc8 16. Kb1 Kh8 17. h3 Ne8 18. Nd4 Nc7 19. f4 Bf6
20. Nf5 Be8 21. Ne4 Nxd5 22. Nfxd6 Ne3 23. Qe2 Nxd1 24. Rxd1 Rc6
25. Bc2 Qe7 26. Qh5 Bd7 27. g4 g6 28. Qxh6+ Kg8 29. Nxf6+ Qxf6
30. Ne4 Qe7 31. g5 Bf5 32. Nf6+ Rxf6 33. gxf6 Qxf6 34. Bxf5 Qxf5+
35. Kb2 Re8 36. Rd2 Qf6+ 37. Kc2 Re3 38. Qg5 Qc3+ 39. Kd1 Qa1+ 0-1

Konstantin Vygodchikov X Alexander Alekhine, Correspondence (1909-1910)

1. e4 e5 2. Nf3 Nc6 3. Bb5 a6 4. Ba4 Nf6 5. O-O Bc5 6. Nxe5 Nxe5
7. d4 Nxe4 8. Re1 Be7 9. Rxe4 Ng6 10. Nc3 O-O 11. Nd5 Bd6 12. Qf3 f5
13. Bb3 Kh8 14. Re2 f4 15. c4 c6 16. c5 Bb8 17. Nb6 d5 18. Nxa8 Nh4
19. Qc3 f3 20. Re5 Bxe5 21. dxe5 Nxg2 22. Qd4 Qd7 23. e6 Qxe6
24. Bd2 Qg6 25. Bc2 Qxc2 26. Kh1 Qg6 27. Rg1 Bh3 28. Nb6 Nf4
29. Rxg6 Bg2+ 30. Rxg2 fxg2+ 31. Kg1 Ne2+ 32. Kxg2 Nxd4 0-1

B:

Magnus Carlsen X Levon Aronian, Rotterdam (2015), rd 5

*1. d4 Nf6 2. c4 e6 3. Nf3 d5 4. Nc3 Bb4 5. cxd5 exd5 6. Bg5 h6 7. Bxf6 Qxf6
8. Qa4+ Nc6 9. e3 O-O 10. Be2 Be6 11. O-O a6 12. Rfc1 Bd6 13. Qd1 Ne7
14. a3 Rfd8 15. b4 Nc8 16. Na4 b6 17. Nb2 Ne7 18. Nd3 Ng6 19. a4 a5
20. b5 Re8 21. Rc3 Bf5 22. Rac1 Rad8 23. Nd2 Rd7 24. g3 Nf8 25. Bg4 Nh7
26. Bxf5 Qxf5 27. Qf3 Qg5 28. h4 Qe7 29. Rc6 Nf6 30. Nf4 g6 31. h5 Kg7
32. hxg6 fxg6 33. Nxd5 Nxd5 34. Qxd5 Bxg3 35. Qg2 Bd6 36. Nc4 Rf8
37. Ne5 Bxe5 38. Qxg6+ Kh8 39. Qxh6+ Kg8 40. dxe5 Qxe5 41. Rg6+ Kf7
42. Rc4 Qa1+ 43. Kg2 Rh8 44. Rf4+ Ke8 45. Re6+ Re7 46. Rxe7+ Kxe7
47. Re4+ 1-0*

Anatoly Karpov X Garry Kasparov, Moscow (1985), rd 16

*1. e4 c5 2. Nf3 e6 3. d4 cxd4 4. Nxd4 Nc6 5. Nb5 d6 6. c4 Nf6 7. N1c3 a6
8. Na3 d5 9. cxd5 exd5 10. exd5 Nb4 11. Be2 Bc5 12. O-O O-O 13. Bf3 Bf5
14. Bg5 Re8 15. Qd2 b5 16. Rad1 Nd3 17. Nab1 h6 18. Bh4 b4 19. Na4 Bd6
20. Bg3 Rc8 21. b3 g5 22. Bxd6 Qxd6 23. g3 Nd7 24. Bg2 Qf6 25. a3 a5
26. axb4 axb4 27. Qa2 Bg6 28. d6 g4 29. Qd2 Kg7 30. f3 Qxd6 31. fxg4 Qd4+
32. Kh1 Nf6 33. Rf4 Ne4 34. Qxd3 Nf2+ 35. Rxf2 Bxd3 36. Rfd2 Qe3
37. Rxd3 Rc1 38. Nb2 Qf2 39. Nd2 Rxd1+ 40. Nxd1 Re1+ 0-1*

Mikhail Botvinnik vs Mikhail Tal, Moscow (1960), rd 6

*1. c4 Nf6 2. Nf3 g6 3. g3 Bg7 4. Bg2 O-O 5. d4 d6 6. Nc3 Nbd7 7. O-O e5
8. e4 c6 9. h3 Qb6 10. d5 cxd5 11. cxd5 Nc5 12. Ne1 Bd7 13. Nd3 Nxd3
14. Qxd3 Rfc8 15. Rb1 Nh5 16. Be3 Qb4 17. Qe2 Rc4 18. Rfc1 Rac8 19. Kh2 f5
20. exf5 Bxf5 21. Ra1 Nf4 22. gxf4 exf4 23. Bd2 Qxb2 24. Rab1 f3
25. Rxb2 fxe2 26. Rb3 Rd4 27. Be1 Be5+ 28. Kg1 Bf4 29. Nxe2 Rxc1
30. Nxd4 Rxe1+ 31. Bf1 Be4 32. Ne2 Be5 33. f4 Bf6 34. Rxb7 Bxd5
35. Rc7 Bxa2 36. Rxa7 Bc4 37. Ra8+ Kf7 38. Ra7+ Ke6 39. Ra3 d5
40. Kf2 Bh4+ 41. Kg2 Kd6 42. Ng3 Bxg3 43. Bxc4 dxc4 44. Kxg3 Kd5
45. Ra7 c3 46. Rc7 Kd4 47. Rd7+ 0-1*

Alexey Shirov vs Judit Polgar, Buenos Aires, 1994, rd 8

*1. e4 c5 2. Nf3 e6 3. d4 cxd4 4. Nxd4 Nc6 5. Nc3 d6 6. g4 a6 7. Be3 Nge7
8. Nb3 b5 9. f4 Bb7 10. Qf3 g5 11. fxg5 Ne5 12. Qg2 b4 13. Ne2 h5
14. gxh5 Nf5 15. Bf2 Qxg5 16. Na5 Ne3 17. Qg3 Qxg3 18. Nxg3 Nxc2+
19. Kd1 Nxa1 20. Nxb7 b3 21. axb3 Nxb3 22. Kc2 Nc5 23. Nxc5 dxc5
24. Be1 Nf3 25. Bc3 Nd4+ 26. Kd3 Bd6 27. Bg2 Be5 28. Kc4 Ke7
29. Ra1 Nc6 0-1*

GAME: _____ *Anatoly Karpov X Garry Kasparov* _____

LOCATION: ___ *Moscow* ___   YEAR: ___ *1985* ___   OBS.: ___ *rd 16 (D Minor)* ___

D	E/D	F-D	G-D	A-D	Bb-D	C-D	D
D-C	E-C	F-C	G-C	A-C	Bb-C	C	D-C
D-Bb	E-Bb	F-Bb	G-Bb	A-Bb	Bb	C-Bb	D-Bb
D-A	E-A	F-A	G-A	A	Bb-A	C-A	D-A
D-G	E-G	F-G	G	A-G	Bb-G	C-G	D-G
D-F	E-F	F	G-F	A-F	Bb-F	C-F	D-F
D-E	E	F-E	G-E	A-E	Bb-E	C-E	D-E
D	E-D	F-D	G-D	A-D	Bb-D	C-D	D

e4	A-G(2)P	×
c5	F-Bb(2)P	×
Nf3	Bb-F(3)N	×
e6	A-Bb(1)P	×
d4	G(2)P	×
cxd4	G(1)P	×
Nxd4	G(3)N	×
Nc6	F-Bb(3)N	×
Nb5	E-A(3)N	×
d6	G-Bb(1)P	×
c4	F-G(2)P	×
Nf6	Bb(3)N	×
N1c3	F(3)N	×
a6	D-Bb(1)P	×
Na3	D-F(3)N	×
d5	G-A(1)P	×
cxd5	G-A(1)P	×
exd5	G-A(1)P	×
exd5	G-A(1)P	×
Nb4	E-G(3)N	×
Be2	A-E(1)B	×
Bc5	F-A(3)B	×
0-0	Bb-D C-D(2)O	×
0-0	Bb-D C-D(2)O	×
Bf3	Bb-F(1)B	×
Bf5	Bb-A(3)B	×
Bg5	C-A(4)B	×
Re8	A-D(1)R	×
Qd2	G-E(1)Q	×

b5	E-A(2)P	×
Rad1	G-D(3)R	×
Nd3	G-F(3)N	×
Nab1	E-D(3)N	×
h6	D-Bb(1)P	×
Bh4	D-G(1)B	×
b4	E-G(1)P	×
Na4	D-G(3)N	×
Bd6	G-Bb(1)B	×
Bg3	C-F(1)B	×
Rc8	F-D(2)R	×
b3	E-F(1)P	×
g5	C-A(2)P	×
Bxd6	G-Bb(3)B	×
Qxd6	G-Bb(2)Q	×
g3	C-F(1)P	×
Nd7	G-C(3)N	×
Bg2	C-E(1)B	×
Qf6	Bb(2)Q	×
a3	D-F(1)P	×
a5	D-A(1)P	×
axb4	E-G(1)P	×
axb4	E-G(1)P	×
Qa2	D-E(3)Q	×
Bg6	C-Bb(1)B	×
d6	G-Bb(1)P	×
g4	G-Bb(1)P	×
Qd2	G-E(3)Q	×
Kg7	C(1)K	×
f3	Bb-F(1)P	×
Qxd6	G-Bb(2)Q	×
fxg4	C-G(1)P	×
Qd4+	G(2)Q	×
Kh1	D(1)K	×
Nf6	Bb(3)N	×
Rf4	Bb-G(3)R	×
Ne4	A-G(3)N	×
Qxd3	G-F(1)Q	×
Nf2+	Bb-E(3)N	×
Rxf2	B-E(2)R	×
Bxd3	G-F(3)B	×

Rfd2	G-E(2)R	×
Qe3	A-F(1)Q	×
Rxd3	G-F(1)R	×
Rc1	F-D(7)R	×
Nb2	E(3)N	×
Qf2	Bb-E(1)Q	×
Nd2	G-E(3)N	×
Rxd1+	G-D(1)R	×
Nxd1	G-D(3)N	×
Re1+	A-D(7)R	×
0-1		

GAME: _____

LOCATION: _____   YEAR: _____   OBS.: _____

EX