



HANAN HADŽAJLIĆ

Portfolio

Composition. 2012-2026.

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Early Years

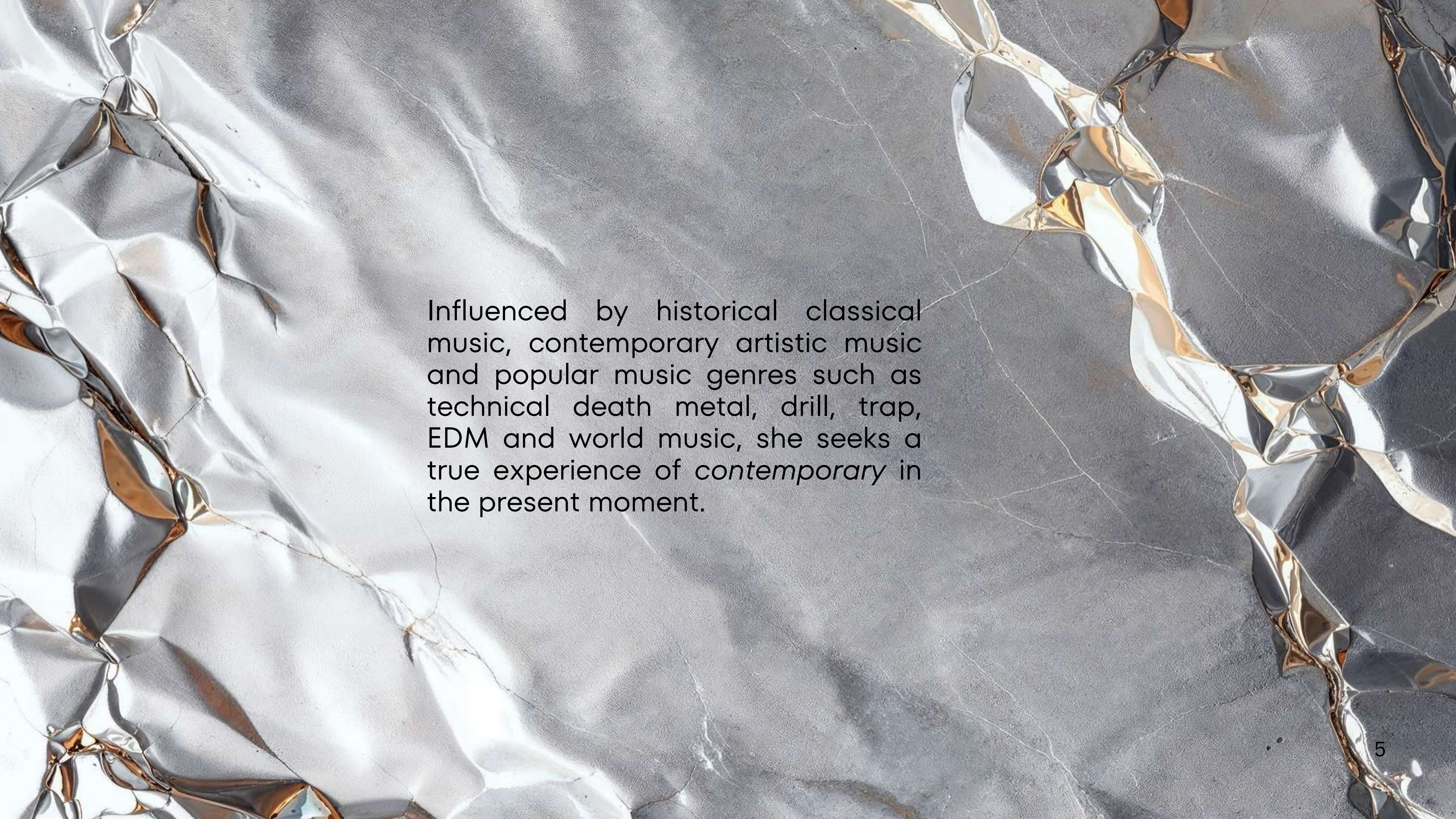
Hanan Hadžajlić is a composer, flutist, producer and researcher whose work bridges contemporary art music, improvisation and popular music production. Active on the international contemporary music scene for over a decade, she maintains long-term collaborations with Ensemble Mosaik, Neue Vocalsolisten Stuttgart and ensemble hand werk, while her compositions have been performed by PHACE, Ensemble TaG, Ensemble for New Music Tallinn, Lucerne Festival Alumni, New Thread Quartet, SONEMUS and other international contemporary music ensembles, as well as by the Sarajevo Philharmonic Orchestra and the Orchestra of the Academy of Music, University of Sarajevo. Her works have been presented at institutions and festivals including Wigmore Hall (London), Klangwerkstatt (Berlin), ECLAT (Stuttgart), VOICES (Berlin), Onassis Stegi (Athens), Music Biennale Zagreb, Sound Plasma Festival (Berlin), Up To Three (Berlin), Lucerne Festival, Naxos Hallenkonzerte (Frankfurt) and Musiques Démesurées (Clermont-Ferrand), as well as at numerous other international festivals and concert platforms across Europe, the United States and Australia.

Drawing from a background spanning classical training, contemporary art music, free improvisation, metal and alternative music scenes, as well as rap and trap production, Hadžajlić develops a distinctive artistic practice that moves between different musical languages and aesthetic frameworks. Alongside her work as a composer and performer, she is active as a beatmaker and producer through Cunami Flo Studio, contributing beats to songs that have accumulated more than 200 million streams. She is the founder and artistic director of Impro Ensemble MAS and teaches at the Composition Department of the Academy of Music, University of Sarajevo. Her artistic and research activities have also included lectures and workshops at ESMAE – Escola Superior de Música e Artes do Espetáculo (Porto), TAI University School of the Arts (Madrid), the Academy of Music (Ljubljana), the Academy of Music (Zagreb), Reconstruction Festival (Belgrade) and the Seminar of Music Pedagogues (Dubrovnik). Hadžajlić holds a Doctor of Musical Arts degree in *Flute for her dissertation Flute as a Meta-Interface of Modular Systems in Contemporary Electroacoustic Music* and is currently pursuing doctoral research in composition on *Models and Procedures in Free Musical Improvisation*. She also studied Transdisciplinary Theory of Arts and Media, focusing on transculturality in contemporary artistic performance, and is a co-founder of *INSAM Journal of Contemporary Music, Art and Technology*.



Catalogue

List of works. 2012-2026.



Influenced by historical classical music, contemporary artistic music and popular music genres such as technical death metal, drill, trap, EDM and world music, she seeks a true experience of *contemporary* in the present moment.

SOLO WORKS

- Trap Variations Ex Machina pt. II: Metacognitive Flex. (2026)
piano and beatbox
- Voices pt. I: Children of Abraham (2025) and Voices pt. II: My Name is Eve (2026)
voice, tape, video
- Variations on the Theme B-A-C-H. (2025)
solo cello
- Drill Variations Ex Machina. (2025)
male voice and drum set, one performer
- Duet for Solo Flute. (2016 / rev. 2024)
solo flute
- Three Etudes for Contemporary Flutist. (2024)
flute
- Koh-i-Noor. (2022)
tape and flute
- Clockworks: The Glissotar Machine. (2021)
tarogato (glissotar)
- Masters of Ceremonies: Six Fashion Statements. (2020/2021)
solo bass clarinet
- Die Fuge der Kunst Pt. II: C-H-A-R-T. (2019)
solo piano
- Concert Etude No. 3 – Pattern Anticipation. (2019)
solo flute
- Concert Etude No. 2 – Prodigy. (2019)
solo flute
- Concert Etude No. 1 – Duet. (2018)
solo flute
- A-B-R-A-C-A-D-A-B-R-A. (2018)
flute and processors

- Manifesto of Improvisation. (2018)
solo performer
- Concerto TransH(YouMan). (2017)
bass clarinet and bass drum, one performer
- Angel: Opera. (2017)
flutist and metal objects
- Artificial Intelligence. (2016)
flute, digital and analog processors
- Post-Transdisciplinary Theory of Perspectives. (2016)
solo performer
- Flame (Me) Fatale. (2016)
mezzo-soprano
- I Am Composition, My Name Is Politika. (2016)
flute, digital and analog processors
- Bellatrix Lestrangle. (2015)
flute
- Appendix. (2015)
bass flute
- Diva Bellatrix Von Umbra. (2015)
bass clarinet
- Magician.Varyum. I. (2014)
piano
- Magician.Varyum. I. (2014)
mezzo-soprano
- Four Piano Miniatures. (2012)
piano
7423. (2012)
piano

CHAMBER/ENSEMBLE WORKS

Technetium-99. (2025)
flute, viola, cello, piano, percussion

Ghetto 2024: (2024) صمود.
ensemble and tape

Distorted Symmetries I, II, III. (2024)
clarinet, ensemble, tape

Schmetterling. (2022/2023)
bassoon and tape

The Counting Machine: One, Two, Free. (2022)
ensemble

Rock & Royalty. (2020)
electric guitar, bass guitar, tape

Corvus Cornix. (2019)
female voice and 11 instruments

MATH. (2019)
violin, cello, piano

HARDCORE (Beyond the TransNeural Machine Error). (2019)
clarinet, cello, digital harpsichord

Die Fuge der Kunst: Anti-Oedipus. (2018)
ensemble and amplified mechanical metronome

Concert Etude. (2018)
voice, ensemble, conductor

Alice in WonderMarket. (2017)
mezzo-soprano, flute, clarinet, double bass

Ex Machina III. (2017)
violin and piano

Homo Ex Machina: Hommage à Ligeti. (2016/2017)
flute, clarinet, violin, piano

FluteBot – Prototype. (2016)
robot (Arduino Uno), flutist, programmer

Now to You (Morgellon Love). (2016)
flute/bass flute, voice, digital processor

Diabolus (Ex Machina). (2016)
chamber ensemble

Time Machine: Concert Etude. (2016)
flute quartet

Why Is $1 + 1 = 2$?. (2016)
instrumentalist/composer, musicologist, philosopher

From Sound: Interview with the Composer. (2016)
two performers

Rotkäppchen. (2015)
chamber ensemble with double pedal

Five. (2015)
violin, piccolo, flute, alto flute, didgeridoo

Fierna's Dream Song. (2015)
piccolo and piano

Esprit Bach Esprit Carter. (2015)
ensemble

VRI. (2015)
saxophone quartet

Pulse Modulation. (2014)
three flutes

Ballade. (2014/rev. planned for 2026–2028)
violin and piano

Hypnagogia II. (2013/2014)
flute, bass clarinet, cello, accordion, piano

Hypnagogia I. (2013)
bass clarinet, cello, piano

Ayahuasca. (2012/2013)
flute and piano

Freezing Moon. (2012)
mezzo-soprano and flute

VOCAL ENSEMBLE/CHOIR

Requiem Ex Machina. (2023)
six amplified voices

Illumination. (2019)
mixed choir

CHOIR AND ENSEMBLE

Trap Variations Ex Machina pt. I: The Awakening. (2026)
for amplified double choir, beatbox/percussion ensemble, digital
harpsichord, cello and conductor

OPERA

The Birthday Party: Queen of Sheba. (2022)
vchamber opera, voices and ensemble

Desiring Machine. (2018 / rev. planned for 2026–2028)
bass, mezzosoprano, choir and symphony orchestra

CHAMBER ORCHESTRA

Beethoven in BiH (2020) including arrangement of L. V. Beethoven’s Ode to Joy
chamber orchestra

Transcultural Etude No. 1. (2019)
chamber orchestra

Basso Continuo. (2018)
bass flute, cello, chamber orchestra

Chaconne. (2017) arrangement of J. S. Bach’s Chaconne
flute, piano, string orchestra

SYMPHONY ORCHESTRA

The Rite of Drill: Hommage à Stravinsky. (2024)
symphony orchestra

T Machiavellian Hypomania. (2021)
symphony orchestra

Ayn Sof - 21st Century. (2017)
symphony orchestra

Contrapunctus XV. (2016/2017)
symphony orchestra

INCIDENTAL MUSIC

W. Shakespeare, Measure for Measure (2024)
production: SARTR Sarajevo. director: Mirko Radonjić

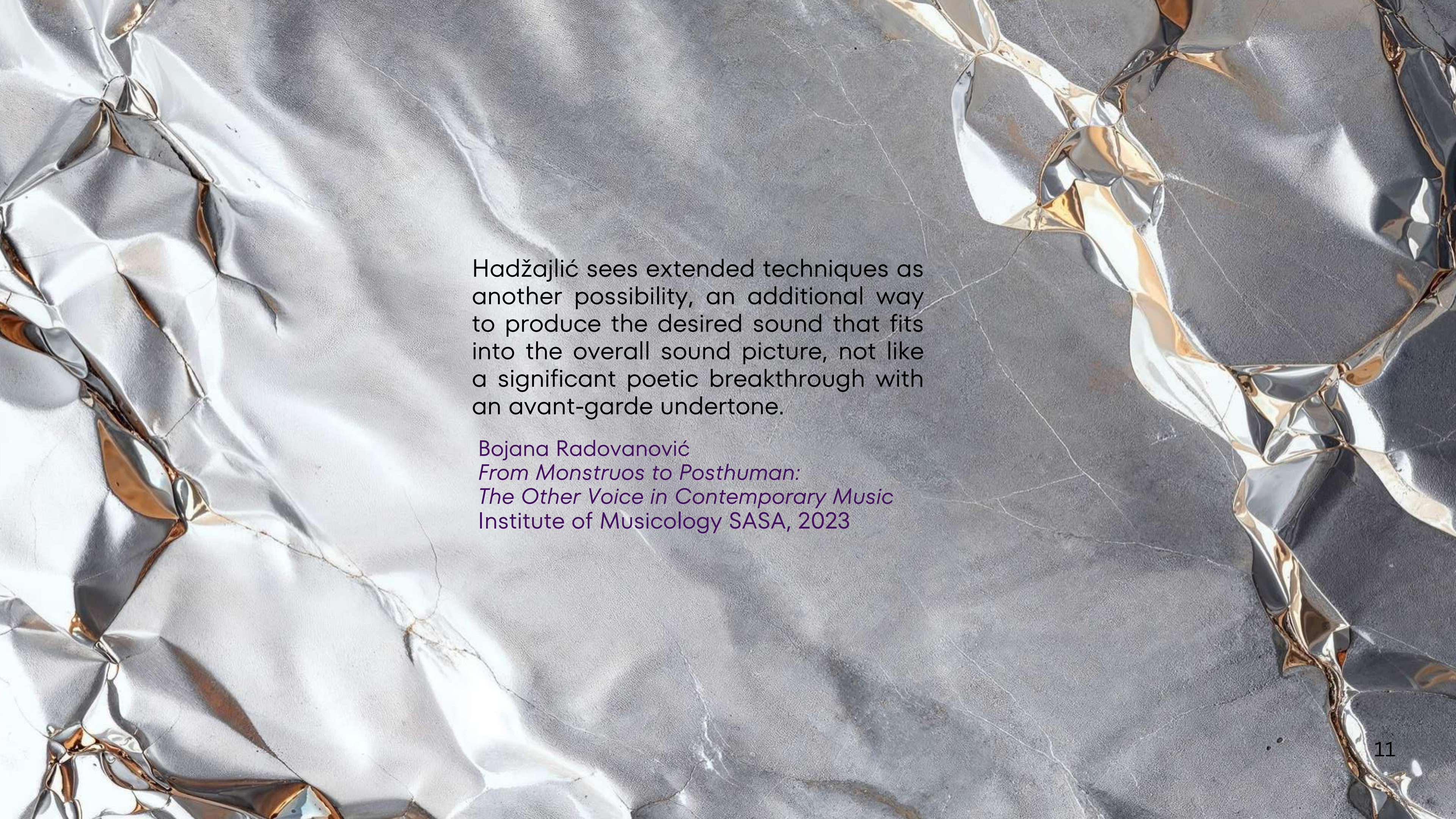
M. Gorky: Children of the Sun
production: SARTR Sarajevo. director: Selma Spahić



Selected works. 2012-2026.



I - COMPOSITION



Hadžajlić sees extended techniques as another possibility, an additional way to produce the desired sound that fits into the overall sound picture, not like a significant poetic breakthrough with an avant-garde undertone.

Bojana Radovanović
*From Monstruos to Posthuman:
The Other Voice in Contemporary Music*
Institute of Musicology SASA, 2023

2026

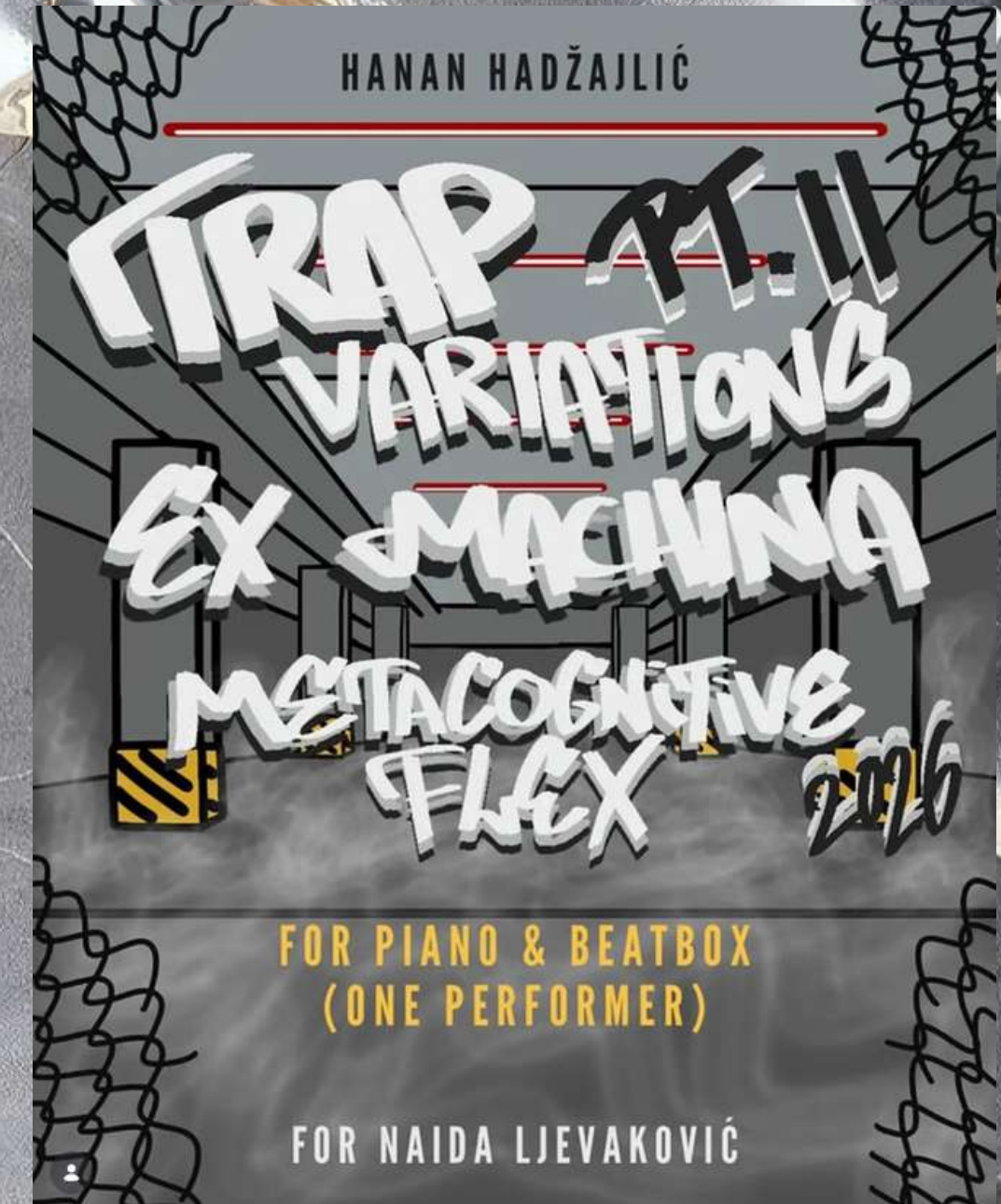
TRAP VARIATIONS EX MACHINA PT. II: METACOGNITIVE FLEX

Composed for High School Graduation Recital by Naida Ljevaković

Trap Variations Ex Machina Pt. II: Metacognitive Flex (2026) for piano was composed for the high school graduation recital of Naida Ljevaković. The work continues the Trap Variations Ex Machina cycle through the translation of rhythmic, timbral and formal characteristics of trap music into a solo instrumental context. Repetitive patterns, displaced accents, layered metric structures and references to contemporary digital music culture are reimaged through pianistic techniques, creating a dialogue between contemporary art music and vernacular musical practices. The title Metacognitive Flex refers to processes of self-awareness, self-representation and performative identity in contemporary mediated environments.

Instrumentation: piano & beatbox (one performer)

Recording: [SoundCloud](#) ([excerpt](#))



2026

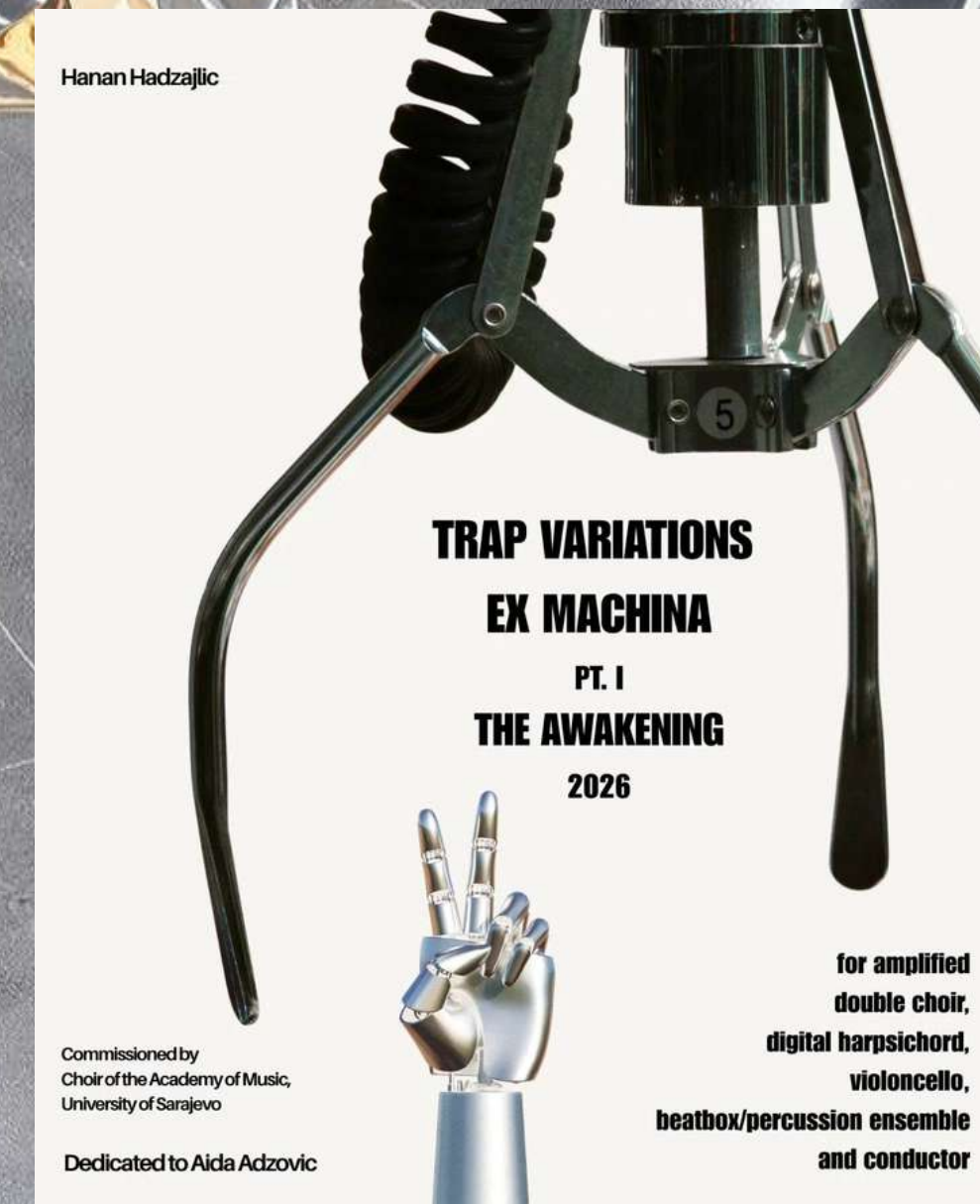
TRAP VARIATIONS EX MACHINA PT. I: THE AWAKENING

Commissioned by Academy of Music, University of Sarajevo

Trap Variations Ex Machina Pt. I: The Awakening (2026) for amplified double choir, digital harpsichord, violoncello, beatbox/percussion ensemble and conductor explores the transfer of sonic and structural principles of contemporary electronic music into the context of large-scale ensemble performance. Conceived through layered vocal textures, amplified sound, beatbox techniques and a rhythm section functioning as a simulated electronic track, the work draws on idioms associated with trap, techno, EDM, house and afro trap while remaining situated within the framework of contemporary art music. The text addresses mechanisms of psychological, ideological and social control, examining the relationship between fear, passivity, authority and individual responsibility. Commissioned by the Choir of the Academy of Music, University of Sarajevo, the work is dedicated to Aida Adžović.

Instrumentation: amplified double choir, beatbox/percussion ensemble, digital harpsichord, cello and conductor

Premiere: 2027



2025

TECHNETIUM-99

Commissioned by Ensemble Mosaik & SONEMUS Fest

Technetium-99 is a man-made radioactive element, first artificially produced in a laboratory in 1937. It originates from nuclear reactors as a by-product of uranium and plutonium fission—processes fundamental to nuclear energy and weapons. With a half-life of 211,000 years, it accumulates in water, soil, and biological as well as industrial systems, persisting far beyond political systems, social structures, and technological cycles. The piece Technetium-99 is structured as a simulation of an artificial continuum, created through the continuous motion of a central gesture via repetition and variation of pulsations. Precision within the continuum is required; minor internal timing deviations are acceptable provided the ensemble remains structurally aligned. The primary performance requirement is precise pulsation and strict maintenance of tempo throughout the piece. This artificial continuum corresponds to the logic of digitally programmed trap hi-hat patterns, whose rapid, mechanically precise subdivisions produce a similar perception of uninterrupted motion; percussion and piano articulate specific gestures and sound layers that reflect this relationship.

Instrumentation: flute (piccolo), viola, cello, piano, percussion

World premiere: December 16, 2025. Sarajevo.



2025

VOICES PT. I: CHILDREN OF ABRAHAM

feat Mohamed Aziz

*Commissioned by Musik der Jahrhunderte
Composed exclusively for Johanna Vargas*

As a coda to *Requiem Ex Machina* for six amplified voices(2022/2023), *VOICES pt. I* (2025) was composed for Johanna Vargas, soprano of Neue Vocalsolisten. The work combines a drill/trap beat with prerecorded voices and flute, live performance, and video, exploring the boundary between contemporary and popular music aesthetics and exposing the rigidity of genre categorization. The conceptual focus returns to the "children of Abraham," evoking recurring themes of division, separation, and betrayal, alongside references to Adam and Eve, Abel and Cain, and other primordial acts of splitting. The accompanying video, created in collaboration with Mohamed Aziz and filmed on a phone in unknown locations, presents images of abandoned and destroyed spaces, reflecting on decay, memory, and protest through the human voice.

Instrumentation: voice, tape, video

Recording (SoundCloud excerpt)



2025 DRILL VARIATIONS EX MACHINA

Composed exclusively for Yifan Shao

A piece for amplified voice and percussion set built on a drill loop foundation. The performer manages multiple instruments (hands, tambourine, bass drum, whistle) while employing an arsenal of vocal techniques including buzzing, distorted sounds, beatbox elements, extreme vibrato, glissandi, etc. The piece features a "percussive language" of rhythmic syllables alongside a rap section with deliberately ambiguous text open to listener interpretation. In the culminating section, the performer sings while holding a whistle between their teeth, demonstrating multitasking abilities. The composition also features a techno-inspired sequence where the performer rapidly switches between instruments, creating a dialogue between human physicality and mechanical precision, challenging conventional boundaries of rhythm, language, performance. Through its demanding combination of extended vocal techniques, percussive elements, and multilayered performance requirements, "Drill Variations Ex Machina" creates a compelling sonic territory where mechanical precision meets human expression, challenging both performers and listeners to navigate the blurred boundaries between rhythm patterns, linguistic meaning, and physical capabilities. This work is part of the composer's opus 'Ex Machina' - research of rhythm, relation of pseudopolyphony and performance techniques, and process-variation compositional models.



Instrumentation: male voice, drum set
(one performer)

World premiere: 2027

2025

VARIATIONS ON THE THEME B-A-C-H

World premiere: *tba*, 2026

Variations on the Theme B-A-C-H is a work for solo cello based on a "cluster" treated as a harmonic field. This field generates the theme both as a melodic reference to the theme B-A-C-H and as a resource for the development of harmonic spaces.

This piece is as a study of compositional process, articulated through a continuous expansion: from micro-gestural detail, through clearly profiled variations and sections, to the shaping of the overall macrostructure. Historical reference and contemporary harmonic thinking are integrated through procedural development rather than quotation or stylistic imitation.

Instrumentation: cello



2024 DISTORTED SYMMETRIES I, II, III

Commissioned by Ensemble Mosaik & Klangwerkstatt Berlin

Distorted Symmetries is a three-part fusion of extreme metal, trap, drill, and EDM vibes that intersect with a complex approach to contemporary music aesthetics and coexist in a vibrant, club-like environment. The intense energy of this complex, transformative genre fusion, underscored by loud, deep bass textures and challenging mechanical pulsations requiring meticulous precision in performance, offers an authentic experience of "contemporaneity" in its permanent and turbulent process of transformation.

Instrumentation: clarinet, ensemble, tape

Recording (YouTube)



2024 GHETTO 2024: صمود

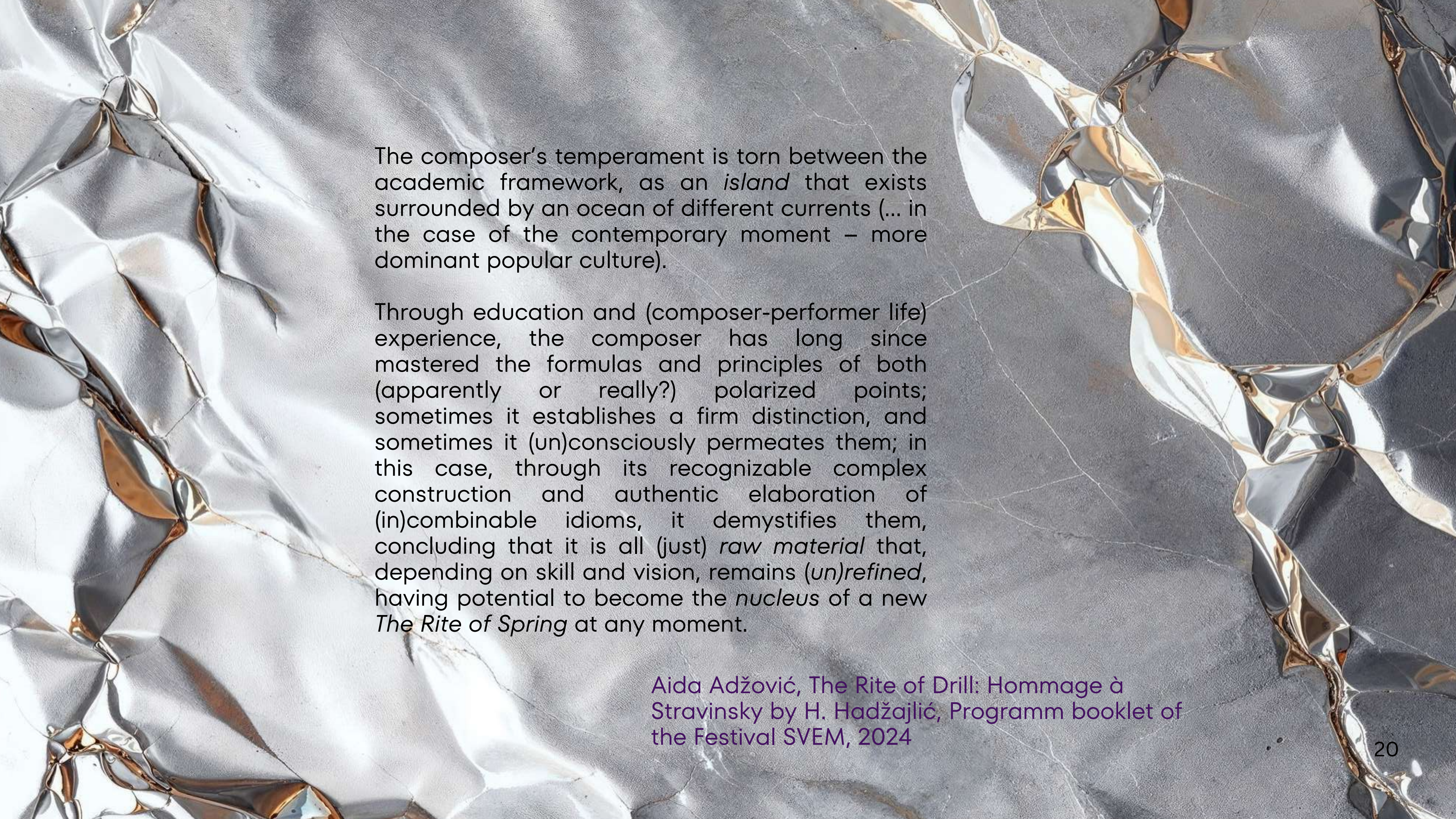
*Commissioned by Ensemble for New Music Tallin &
SONEMUS Fest*



Piece for ensemble and tape that connects the aesthetics of contemporary art music with elements of EDM, trap, and musical idioms of the Middle East and North Africa. The work draws on expressive means shaped within diasporic and urban subcultures which, despite social and cultural limitations, have had a significant impact on the contemporary global music scene. The piece reflects on the “ghetto” as a complex space where new identities, aesthetics, and shared cultural codes emerge—transcending origin, social position, and geography. The ghetto is a site of transformation—a place where individual voices intersect with broader urban energies, creating new sound worlds and dynamic textures. Echoing Deleuze’s notion of the “war machine,” the ghetto appears as a force that eludes fixed structures, generating its own modes of organisation and opening discontinuities within established cultural and systemic frameworks.

Instrumentation: ensemble, tape

Recording (SoundCloud excerpt)



The composer's temperament is torn between the academic framework, as an *island* that exists surrounded by an ocean of different currents (... in the case of the contemporary moment – more dominant popular culture).

Through education and (composer-performer life) experience, the composer has long since mastered the formulas and principles of both (apparently or really?) polarized points; sometimes it establishes a firm distinction, and sometimes it (un)consciously permeates them; in this case, through its recognizable complex construction and authentic elaboration of (in)combinable idioms, it demystifies them, concluding that it is all (just) *raw material* that, depending on skill and vision, remains (*un*)refined, having potential to become the *nucleus* of a new *The Rite of Spring* at any moment.

Aida Adžović, *The Rite of Drill: Hommage à Stravinsky* by H. Hadžajlić, Programm booklet of the Festival SVEM, 2024

2024

THE RITE OF DRILL: HOMMAGE À STRAVINSKY

*Commissioned by Festival SVEM &
Sarajevo Philharmonic Orchestra*

Instrumentation:
symphonic orchestra & 7 percussionists

Recording (SoundCloud)

The Rite of Drill was composed for the 30th anniversary of the Sarajevo Music Evenings (SVEM) in 2024 and conceived as an overture to Igor Stravinsky's Firebird Suite at the festival's closing concert. The work condenses several layers of influence: folk-pop rooted in The Rite of Spring and its iconic cultural status; street folk inspired by melodies recorded by the composer at Jemaa El Fna square in Marrakech; drill as the rhythmic foundation and a reference to contemporary popular music; and contemporary orchestration shaped by Stravinsky's use of extreme registers. By treating academic techniques and popular or folkloric materials as raw compositional matter, The Rite of Drill dissolves their opposition, revealing the potential for the music to become the nucleus of a new Rite of Spring, as noted by musicologist Aida Adžović.



2024

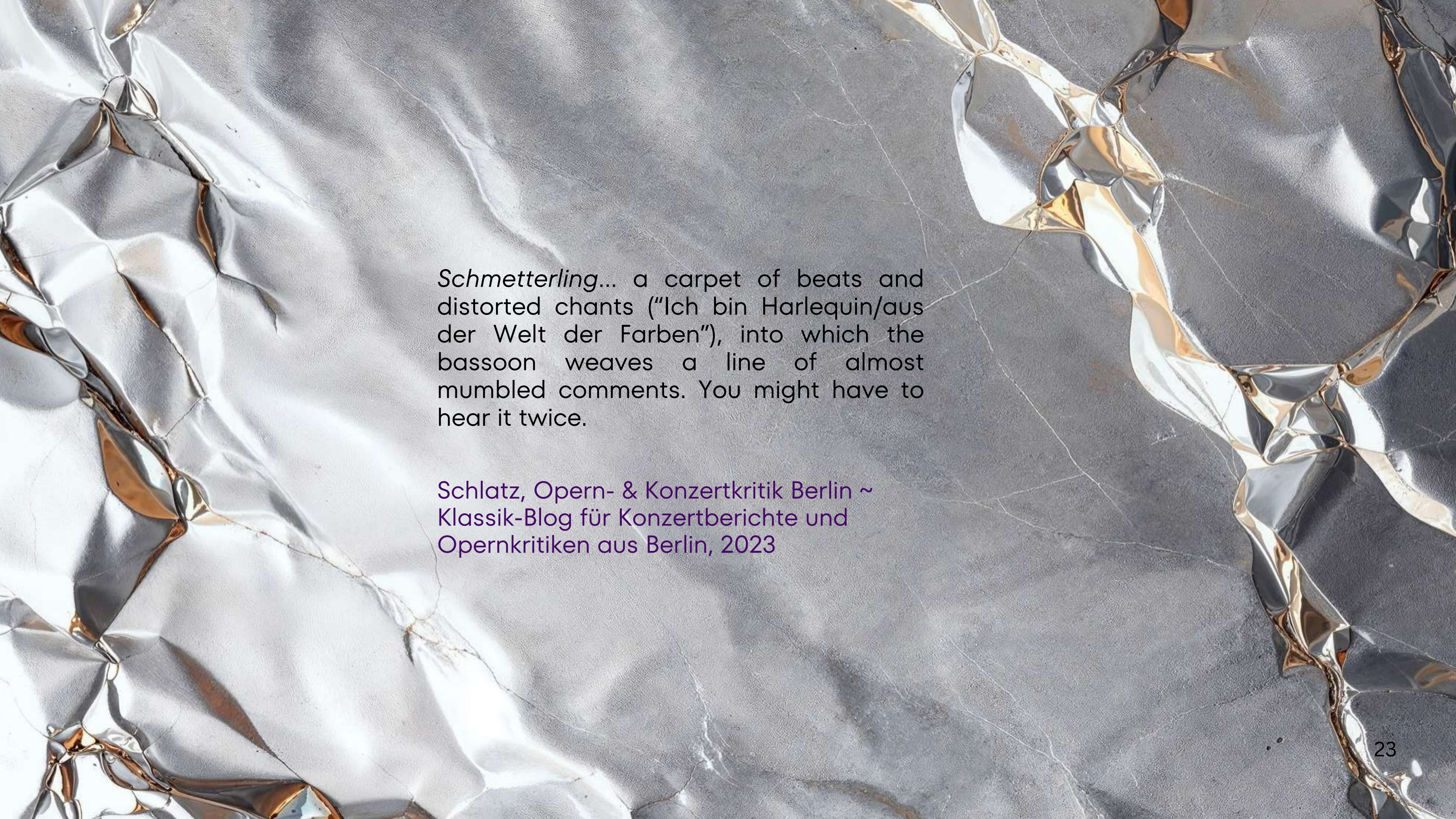
THREE ETUDES FOR CONTEMPORARY FLUTIST

Three Etudes for Contemporary Flutist consists of three technically focused studies: *I - Po(p)lyphony*, for alto flute and voice, centered on simultaneous singing and playing, dense articulation, extended techniques, and continuous transpositional shifts requiring precise coordination of voice and instrument; *II- Diaphragm Building*, constructed from extremely fast motoric figures driven by controlled diaphragm pressure, emphasizing endurance, airflow stability, and rhythmic precision at high speeds; and *III - Kaleidoscope (The Body)*, which focuses on sound production on the flute corpus through strikes, friction, finger pressure, and controlled air, highlighting the physical interaction between performer and instrument.

Instrumentation: flute, alto flute

Recording (YouTube)





Schmetterling... a carpet of beats and distorted chants ("Ich bin Harlequin/aus der Welt der Farben"), into which the bassoon weaves a line of almost mumbled comments. You might have to hear it twice.

Schlatz, Opern- & Konzertkritik Berlin ~
Klassik-Blog für Konzertberichte und
Opernkritiken aus Berlin, 2023

2023 SCHMETTERLING

feat Cunami Flo

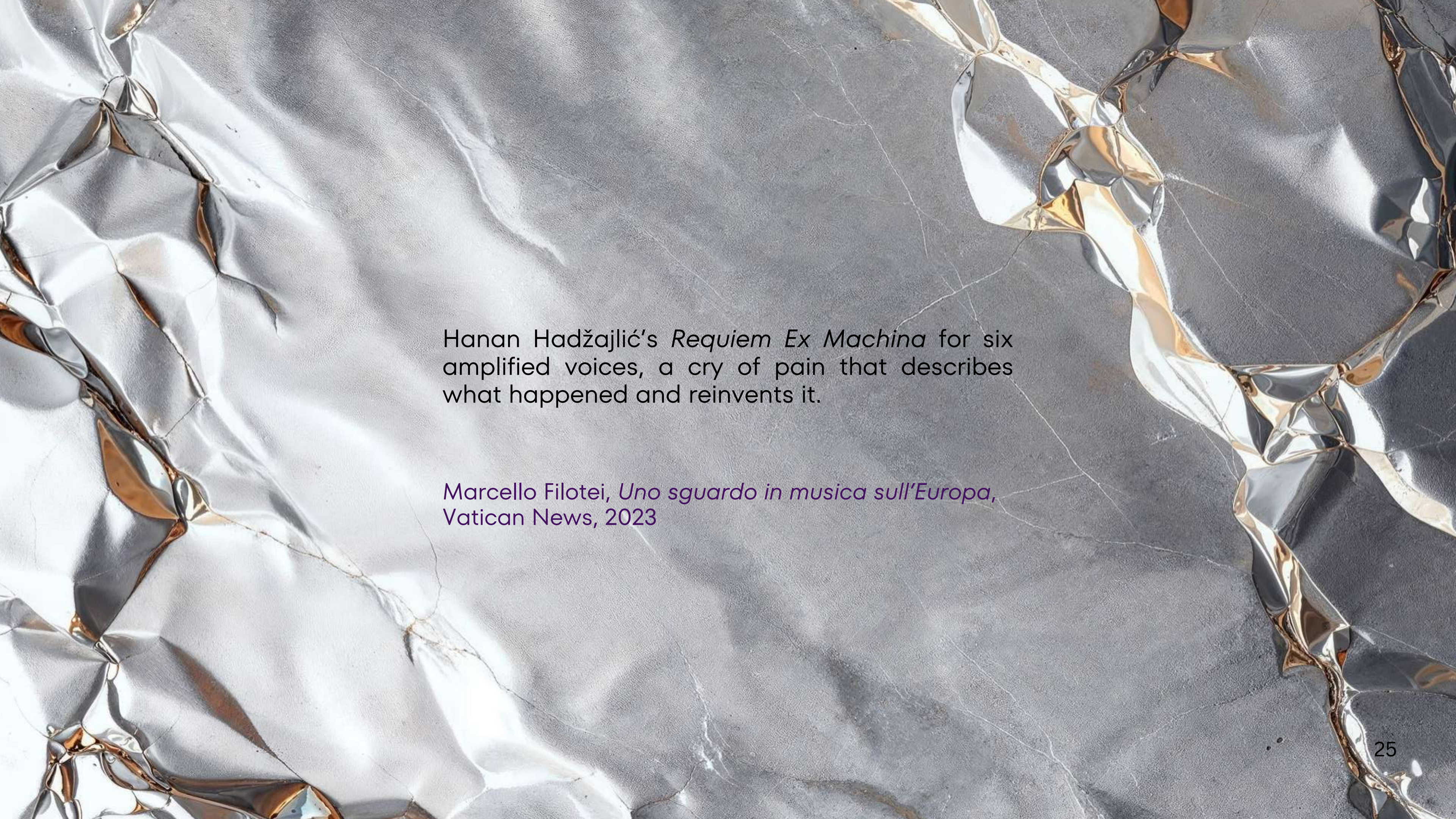
Commissioned by James Aylward (bassoon)

A remix of Hadžajlić's EDM track, transformed through contemporary compositional techniques. The tape part is built from over a hundred layers, including vocals recorded by Cunami Flo in German, English and Slovenian. The piece departs from both contemporary art-music norms and current popular idioms, exploring the tension between complexity and minimalism. Ultimately reduced to two main layers—tape and bassoon—the work represents a year of continuous transformation condensed into six minutes.

Instrumentation: bassoon, tape

Recording (SoundCloud excerpt)





Hanan Hadžajlić's *Requiem Ex Machina* for six amplified voices, a cry of pain that describes what happened and reinvents it.

Marcello Filotei, *Uno sguardo in musica sull'Europa*,
Vatican News, 2023

2022/2023

REQUIEM EX MACHINA

Commissioned by Neue Vocalsolisten Stuttgart & Music Biennale Zagreb



Requiem Ex Machina for six amplified voices consists of four movements performed without pause: I - *Kyrie Eleison: Death*, II - *Lux Aeterna: Children of Abraham*, III - *Dies Irae: When All Creation Rises Again*, IV - *Lux Perpetua Luceat Eis: Life*. The textual material is primarily drawn from the *Requiem* (*Introitus, Kyrie, Sequentia, Communio*), alongside fragments of an Orthodox prayer, the melodic contour of the adhan (without recited text), silent dhikr, and numerological structures derived from gematria that shape the work's macro-phrases; the second movement includes a quotation from Niccolò Machiavelli's *The Prince*.

Instrumentation: six amplified voices

Written specifically for voices, the composition engages natural principles of voice leading through compact linear and vertical constructions, while also employing gestures not inherently vocal and transferable to other sound sources. In one movement, each performer realizes two distinct yet structurally related layers, one of which is a metric construction based on a drill beat, demanding extreme precision comparable to that of classical vocal repertoire.

Recording (YouTube)

2022 KOH-I-NOOR

Koh-i-Noor is a piece for tape and flute built from the rhythmic and melodic extraction of Queen Elizabeth's accession speech, used as primary musical material. This material is transformed and expanded through electronic layers composed of orchestral choir samples and fragments from news and media sources, referencing contemporary narratives surrounding the Koh-i-Noor diamond and its historical and symbolic significance.

The piece juxtaposes institutional voice and mediated sound with live instrumental presence, engaging with socially charged terminology such as toxic masculinity, feminism, and private property, used as sampled material and conceptual markers. *Koh-i-Noor* operates as a sonic reflection on power, appropriation, and the circulation of dominant narratives.

Instrumentation: tape and flute

Recording (SoundCloud)



2021/2022

THE COUNTING MACHINE: ONE, TWO, FREE

Commissioned by Ensemble Handwerk

The Counting Machine: One, Two, Free unfolds as an open process of transformation. The ensemble begins as a contemporary music formation and gradually becomes a band, driven by rhythm, movement, and the expansion of small sonic units into ADM (acoustic dance music). Sound is constructed on a micro level: performers use instruments, voices, and club-derived effects, while the cello functions as a melodic, rhythmic, and vocal body, including rap. After the ensemble stops playing, the work continues with a coda—a cello cadenza and a spoken intervention through a megaphone. In this final section, the cellist embodies a character shaped by narcissistic personality disorder as a product of the capitalist pressures and expectations of the classical music market.

Instrumentation: ensemble

[Recording \(YouTube\)](#)



2021

MACHIAVELLIAN HYPOMANIA

Commissioned by Association of Composer - Music Authors AMUS

Machiavellian Hypomania is inspired by patterns of behavior of immature personalities—intelligent and calculated, yet emotionally and spiritually underdeveloped, trapped in constant oscillations between heightened adrenaline states and collapse, and driven by the need for control, power, and external compensation.

The idea of the compositional material in *Machiavellian Hypomania* is based on synthesis: the material contains elements characteristic of the academic discourse of art music as well as popular music (drum and bass, EDM, and trap). Contemporary orchestration techniques are employed, along with methods of functional distribution of instrumental roles modeled on current practices in popular, specifically electronic, music.

Instrumentation: symphonic orchestra

Recording (SoundCloud)





2020/2021

ROCK & ROYALTY

Commissioned by Leise Dröhnung



Rock and Royalty is a composition for electric guitar, bass guitar, and tape, inspired by the book *Rock and Royalty* by Gianni Versace. The work is based on the contrast between the raw energy of rock and the principles of control, discipline, and structural clarity implied by the concept of royalty. The compositional material combines elements of contemporary art music, rock, metal, and trap, with the tape functioning as an integral layer in shaping rhythm, energy, and texture.

The work was composed after the cycle *Masters of Ceremonies: Six Fashion Statements* for bass clarinet, during the COVID-19 pandemic, a period in which the composer continuously followed fashion shows.



Instrumentation: electric guitar, bass guitar, tape

[Recording \(YouTube\)](#)

2020/2021 CLOCKWORKS: THE GLISSOTAR MACHINE

Composed exclusively for Dániel Váczi

Clockworks: The Glissotar Machine is an experimental, short piece/study for glissotar (glissonic tárogató), a prototype instrument developed by saxophonist-inventor Dániel Váczi in collaboration with designer Tóbiás Terebessy. The glissotar is a hybrid between the traditional tárogató and the soprano saxophone, designed to enable continuous pitch control (glissando) across its range. The composition explores the instrument's specific mechanical and acoustic properties, focusing on glissandi and pitch transitions.. Musical processes are articulated through controlled motion, interruption, and variation.

The work was recorded as part of the Sonus Foundation project *The Past and Future of Tárogató*, released on the album featuring new repertoire for glissotar, supported by the Hungaricum Committee and the Hungarian Ministry of Agriculture.

Instrumentation: glissotar (glissonic tárogató)



[Recording \(YouTube\)](#)

2020/2021

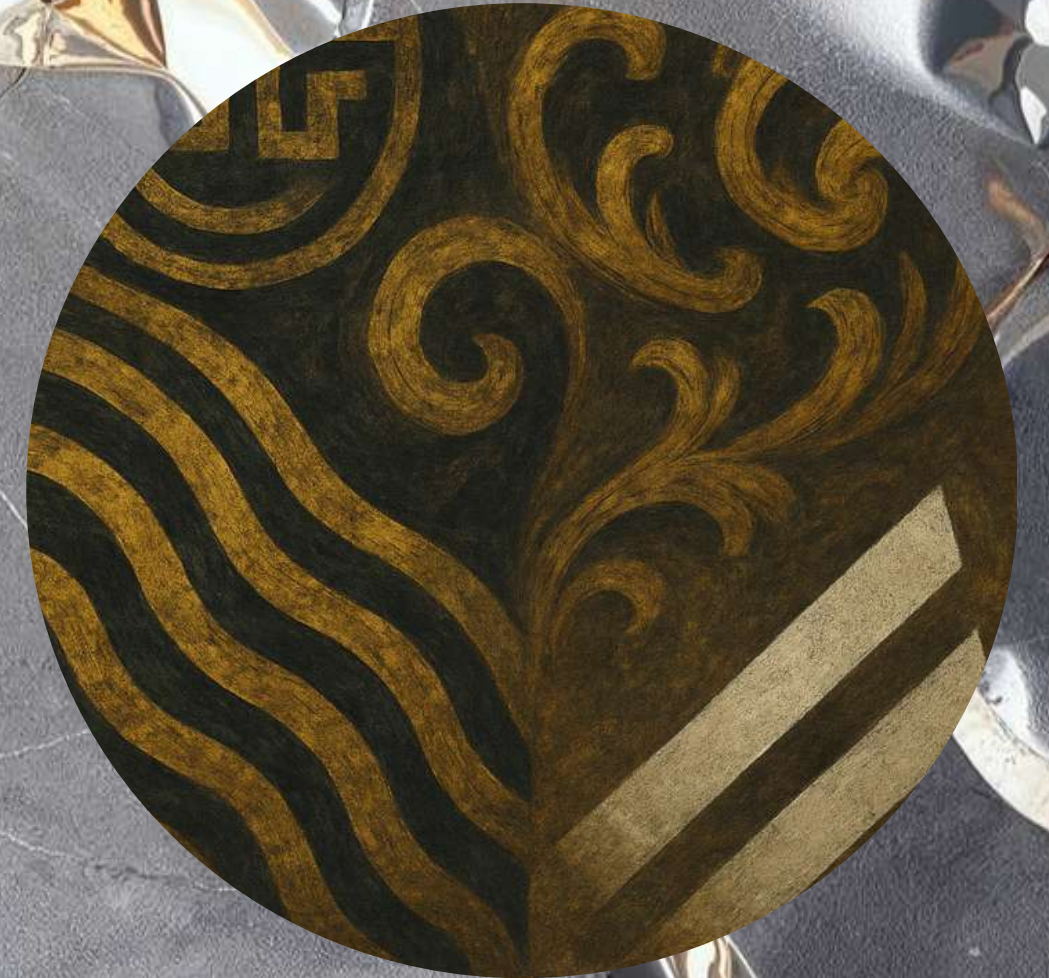
MASTERS OF CEREMONIES: SIX FASHION STATEMENTS

- I. Versace Baroque*
- II. Givenchy: Ange ou Démon*
- III. Adidas: 33rd Degree Runner*
- IV. Alexander McQueen: Nomadic Journey*
- V. Chanel: The Black Has It All. White Too.*
- VI. Karl Lagerfeld: Absurdity and Anti-Absurdity*

Masters of Ceremonies: Six Fashion Statements is a cycle of technically demanding miniatures for bass clarinet in Bb. Each miniature establishes a specific mode of musical behavior through clearly defined technical and articulatory procedures, allowing the cycle to function as a collection of differentiated performance models. The forms are short, condensed, and non-developmental. Virtuosity is strictly functional and structurally necessary, requiring constant precision and full instrumental control. Each miniature functions as an autonomous technical–expressive unit. Composed during the COVID-19 pandemic, the work was shaped by the composer's continuous following of fashion shows online, informing the conception of the cycle as a sequence of sharply profiled, self-contained fashion statements.

Instrumentation: bass clarinet in Bb

World premiere: tba, 2026



2019 MATH

The piece constructed within a steady 4/4 framework driven by continuous thirty-second-note pulsation, where multiple metric models unfold inside a single notated meter. Phrases frequently begin in offset positions, causing the first beat of the next bar and the phrase onset to misalign. The continuous transformation of the initial gesture, combined with rapid technique changes in the strings and fast registration shifts in the piano, places the piece at the edge of performability. Despite the complexity of the material, the central issue remains *arriving together on the first beat of the next bar*. The trio's intense counting, bodily coordination, and the stress generated by precision turn the performance into a mechanical and subtly theatrical process, structured around the code 1, 2, 3, 4, 1.

Instrumentation: piano trio

Recording (SoundCloud)



2019 HARDCORE: BEYOND THE TRANSNEURAL MACHINE ERROR

Commissioned by Ensemble Mosaik & SONEMUS Fest

Hardcore: Beyond the TransNeural Machine Error (2019) is a composition for clarinet in Bb, cello, and digital harpsichord, based on an extremely complex rhythmic organization and polyphonic texture. The work is constructed through precisely controlled temporal processes, frequent changes of metric relationships, and parallel rhythmic layers that require a high level of coordination between the instruments. The clarinet, cello, and digital harpsichord are treated as autonomous yet tightly interwoven voices, each with clearly defined spectral and timbral roles.

A particular focus is placed on specific sound colors, emerging from the interaction between acoustic instruments and the digital harpsichord, creating a hybrid sonic space at the intersection of mechanical precision and physical performance. The piece functions as a study of extreme control, rhythmic density, and complex polyphonic interaction.

Instrumentation: clarinet in Bb, cello, digital harpsichord



Recording (SoundCloud Excerpt)

2019

VIRTUOUS, VICIOUS, VACANT CYCLES

Virtuous, Vicious, Vacant Cycles is a piece for solo piano originally written as a contemporary piece for children, but performed for many years by professional pianists. The piece is highly expressive, unfolding at a moderate tempo through large registral leaps and continuous transformations of timbre and articulation, focusing on musical character rather than virtuosity.

Instrumentation: piano

Recording (YouTube)



2019 CORVUS CORNIX

Commissioned by Ensemble aMAS

Corvus cornix is a work for mezzo-soprano and ensemble built as a tight, machine-like rhythmic engine. The voice sits between opera and raw vocal facture - at moments close to rapping, yet everything is locked into precise interval writing and exact rhythmic placement. Extreme expressive leaps and sharp registral jumps drive the drama, pushing the singer into a physically charged, high-definition articulation where virtuosity is inseparable from character. Inspired by *Corvus cornix*, the crows' sharp intelligence, and collective aggression.



Instrumentation: female voice & 11 instruments

Recording (SoundCloud Excerpt)

2019

DIE FUGE DER KUNST II. 2: C-H-A-R-T

Commissioned by Bartolomej Stanković (piano)

Following the piece *Die Fuge der Kunst I* for ensemble (2018), *Die Fuge der Kunst II.2: C-H-A-R-T* is a highly demanding work for solo piano and metronome, marked by extreme performative complexity. The metronome functions as an analog reference of time, sharing the same temporal nature as the pianist's execution rather than acting as a rigid or external control. The piano part unfolds through dense rhythmic structures, layered polyphony, and continuous metric displacement, requiring constant negotiation between pulsation, accent, and internal timing. The work explores the tension between human performative agency and analog temporal reference through precision, coordination, and sustained concentration.

Instrumentation: piano and amplified analog metronome



World premiere: tba, 2026

2018

A THOUSAND PLATEAUS: HOMMAGE À DELEUZE & GUATTARI

- I - Connection
- II - Heterogeneity
- III - Multiplicity
- IV - Asignifying Rupture
- V - Cartography
- VI - Decalcomania

The cycle is based on the concept of the rhizome by Gilles Deleuze and Félix Guattari, as presented in a book *A Thousand Plateaus: Capitalism and Schizophrenia* (1980). Each movement represents a distinct compositional process model derived from a shared pool of material. The work integrates live electronics through a digital multi-effect processor and the TransFlute Modular System, combining real-time processing and looping with acoustic flute sound. Processed and unprocessed layers of the same material coexist, creating acoustic differentiation and revealing the reactive behavior of the system.

Layering, polyrhythm, and micropoliphony are central to the composition and place extreme rhythmic and coordinative demands on the performer. Precision and mechanical control are essential in constructing a dense network of horizontal and vertical relationships between minimal musical units.

Instrumentation: flute and processors (TransFlute Modular System)



Recording (YouTube)

2016/2017
**HOMO EX MACHINA:
HOMMAGE À LIGETI**

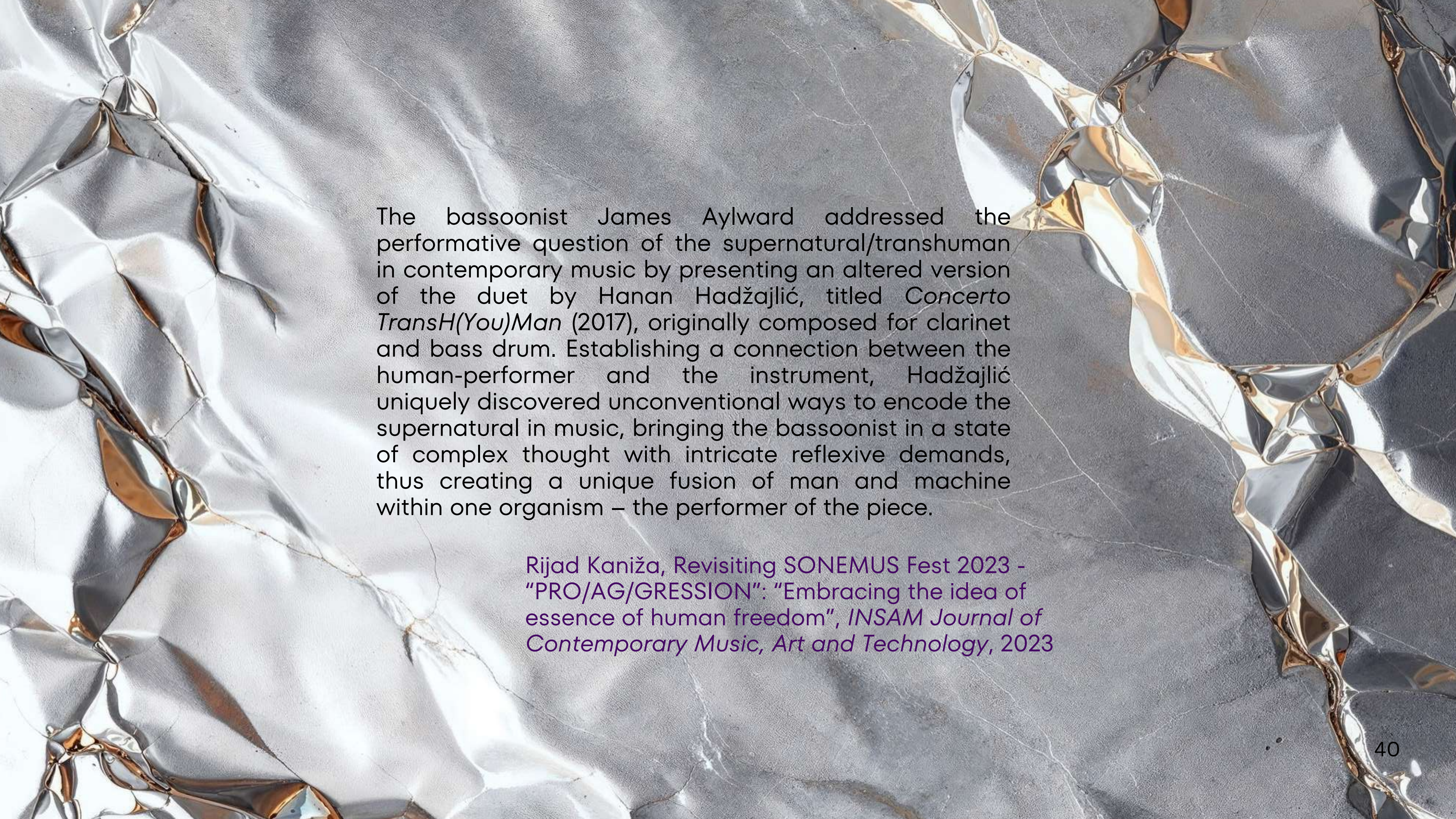
*Commissioned by Ensemble Neofonia &
SONEMUS Fest*

Homo Ex Machina: Hommage à Ligeti is a piece of micropoliphonic, mechanically driven music for acoustic instruments. The piece is based on a two-phase process: first, the compression of a complete harmonic plan into four voices integrated within filtered layers of rhythmic pulsation; second, the introduction of complementary harmonic material through four additional harmonic voices and the definition of specific instrumental techniques. The work draws its primary compositional reference from the music of György Ligeti, particularly his approaches to micropolyphony, texture, and controlled musical processes.

Instrumentation: flute, clarinet in Bb, violin, piano

Recording (YouTube)





The bassoonist James Aylward addressed the performative question of the supernatural/transhuman in contemporary music by presenting an altered version of the duet by Hanan Hadžajlić, titled *Concerto TransH(You)Man* (2017), originally composed for clarinet and bass drum. Establishing a connection between the human-performer and the instrument, Hadžajlić uniquely discovered unconventional ways to encode the supernatural in music, bringing the bassoonist in a state of complex thought with intricate reflexive demands, thus creating a unique fusion of man and machine within one organism – the performer of the piece.

Rijad Kaniža, Revisiting SONEMUS Fest 2023 -
"PRO/AG/GRESSION": "Embracing the idea of
essence of human freedom", *INSAM Journal of
Contemporary Music, Art and Technology*, 2023

2016/2017

CONCERTO TRANSH(YOU)MAN

*Commissioned by Azra Ramić (clarinet), James Aylwatd (bassoon),
Laurent Estoppey (saxophone)*

Concerto TransH(You)Man for bassoon and bass drum is conceived as a solo work in which one performer simultaneously controls two instruments, positioning the human body as a complex, multi-layered system. In Brain Building: Quartet, the performer operates as a self-contained ensemble, negotiating extreme intervallic leaps, hidden layered pulsations, and strict coordination between bassoon and bass drum, constructing a quartet-like texture within a single body. Artificial Breathing focuses on circular breathing in the high register, where respiration becomes a continuous, almost mechanical process, extending the physical limits of the performer and transforming breath into a structural parameter. In Fear Transplantation: Code Generator, constant meter changes and micro-phrases create a dense, code-driven musical flow in which bassoon and bass drum function as interconnected inputs within a multi-processual system. Throughout the piece, the performer emerges as a human-machine figure: free in action yet trapped in simultaneity, overcoming the socially conditioned modern human through total mental and physical engagement, and embodying a transhuman musical state. The score is published by Edition Gravis in 2024.



Recording (SoundCloud Excerpt)

Instrumentation: bassoon & bass drum (one performer).
or bass clarinet/baritone saxophone & bass drum.

2016/2017

EX MACHINA III

*Commissioned by Srđan Paunović (saxophone)
and Dunja Crnjanski (piano)*

Ex Machina III exists in two versions: the original version for tenor saxophone and piano, and a later version for violin and piano, which is the one most frequently performed. The piece is conceived as a study of rhythm and the expansion of a clustered harmonic field distributed between two instruments. Latent polyphony emerges within the single-line writing of the saxophone or violin part, while the piano articulates a more explicit harmonic texture that sustains pulsation and shapes the sonic space. Around this stable yet internally dynamic piano framework, the first instrument unfolds small, precise figures whose interaction with the harmonic field generates the formal and temporal logic of the work.



Recording (SoundCloud)

Instrumentation: tenor saxophone and piano
or violin and piano

2017

ALICE IN WONDERMARKET

Alice in Wonder Market is a musictheatre work for voice, flute, clarinet, and double bass. The piece stages Alice inside a capitalist world, driven by strong rhythmic structures and layered pulsations. Elements of controlled improvisation appear alongside rap influenced style of expression and metal vocal techniques, creating a tense, performative critique of market logic and identity.



Instrumentation: voice, flute (piccolo/bass), clarinet (Eb/bass), doublebass

Recording (SoundCloud Excerpt)

2016/2024

DUET FOR SOLO FLUTE

Duet for Solo Flute explores the flute as a hybrid vocal–instrumental body, with the musical material largely based on simultaneous singing and playing, producing unstable, distorted sonorities. The sound world moves continuously between distorted, ordinary tone and multiphonic-derived textures, shaped through extreme articulation, air pressure, embouchure variation, vocal techniques and physical force. High energy, endurance, and sustained intensity are essential, with sound emerging from the tension between voice, breath, and instrument.

The work was originally developed in 2016 as an improvisational piece and performed many times exclusively by Hadžajlić. In 2024, it was notated as one of its possible versions to allow performance by other flutists, while retaining its raw, performative and physically demanding character.

Instrumentation: flute

[Recording \(YouTube\)](#)



2016 NO TO YOU MORGELLON LOVE

Commissioned by SONEMUS Fest

Now to Yo Morgellon Love is a conceptual, music-theatre work for flute, digital processor, and voice. Drawing on conspiracy theories, cyberpunk aesthetics, and early AI discourse, the piece uses looping, beat-based structures and quoted text shaped by the technical limits of the digital processor. Performed as a staged ritual, it presents a cyberpunk figure, a masked dancer, and an intervention by masked doctors bringing vaccines, ending as a brutal allegory of symbiosis, control, and an impending virus.

Instrumentation:
flutes, digital processor BOSS VE-20, voice

[Recording \(YouTube\)](#)

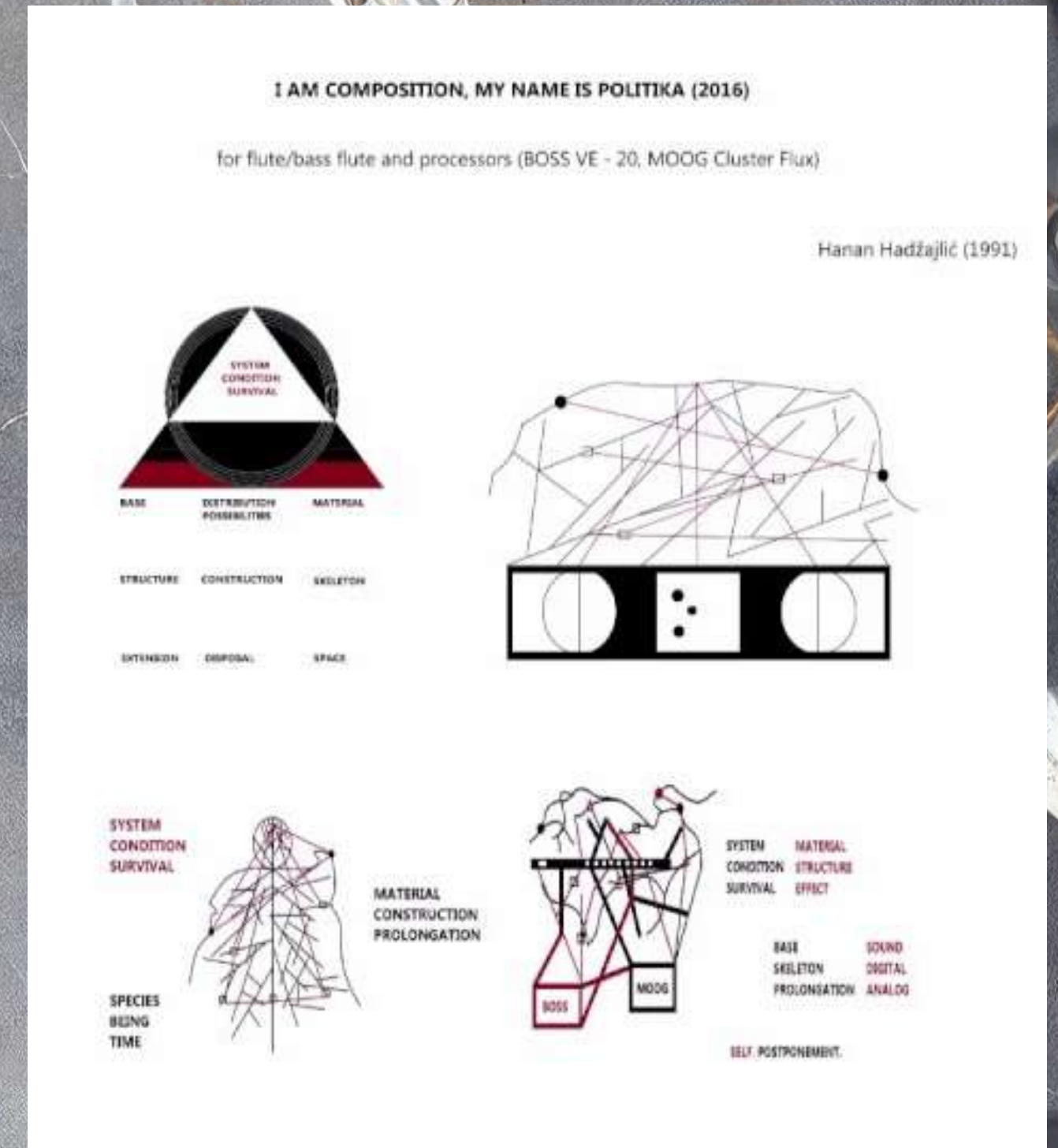


2016 I AM COMPOSITION, MY NAME IS POLITIKA

I Am Composition, My Name Is Politika was created as a graphic analysis and transformation of the earlier work *Homo Ex Machina* – Hommage à Ligeti. The piece is based on a non-progressive system in which structure, prolongation, and spatial effects are simulated over time rather than developed. The score consists of diagrams that define relations and conditions instead of fixed sounds, resulting in an improvised musical outcome shaped by the performer's associations. The listener's position mirrors that of the individual within politics: anticipating change while remaining inside a system that fundamentally stays the same.

Instrumentation: flute and processors

Recording (YouTube)



2013 FIVE

Five is a student work for violin, piccolo, flute, alto flute, and didgeridoo, realized as a fully handwritten score. The piece is built around a steady bass pulsation in the didgeridoo, which functions as a structural and temporal anchor. Above this foundation, the violin and the three flutes articulate different layered rhythmic pulsations through different densities, registers, and other expressive means such as articulation. The piece explores the sound space between mechanical regularity and organic, breath-driven motion. Through accumulation, interference, and subtle temporal shifts, *Five* examines how rhythm itself becomes a form.



Instrumentation: violin, piccolo, flute, alto flute, didgeridoo

2012/2013

AYAHUASCA

Ayahuasca is a student work for flute and piano, written as a fully handwritten score. The piece explores interactions between contemporary flute techniques, including multiphonics, latent polyphonic structures, and a strong focus on gestures and chamber music interaction. *Ayahuasca* marks the beginning of Hadžajlić's compositional career and is inspired by research into psychedelic states and perception. The work was performed at Sarajevo Sonic Studio: Heiner Goebbels in 2013.

Instrumentation: flute, piano



[Recording \(YouTube\)](#)

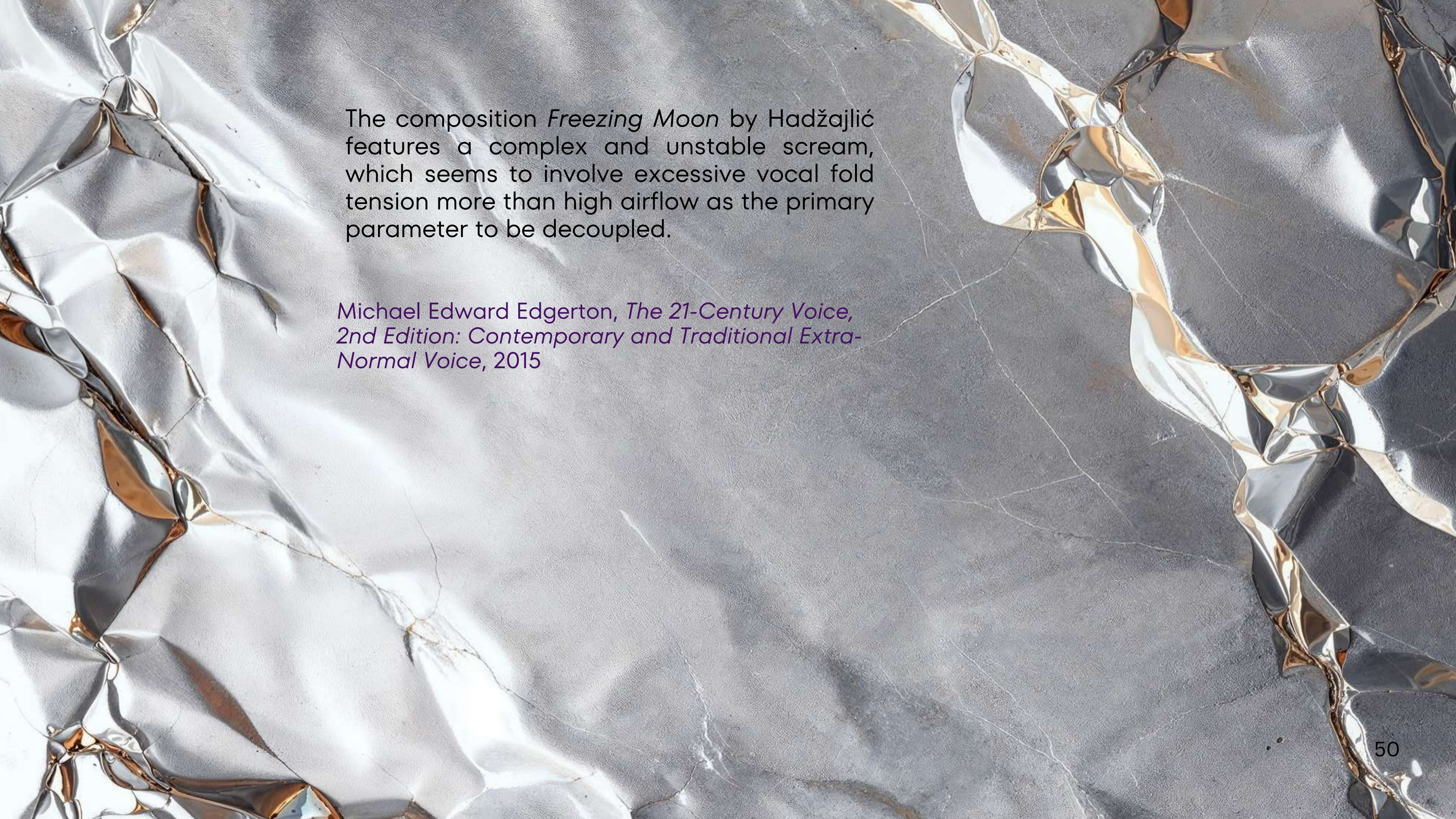
2012 FREEZING MOON

Piece for mezzo-soprano and flute based on the text of the song *Freezing Moon* by the black metal band Mayhem. Originally composed as part of a preliminary composition exam, the piece has a special personal significance for the composer beyond its academic context. The work explores the interaction between voice and flute, treating them as equal and interdependent elements. Through close timbral relationships, shared gestures, and structural interweaving of the two parts, the composition translates the textual material into a contemporary art-music framework focused on sound, articulation, and interaction. The piece has been taken as an example of extreme vocal techniques in book by Michael Edward Edgerton, *The 21st-Century Voice, 2nd Edition: Contemporary and Traditional Extra-Normal Voice* (2015), and *From Monstrous to Posthuman: The Other Voice in Contemporary Music* (2023) by Bojana Radovanović.

Instrumentation: mezzo-soprano, flute

[Recording \(SoundCloud\)](#)





The composition *Freezing Moon* by Hadžajlić features a complex and unstable scream, which seems to involve excessive vocal fold tension more than high airflow as the primary parameter to be decoupled.

Michael Edward Edgerton, *The 21-Century Voice, 2nd Edition: Contemporary and Traditional Extra-Normal Voice*, 2015



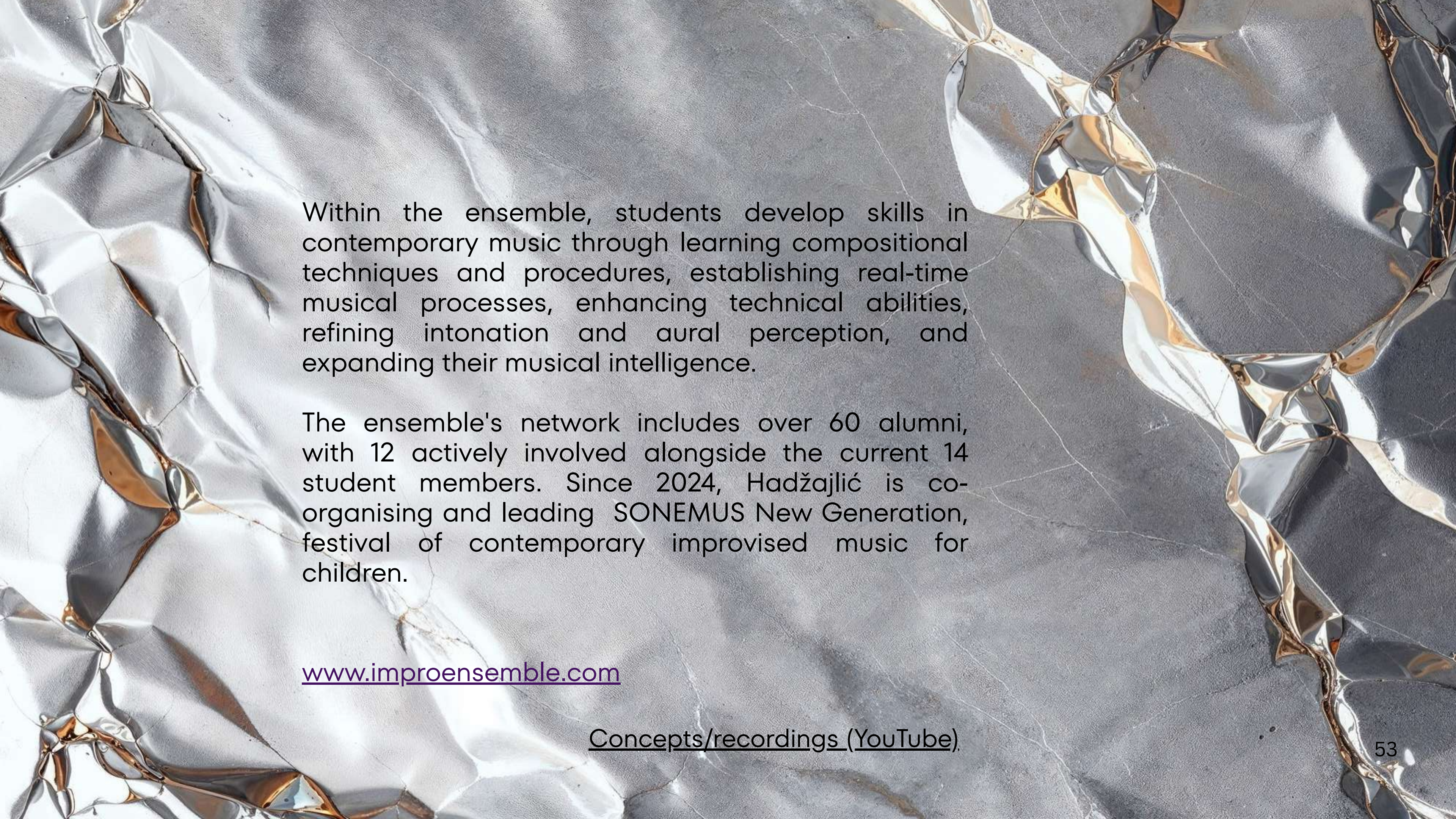
II - IMPRO ENSEMBLE CONCEPTS

IMPRO ENSEMBLE MAS

Impro ensemble MAS is a collective of students and alumni of the subject Free Improvisation in Composition at the Department of Composition, Academy of Music – University of Sarajevo.

The ensemble was founded in the 2017/2018 academic year by composer and flutist Hanan Hadžajlić who serves as its artistic director. Since 2022/2023, the subject has been mandatory for students of both the instrumental and composition departments.





Within the ensemble, students develop skills in contemporary music through learning compositional techniques and procedures, establishing real-time musical processes, enhancing technical abilities, refining intonation and aural perception, and expanding their musical intelligence.

The ensemble's network includes over 60 alumni, with 12 actively involved alongside the current 14 student members. Since 2024, Hadžajlić is co-organising and leading SONEMUS New Generation, festival of contemporary improvised music for children.

www.improensemble.com

[Concepts/recordings \(YouTube\)](#)



III - INCIDENTAL MUSIC

2024

MEASURE FOR MEASURE

Music for theatre play
W. Shakespeare: Measure for Measure
Production: SARTR Sarajevo
Director: Mirko Radonjić



Recording (SoundCloud Excerpt)

2018

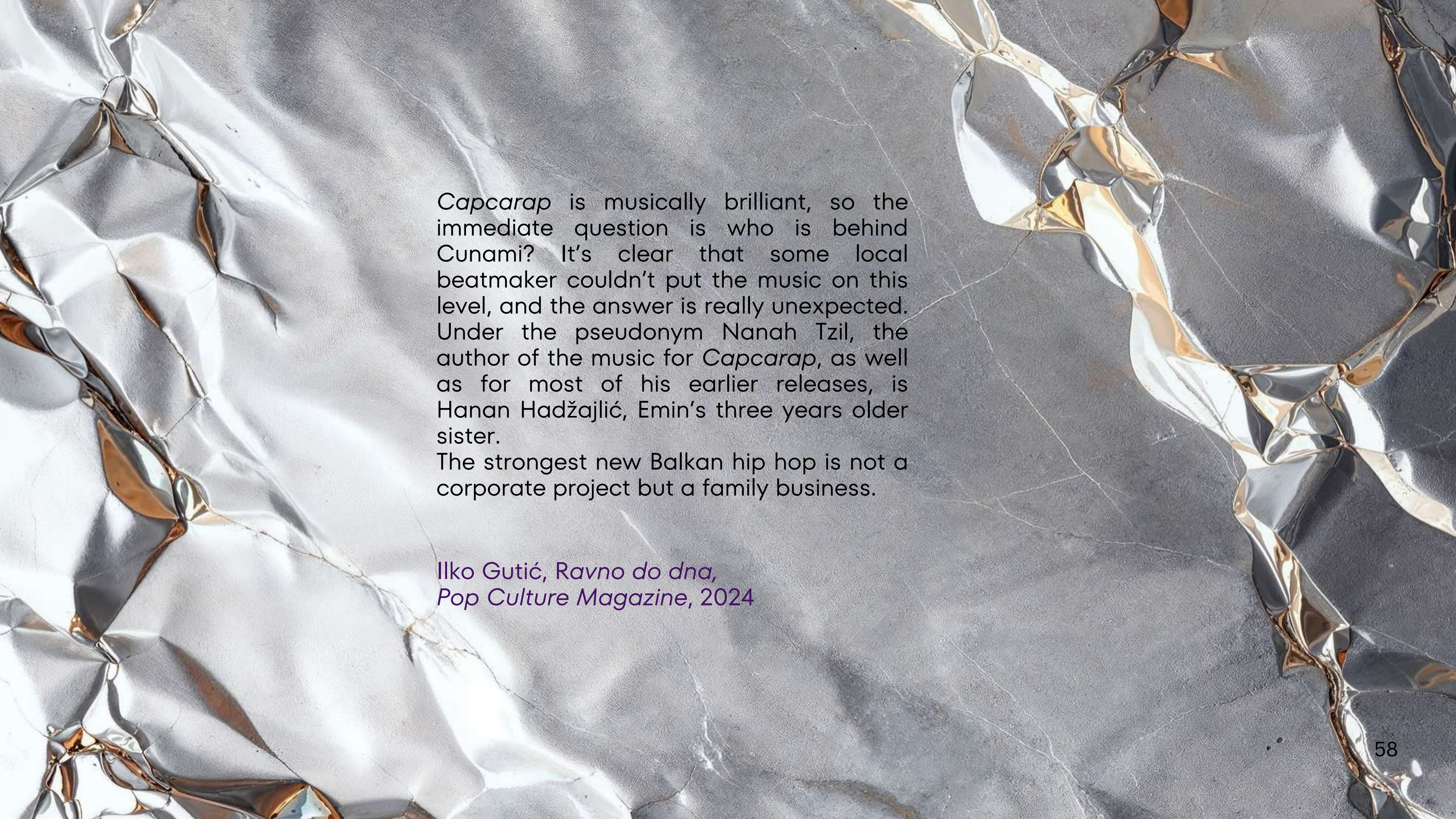
CHILDREN OF THE SUN

Music for theatre play
M Gorky: Children of the Sun
Production: SARTR Sarajevo
Director: Selma Spahić



Recording (YouTube Excerpt)

IV - BEATS



Capcarap is musically brilliant, so the immediate question is who is behind Cunami? It's clear that some local beatmaker couldn't put the music on this level, and the answer is really unexpected. Under the pseudonym Nanah Tzil, the author of the music for *Capcarap*, as well as for most of his earlier releases, is Hanan Hadžajlić, Emin's three years older sister.

The strongest new Balkan hip hop is not a corporate project but a family business.

Ilko Gutić, *Ravno do dna*,
Pop Culture Magazine, 2024