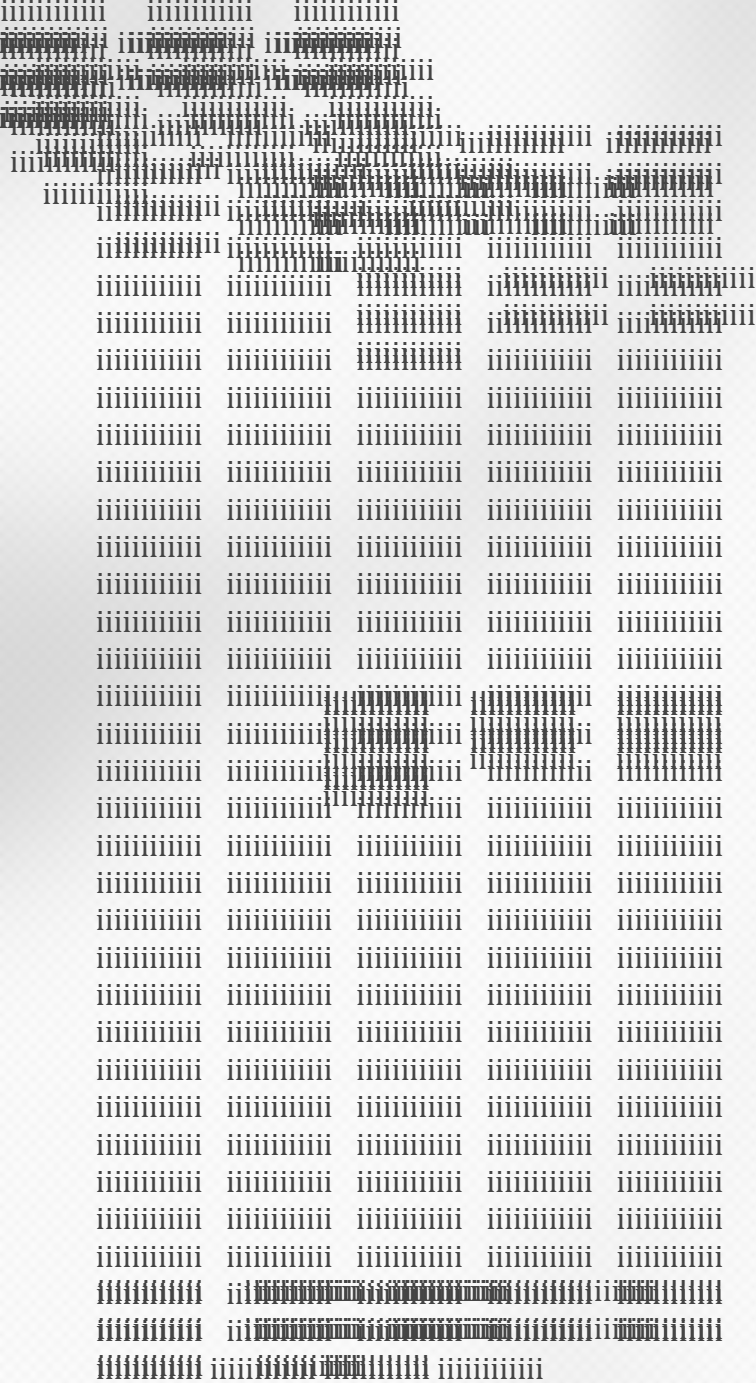


- IV, MAY, 2015

# Imba

BRAZILIAN MAGAZINE ABOUT  
THE ELECTROACOUSTIC  
CULTURE

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# FOREWORD

▶ Beginning its second year of existence in 2015, *linda* started to come out monthly. With this new periodicity and a new design, we also began inviting artists to illustrate each issue, and we're glad that we can already see the results of these changes: it seems the articles now have time to develop their own lives, being shared and commented more often by our readers (and also by us!). Also, looking at the fantastic works made by our first guest visual artists - Élcio Miazaki, Pedro Moreira, Sanannda Acácia and Henrique Chiurciu - it seems weird to think that our magazine could exist for so long without allowing itself to be permeated by such images.

This *linda-iv* we're presenting now is comprised of articles and visual works published in the first four online issues of this year. It is both a reflex of the already mentioned changes in our magazine and a reassurance of our intents for these pdf-anthologies: first, allowing other audiences of other parts of the world to have access to what we write through this version in English; second, allowing us to have a panorama of the different discussions that took place in our magazine during this period of time, also helped here by new points of contact that emerge between texts and between images.

One subject in particular dominates the first half of this issue: reflexions on what is and what it is like to compose an experimental song come forth in the various texts that form our small dossier about that matter, bringing together works as Kurt Schwitters' *Ursonate* and the most recent album of Brazilian group Racionais MC's, *Cores & Valores*, dealing also with Rita Lee and popular mashups of political speeches.

By the way, YouTube Poop also shows up in this issue, followed by *panelaços*, Natália Keri's new series of texts, Daniel Puig's conversations with Brazilian composers, Heidegger, technology, the digital audio file as a medium and the delightful relation between the size of men and the size of the beach.

And if in *linda-i* we stopped by Sweden in a conversation with Eva Sidén and Jens Hedman and in *linda-ii* we got a taste of the experimental music scene in Russia, we close this *linda-iv* with an exclusive interview Julia Teles did with composer Annette Vande Gorne, a fundamental figure in the history (and in the present) of electroacoustic music in Belgium. She tells us a little about the development of her work, her visions on music education, the composer's place in society and her trips to Brazil.

Hoping that you feel free to share your impressions and commentaries with us, we wish you a pleasant reading! ▲

LUIS FELIPE LABAKI



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# AND WHAT ABOUT THE EXPERIMENTAL SONG?

JULIA TELES

linda #1, ANO 2

▶ Since last year I've been wondering and trying to understand what experimental song is. I have already heard the term from many people, but I never really knew what to expect from a song with this adjective. Maybe because the term "experimental"<sup>1</sup> is already something hard for me to understand.

So I decided to read *O Século da Canção*, a book written by Luiz Tatit. The author writes about the history of Brazilian music, and how popular music had its registration guaranteed ever since the possibility of recording it emerged (it worked like writing, as much as a score does for "classical" music), cultural changes (like radio and television, for example) that led song through many different moments and tendencies, analyses significant works from Brazilian songs repertoire, and other things. But what has come to my attention was his simple definition of what singing is: "Singing has always been an enhanced dimension of the speech".

As I could understand, the musicality of a text

<sup>1</sup> I have an article in *linda* talking about that: [goo.gl/p2pF8Z](http://goo.gl/p2pF8Z)

is implicit in the sound of its words, basically. Words are chosen by their meaning and their sounds, that naturally suggest (or contain) melodies or suggestions of melodies. This musicality contained in speech may be used in many ways, but the basis for the song is there. A singer or songwriter can enhance or escape from this naturalness. (Would pursuing the unnatural define a song as experimental?)

A song contains comprehensible text (except for some examples, which I would consider experimental), and texts contain messages, information, images. Although the basis of the song is simple - we just need to sing it for it to exist - it can carry different and complex emotional, political, social charges, and others, in this powerful tune-lyrics combo.

There are a few songs that I have memorized a long time ago, and when I try to just speak their lyrics without singing, it's very hard not to sing. It may be a sign that this inner naturalness may have been maintained and respected, because both elements, music and lyrics, seem indivisible since they were put together.

Now, specifically on the experimental song,

thinking that it can be experimental in its lyrics, form, abstract sonority of voice or have something unusual, I selected some links, suggestions of songs that I've found to illustrate the subject.

1) The first time I listened to Walter Franco, I was very impressed by the weirdness and simplicity of his songs on the record *Ou Não*. (in the song *Me Deixe Mudo*<sup>2</sup>, slowly constructed and cyclic, and in *Cabeça*<sup>3</sup> in which there's a lot of vocal experimentation).

2) Tom Zé also has very atypical songs. I choose *Um 'Oh' e um 'Ah'*<sup>4</sup> because of its lyrics (or lack of lyrics. In portuguese 'Oh' and 'Ah' are onomatopoeias)

3) Rita Lee decided to make music from a recipe in *Macarrão com Linguiça e Pimentão*<sup>5</sup>...

... and more recently Karina Buhr made a song to ask for money from a government sponsorship program. It's called *Ciranda do Incentivo*<sup>5</sup>.

<sup>2</sup> <http://goo.gl/elzjNX>

<sup>3</sup> <http://goo.gl/Nwy7QL>

<sup>4</sup> <http://goo.gl/EQ3z3p>

<sup>5</sup> <http://goo.gl/t2ge5K>

4) Lílian Campesato, in *Fedra*<sup>6</sup>, presents us with an example of the potentialities of non-text in vocal experimental music...

... and Alessandro Santana too, eroding the text in *Canto n°2*<sup>7</sup>, that can be listened to and downloaded online.

These are some examples that I found interesting. I would also like to ask a question to whoever is reading this: When does a piece of music stop being a song? What, exactly, is indispensable to it? Voice, text? In what level can it be transformed? ▲

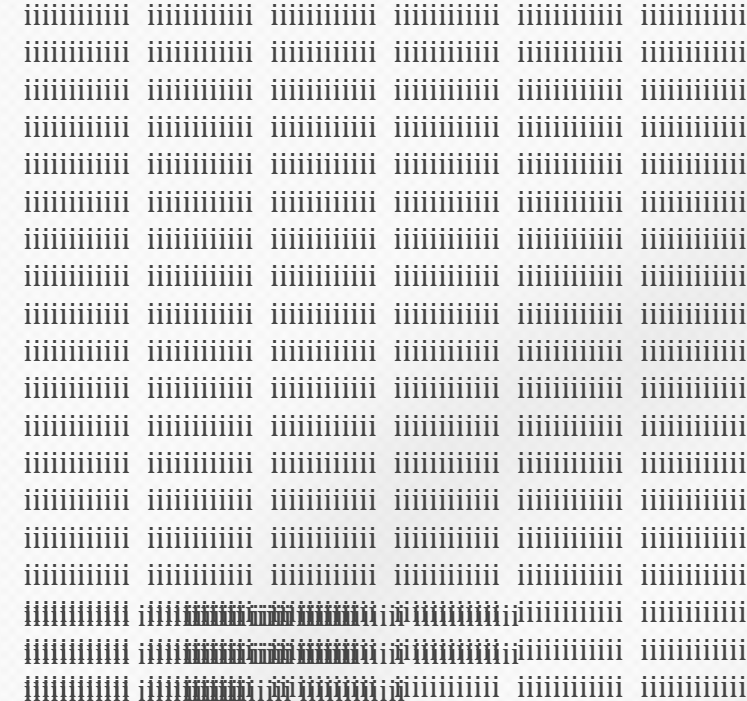
<sup>6</sup> <http://goo.gl/zvpUe6>

<sup>7</sup> <http://goo.gl/8P7QE9>

## FOR FURTHER INFORMATION:

TATIT, Luiz. *O Século da Canção*. Cotia: Ateliê Editorial, 2004

**JULIA TELES** is a composer and thereminist from São Paulo. She works mostly with **NME** (as a composer and producer), with the theater group *28 Patas Furiosas*, and also does soundtracks and sound editing for movies.





ÉLCIO MIAZAKI

featuring in *linda* #1, ANO 2

In the Re-postal SP series, Élcio Miazaki subjects scenes and details of the city of São Paulo to a game of mirrors, as if the city looked at itself in its own eccentricity. It's a way of approaching its fragmented and obsolete character, in spite of the desire of modernizing itself without criteria or control.

[sites.google.com/site/elciomiazaki](https://sites.google.com/site/elciomiazaki)



2 TEXTS ABOUT SONGS:  
STRUCTURE SONG VOW OF NULLITY SONG  
AUDIOGENICITY (AS IN 'PHOTOGENICITY')

LUCAS RODRIGUES

linda #1 AND #2, ANO 2

► I've been making songs and it is hard to concede to common sense.

When setting out for something that already exists one accepts that that already exists.

I say banalities for I've tried not being banal.

When one is a composer one seeks the so-called new – what is a new sound?

1) There is music and somebody is singing.

2) There is a poem.

3) There are people using their mouths to produce a noise.

Or:

1) There is a chorus but no one sings.

2) There are too many guitars for it to be anything else.

3) It sounds like music that would usually be sung.

Or:

1) I commit to playing major chords if that's better for singing along.

2) I accept that the noises I like are background and that formalities (lyrics, major chords) are picture.

3) I know that it is the background that characterizes my aesthetic options. The picture is superego. The background are other stuff. João Gilberto zen. John Cage not-Zen.

4) Song as surrender, rewarded with clarity (either imagetive or literary – either conjuring or correlating). ■



► I like things that happened in music in New York in the beginning of the 80s – not many people went to those, I suppose. I try not to romanticize it. I've read David Byrne's book, and I've read many interviews. Much is said about the construction of personal techniques, much is said about ignoring the past in favour of creating not "New" experiences, but something else as if it was new, without the arrogance that the "New" implies.

Some other texts in which somebody says they did something they knew someone else did somewhere else, but did not know who-how-where, but could imagine that it was probably something that was done by someone somewhere, because well, why not. Then at some point I started choosing what to like. It seems banal now, in writing. But what I mean is that I make a choice before even knowing that it exists, and if afterwards I encounter it or not is irrelevant – music has nothing to do with Music, after all, and circularly they were right.

I have a computer, I have a guitar, I have socks, I have a throat, I have a small bag of sesame see-

ds which I took away from the kitchen and left at my desk because I thought it would make a good shaker, and it is not a good shaker, not for microphones at least. It is not audiogenic.

Is it expected of a camera for it to have photogenicity? That it be the carrier of a degree of photogenicity. That it be the enabler or the limiter of photogenicity in the images it captures. Like microphones are good for this or that – the shaker needs a much more sensitive microphone, an inviting microphone; a loud electric guitar needs a brutish microphone (a loud electric guitar needs a brutish microphone as the sun probably needs a brutish camera). ■

► A younger American someone else, saying she did everything for real in the studio. St. Vincent, I think. All the parts are played from tip to toe, and she was proud of that, or she seemed to find that that was a question of honesty. Well.

Glenn Gould used to distinguish between realism and actuality. That happened in the context of his radio pieces (The Solitude Trilogy),

in which editing and collage were rather imperative tools, manipulating recorded voices into saying what the author wanted, through editing. YouTubePoop. That also happened in his recordings of Bach: recording the same excerpts over and over with different musical intentions each time, recording dense counterpoint one voice at a time, in search for greater clarity.

I say that because I've been recording a bunch of songs, and even though I really want to replicate St. Vincent's process, recalling all the little changes and details that clump around a bit of music has proved really difficult, but more than that, it might be that all music is collage, superpositions, and manipulation of meanings: everything is YouTube Poop.

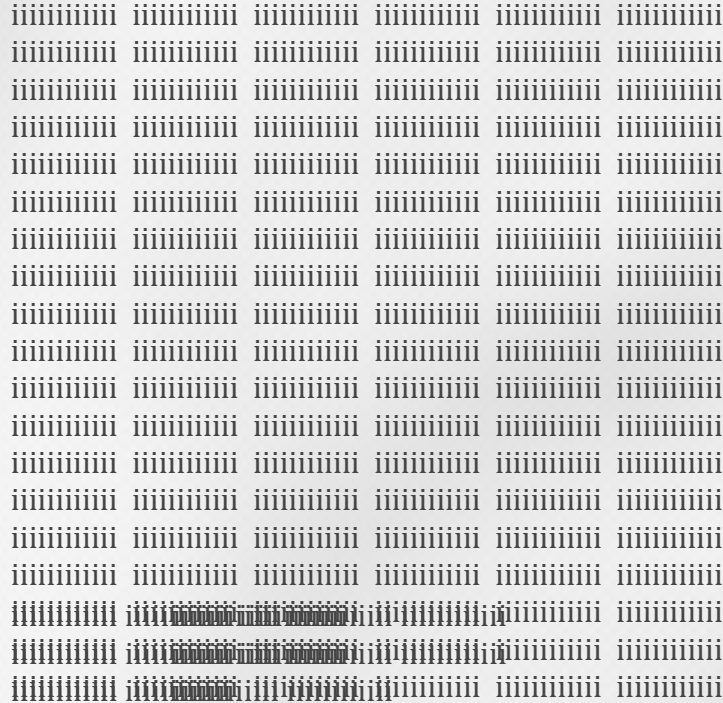
And in the end I have got chords, I've got sonorities I know I want them to be there, I have lyrics, some sort of melody, a bunch of chords, a bunch of bits and pieces, a load of torn paper, the sort of doodles and scribbles that people used to scratch on small blocks of paper in the times of corded phones and we had to wait for

something, I have a load of that. And we can't hear music in our heads (but we still listen to it on phones), the head does not work in linear time unless a lot of focus is involved (short sentences lots of punctuation).

And in the end even in the song of pre-defined structure, of chords, of right things and right formulas, the craft involved is still about moving little pieces and pasting little pieces, but somebody is singing. Still the same as in the "concert electroacoustic music descended from the European musical tradition", is what I mean. And I'm short of breath and my voice is weak so I pay those dues moving lots of those little bits around. And distinguishing reality (do I just not touch anything? yet the microphone lies and everything sounds so frail!) from actuality (creating a landscape, making it speak, bringing it to the surface, to shine a light, to contrast shades, emulate, dilute, to flow, to create a controlled reality, to double up guitars because it's beautiful and that's what I'd hope existed) is hard. Without autotuning, as a matter of honesty. ▲

ÉLCIO MIAZAKI

Re-postais



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► Between poetry and visual arts, I discovered music, and the violin has informed my listening. Soon everything was confused, sound desires entered through the mouth and now they leave by the mingled and the intermingled of what I create.

It is about the desires of voice in Sound Poetry - this label attached to a number of diverse vocal practices - that I meant to cut out this linda column.

Desires of voice, which connect or disconnect Man with the world, in a comprehensive proposal between language, ritual, song, poetry, sound, rap, swearing, orality, location, subject, voicing, collectivity. The more I research and create with the voice, the more I realize how multidimensional and interdisciplinary it is.

Already in my first interaction with *linda*, writing about experimental music in the city of Florianópolis<sup>1</sup>, I had the idea of writing about the poetics of voice, the theme of my Master's degree and the one I bring for life; but

the paths of my writing in this respect would not converge with *linda's* texts until recently, in the writings of Alessa Camarinha, "*Dream of Voice and Machine*"<sup>1</sup>, and of Julia Teles: "*What About Experimental Song, What is it?*"<sup>2</sup>.

The composers propose questions about what they call experimental song: When is a song no longer song? What exactly is essential to it? Is it voice, text? At what level can it be transformed? Alessa also asks whether experimental song has died in another text of this line: *Song, Dead Stars and Ingenuity: in conversation with Julia Teles*<sup>3</sup>.

I admire the perception of my girlfriends on the subject, and also their assertiveness about a possible "death of the song" if we are to talk about experimental song.

Far from wanting to answer those questions,

1 For the original text in Portuguese, go to: [goo.gl/gpFLrm](http://goo.gl/gpFLrm). It can also be read in English in *linda-iii*: [goo.gl/G93pmZ](http://goo.gl/G93pmZ), pp.36-40.

2 In this *linda-iv*, pp. 8

3 In Portuguese only: [goo.gl/j8KXXa](http://goo.gl/j8KXXa)

# EXPERIMENTAL SONG AND-OR SOUND POETRY:

IN CONVERSATION WITH ALESSA AND JULIA TELES

FLORA HOLDERBAUM

*linda* #3, ANO 2

but always with the desire to suggest new issues, I think about Sound Poetry as something before or after the song, and not necessarily linked to it. Under the guise of resistance and experimentation, I think sound poetry reveals a poetic context that somehow embraces or enters issues which song was not enough to solve, and thus carries forward paradigms discussed on the subject. In this column I want to share some of what I learned about it, in my curiosity of the interactions between poetry and music.

Perhaps something contrasts “pairs of pleasures” from this “experimental voice of the (dead) song” which the authors-composers talk about. In my view and in my listening, we may speak of an “experimental voice” in that it goes beyond disciplinary boundaries. I think song is way too much within the musical field, submitting poetry to musicalization; otherwise, voice in sound poetry does not meet the restrictions of Songbook order and spreads in that which vocality convolutes between meaning, body, rumor and sound. But beyond that, experimentation within this

framework preserves the character of vocal interdisciplinarity before the categorization of the field we call literature, music and theater.

Philadelpho Menezes, inter-sign poet who wrote the book *Poesia Sonora: Poéticas Experimentais da voz no século XX* (1992), one of the few publications in print on the subject in Brazil, says that Sound Poetry is essentially experimental. This means that sound poetry is always farther from recited poetry, techniques of rhyme and verse, emotional lyrics, theatrical and dramatic representations of the text. Otherwise, sound poets are prone to phoneticisms, noises, bruitsms, the use of technological mediation, extended voice techniques, electronic music, among other means<sup>4</sup>.

Sound Poetry is not song, nor is it poetry transformed into music,

*Because the sounds do not enter the sound*

<sup>4</sup> Philadelpho Menezes text quoted from the website: [goo.gl/VGuD8p](http://goo.gl/VGuD8p)

*poem with the function you have in music: they do not present problems of combination with a text (because there is no text), or harmonic or melodic development,”* says Philadelpho.

The text elements can fulfill a syntactic function, comprising, for example, a musical form in time, but these functions are not intended to be harmonic or contrapuntal, neither melodic; perhaps they could serve timbral and textural issues, but they are generally spatial, gestual, in the realm of enunciation, utterance and contextual elements. ■■

► But let’s say first what is and what is not Sound Poetry, then try to work around its edges and hear what it implies, its listening desires, its secret voices, its invented languages. Over the texts, I want to present different lines of these proposals with the experimental voice, which appeared in the twentieth and twentieth-first century. (The first Alessa’s text that I quoted is a great reference on current practices in this regard).

ii To consider the creation in Sound Poetry, as a musician and a poet, I realized that it was necessary to expand my conception of what music is, to include all sort of performance intervention in this concept, not necessarily just sound; or admit that there would be an intermedia field between music, theater, poetry, painting, life. It is an intersection of situational elements, speech acts, performance, enunciation, vocalization, mediation with visual elements, electronics, kinetics, proxemic, in between political, social, individual, performative, prosodic, semantic, and signic orders, among others:

“When it comes presented live, the sound poem is filled with questions that run off their integration with other media and languages: space, gestures, video, interaction with the public.” (Philadelpho Menezes, in the same link cited above).

A great example of this kind of exploitation of the instances that the voice goes through

is the work *Glossolalia* (1960-61)<sup>5</sup>, by Dieter Schnebel. In it, the composer works in voice moods in scenes of moving states, emphasizing the emotional states and speech acts of voices. More than the meaning of the words, it is about cross ambiences, contexts, implicit acts or internal states, evidenced by the utterances of the actors. Beyond that, body gestures are also used as cues for the voice, as when an actor hits a piece of wood on the floor and the voices begin to sing an indefinite chorus of words. Or, as we see at the mark of 23”<sup>6</sup>, gestural elements are used, like the beating of hands in the cuffs of pants bars, or strongly stomping on the floor in a deliberate pace, along aspirated and expired vocal emissions.

In *Glossolalia*, Schnebel uses elements in the scope of vocal enunciation as creative material. Instead of notes with defined pitches, or just conventional instruments, or the use of a traditional metric, the compositional elements are configured as intermedia acts involving hammering, footsteps with shoes, sitting on

the couch, an exalted tone of voice, a violin, a rustle of trousers, etc.

In order to investigate the composition of an *experimental voice*, I think we may need to include these multiple dimensions of utterance of the voice in creative processes, techniques, procedures, with the same weight we consider the notes or durations, the melody or harmony and even the noise, in music. And at this point we can remember the role of bruitist elements, guttural noises, crying, laughing, talking, hiccups, interjections and internal body sounds.

Maybe what is needed is a sense of an intermediatic voice that permeates many fields, whose own constitution crosses our lives, in our ordinary performativity. Or perhaps the term “Sound Poetry” is suffering from a generalization that works by deviations in each proposal.

To Philadelpho Menezes, this experimental voice of Sound Poetry transcends the poet’s

body in the creation of a new language, a “rational open source”, which does not carry meanings, but only their own presence in the world, “this presence is the bodily living individual, rethought in their physical and sensory relationship with the environment you live in, reset at the center of aesthetics and everyday experiences, at a time when both merge “(in the book cited, page 42).

This puts us in contact with the scope of the performance, or what became known as *performance art*: something indefinable that permeates every action within the life of the artist, in which the real merges with fiction, inventiveness, poetry, weaving and changing the subject into actor, poet, storyteller, aesthete, musician, as he does what the poet Waly Salomão called a state of “permanent cinema”<sup>7</sup>.

However, insofar performance as a field seems to serve to contain the “designs” of Sound Poetry, as it goes through a range of disciplines,

mostly because it requires a compositional act between the means. That’s why when I think of Sound Poetry and sound poets I often remember works of composers and songwriters who dared to create procedures that interspersed between modalities, in works that just sticking out of what “would be” music, as it happens in *A-Ronne for 8 voices*, part 4 and 5 (1974-75)<sup>8</sup>, by Luciano Berio, or in *Recitation no 11* (1977-78)<sup>9</sup>, by George Aperghis.

*A-ronne* is made up of *moments*, with different utterances in each part of a kind of representative madrigal. The work has polyphonic passages, and occasional use of elementary melodies, but also vocal noises, ordinary conversations, coughs, laughs, interjections, shouts and whispers. According to Berio, *A-ronne* is a kind of voice documentary based on the eponymous poem by Edoardo Sanguineti. It would not be a way to implement a text-music translate, but a way to extracting

5 [goo.gl/1pvZSE](http://goo.gl/1pvZSE)

6 [goo.gl/Ibn00o](http://goo.gl/Ibn00o)

7 [goo.gl/IEQdcV](http://goo.gl/IEQdcV)

8 [goo.gl/w9P922](http://goo.gl/w9P922)

9 [goo.gl/qBv706](http://goo.gl/qBv706)

from the text different vocal situations and different types of expressive characters.

It would be risky or even wrong to say that the latter works are sound poetry, even the aforementioned work by Schnebel included, but they do express and arouse the same questions and vocal desires that sound poets bring forth, in between poetry, performance and music.

It was with the Avant-Garde of the early twentieth century that these practices first came to light, with Phonetic Poetry, Bruitism, Lettrism, Dada performance (although the practice of a poetic fonetism can be drawn to well before the practices of the twentieth century [1]).

By that time, the word and poetry were explored in their experimental limits, not only as sound, but also in relation to other means. The word is revealed as multiplicity within a field of possibilities; it is discussed in its use and as a material thing. The word is taken

as an element in the various fields of artistic expression: the word on the page as space, the word as thought process, as speech, hearing, reading, printing; as the word or expression of a body, or as the main body in print.

One of the cutting-edge work that influenced me the most was the *Ursonate* (*Sonate in Urlauten*) (1922-32)<sup>10</sup>, by Kurt Schwitters: a sound poem in sonata form, made for performance (watch the performance of *Ursonate* versions of Michael Schmid<sup>11</sup> and Jaap Blonk)<sup>12</sup>.

The *Ursonate* was noted and first published in the journal *Merz*, on 11 November 1927<sup>13</sup>. The poem is built with the use of a hybrid notation, in between verbal text and musical text. It consists of four movements: A *Rondo*, with four main themes, a *Largo*, one *Scherzo and Trio* and a fourth *Presto* movement, with a *cadence ad libitum* and *Coda*.

<sup>10</sup> [goo.gl/P4zq3h](http://goo.gl/P4zq3h)

<sup>11</sup> [goo.gl/x6cc1h](http://goo.gl/x6cc1h)

<sup>12</sup> [goo.gl/Nh0dtK](http://goo.gl/Nh0dtK)

<sup>13</sup> Its score is available here: [goo.gl/AHDyw7](http://goo.gl/AHDyw7)

primera parte:	
tema 1: Fümms bö wö tää zää Uu, pögiff, Kwii Ee.	1
tema 2: Dedesnn nn rrrrr, li Ee, mpiff tillff too, tillll, Jüü Kaa?	2
tema 3: Rinnzekete bee bee nnz krr müü? ziiuu ennze, ziiuu rinnzkrmmüü, rakete bee bee,	3 3a
tema 4 Rrumppff tillff tooooo?	4

The four main themes

There is a constructivist tendency in the score, drawn up on typography by the Bauhaus artist Jean Tschichold. Although Schwitters is associated with Dada artists, his creative verve exceeded any current or artistic aspects. His experiments range from poetry, fonetism, collages with all sorts of materials, and experiences that border on architecture and sculpture, as in his work *Merzbau* (1919-1923) [2].

Schwitters composed the *Ursonate* based on the poster-poem *fmsbw*, by Raoul Hausmann. Hausmann developed its pronunciation in *Fümms bö wö tää zää uu pögiFF müü*. Schwitters appropriates it and then changes it to *Fümms bö wö tää zää uu pögiFF Kwie*. This becomes the main generator theme of the work, or the primary-syllabic sound motifs, on which all of *Ursonate* is developed<sup>14</sup>.

<sup>14</sup> [goo.gl/G57iju](http://goo.gl/G57iju)



fmsbw poem-poster, Raoul Hausmann (1918)

The *Ursonate* presents an intricate mixture of elements of the classical Sonata form with syllabic motifs, instead of definite pitches, or subjects of melodic themes. The sound poem was meant to be uttered as a vocal performance and it proposes linking primordial speech sounds - an oppositional Dadaist act to the logocentric character of Western writing - to music, associating them paradoxically to a strict, traditional and extremely elaborate form, as the sonata is, inaugurating a type of

work that moves between the musical and literary disciplines.

The score is full of indications, including: **1)** name of the movement (Rondo, Largo, etc); **2)** the character of each movement (via a header that explains to the performer how to interpret it); **3)** divisions of the movement into sections (through thick dashed lines); and **4)** in a vertical column on the right side of the page

it is indicated, with a number, which theme is being executed at a given time; (**Theme 1, 2, 3, 4** etc.), and also what I call variations on a theme (by adding the letters 'a' and 'u', for example in **3a**, or **u1**).

In an explanatory document, a kind of bull, titled *Meine Sonate in Urlauten* (1927)<sup>15</sup>, Schwitters provides instructions on how to read the score, the source of some phonemes with which he composed the main themes, and he also explains the dynamics suggested by the different colors and thicknesses of the letters (red and thick are ff, thin and black, are pp), and the possible duration of syllables and phonemes. Eg.: vowels spelled together - **aa**, mark a continuous sound; when separated by a space - **a a**, they should be articulated in separated sounds.

So, have a good listening and, if possible, try to perform the *Ursonate*! ▲

<sup>15</sup> [goo.gl/vhYGZE](http://goo.gl/vhYGZE)

## NOTES:

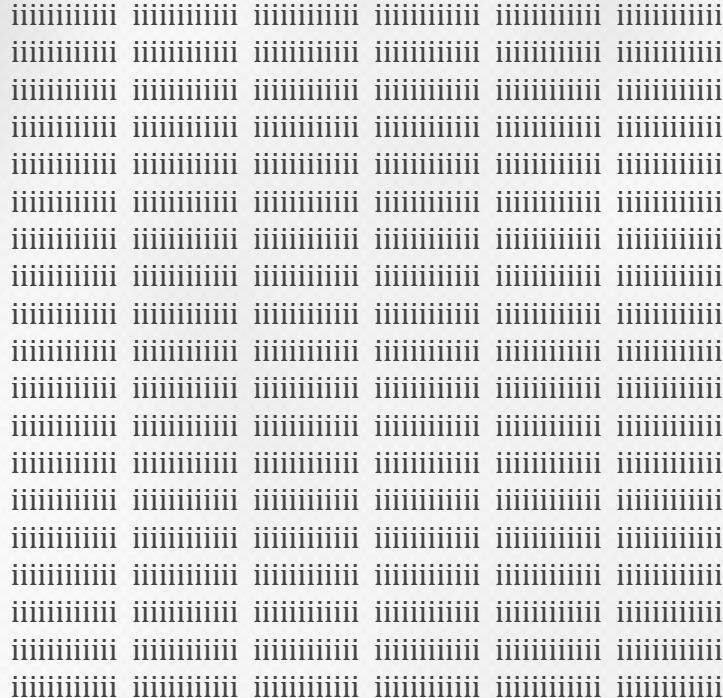
[1] The practice of a poetic fonetism can be traced well before the practices of the twentieth century, with onomatopoeic poetic sense compositions already in the seventeenth century and even in the fourth century BC in Greece. See Dick Higgins: *Los Origen de la Poetry Sonora* ([goo.gl/jsQqTC](http://goo.gl/jsQqTC))

[2] *Merzbau* was a "work in progress" by Schwitters, built with a great bonding and described by him as the work of his life. Occupying two floors of his home in Hanover, the study revealed an environment that evoked a facility that housed and surrounded the public by placing it within the works and stimulating a highly active perceptual process by the user. Photos and more information available at: [goo.gl/efriAa](http://goo.gl/efriAa)

FOR FURTHER INFORMATION:

MENEZES, Philadelpho (org.) *Poesia Sonora: Poéticas Experimentais da voz no século XX*, São Paulo: EDUC, 1992.

- See the article *Motive, Theme and Form in Kurt Schwitters Ursonate* (Holderbaum, 2013), in which I make a motivic and formal analysis of this work: [goo.gl/s8BCYG](http://goo.gl/s8BCYG)



*FLORA HOLDERBAUM* is a violinist, composer and vocal performer. She holds a Major in Visual Arts and Violin, a Master's in Music Theory and Composition, and is currently pursuing her Doctor's degree at the University of São Paulo. She investigates the use of voice and technological mediation in the experimental poetics of the 20th and 21st centuries.

ÉLCIO MIAZAKI

Re-postais





```
&& if(x) {  
  print(what?);  
}
```

# TO EXPERIMENT IN SONG, EXPERIMENTAL SONG AND ITS (MAYBE SPARE) PARTS

CAIO KENJI

linda #4, ANO 2

► 1 - To experiment a song is probably one of the situations in which most people put themselves in, relatively to music, in the first years of their musical lives, be them future music professionals or not, and in spite of the possibility of the development of such a musical life towards something different, not necessarily better.

2 - Songs are sung to babies, childhood is full of songs in the form of games and plays, songs are sung while listening to a favorite artist, at the karaoke, in a garage band...

3 - To get out of the comfort zone in an act of curiosity (no matter what for), even if it means to enter someone else's comfort zone. To enjoy the listening of something still new, even if located inside of what is known yet until then remained unnoticed, for example. Or to sing without never having before assumed the role of someone who sings in public, because the shower is a comfort zone and is not totally private, also.

4 - To be able to investigate with your own experiments, to experiment actively, to create for yourself with that - or on that - which was not yours until then. To want to learn/ understand up to a certain extent, and then after that certain extent to dimension in order to exhilarate that moving curiosity - if it can be exhilarated.

5 - To make a mistake beautiful enough to bring up questions such as "and what if I had been mistaken all along and this now was the right thing?" that initiate a series of "proofs". Epiphanies bearing little relation to what the original intent was are also not rare at all.

6 - To rethink the functions of a structure. In a song: from what is it composed of and/or what does it compose? Is it made of lyrics? Verses? Singing? Intelligible verbal content? Accompaniment? When it is presented in a given context among other works (in a concert, for example), what does that song mean at that moment?

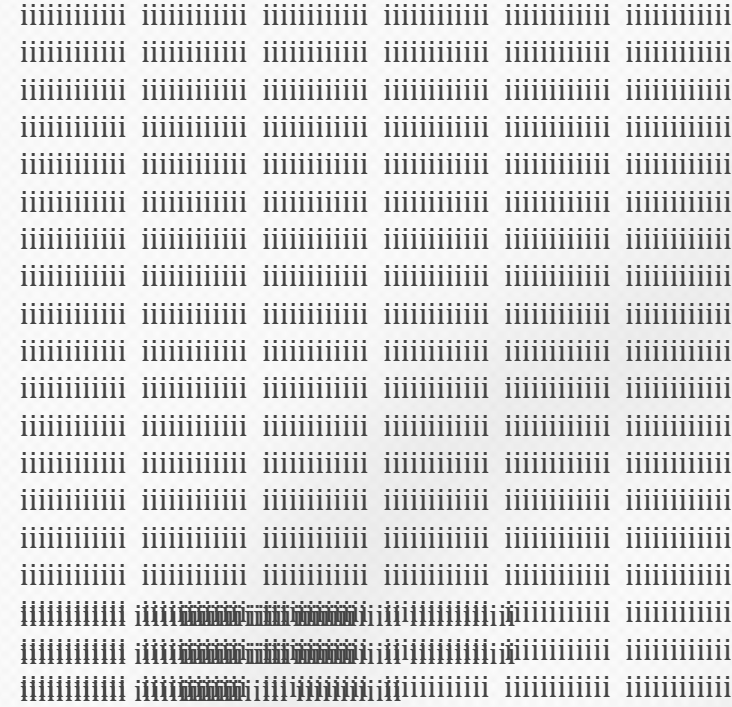
7 - To obtain the same parts of a same known object (in this case, a song) through processes other than the usual ones, so that the moment of “combining them” may create conflicts that force us to come up with other solutions.

8 - To notice up until which point the “making it differently” can sustain results that can be perceived as similar among themselves and/or in relation to the “starting point”, whatever may it be. Until which point and which of the relations proposed in an artwork need to be comprehensible in order to maintain some evidence that “b” is an experiment on “a”? (In case such ‘evidence’ is desired.)

9 - To have fun as a child (though not necessarily a young one) that just got modular toys, who disassembles a toy (especially if it wasn't one meant to be disassembled) and then tries to put it back together. A lot like - if one is in a good mood at this point - to assembling a new piece of furniture when pride says “I won't use the instructions manual” and you end up with some spare parts. ▲

*Translated by Luis Felipe Labaki*

*CAIO KENJI* is a sound artist working with interactive installations, arduino, processing and pure data. He has already performed in live improvisation and live coding concerts. He likes to build gadgets with electronic circuits and eventually compose music.





PEDRO MOREIRA

featuring in *linda* #1, ANO 2

The work Profile Pictures began as a kind of good-natured teasing on Facebook, in which Pedro Moreira posts his images. Unlike most users of social networks, who often present artificial compositions as natural situations, Pedro builds authentic images inasmuch as they make their artificiality explicit, staged as collages of symbols and metaphorical representations that give body to his speech.

In spite of the variety of topics, utensils and poses, the pictures have a reiterated composition: the artist is photographed from the chest up, seriously looking at the camera - an intermediate solution between the narcissism of the popular selfies and the supposed objectivity of the 3x4 portraits.

[awkward-penis.tumblr.com](http://awkward-penis.tumblr.com)



## THE ROLE OF THE SINGER IN EXPERIMENTAL SONGWRITING

ALESSA

exclusive for **linda** -TV

► Experimental songwriting has been a recurrent theme on **NME's** researches these days. Recent articles in *linda* by Julia Teles, Flora Holderbaum, Lucas Rodrigues Ferreira and myself discuss this subject. We also did a concert - if this word is appropriated - titled *CANTA [SING]*, in which Julia Teles, Lucas Rodrigues, Tiago de Mello, Caio Kenji, Daniel Puig and I each produced a piece of experimental songwriting. The idea of the *show* - word that suits this event better - was to think NME's production in a band format. I was singing and processing effects, Caio was playing bass and projecting images, Lucas was on the guitar, Julia was playing the theremin and Tiago was playing guitar, keyboard, computer and also singing. We wanted to experiment, in a practical sense, what could this so-called experimental songwriting be.

Working with text and voice was a premise of the project. However, this was tailored in many different ways. The show made me rethink the role of the singer as well as the role of text/word/singing inside the song itself.

*Nuvem [Cloud]*, by Julia Teles, had a minimal use of text and voice. Derivations of the word "sound" were hissed and molded into a pointillistic sound cloud. There was no central singer figure and all the members sang. The band was both the singer and the singing itself, its presence created collectively.

*Escuto o Silêncio [I Hear the Silence]* by Daniel Puig, *Tautologia [Tautology]* by Tiago de Mello and *4 Nadas [4 Nothings]* by Caio Kenji used the singer as a catalyzer for sound actions. The band reacted to the singing voice, creating a symbiotic relation towards it. These songs were truly improvised and encouraged me, as I was in the role of the singer, to reach deep inside the infinity of the voice, a freedom as large as it is scary. I had to become the very vocal gestures produced. The singing /spoken/ murmured/screamed voice was the structure of the pieces.

*Meu escritório do ECAD é na praia [My ECAD office is on the beach]* by Lucas Rodrigues Ferreira and *Experimente a Tal [Try that so-called]* by myself developed the idea of a

fragmented singer. Lucas's song was a collage of pre-existing song lyrics trying to find another resultant meaning for themselves (or not). In order to do so, I needed to detach myself from my references, and even deny the repertoire from which those lyrics came from and impose a rupture by force and scream. In my piece *Experimente a Tal*, the initial responsibility for singing was intended for the instrumentalists in the band. They created independent melodies for the same harmonic base and sent their versions by *WhatsApp*. Performance took place in this non-space, or rather virtual space. These versions were shattered and reordered using concatenative synthesis. Therefore, my role as a singer was to embody everybody else's singing. The audience could also participate by sending their own recorded versions via *WhatsApp*, which were then reproduced on stage on a cell phone.

After this first experience of composing, rehearsing and performing those experimental songs, I recognized processes that occur in the making of any show of regular pop

songs. After the rehearsals, each song started to create its own identity and proved to be just as "catchy" as any regular pop music. I would catch myself singing these "weird" songs from time to time. Once their intentions were clearly communicated to the audience and the audience opened their minds to it, communication was established despite the odd character of the songs.

To revisit the role of the singer is primordial for the understanding of experimental songwriting. I return now to the questions posed by Julia Teles on her article *E a canção Experimental, o que é? [And What About the Experimental Song?]<sup>1</sup>*:

### 1. When does a song stop being a song?

When the figure of the singer, in a broad sense, is extinct. The singer may be diluted or resignified, but never absent.

<sup>1</sup> In this same edition, p. 8

### 2. What is exactly essential to songwriting? Voice, text?

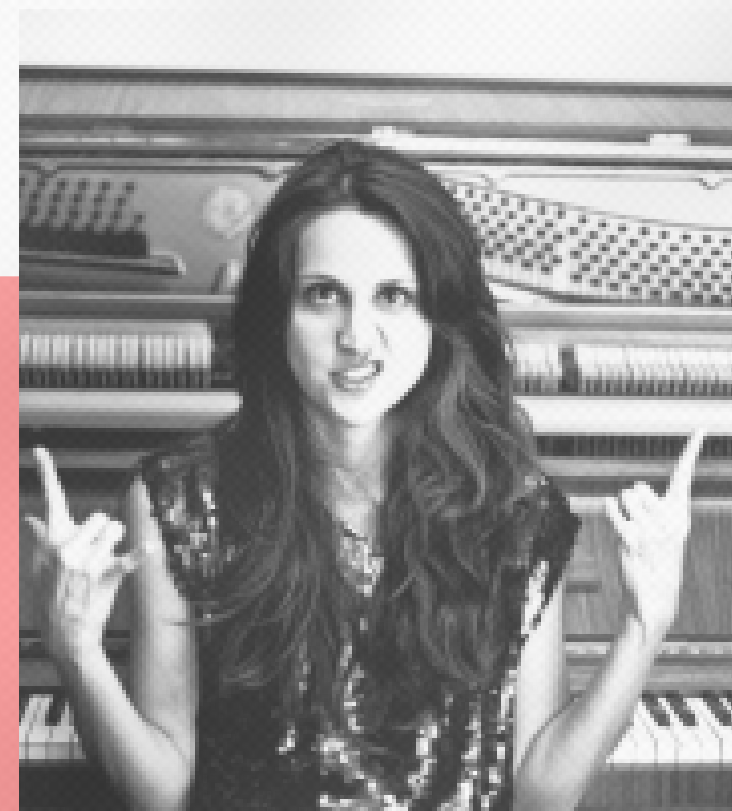
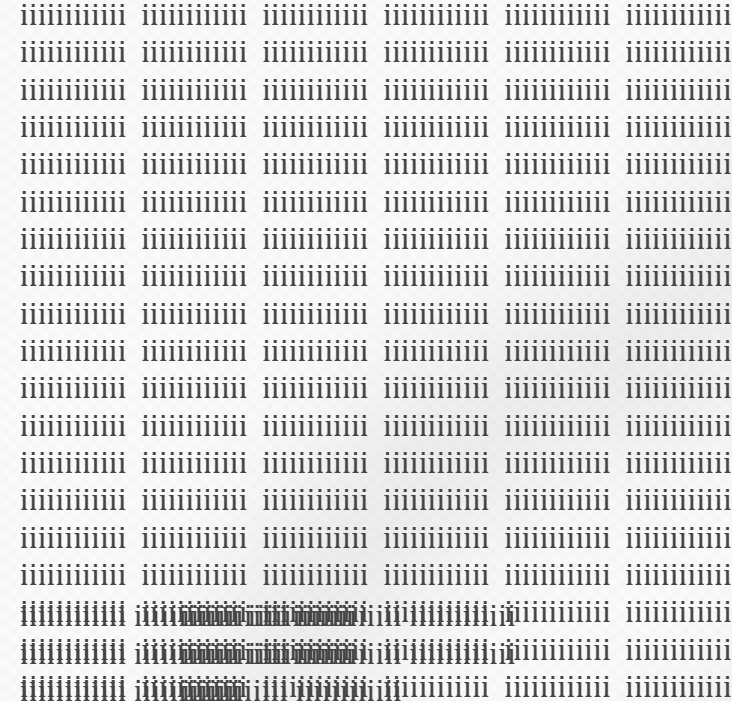
Voice, text and presence. When I say presence, I'm not talking about a generic stage presence, but about the consequences of what it is to have a voice, to be – to have a text, to communicate – and to *be* a presence, to belong to a body, embodied.

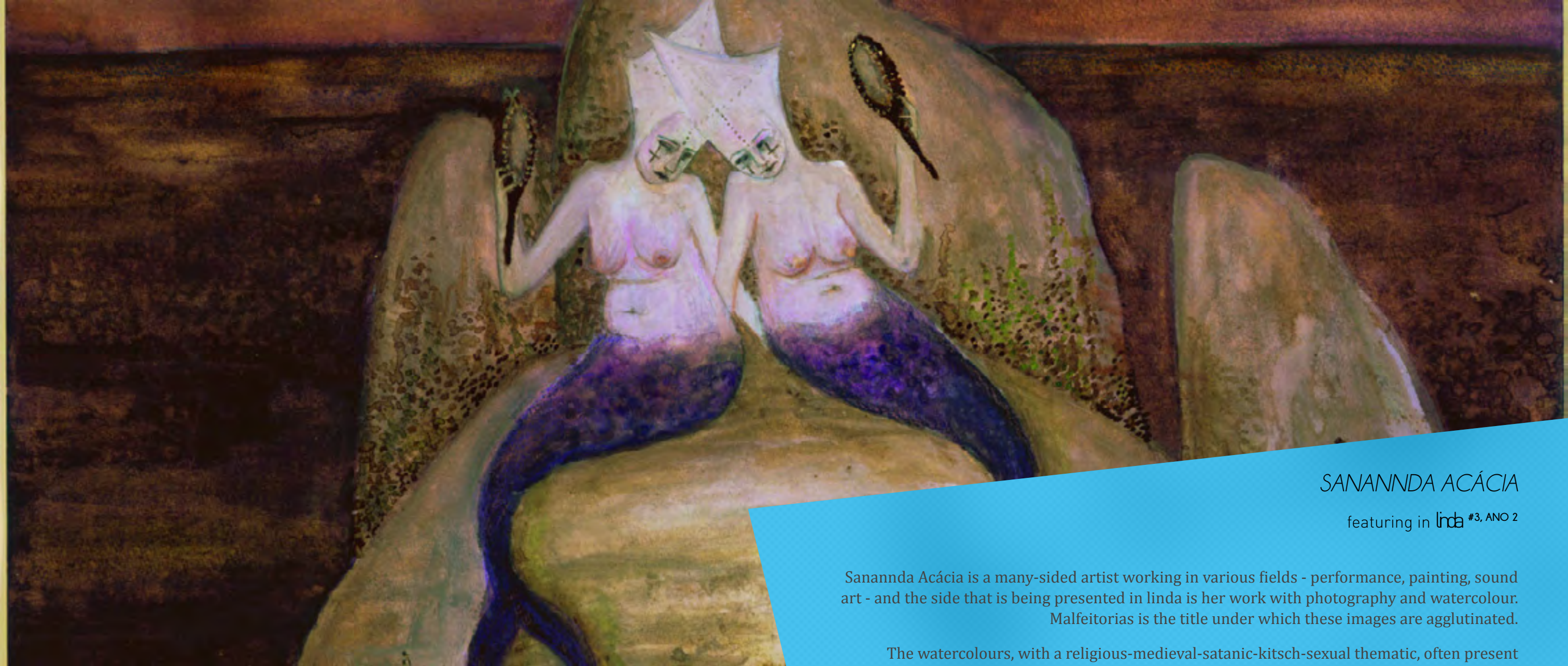
### 3. To what extent can it be transformed?

Only time and experience will tell... to be continued... ▲

**ALESSA** is a singer and sound composer graduated at Santa Marcelina University - São Paulo and post-graduated in Studio Composition at Goldsmiths, University of London.

[alessamusic.com](http://alessamusic.com)





SANANDA ACÁCIA

featuring in *linda* #3, ANO 2

Sanannda Acácia is a many-sided artist working in various fields - performance, painting, sound art - and the side that is being presented in *linda* is her work with photography and watercolour.

Malfeitorias is the title under which these images are agglutinated.

The watercolours, with a religious-medieval-satanic-kitsch-sexual thematic, often present feminine figures and their relation to evil; the photos, trash-rest-dark-emptiness-graphics, usually don't depict humans, but spaces where human actions are long lost or undone in face of the chaos of the powerful actions of the world itself. (By Sergio Abdalla)

[malfeitorias.tumblr.com](http://malfeitorias.tumblr.com)



## CORES & VALORES

TIAGO DE MELLO

linda #1, ANO 2

► For some time now, I've been saying that the best things in Brazilian music are (not in any particular order) Caetano Veloso, Racionais MC's and Marli...

Well, in my first text published here in *linda*, I talked about Marli and her album *Maremotrix*. I am very glad that it is one of the best-read texts in the magazine till today! Marli was introduced to me around 2004, when I was already the dude with weird tastes among my friends, and I enthusiastically followed the project's development. I find *Maremotrix* to be something to be proud of!

Starting in our first bilingual edition, *linda-i*, I contributed with a text that dealt with the Western condition of Brazil, finishing up with a passage from Caetano Veloso's *Verdade Tropical*, and the possibility of the country being a "west to the west of the West", as the author proposed.

Caetano and Racionais were part of my childhood. Caetano was always my mother's #1 idol. And analysing with distance, I am grateful that she updated herself on her idol: many friends of mine who like Caetano stopped back in *Transa* and that's that; they complain about the self-referential and controversial Caetano

of later years and current times; on the other hand my mother used to listen to *Tropicália 2* already in the early 90's (the album was released in 93). Till today, when we clean the house and I suggest we listen to some Caetano, she offers records like *Estrangeiro*, or otherwise something he's released recently.

In this first text for the second year of *linda*, I would like to talk about the latest Racionais MC's record through this perspective: the anti-stall perspective, which brings itself to listen to the contemporary, in opposition to the nostalgia that seems to permeate the most of musical writing (not only among the classics: writes of the contemporary never tire of writing about Berios and Ligetis and so on). Thus, the text that follows follows in the form of sparse ideas that I've been having through daily contact with *Cores & Valores*, Racionais' last-year digital release.

## SELF-REFERENCIALITY AND THE PRESENT

The first thing that called my attention in the record was the lack of competence of the critics in receiving the work. I cannot speak of all the critics, but only of those around me. I could encounter musical pundits in big corporate radio saying the album was “just ok” and expressing pity over the group being “ill advised”, once that in 12 years they were only capable of “that”. This commentator, ultimately, analysed a possible overcoming of the problems of socio-economic order, “now they can see that the problem is not the police against the thief, the rich against ‘the people’, but that the rabbit hole goes deeper and that we are all together in this”, or something like that, he said.

Well, it seems to me that the rabbit hole does go deeper, but all the relations presented in the record are self-referential, in the sense that they explore feelings and relations already discussed by the group in the past. If there is social change being represented, it is clearly a fruit of the social changes that happened in Brazil in the last 12 years, but that were already sprouting in the group’s latest releases, like the economic ascension of the people around, of the desire for social change.

An example of this change of perspective can be found in the track *Eu compro* [‘I buy’]:

*Os nego quer algo mais do que um barraco  
pra dormir  
Os nego quer não só viver de aparência  
Quer ter roupa, quer ter jóia e se incluir  
Quer ter euro, quer ter dólar e usufruir*

*[Niggas want more than a shed to sleep in  
Niggas don’t want to live for showing  
(They) Wanna have clothes, (they) wanna  
have jewels and include themselves  
They want Euros, they want dollars and  
want to enjoy it]*

Those who follow the group with close attention will soon be reminded of a rather iconic passage from the track *Vida Loka II*, in the previous album:

*Às vezes eu acho que todo preto como eu  
Só quer um terreno no mato só seu  
Sem luxo, descalço, nadar num riacho  
Sem fome, Pegando as fruta no cacho  
Aí truta - é o que eu acho que eu quero  
também  
Mas em são paulo Deus é uma nota de 100*

*[Sometimes I think every black man like  
myself  
Only wants a piece of land in the woods for  
himself  
No luxury, barefoot, swimming in a stream  
No hunger, grabbing fruits from the branch  
Yo homie – I think that’s what I want for me  
too  
But in São Paulo, God is a 100 bill]*

Well, Caetano is repeatedly accused of being self-referential. However, not taking this expression in its demeaning sense, I see in *Cores & Valores* a series of references to Racionais’ older work, more or less clear, which is, in itself, a reinstatement of a procedure previously used by the group.

Self-sampling, for instance, is not a new find for the group: starting in *Nada como um dia após o outro*, the album from 12 years ago, we can hear samples of *Sobrevivendo no inferno*, then their previous album. What changes in *Cores & Valores* is the transformation applied to the sample: “Na mão de favelado é mó guela” [‘In the hands of a slum-dweller it’s a throat scratch’], a sentence taken out of *Vida loka II*, in this album becomes a mantra, looped in many ways (as an actual audio sample or as a text sample) throughout several tracks in the new record.

Also in *Eu compro*, we can deduce another not so explicit self-reference. In the first verse of the song after the said mantra, we hear:

*Olha só aquele shopping, que da hora!  
Uns moleques na frente pedindo esmola  
De pé no chão, mal vestido, sem comer  
Será que alguns que estão ali irão  
vencer?*

*[Look at that shopping center, so cool!  
Bunch of kids in front of it begging  
Feet on the ground, poorly dressed, without  
food  
Will some of those ever win?]*

With a certain ease, we can link those verses to the group’s first big hit, *Fim de semana no parque* [Weekend at the park], from 1993:

*Olha só aquele clube que da hora,  
Olha o pretinho vendo tudo do lado de fora  
Nem se lembra do dinheiro que tem que  
levar  
Pro seu pai bem louco gritando dentro do  
bar  
Nem se lembra de ontem de onde o futuro  
Ele apenas sonha através do muro...*



*[Look at that club, so cool  
Look at that black boy watching it all from  
outside  
Can't even remember of the money he has to  
take  
To his hammered dad at the bar  
Can't even remember yesterday from where  
the future]  
He only dreams about from inside the walls...*

In this instance, we can again see that the so-called overcome social relations are not news to the group's poetics. The transformation of the problems cannot be confused with their solutions.

Besides the textual quotations and the sampling, we can also reencounter in *Cores & Valores* a series of elements used in previous records, which leads us to understanding it as an experimenting album: not only are the tools repeated, but it is proposed that these go beyond their previously known uses.

One of these cases is the crackpot-kid-voice (thus I'll call the voice effect introduced by the group in their previous album is tracks like *Vivão e vivendo*, *Eu sou 157*, *Da ponte pra cá...*), which ends up being the tool through which the "Na mão de favelado é mó guela" sample was transformed: that is, we have two

"concepts"<sup>1</sup> that collide to create a new one; it is not only sampling the earlier record but it is also not only using the crackpot-kid-voice, but creating a new effect, the meta-concept.

Thinking in concepts, another appearance that is not so evident is the use of sounds of bells. The bells are present, in a more or less archetypal manner, in many tracks of *Sobrevivendo no inferno*: be it in the opening and in the piano accompaniment of *Versículo 4 capítulo 3*, or in the piano tracks of *Tô ouvindo alguém me chamar...* In *Cores & Valores*, bells reappear in the last seconds of the album, as an ambient sound.

To this sort of ambiance using *soundscape* (a concept?) it is common that the group (as in several moments of *Tô ouvindo alguém me chamar*, in the end of *Fórmula mágica da paz*, *Expresso da meia-noite...*), mixes still a third concept: the sound of radio (as in *Rapaz comum*, *Da ponte pra cá*, *Qual mentira vou acreditar...*).

This end, a multi-conceptual one, we could say, will bring an encrypted quotation. On the radio, we hear:

<sup>1</sup> I use here Luc Ferrari's idea of concept, and I'll go back to it later on the text...

*Algo me diz que amanhã a coisa irá mudar  
Só mesmo um grande amor nos faz ter  
[capacidade pra viver]*

*[Something tells me that tomorrow things  
will change  
Only a great love makes us [able to live]]*

These verses are from the song *Castiçal*, by Cassiano. This is not the first time the group has used Cassiano in their music with this radio effect: in *Sou mais você* and *Da ponte pra cá* his beats popped up; but never was the singer's voice, famous in the 70s and 80s, used so transparently. To put it like this reminds us indirectly (and maybe this is why I called this quotation a meta-quotation) of *Vida loka II*:

*De teto solar, o luar representa  
Ouvindo Cassiano - ah!, os gambé não guenta  
Mas se não der, nego, o que é que tem?  
O importante é nós aqui, junto ano que vem*

*[Through the sunroof, the moonlight  
represents  
Listening to Cassiano - ah!, the cops can't  
take it  
But if it's not possible, dear, what's the deal?  
What matters is that we'll be here together  
next year]*

They speak of the present, referring to the past that used to refer to the future. All that without making these relations too clear.



## DIGITAL RELEASE AND ALBUM FORM

I remember Racionais' last studio release was controversial: *Nada como um dia após o outro dia* (2002) was a double-CD that came with a suggested price in its front cover artwork!

*Cores & valores* was an exclusively digital release, in mp3 stores. If the gesture of selling a CD with a suggested price on the cover surprises us, so does a digital-only release, with no outlook (yet) for a physical release. Here I can see an anti-stall posture from the group in photographic-industry thinking: it would have been easy to simply repeat the formula, or to apply other consolidated forms. And of course merely digital releases are around us by the bunch (especially in experimental music!), but in commercial music it is not seen frequently.

The distinction of an A-Side and a B-Side also calls the attention, even if we're speaking of an agglomerate of digital files that are not even separated into different folders. It works kind of like this: the first few tracks bring about a Racionais closer to rap music, with tougher beats; from *O mal e o bem* on, we have an inversion: here, more classical Rap gives way to a sort of danceroom Black music, with groovier beats and even sung choruses:

*Uma vida, uma história de vitórias na memória*

*Igual o livro o mal e o bem*

*Pro seu bem, pro meu bem*

*Um espinho, uma rosa, uma trilha*

*Uma curva perigosa a mais de cem*

*Pro seu bem, pro meu bem*

*Céu azul*

[*A life, a history of victories in the memory*

*Like the book of evil and good*

*For your well-being, for my well-being*

*A thorn, a rose, a trail*

*A dangerous turn over a hundred*

*For your well-being, for my well-being*

*Blue sky*]

Black music is not news in the works of Racionais, and during the 12-year hiatus in the group's activities before the release of *Cores & Valores*, some experiences were made in these tracks, the most celebrated one being the release of the track *Mulher elétrica*, by Mano Brown, a collaboration with Banda Black Rio;

I remember the release of *Mulher elétrica*: I read in many discussion boards that that would be the end of Racionais, that Mano Brown had

“sold out” and even that it was ludicrous “to make music that spoke well of women” (those criticisms touched me deeply! - I looked for references, but couldn't find them, but I found this: Racionais shock fans with overtly romantic music<sup>2</sup>). I also remember reading an interview with Mano Brown at the time answering these criticisms. He said something like “We've always listened to soul, Funk, Black music... the hood is not made exclusively of Rap!”.

Maybe we can see this B-Side of *Cores & valores* as an answer to this criticism, not as a simple reaction, but as a development of thought after what happened when *Mulher elétrica* was released. And, once again, we can verify an anti-stall position within the group, which looks to make a current music, without restraining themselves to any tradition nor to that which was once successful.

## THE SOUND-IN-ITSELF

I remember that, when I was very young and still studied the guitar at a neighbourhood music school, I went to a lecture of José Ramos Tinhorão, at the EM&T. I was starting to discover the studies of musical criticism and of musicology, and I thought it would be a great starting point to be with a writer of his standing. Of all of the lecture (which for all purposes was about “The Brazilian song”), all I remember was my outrage when I heard for that gentleman that Rap was not song, since there was no melody or harmony, but only poetry being declaimed and a beat. (In the end I've never read a single book by him, out of sheer spite after that encounter).

Without entering in the matter of song, Rap is a musical manifestation, and, as a product of the industry, it generates a phonogram, just like the so-called song. The phonogram is nothing more than a recording, treated by the means that concern it, and that presents itself with a certain standard (the so-called industry standard).

At the same period of my casual encounter with Tinhorão, I remember reading on the magazine *Caros Amigos* an interview with the producer of Racionais – or at least with someone close to

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<sup>2</sup> [goo.gl/GgOXmr](http://goo.gl/GgOXmr)

him. (I searched for this article on the internet but could not find it – the magazine blocks non-subscribers from reading its old articles). Well into it, the producer held the position that the magnificent success that Racionais then enjoyed (we are circa 2004 here) was indebted to the careful recording of the previous albums (above all *Sobrevivendo no inferno*), as well as its mixing. After all, being a phonogram, the more quality it was ingrained of would make the music better itself, by consequence. And the great difference in quality between *Sobrevivendo* and the other rap recording around that time would be outstanding.

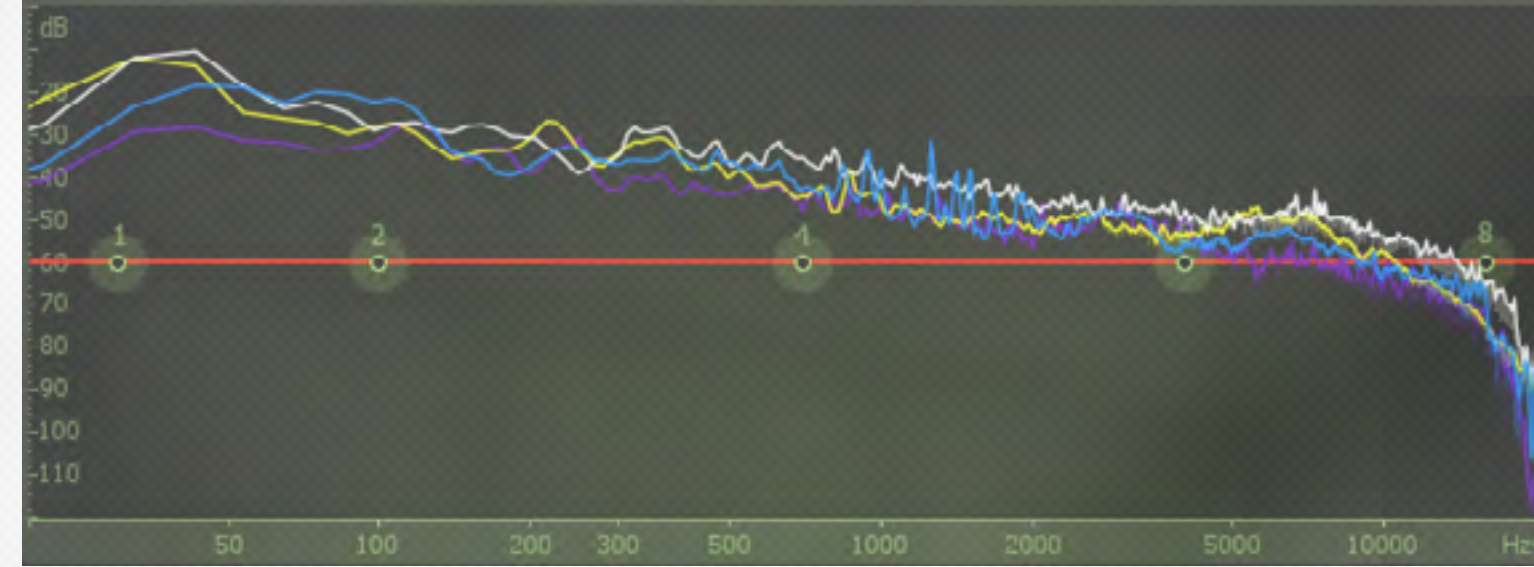
I live in the outskirts of São Paulo, and not rarely, in the late hours of Friday, cars pass by with pumped up sound systems blasting tracks out loud (the windows shake in resonance). Favourites still seem to be *Vida loka I* and *II* and *Jesus Chorou*, even though hits like *Diário* were not forgotten.

Well, the will of these conductors of motorized sounds is known, that of making everything rumble. And it is also known that low sounds are more prone to cross through walls<sup>3</sup>. Nothing better, then, than investing in a good subwoofer and choosing a suitable setlist for the desired effect.

<sup>3</sup> [goo.gl/IXUz9b](https://goo.gl/IXUz9b)

I don't think Racionais are unaware of the fact that their music makes doors and windows shake in Pirituba. And I could notice, right away, an impressive care with the sub-bass frequencies in the new album. More than being fast and compressed transients tied into the bass drum beats, this time the bass in the tracks is made up of sustained and very well defined sub-bass partials.

I did a quick analysis of the tracks' frequency response, with a track from *Sobrevivendo*, another from *Nada como um dia*, and two from the new album, the opening track *Cores & Valores* and *A praça*:

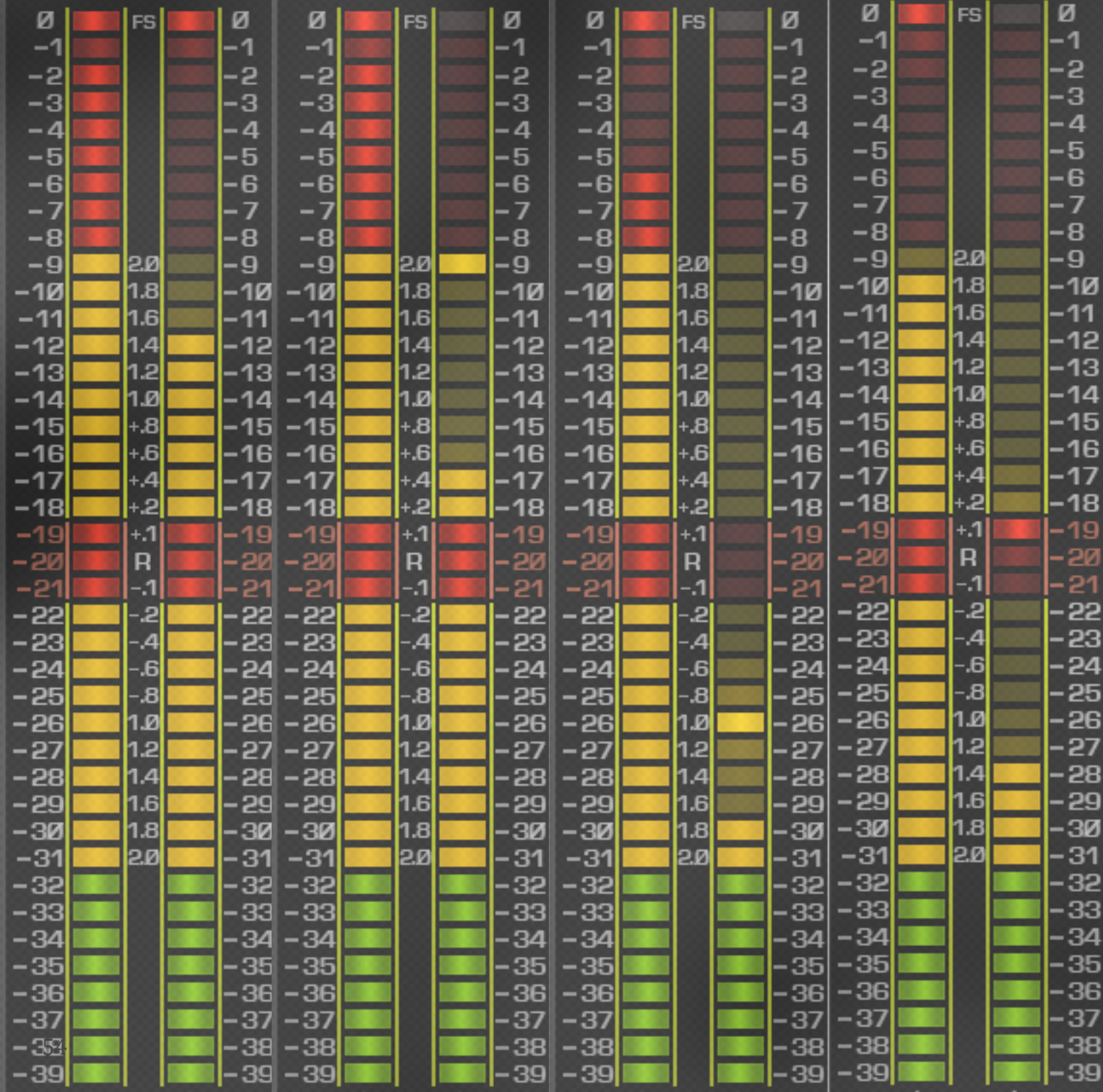


In white: *A praça* (2014)  
In yellow: *Cores e valores* (2014)  
In blue: *Vida loka II* (2002)  
In purple: *Diário de um detento* (1997)

The coloured lines correspond to, each, the average frequency response in 10 seconds of a track, identified below by their colour. There are almost 20dB of difference between the sub-bass in *Diário* in comparison to the new tracks, 10dB in relation to *Vida loka II*. Besides, we can notice a clear difference between the emphasis of sub-bass in the mix: instead of compressing them in search of a clearer tonal control, emphasizing them and making them a building element of the music, not only a background. We could speak of the emancipation of sub-bass, in a time that parallel compression of mixes geared towards

mobile phones and tablets are extinguishing the dynamic modelling of this frequency band.

Another fact that called my attention in relation to the mixing of the record, upon listening to it, was the spatialization of the tracks, the creation of the stereophonic image. Be it in the sampling of *Na mão de favelado é mó guela*, or in the quicker beats or in the soundscapes of *A praça*, there is always an element in transit between the right and left channel, as if trying to involve the listener. This intimate atmosphere, although at first seemingly inconsistent with



the thought of pumped up sound system cars, accounts for that subway and bus listener, who listen to music in earbuds, and it makes their experience much more interesting and complex.

As a way to measure that, and trying to present how the work on sound-in-itself is extremely important in this album, I made another quick analysis on the difference between the left and right channel sound. I analysed the 4 aforementioned pieces of music: basically, the hight the difference signal, the more distinct are the channels.

Each pair of meters represents the sum of the left and right channels and the difference between these channels, respectively. From left to right: A praça (2014), Cores e valores (2014), Vida loka II (2002), Diário de um detento (1997).

## EXPLORATION OF CONCEPTS

Starting from the concepts I have presented so far, I would like to briefly discuss the possibility of seeing *Cores & Valores* as a conceptual album, and more than that, as an album of conceptual exploration. I have said before that when I speak of a concept, I am approaching of what Luc Ferrari said about that. In an interview, Ferrari talks about his exploration of concepts:

*[during the making of Far West News]  
I applied all of my ideas: be it serialism,  
the aleatoric, the found-objects,  
tautology, minimalism, narration,  
radio art. [...] This work resulted in the  
discovery of the exploration of my own  
concepts. [...] The concepts are things  
that have a certain importance, but  
that I manipulate with tweezers. [...] I  
remember well the times when concepts  
were used for the concepts, [...] and I  
see that many are stuck in those times. I  
would rather demystify the concepts and  
be able to say: yes, they are interesting!,  
but let us maintain a certain distance,  
so that we do not become purists or  
systematics*

*(FERRARI apud CAUX, 2002, p.156)*

Exploring concepts was, for Luc Ferrari, an anti-stall form of looking to his own body of work and acting on it, and, thus, create new works. Maybe *Cores & Valores* has a bit of that spirit.

I imagine that going through 12 years, in a way, thinking about making a new work must be an Olympian's job, and that it probably generates a series of considerations over what *was* done and over what is *yet* to be done.

In the most superficial criticisms I heard about the record, the length of it was pointed out (about 33 minutes), as if that was a product of a certain laziness in the creation of music, or even an incapacity of creating other music that could be included in the record. And that is not the case here.

In *Cores & Valores* the tracks are compressed to the maximum: not in dynamic extension, I am talking about ideas, about synthesis. The *racional* discourse is already built into the public, which, in a way, makes a certain length redundant in music about certain themes. A clear example of this condition is the album's closing track: in it, the sentence "Baby, vamo fugir desse lugar" ["Baby, let's get out of this place"] is looped in 3 different places that add up to 70 seconds of music. And that corresponds

to 30% of the track's length, without letting the discourse develop properly. It seems to me, though, that the discourse does not need to be developed literally: the simple repetition of the sentence, associated to the musical elements around and to the texts it articulates are enough to create, in one's head, the story that, if told, would take 6 or 7 minutes.

That is, music is created (above all) from a tool (repetition, loop), with it becoming a founding element and articulator of song itself. Another example of that could be the track *A praça*, in which newscasters are mixed into soundscape recording, foley, and recordings of a Racionais concert: it is the exploitation itself of sampling, since it is not used as an artifice, as an ornament, but as structure.

I have talked before here at *linda*, even if briefly, about my concept of meta-song. I use this coinage of mine to define, above all, a certain period of the creations of Caetano Veloso, that begins probably in *Araçá Azul* and culminates in *Livro*. In meta-song, an element of song (or peripheral to it) is brought to the center of the structure (or excepted of it, in the case of traditional structural forming point of song), and from it (or from its absence) innumerable choices occur.

Well, maybe *Cores & valores* is a meta-rap record: even though it might (and should) be listened to as a great rap album, it is important to also understand the condensations that exist in it, as in a meal by Ferran Adrià, in the abstractions of Paul Klee, in the internal dialogue of *The Old Man and the Sea*, and in Luc Ferrari's *Far West News*...

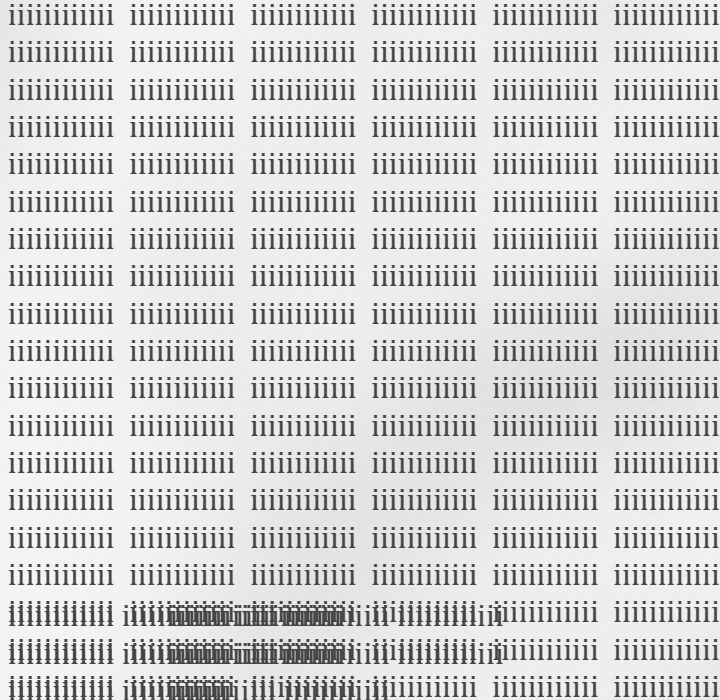
But, above all, *Cores & valores* is a great record.



*Translated by Lucas Rodrigues Ferreira*

SANANANDA ACÁCIA

Malfeitorias



TIAGO DE MELLO is a composer and producer. He is the executive director of NME and *linda* [demellotiago.com](http://demellotiago.com)





# LOVE AND HATE IN THE TIMES OF PROTESTS

LILIAN NAKAO NAKAHODO

linda #3, ANO 2

▶ On this year's *linda* #2, columnist Julia Teles presented to us unusual musical mixtures and deconstructions of subversive songs in an article about "misleading versions of well-known songs"<sup>1</sup>. That reminded me of *System of a Dilma*, a mashup created by Dj Faroff in 2011 and shown on YouTube. In my opinion, it's one of the funniest videos in this area<sup>2</sup>.

I am a fan of mashups - which I also like to call "jumble" - and even had some fun exploring the idea while composing a soundtrack for an urban dance performance. As an example, here are two of the tracks composed in 2011, using loops from pop music, recordings of street musicians and other things:

*Pra lá e pra cá*: [goo.gl/Xq0fjE](http://goo.gl/Xq0fjE)

*A XV*<sup>3</sup>: [goo.gl/TxrmPE](http://goo.gl/TxrmPE)

<sup>1</sup> [goo.gl/Tvrr72](http://goo.gl/Tvrr72)

<sup>2</sup> [goo.gl/Ia901K](http://goo.gl/Ia901K)

<sup>3</sup> *Pra lá e pra cá* is the same as "back and forth", while *A XV* is a short way to call a famous street that became a sidewalk in Curitiba city, called "XV de Novembro".

But what I really like is the subcategory of musical versions created from political speeches, such as *System of a Dilma*. The first one I heard is not exactly a remix, but a kind of manual sonification of a speech by former Brazilian President Fernando Collor, created by Hermeto Pascoal in 1992<sup>4</sup>.

Not even the inaugural speech of The President of the US escaped being mashed up<sup>5</sup>: while the world was watching the live broadcast, Tim Exile was sampling and mixing layers of Obama's words in real time, creating a kind of a one-man-band song.

In fact, there is a Youtube channel called *Baracksdubs*, that is fully dedicated to releases of Obama, featuring "hits" like *Barack Obama Sings Call me maybe*<sup>6</sup>.

I like these mixtures because they usually result in something fun. And also because, in the process of misrepresenting the methodical

<sup>4</sup> [goo.gl/u3f8Y9](http://goo.gl/u3f8Y9)

<sup>5</sup> [goo.gl/JS95oW](http://goo.gl/JS95oW)

<sup>6</sup> [goo.gl/WZbrwK](http://goo.gl/WZbrwK)

exposition and speech rhetoric, it generates a new expression that is not necessarily political (although, as with everything, one can see a political ideology under that deconstruction): an expression that goes beyond the combination of random sounds (with or without pictures). It is the disorganization and reorganization of what was already organized that brings into focus a need for a latent change. A transformation of the familiar held literally by one's own hands. And here, recalling Marshall McLuhan, the medium is the message of transcendence itself.

Copying, combining and transforming are common procedures behind great inventions and creative processes in humanity. It is with this premise that filmmaker Kirby Ferguson supports the idea that everything is a remix, which he presents in an independent series of four episodes<sup>7</sup>. Sampling stuff of all sort, ranging from famous songs to great inventions, Kirby demonstrates that laws on patents and copyright go against the notion of creative building on the work of others. *Everything is a*

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<sup>7</sup> [goo.gl/160dLO](http://goo.gl/160dLO)

*remix* is a documentary that is worth watching. Not only does it question the validity and benefits of such US laws (as well as equivalent laws around the world), but it also deepens - with examples that will surprise you - the discussion on intellectual property. ■

► I watched few things about the protests held on the 15th of March that were on tv. Two friends of mine, at different times, reported the experience of being there, at the Civic Center of the city, the epicenter of the official events. One, a businesswoman, spoke of the need she felt to “be part of this historic moment,” the collective catharsis, the feeling of being in a family program. The other, a ballerina, told she was surprised to see so many people on the street and no one she knew (because my city, Curitiba, is a small one; you always find someone to pretend you did not see). “- Where are my poor friends !?” she asked herself, joking around.

If we sonified the diversity of demands in these protests, we would have a massive and robust mashup. The fragments of ideologies

that were there, juxtaposed, were not original; they were copies of what we have seen in other contexts and songs with other garments and styles. This does not strip, however, the creative weight of the event, from my point of view. On the contrary, I like to think that, from the combination and processing of those many different and disjointed voices, that are also full of love and hate, something significant will rise. One of the many faces of hatred, as noted by columnist Tiago de Mello in a previous text about black metal<sup>8</sup>, is mixed up with the desire to change. And love, it ignites us and makes demands. I hope this fusion unites us, specially during hard times like this one we are facing.



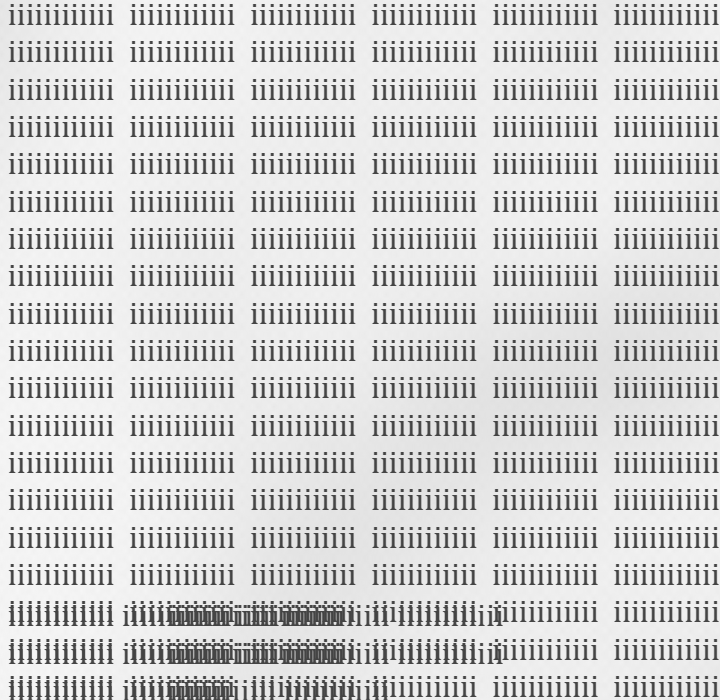
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<sup>8</sup> [goo.gl/txJv2Q](http://goo.gl/txJv2Q)



# SANANINDA ACÁCIA

Malfeitorias



*LILIAN NAKAO NAKAHODO* is a musician, composer, audio editor, professor and researcher, graduated in Sound Production, with a master's in Creation, Theory and Aesthetics of music.

[soundcloud.com/lilian-nakahodo](https://soundcloud.com/lilian-nakahodo)



THE AWARENESS OF NOISE,  
THE ACOUSTIC INCONSISTENCY OR  
THE (UN)CONSCIOUSNESS OF NOISE AND  
ITS ACOUSTIC CONSEQUENCES \*

BRUNO FABBRINI

linda #4, ANO 2

► In the dead of night, the intensity of the (continuous, unceasing) howling decreases and our hearing becomes more accurate. One can hear the sound of the neighbour's tap, the lonely man walking on the street and the cars parking outside the building. We hear better - for worse - all sounds that in the heat of the day go unnoticed. However, the night I'm going to talk about was different. Very different.

Think fast and imagine to propose an experiment in your neighborhood and its surroundings, asking all the residents to come out to their windows at 7 pm on a Sunday evening and express themselves through any sound-propagating means, protesting against stress and everyday problems. Imagine they would make a huge noise and gradually increase its intensity little by little over a period of 30-40 minutes until it reached a climax, and that then progressively they would stop playing the game until nothing - or almost nothing - was left.

Do you think people would join in, aside

from you and maybe two, three friends? Probably there would be more cries of 'shut up', condominium fines and complaints from neighbors wanting to watch their TV shows.

Not tonight. This night, in which the most common and ordinary citizens, by their own means and without being fully aware of it, created an experimental music movement with exotic and beautiful degrees of intensity and cacophony, a resolution in which widespread dissatisfaction eventually became a deafening, thunderous demonstration, coming from the innermost depths of each of its performers, a change from a non-verbal impulse towards an acoustic, melodic, disharmonic and rhythmic one, São Paulo wrote an impossible symphony without the faintest idea of what gave birth to it. ||

► [goo.gl/BsizKi](http://goo.gl/BsizKi) ||

► Going back in time, let's go somewhere else. In this beautiful video dated 1969, two English gentlemen with distinct hairstyles

– a TV show host and an educator – present to the world their musical children. Strange children. Experimental children. This is not about something exceptional for its virtuosity, talent or bizarreness, but about a school of experimental music for children. In it, children explored instruments and sounds in an unconventional way, learned how to use technical devices (at that time, the technology was tape recorders) and manipulate sounds. More than anything else, they learned how to relate to the world sonically, regardless of what they would become afterwards, and they would develop a good notion of their own listening and of the world around them.

Skip to 2015. Brazil doesn't have compulsory music education in its basic school curriculum nor any other (big/renowned) extra-curricular projects like music schools focused on musical experimentation (we survive, fortunately, thanks to some academic initiatives and to some small independent groups. Here we are, NME and *linda*, as one of them).

Most of the country, with all its wealth in

terms of popular and folk culture/music and inventiveness, formally still ignores the art of listening and its riches. In fact - maybe because of the lack of formal/educational raw materials and because of the Brazilian *modus operandi* - we carry on jury-rigging the situation and appealing to our inventiveness, which is great in many aspects of our singularity. But it is possible and necessary to go beyond this stage, to become more acquainted with the auditory sense and its acoustic possibilities, starting with the notion of a sound consciousness (way) above traditional musical definitions. ■

► I think about Russolo, about Cage, about the daily life and the soundscape that pierces through physical barriers, invading other people's ears and occupying their heads night and day. About the rhythmic transformation of sound into chemical substances that give part of their energy back to our bodies helping them get around in this space-of-bodies-bumping-into-each-other that are the cities. About the conscience of listening and the absorption of its nuances, physically and mentally. About the impossibility of the absorption of the excess

of these stimuli, until part of them turn into headaches in response to what we cannot filter, and attack our bodies until we get sick as a consequence of ignoring all this sonic power around us, particularly this night. ■

► Listed instruments for an experimental *panelaço*:

horns,

motors,

pots and pans of all sizes, shapes and materials (tefal, ceramic, aluminum, iron, copper)

spoons, forks and knives!

voices tuned and untuned

basses, sopranos, tenors, baritones, altos

firecrackers and mechanical birds ■

► [goo.gl/2u1h6u](http://goo.gl/2u1h6u) ■

► The *Sinfonia Ignorada* - enlightened by its unconsciousness, was recorded on the night of March 15th, 2015, and was directly motivated by the political crisis that hit the news. There is not, on my part, any intention of political/ideological manifestation behind the recording, but an overall interest in its acoustic consequences, in listening to it and in the collective experiment performed by the population in its chaotic wealth.

Recorded from a bedroom window facing the street with the two internal mic channels of my sound recorder (XY & directional), I was only able to listen to the results a few days later, when transferring the material to the computer. I was simply astonished by its physical dimension (an open space surrounded by big avenues and small, reverberating local streets) and its sound development. From time to time, I play it on the sly when people come around, and they don't understand "where this sound come from" and ask: What's going on? I can't tell for sure, but I would like to see more

people taking to the streets and windows with some regularity to make an ode to the city, and ode to joy (São Paulo's 9th?), ode to hatred or whatever, by recomposing those ordinary sounds we so often hear, that are part of our vocabulary and which we solemnly ignore everyday.

Here's to the chaos and ignorance of those who, ignoring it as such, composed it! ||

► \*Does this symphony correspond to a graffiti? ▲

*BRUNO FABBRINI* grew up being a musician, graduated in audiovisual and cinema, composes, decomposes and recomposes sounds, words and images. He is part of Baoba Stereo Club, Invisibili(cidades) and collaborates with NME.





HENRIQUE CHIURCIU

featuring in *linda* #4, ANO 2

Years after my first graphic contribution to NME (the mascot that came to be the group's logo for a while), I return to drawing with what Sérgio Abdalla called “androgynous objects” when they were still just drafts.

The drawings of the “tripas” [“innards”] series, all made with India Ink pen, portray organic and undefined objects.

Vaguely inspired by scientific illustrations and medieval engravings, they are an attempt at giving form and shape to the intangible things that hide in our guts.

Almost always as meat chunks teared apart by bones, teeth or nails, sometimes they gain an almost complete form, like monsters trying to embody a series of illnesses, physiological or not.

[luckysenpai.tumblr.com](http://luckysenpai.tumblr.com)



# BUTTERFLIES IN THE STOMACH

NATÁLIA KERI

linda #1, ANO 2

*In this new series, Natália writes inspired by photographs made by friends. In her first series of texts - "Sons são estórias" ['Sounds are stories'], published in linda through the year of 2014 - the challenge lays in writing sounds, or at least in writing that which comes from the sounds (naturally, passing through the author's own filter). This time we find ourselves in a play with poetry and photography and with the disencounters of personal filters, as we invite a composer to make a piece of music from the same photographs and see how it all goes.*

*Today, inspired by the photographs by **Heloisa Ballarini**.*

*And with the piece 3 analogias toscas by **Henrique Iwao**, which you can listen here: [goo.gl/LdjDaA](https://goo.gl/LdjDaA)*

▶ The most tired feet seek further paths yet. But the dread and pleasure of testing the boundaries of gravity are like being drunk and not really knowing where you're going. There's no flow for the crowd, the individual alone takes off.

And then he was so drunk the world was a sloooooooooooooow merry-go-round, yet a very tricky one. The last sip of warm beer made him babble some steps sustained by the flock. He outlined the best dance moves his limbs could stage. Not even in the mosh pit could he figure what the hell the bald leader of the punk rock band was roaring . Alcohol made even the guy's anger become ethereal, fluffy.

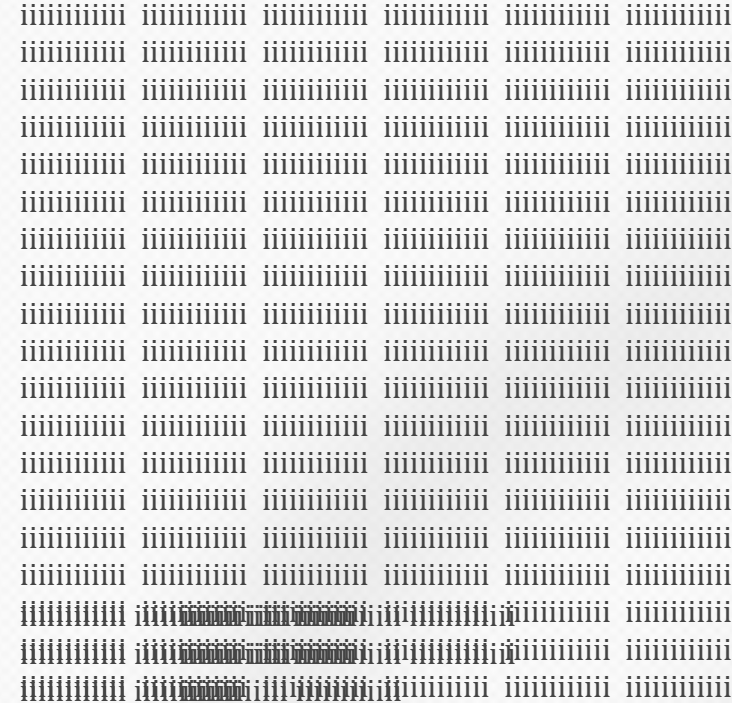
He does not really know how he climbed the three steps to the little stage. The leather jacket in the fuggy room was making him feverish. At the edge of the stage there was not much to do. He took a deep breath and fell. He floated over the crowd until the waves got sick of carrying him. Then he sat on a musty couch and dwelt watching the world turn. Slow-ly.

Sweat ran down his forehead, but he no longer felt protected by the leather. Damn. Sitting there without the jacket, he looked like a sucker. ▲





*The three photos in the last pages were made by Heloisa Ballarini specially for Natália Keri's column.*



*NATÁLIA KERI* has a degree in journalism from the University of São Paulo. Currently, she pursues a Masters Degree in Communication Sciences at the same institution. She co-authored of the book “O poder e a fala na cena paulista”, from 2008, on theatre censorship, in connection with the Miroel Silveira Archives. She works on communication since 2005, currently at the São Paulo Municipality’s press office. She’s been collaborating with Tiago de Melo since before the foundation of the NME.



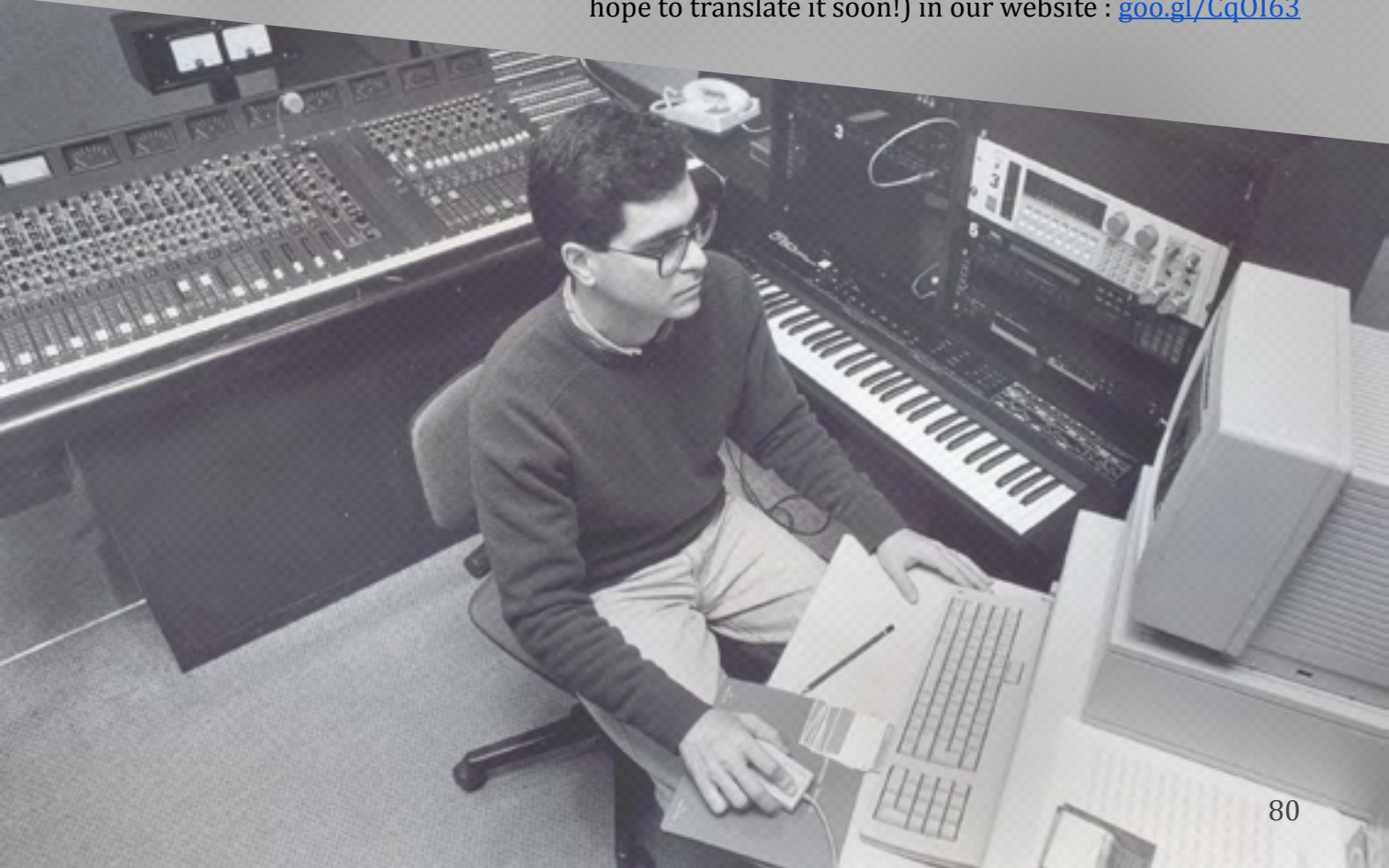


## A TALK WITH RODRIGO CICCHELLI VELLOSO

a part of Daniel Puig's column in *linda* #1, ANO 2

“I’ve been feeling a need to get out of the electroacoustic ghetto. I don’t mean “ghetto” in a negative way, but in the sense of this encapsulated thing, of a language exchanged among just a few people, and I’ve been feeling an urge to circulate, to walk around and talk to other people also. Or to take this experience that comes from the electroacoustic ghetto, an investment of so many years, reflections on matters so dear to the electroacoustic sphere, to other publics, other spaces, other aesthetic concerns...”

Read the whole of the talk Daniel Puig had with Rodrigo Cicchelli Velloso (in Portuguese - we hope to translate it soon!) in our website : [goo.gl/Cq0I63](http://goo.gl/Cq0I63)



PEDRO MOREIRA

Profile Pictures





# THE BATHER'S TRAGEDY

FRANCISCO DE OLIVEIRA & MAX PACKER

linda #2, ANO 2

► Will you try and imagine, dear reader, that the average man were about 85, 86 feet tall... Or, inversely, that the average man would height about 2 or 3 inches and virtually any wind wave in the Caribbean sea were just monstrous for us. Or else: try and imagine, dear reader, that the average man were just as tall as he actually is, but the sandy stripes of our seashores wouldn't span for more than a span, allowing only Mrs. Bumblebee or Lady Ladybird to sip their lemonades as their hubbies try some cooper along the shore.

Beside the unpaired freshness of the sea breeze, beside the exuberance displayed by palm trees, beside the promises of love hidden in this or that delicate curve, there's a factor – possibly the most primary of all – which allows the beach to have the significance it has for us: the fact that (behold, dear reader: it's a miracle!) we are in perfect proportion to enjoy it. ||

► Tired of the plenitude and equilibrium of

renaissance art – says Mr. Heinrich Wölfflin –, baroque art inclines itself towards dissonant proportions, so to speak. Yet, one should be aware that, either in order to picture the drama of its subjects (1), either in order to favor technical proportions (“what makes it look like what it is”) over organic proportions (“what it is indeed”) (2), proportion is not – for the baroque artist – ornamental, nor a matter of taste, nor merely just a way of differing themselves from the old masters. For Caravaggio, Bernini and Rembrandt, just as for Leonardo da Vinci, proportion is *meaningful*. In fact, it becomes the kernel of compositional matters: for the baroque artist, proportion will not be taken for granted, nor will it be guaranteed by geometric exactitude.

For the spectator of such art a challenge is proposed: it's not about passively appreciating the proportions of the picture, nor is it about finding comfort in a feeling of plenitude; one is expected to perceive the *meanings* of proportions and, through them, to deepen their sensibilities towards the pictured drama. ||



Caravaggio: *Sacrifice of Isaac* (1603)

► Maybe, after all, it isn't an *a priori* miracle that we are in proportion to enjoy the beach: were we giants or midgets, beaches would undertake *other* meanings for us. (The beach is essentially baroque, anyway!, and, though it allows us to inhabit it, from clouds and hills, from coconuts and crab holes to that other beach across the bay, it proliferates significantly discrepant proportions). In this way, the enjoyment of the beach might be, in an unconscious level, an enjoyment of its very proportions and, far from being simple, to dig it requires a very special kind of introspection, related to the recognition of forms. Here is the challenge offered to the bather: how to experience the beach? How to live the discrepancy of its proportions? There must be something else going on between Mr. Bumbledore and an ocean wave beside the imminence of a non-drowning!

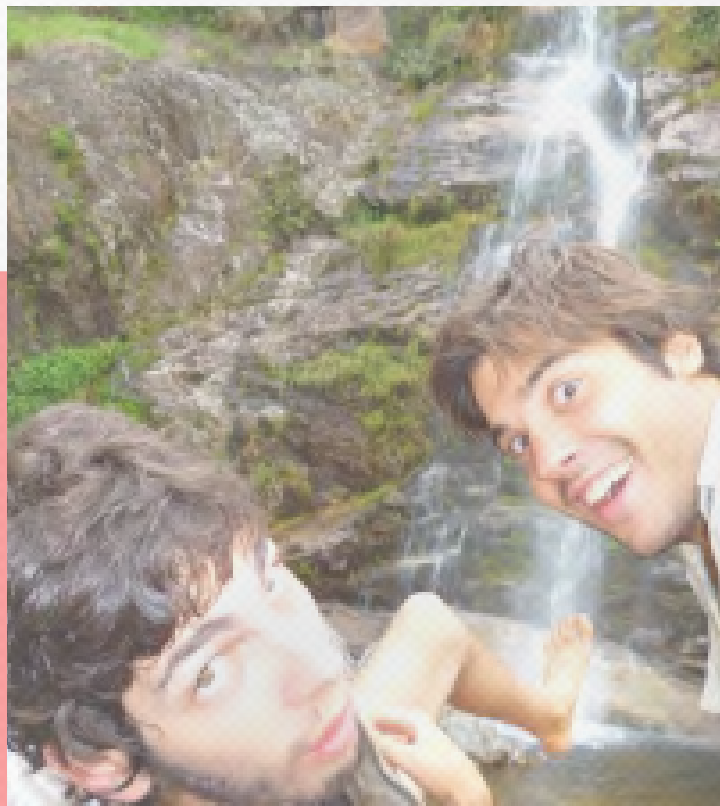
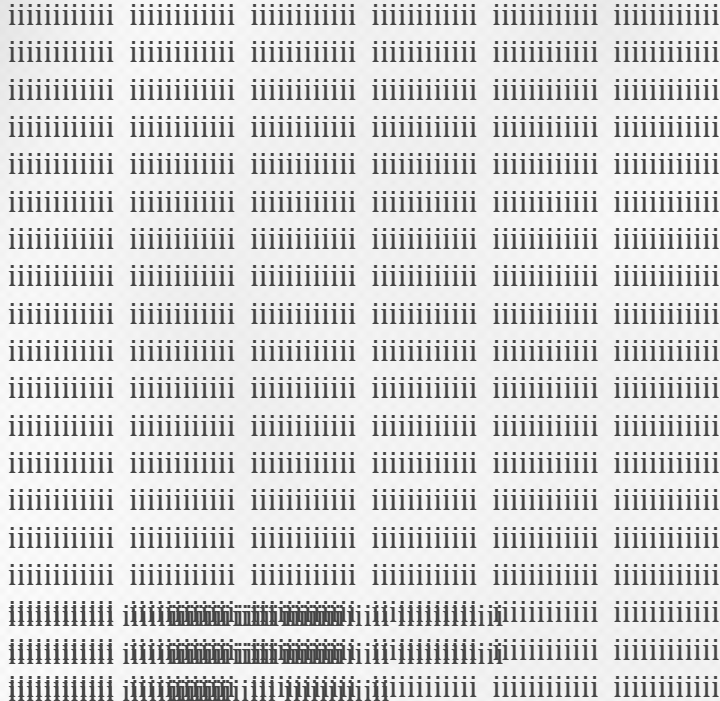
The problem is particularly difficult to solve, and our reader might know it from their very experience: the *drama* proposed between by the relations of wind, crab, seashells and rocks, this very drama is disproportionate to us: it is in such disproportion, so widened in relation to us, indeed, that though we have some vague

notion of its strength and of the multiplicity of directions embraced by it, we, ourselves, are unable to embrace it; rather are we left somewhere between the glimpse of such drama and the glimpse of a monumental serenity – a serenity such that not even the most radical of renaissance artists could have produced. As a consequence, we are faced with the practical dilemma of accepting the perplexity of our sights or taking refuge in the promised peace of the parasol – let us be honest, dear reader: the feeble peace of the bather, too, is unseen in the history of representation.

What is the price to pay for such peace?, for a deliberate abdication from the sense of form? Before both the impossibilities of experiencing the beach and of mentally neutralizing its proportions, we physically disfigure it with paraphernalia, the proportions of which we can handle. We hence hide hills with buildings, waves with colorful swim-buoys, crab holes with folding chairs and perplexity itself with photographs, Frisbees and frescoball.

And what is the price *composers* will pay for abdicating from the sense of form?, from the

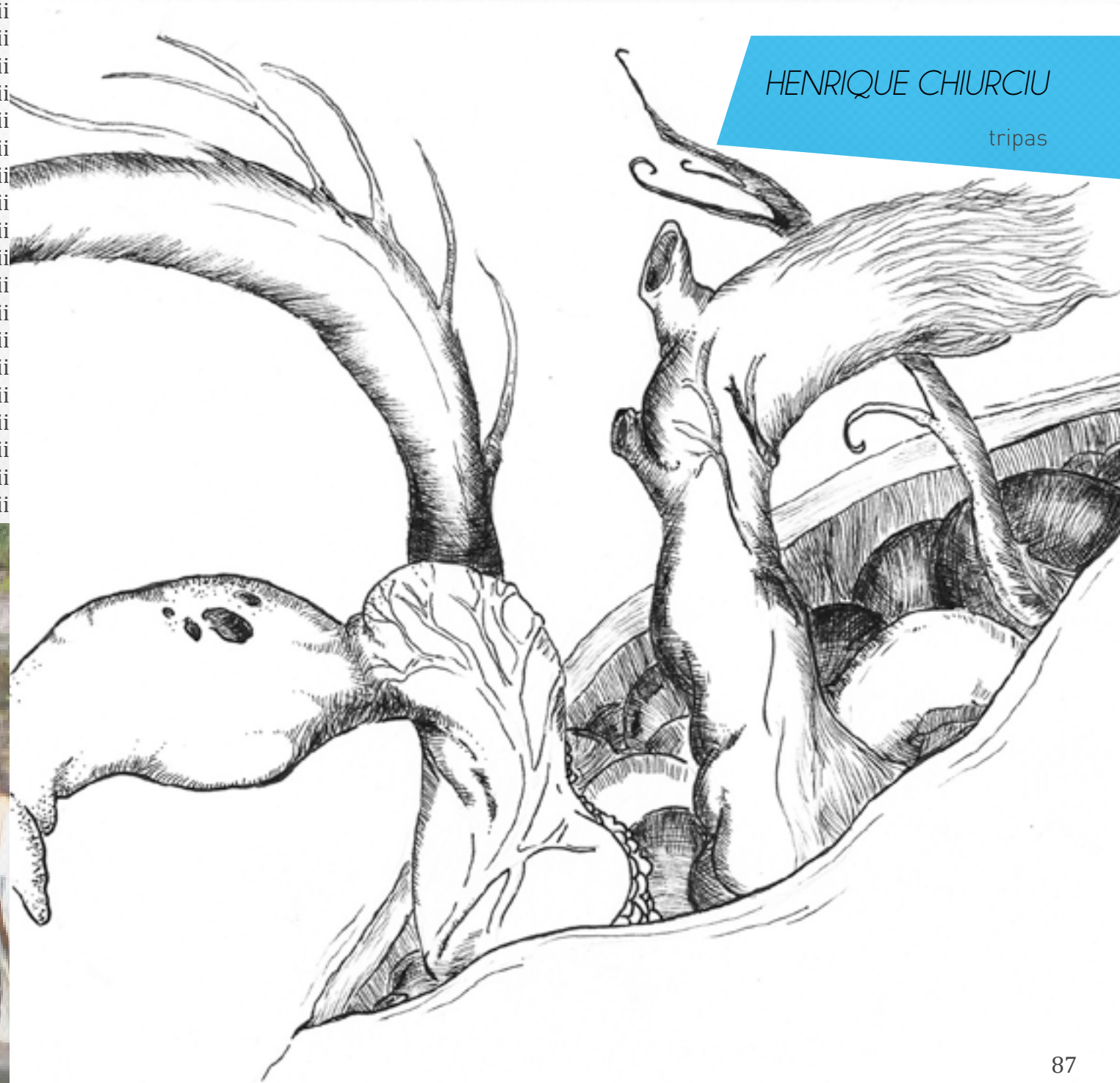
possibilities of meaning carried by proportion?  
Behind what will he hide his music? ▲



*FRANCISCO DE OLIVEIRA* and  
*MAX PACKER* are composers, M. A.  
in music (UNICAMP) and currently PhD  
students in music (USP). Their studies focus  
on compositional practices that emphasize  
the possibilities of meaning intrinsic to music.  
The former teaches at Federal University of  
Rondônia

HENRIQUE CHIURCIU

tripas



# HEIDEGGER, ART AND TECHNOLOGY

ROBERTO VOTTA

linda #2, ANO 2

► Technology has its origins in Greek, *tekhnología*, which in a free translation means treatise or essay on an art [or science, industry], exposition of the rules of an art [or science, industry], being formed by the junction of the roots *tekhno* (as in *tékhnē* ‘art, craft, industry, science’) and *logía* (as in *lógos*, or ‘language, proposition’).

Throughout History several technological devices were created in order to produce, register and broadcast music, for example, starting with the conception of musical notation and theory, through the techniques of instrument building, the musical press, till the coming of electricity and of phonographic registering. All of these processes have evolved, and still evolve, through mutual influence, in a ever faster and continuous movement. If in the past a new technology took months, or even years, to be embraced in musical production practices – as it happened with the valve trumpet, developed circa 1793 by Anton Weidinger (1767 – 1852) to replace the natural trumpet, which was only incorporated into the repertoire after

1800, with the premiere of Haydn’s *Trumpet Concerto in E Flat Major*, which was composed especially for Weidinger and his instrument – nowadays, with the agility in the spread of information, a new technology is rapidly assimilated into musical practice.

However, when we think about technology applied to music (as well as to the different media and artistic expressions), it is common for us to relate it immediately to computer technology (and to equipment related to broadcasting) that became popular after the second half of the 20<sup>th</sup> century. This relation is linked to the instrumental concept of technology. In *High Techné*, Rutsky challenges that concept, based on the Greek root of technology and supporting his views mainly on the ideas of Heidegger. Rutsky mentions that “the modern concept of technology, by restraining the definition of technological in instrumental terms, ‘blinds us’ in relation to a broader ‘essence’ [...]” that involves, besides this modern vision, the different conceptions of traditional technologies and *tékhnē* from ancient Greek (RUTSKY, 1999, p. 2). In fact,

Heidegger sustains this concept in relation to technology and art in his book *Introduction to Metaphysics (Einführung in die Metaphysik)* published in 1935, in which he writes that “art is a knowledge and it is, as such, *techné*. It is not, thus, because of the fact that ‘technical’ [and technological] skills are needed for its realization that art is *techné*” (HEIDEGGER, 1997, p. 177).

For Heidegger the Greek concept of the relation between art and technology, which is not instrumental, relates essentially to the idea of artistic production as *poiesis*. In 1936, in *The Origin of the Work of Art*, Heidegger characterizes *techné* as the essence of technique and of art, exploring how, be it in the most technical attributions (the craft of the craftsman) or in its most artistic (the craft of the artist), it is conceived essentially as *poiesis*. As such, *techné* as an action of knowledge is *poiesis*, and *poiesis* means to make into being through knowledge, through perception and through thought (HEIDEGGER, 2010). In other words, the philosopher Maria Aparecida Rafael describes Heidegger’s

reflection about technology in the following excerpt:

*Technology, according to Heidegger, is nothing more than the heritage we inherit from the tradition of Western thought. This inheritance we must conquer each day. But in conquering it, it chains us and frees us. It chains us when we simply appropriate that which it imposes on us through culture, through customs, values, without letting us contemplate. It sets us free when we bring ourselves to think about its essence. Thus, so that Man does not lose his roots it is necessary that he knows to think about the essence of technology. To think about this essence is to surpass the technology, not in the sense of depreciating it or annihilating it, but further, to go through its innards, to understand it more radically. To think of the essence of technology is to think the essence of ourselves. (RAFAEL, 2007, p. 6). ▲*

*Translated by Lucas Rodrigues Ferreira*

#### FOR FURTHER INFORMATION:

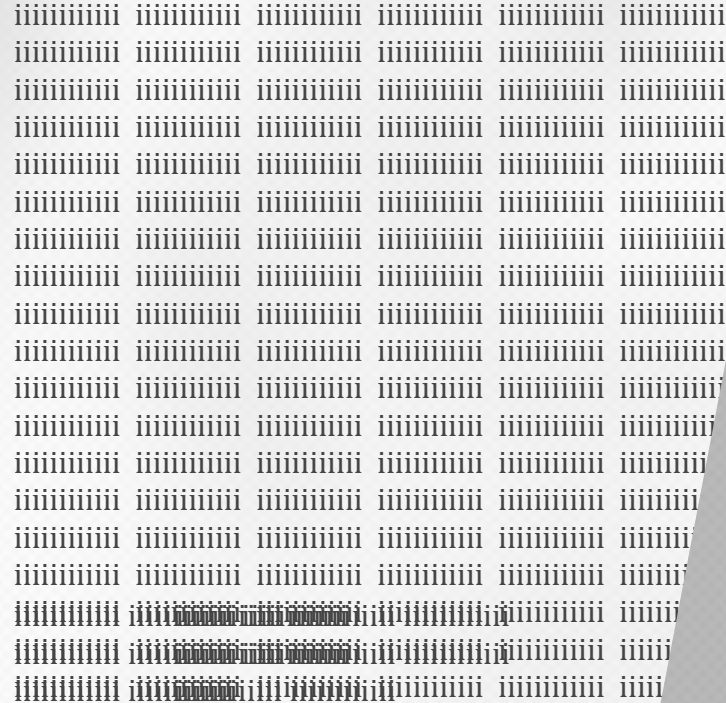
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## A TALK WITH DENISE GARCIA

a part of Daniel Puig's column in *linda* #2, ANO 2

“ Electroacoustic music came first as an individual listening discovery, my own discovery. To start waking up and listening to sounds... Listening to the structures, in fact. It was not even the sounds, you know. The sound of a bird, we listen to it since we were born, the water, all these things. But to realize that it has a specific structure in nature, and that these sound structures have nothing to do with the culturally developed musical structure, this came to me with fascination. The feeling I had was that I was going through a new conservatory.

[...] the sound structures, the kind of simultaneity, polyphony, counterpoint, of different sounds and different spatialities, it's fascinating, isn't it? Noticing also that there is a sound perspective. Paying attention to it, which, unfortunately, no speaker can reproduce. Listening in natura is even richer.”

Read the whole of the talk Daniel Puig had with Denise Garcia (in Portuguese - we hope to translate it soon!) in our website: [goo.gl/MEDihe](http://goo.gl/MEDihe)

*ROBERTO VOTTA* is a publisher specialized in music and arts, a composer and musicologist. Has a Master's Degree in composition (Universidade de São Paulo) and a Bachelor's Degree in composition and conducting. He studies the compositional processes of the music of the 20th century and coordinates the publishing of scores, methods and works on music and arts in general.





# MUSIC CANVAS

SÉRGIO ABDALLA

linda #3, ANO 2

► To make music presented in a digital audio file, today, is our common practice – to us, those belonging by birth or adhesion to the era of music made at the computer.

The audio file is somewhat like the canvas, in painting. It is the medium more commonly associated with what is considered to be the current state of the art. What is a piece of music? This: an audio file. Download the new song from. And it is, also, like the canvas, a medium that artists seeking for new media usually see as conservative. And it is conservative in many senses, one of them being that it really is a conservation of data for infinite reproduction, conservation for further capitalizing.

But I mentioned the canvas also because making music in an audio file has to do with having a supposed flat and uncolored surface (the zero audio, a series of written zeros), which should or would be neutral. And which is never neutral (why are we presenting recorded music in a public situation? why don't you play live? why didn't you do an analog recording?...)

– it involves, always, taking a stand. And, in this case, the stand taken is that of a practice of composing music that sits next to our ordinary life on the internet on the computer at work in the world – the partiality of making music with our most ordinary material in life, the digital file. Here, it has nothing more to do with the cotton or linen canvas (whatever, I don't know what it's made of).

But the apparently neutral surface where we paint something – or draw or glue or scratch or dirty or ignore something –, that surface is important. The reflexive fold over the presence and conditioning character of the medium is something that, in the visual arts, has had it – that's what we learn in art classes. Has had it since a long time. In literature, in poetry, it's the same. And in music, too: to cut paste pieces of score paper, to record the sound of the recording of a disc, to make sounds out of digital bugs, all of this is already known to us. This doesn't mean we have absorbed and interpreted it, not at all, but we do know it. This doesn't prohibit the small thoughts, the small metalinguistics, and, in fact, it liberates



them. The big question of acknowledging that the file is a file is already put. We've got room, now, for all the little questions whose historical significance is confuse and diffuse.

To make – now, more specifically – acousmatic music<sup>1</sup> is something that also have had its time. I prefer to exempt myself from defining the term by referring back to the Wikipedia page, in English, on the term<sup>2</sup>. I mean, 60's, France, Europe, it's gone. So it is not something being driven now by waves of innovations and novelties and projects to change the world.

I think it can be as naive and politically coward – if we shift from the comparison with the canvas to a comparison with the sheet of paper – as drawing on a notebook. Cowardly, it shirks from public appreciation understood as a move on trying to change the world. Nobody will

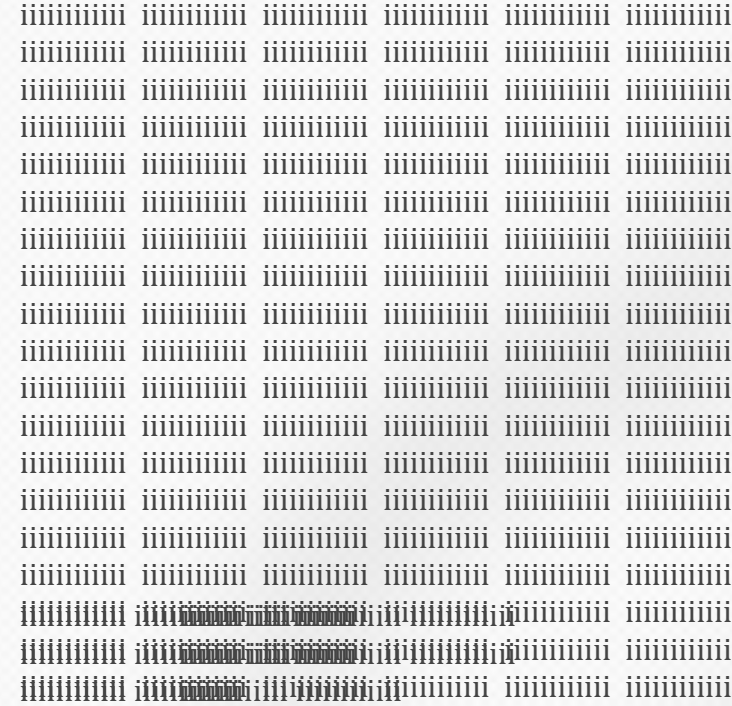
1 [goo.gl/6pDjdG](http://goo.gl/6pDjdG)

2 The original article in Portuguese had, here, a little observation on the small size of the wiki page on acousmatic music in Portuguese. The page in English is a little more robust and focused on a comprehensive description. The author here thought of editing the page in Portuguese, but, to the date, he didn't.

change the world with a file. In this subtraction from politics lies a thematization of our very intimate life with the sounds. I think that to make acousmatic music, especially to make it at home or at non-professional places (those that are not electronic music studios – and we have got lots of them around the world) could be seen as a design activity / drawing activity. The association of the term “sound design” with what the electroacoustic composer does comes not without reason. Both live in the environment of sounds and techniques consolidated by a certain kind of *avant-garde* music between the middle and the end of the past century, but without believing anymore on the historic-evolutive necessity of this practice, maybe believing better on a present necessity, that of responding to the world without knowing the reason for it, of drawing / designing those sounds that face us all the time.

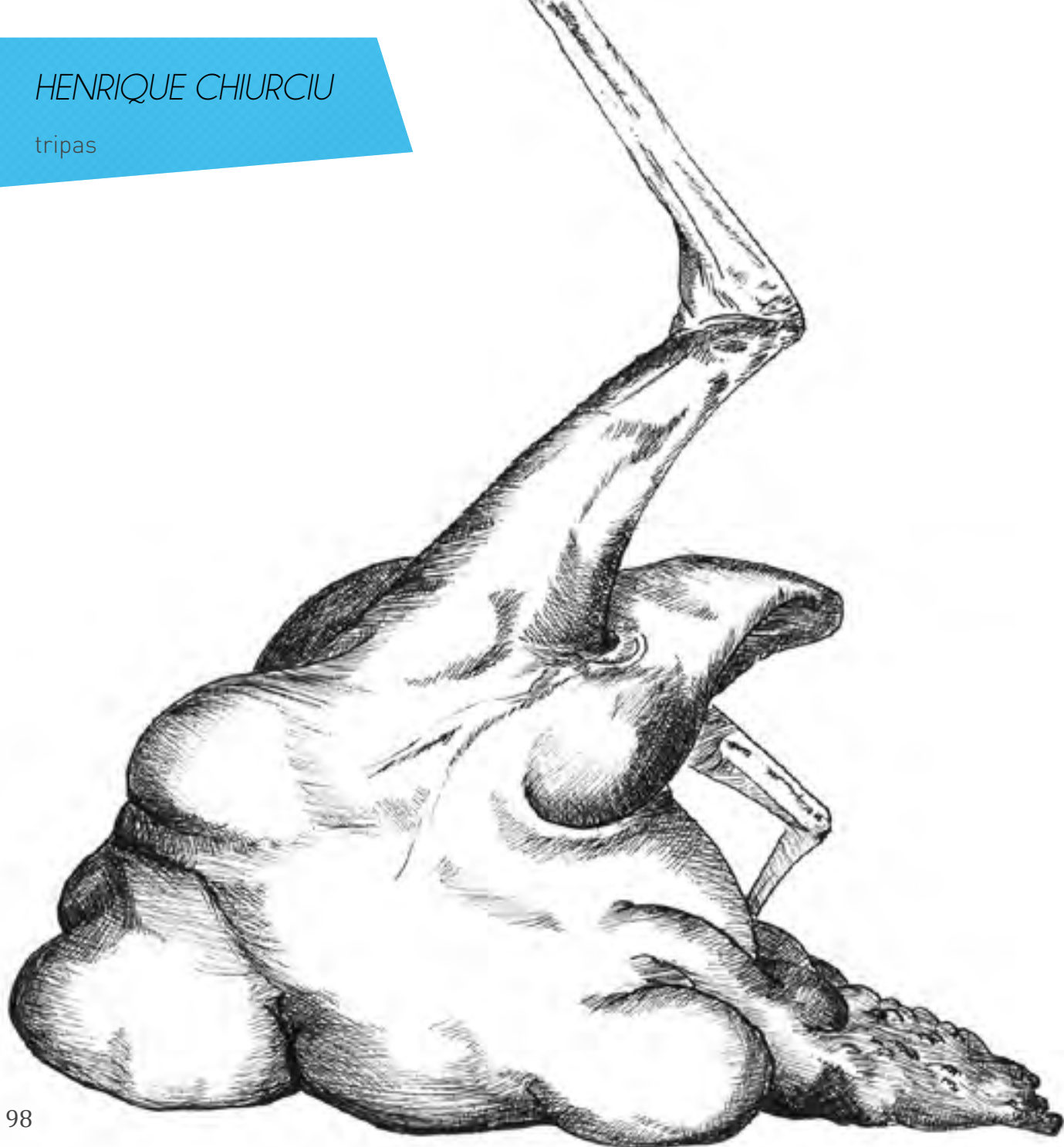
Also, the necessity of facing the sounds, of banging your head with (and against) the sounds that do come around all the time, without, however, giving an heroic answer, or an answer up to it. Always giving a shy response, an audio file. ▲

*SÉRGIO ABDALLA* makes:  
electroacoustic, instrumental, audiovisual,  
improvisational pieces; sound editing at  
Confraria de Sons & Charutos; live-electronics  
in the band Filarmônica de Pasárgada.  
He was part of the musical groups  
Basavizi, Dito Efeito and mal.



HENRIQUE CHIURCIU

tripas



A TALK WITH DIDIER GUIGUE

a part of Daniel Puig's column in *linda* #3, ANO 2

“I’ve seen curious people who happen to come around and end up enjoying it. Actually, sometimes it is us, the creative people, who are prejudging the audience in a negative way. We think they are not capable of listening to different things... that’s not always true. Even someone completely unprepared can come to an electroacoustic music concert and get carried away, no matter how, the way he or she wants.

[..] Why did I always like electroacoustic music? Because I’ve been listening to it since I was a child, at home. So that’s it, it’s not a big deal.”

Read the whole of the talk Daniel Puig had with Didier Guigue (in Portuguese - we hope to translate it soon!) in our website: [goo.gl/ISzWMY](http://goo.gl/ISzWMY)





# TOO MANY POOPS

LUIS FELIPE LABAKI

linda #1, ANO 2

► In the beginning of this year of 2015, I remembered about YouTube Poop. It had been at least two years since I last searched for something related to it, and I didn't even know if it still existed with that name. YouTube Poop is a specific type of remix, mashup etc. video, usually created with an abundance of special effects from simple video editing programs like Windows Movie Maker or (the comparatively more complex) Sony Vegas. For those wishing to know more about it, there is a nice article<sup>1</sup> about its origins, main techniques and trends on the website *tvtropes*.

They also provide an amusing example of a *poop avant la lettre* made for Richard Nixon's campaign against Hubert Humphrey in 1968<sup>2</sup>. We could think of yet a few more: there's the *Lambeth Walk: Nazi Style* by Charles A. Ridley, made in 1941<sup>3</sup>, and - although in a quite different dramatic key - *Passage à l'acte*<sup>4</sup> (1993) and other works by Martin Arnold, as

1 [goo.gl/u0s5q2](http://goo.gl/u0s5q2)

2 [goo.gl/sn1bhB](http://goo.gl/sn1bhB)

3 [goo.gl/vJbkxa](http://goo.gl/vJbkxa)

4 [goo.gl/h9mzRt](http://goo.gl/h9mzRt)

my friend, artist Henrique Chiurciu pointed out<sup>5</sup>.

The first time I saw a video labeled as YouTube Poop must have been around 2009 or 2010 - a surprising five or six years ago!, - but doing some research now I found out that the genre is even older than that, almost as old ('old') as Youtube itself, and that the *pooper* community - those who make YouTube Poop videos - is even bigger than I first thought. Since 2007, for example, thousands of *poops* and *poopers* interact in a website named *YouChew*<sup>6</sup>, a forum for discussions and video sharing.

I found it by chance, and when I searched for "youtubepoop 2015" an infinity of examples showed me that the *poop* is still alive and well, as it is clear to anyone who watches *Madden Drops Dead*<sup>7</sup>, posted by Nineroa in January 18th, 2015.

5 By the way, Henrique Chiurciu's series of drawing "tripas" ['innards'] illustrates a few pages of this *linda-iv*!

6 [goo.gl/v9w9xt](http://goo.gl/v9w9xt)

7 [goo.gl/h5lHvP](http://goo.gl/h5lHvP)

A decade is already a fair amount of time for the development of an artistic language, especially in a medium of such fast exchanges as the internet forums and even YouTube itself. There are even sub-categories of *poop* on *YouChew*: “YTPMV” (‘YouTube Poop Music Videos’), “Brain Rape/Rape-core” (my favorite one, of which *Madden Drops Dead*, mentioned above, is an example), “Sentence mix-core” (videos with a special emphasis on word and syllable scrambling, creating new meanings to phrases), “Classic” and “Regular” - videos with an overall balance between all the other categories.

So there are different trends and niches of creators that identify themselves with determinate styles. But there is more than that: there are different generations of *poopers*. In many places I found references already a little bit (or even overtly!) nostalgic to some YTP trends of years gone by. A video by chemistryguy named *The French Prints Cosbys Himself to Death*<sup>8</sup> carries the following description on YouTube:

<sup>8</sup> [goo.gl/tbLRQs](http://goo.gl/tbLRQs)

*Though it is all but forgotten, there was age of poop, distinguished by its simple, yet effective treatment of live action sitcoms. Poops of The Cosby Show, Rosanne, Fresh Prince of Bel Air, and Home Improvement were plentiful. Artists such as cjjflo, fatassassin1 and terrythemovie were providing inspiration that carries through to this day.*

*This is my tribute to them.*

*Waa-wee-waah!*

In a 2011 interview<sup>9</sup>, Conrad Slater, founder of the *YouChew* website, talks about a moment of crisis in the forum, in which it seemed to him that the new *poopers* were only repeating old formulas, without bringing anything new that could contribute to the development of the art of *poop*. Would this be a sign that we are getting closer to what Frank Zappa identified as “death by nostalgia”<sup>10</sup>, with ever-shrinking spaces of time between “the event” and “the nostalgia for the event”?

<sup>9</sup> [goo.gl/MFYnVU](http://goo.gl/MFYnVU)

<sup>10</sup> [goo.gl/XEnUJu](http://goo.gl/XEnUJu)

Going over some old stuff again and watching some new videos, I was surprised by the predictability of most *poops*. But maybe this just reassures the consistency or maturity of YTP as a *genre*: we can say we like romantic comedies or westerns or reality shows or videoclips, but that doesn’t mean we like each and every western or videoclip out there. It only means that, at some level, somehow, we feel a certain sympathy for specific elements of the language that are conventionally seen as characteristic of a determined genre.

Any definition of YouTube Poop will describe it as based, to a certain extent, on the “randomness” of the materials chosen, on the direct intervention in these selected fragments, on the subversion of the original narrative structure (if there was any beforehand!), on a certain *dada* nonsense etc. To make it short, if we can’t predict exactly which meme will overlap the main character’s head, we know that something like that will take place at some point; if we don’t know which line or word written on the screen will be changed for a swearword (or, in the case of Brazilian *poops*,

maybe for the “Olôco!” exclamation of Faustão, a famous TV show host), we know that it will inevitably happen - and probably more than just once.

These operations were repeated *ad infinitum* and reshaped by different users, so that a grammar specific to YouTube Poop was soon established in a sufficiently solid manner to allow *poopers* to identify and miss some procedures, used in “ancient times”, that have already been replaced by new techniques. That’s why we could say YouTube Poop is a genre, with a whole set of conventions in each of its subdivisions. There are good *poops* and bad *poops*. And, if there are more bad *poops* than good ones, this is no exception to the rule.

Speaking of Brazilian *poops*, it’s fun to look for videos from different countries and see how formal strategies and source materials repeat themselves somehow: old Phillips CD-i games, SpongeBob etc. However, YouTube Poop gets more interesting when we start considering how each country ends up mixing these shared elements with its own cultural

references. The *Dodgeball*<sup>11</sup> video series, made in 2010 (each video, made by a different *pooper*, was a response created directly over its predecessor), is probably the best example of what YTPBR - the Brazilian version of the genre - was like then, with tons of *Chaves*<sup>12</sup>, *Carga Pesada* (a TV series about two truck drivers), Rede Globo's soap operas, vlogs and funk carioca.

Talking about these globally shared source materials, I found a great deal of more recent *poops* from different countries utilizing *Adventure Time* episodes. What seemed to unite them all was that they were... not funny at all. Or rather, the most funny bits came from the cartoon itself and not from the *poopers'* interventions. Maybe I was just out of luck in finding nice *Adventure Time poops*. But it could also be a reflex of YTP's (and other Internet trends') influence over the cultural industry.

11 [goo.gl/LKxo6H](http://goo.gl/LKxo6H)

12 El chavo del ocho is a mexican TV show for kids that became extremely popular during the 1980s and 1990s in Brazil, where it is known as Chaves and was shown, naturally, in Portuguese. There are still constant reruns on one the most popular TV channels.

As another friend - and former contributor of *linda* - Rodrigo Faustini pointed out to me, *Tim and Eric Awesome Show, Great Job!*, aired on Cartoon Network's Adult Swim from 2007 to 2010, already carried explicit references to the *poop* aesthetic, with freeze frames, digital zooms etc., as seen on the *Original Child Clown Outlet*<sup>13</sup> sketch. In a somewhat similar fashion, the short film *Too Many Cooks*<sup>14</sup> (2014, dir. Casper Kelly), also aired on Adult Swim, is yet another example that derives at least partially from that universe. Something like a "live-action *poop*", or a "premeditated *poop*", with overdriven screams, infinite loops, lasers, glitches and so on.

It will be interesting to see what will be (or will have been) the influence of these videos on more traditional audiovisual forms. To a certain extent, even *Adventure Time* seems to have assimilated certain discontinuities and strategies from the *poop*, mashup and remix universe, not through mimetic stylizations such as those in *Tim and Eric Awesome Show*,

13 [goo.gl/3U9w8V](http://goo.gl/3U9w8V)

14 [goo.gl/VOsERw](http://goo.gl/VOsERw)

*Great Job!* - that may be seen as a pastiche, as an immediate reaction - but in a more subtle level, structural, even dramaturgical.

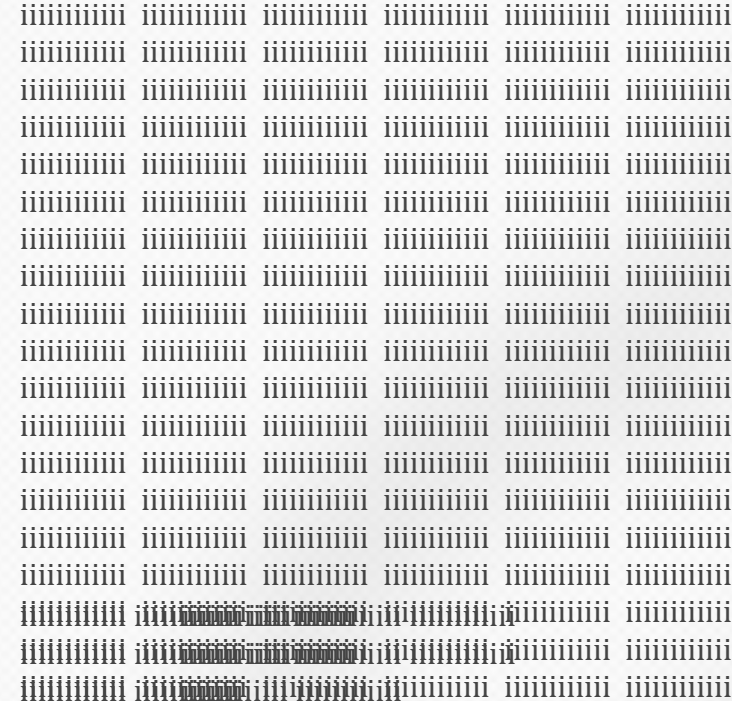
And I wonder what *poopers* think of things such as *Original Child Clown Outlet*. Do they feel good about it or do they refute the "domestication of the language"? What would be their reaction if someone invited them to, say, exhibit their works in a film festival?

Even if it might sound like an awkward attempt to "legitimate YouTube Poop as an artform", I won't deny that I would stand in the line to watch things like *Madden Drops Dead* on a gigantic screen. ▲

### LUIS FELIPE LABAKI

studied Audiovisual at the University of São Paulo, where he is currently pursuing his master's degree. He directed the short film *The Private From Odessa* (2013) and a series of experimental videos. He works also as an editor, composer and translator from the Russian language.

[vimeo.com/luislabaki](http://vimeo.com/luislabaki)

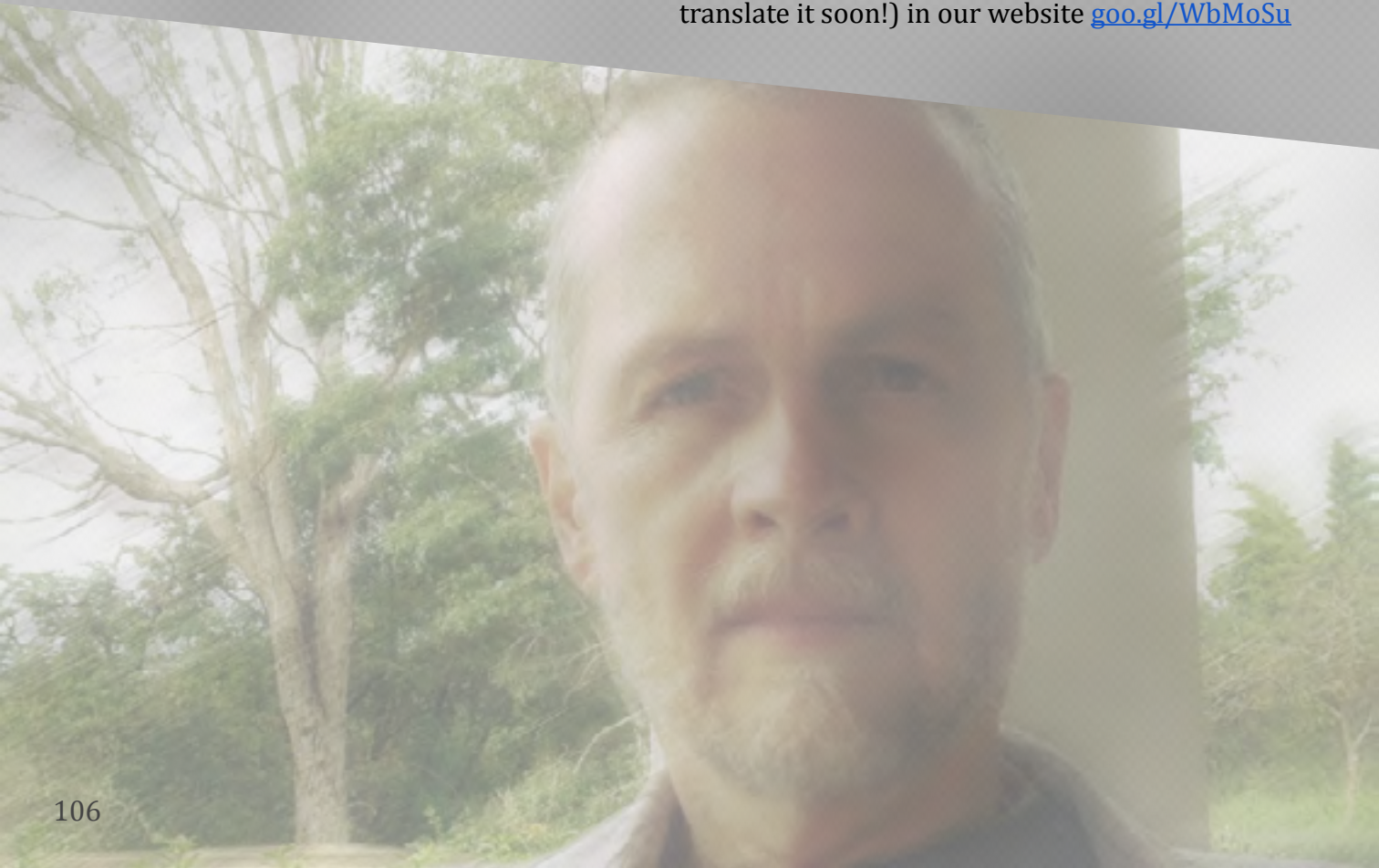


## A TALK WITH RODOLFO CAESAR

a part of Daniel Puig's column in *linda* #4, ANO 2

“On the other hand, the electroacoustic music school - if we should call it a school - based on the schaefferian thought would put this question in a slightly different way. It would be like this: what is it that these sounds have that enables you to listen to them in a musical way? These two borders, Cage's and Schaeffer's, opened wide the doors in a beautiful, awesome way. I think this is a price that we just won't stop paying. I like to think that the musical hearing, because of this opening, doesn't have any reasons to be closed back again.”

Read the whole of the talk Daniel Puig had with Rodolfo Caesar (in Portuguese - we hope to translate it soon!) in our website [goo.gl/WbMoSu](http://goo.gl/WbMoSu)



PEDRO MOREIRA  
Profile pictures



# INTERVIEWING ANNETTE VANDE GORNE

BY JULIA TELES

exclusive for the *linda*<sup>IV</sup>

*Annette Vande Gorne is a composer of acousmatic music and professor at the superior Royal Conservatory of Mons. In 1982, noticing the lack of a structure for the creation and diffusion of acousmatic music in Belgium, she founded the non-profit organization Musiques et Recherches and the studio Métamorphose D'Orphée. She also organizes the festival L'Espace du Son, that takes place annually in Brussels. One of her specialities is the live spatialization of acousmatic works in concerts.*

*Annette came to Brazil in 2010 and 2014 to participate in Bimesp<sup>1</sup>, where I could meet her during her first visit here. Last year I have been to Ohain, Belgium, to have classes with her for a week. In April of 2015, we did this interview by e-mail.*

<sup>1</sup> International Biennial for Electroacoustic music in São Paulo: [goo.gl/laFd8Y](http://goo.gl/laFd8Y)

► **Julia Teles:** Annette, thank you very much for accepting being our guest for this edition of *linda*. I really admire your work, so it is a great honor to interview you. I would like to start asking you this: What first interested you about electroacoustic music? I also would like to know more about your formal education.

**Annette Vande Gorne:** I discovered this acousmatic music by chance, listening behind a closed door where I took a choir conducting course, organized by *Jeunesses Musicales*<sup>2</sup>, in France. I asked myself what could those instruments I didn't recognize be (I wasn't even aware that this kind of music existed). So I sat in front of two speakers, closed my eyes and was immediately immersed in all this unknown feelings: abstract images in black and white, the feeling of floating, of losing sense of space... That was the works *Le Voyage*, by Pierre Henry, and *Les Espaces Inhabitables*, by François Bayle. I was 24 years old, and until then I'd had a classical education in music (piano, specifically). I was already teaching

<sup>2</sup> A music NGO created in Belgium. To know more: [goo.gl/N7he13](http://goo.gl/N7he13)

(history of music, piano, harmony ). Four years later, after taking a few courses, I got in Pierre Schaeffer and Guy Reibel's experimental classes, at the Superior Conservatory of Paris.

**Julia:** The courses of electroacoustic music at the Royal Conservatory of Mons, Belgium, (graduation and masters)<sup>3</sup>, where you teach, are very interesting and complete, in my opinion. I don't know any other academic formation so specific in this field. Teaching seems very important to you. What do you consider essential in the education for electroacoustic music? How to teach composition?

**Annette:** Actually, I think that formal education allows us to 1. Not reinvent the wheel and imagine to be doing something incredible; 2. Benefit from elders' experience by studying repertoire, analyzing pieces and practicing techniques of music writing (*écriture*) found in other works and classified by types. It's the painter's palette... 3. The "theory" of technology is important (recording sounds, synthesis, sound and acoustics, musical

informatics...), though it shouldn't be the whole focus of the studies. The priority should be a progressive development of each student's creative personality (I am personally very glad that none of my former students imitated me in style, nor in compositional technique - and because of that I rarely presented my works as an example), and above all not limiting yourself to the instructions for use (the completed exercises) of softwares, *max-msp* included.

Composition is not taught as such (except generalities applied to all the music of today). The teacher must be demanding, but not put pressure, he must be patient. He is there to be an experienced ear, to chaperon, support and encourage the way, the always hard path that the future composer will take. Without recipes. The composer is, more than searching for sounds, in search of himself. I understand, of course, by composer, an artist that doesn't make concessions to the entertainment industry, that is not subservient to other arts and artists, at least in the beginning of his

career. Alone, in the reflex of his constant choices and listening, in a studio.

**Julia:** Last year, when I was doing a summer course at *Musiques et Recherches*<sup>4</sup> (composition, analogic support), taught by you, there was another woman studying composition in the classes. I know of a few here, but there aren't many women doing composition in general. How is the field of composition for women in Europe? Is it also hard to find them or do you think this has already changed?

**Annette:** The next festival "*L'Espace du Son*" [organized by Annette] in October 2015, in Brussels, is going to have the woman as the main subject. Nothing less than composers from every generation. I was always impressed by this difference in "classical contemporary" instrumental music: it employs a lot of women as solo-interpreters, orchestra players, teachers. In opposition to this, there are proportionally much more women creating in the small field of electroacoustic music, with all

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<sup>4</sup> To check this year's upcoming courses at *Musiques et Recherches*, go to: [goo.gl/4jHs6v](http://goo.gl/4jHs6v)

its technology. And I personally never felt any ostracism for being a woman. So, yes, there are many more. I identified around twenty, because we are organizing a parallel conference about "music in the feminine" during the festival. This represents, with no doubt, around 1/6 of the composers, not considering improvisation, sound installations, video and other digital art. In Brazil, Vânia Dantas Leite is probably the first woman to engage professionally, who has a PhD degree and a career as a Professor at University of Rio (UNIRIO), where she founded a studio that is still active.

**Julia:** You have been to São Paulo at least twice to participate in Bimesp (International Biennial of Electroacoustic Music of São Paulo). Is that correct? You have also been to Rio, right? What are your impressions on the composers and the music made here? Is it different or is electroacoustic music an universal language, that has differences in each author, but is globalized?

**Annette:** And I have also been to Belo Horizonte, for individual courses and a



seminar. Electroacoustic music is very diversified: it is seen either as a result of the utilization of a tool, an instrument, as an increase in the possibilities of acoustic instruments, having always a writing that privileges pitches, spectrum and rhythm, or as a language that starts to have its own things in common (due to, among other things, the fact that the programs, equipments, etc., are now accessible to everyone - not to mention the cracked softwares! - before, each studio had its own technological originality), their well-defined genres (soundscapes, acousmatic music, electronic, noise, etc.). At the same time, we can hear differences in style, in the concept of “sound”, accordingly to the cultural environment (and also the education): Canadians, English, French, Italians, Belgians, Dutch etc., they don’t make the same music. There are also historical reasons: which direction was given by your pioneers, or the first studios? For example, all of Italy privileges the *processing*, the synthetic sounds etc., because in the University of Padova, the first studio in Italy, it is the post-serial aesthetic that is promoted. In my country, I brought

all the French current of *musique concrète*, of morphological writing by montage etc., with all attention put on perception, about the hearing and conducting of hearing (for the listener) as a technique of acousmatic composition. This summer I will present, for the first time, a course, a *masterclass* about acousmatic, its practical and theoretical concepts, its specificity (not all music on magnetic tape is automatically acousmatic!).

So, Brazil? It is certain that the influence of Flo Menezes guides the local production in the sense of the researches we called *l’avant garde* in the 70s, European influence (he frequented Padova, Darmstadt, Stockhausen...). I suppose there is a more “nationalist” style, but I don’t have enough knowledge about all of the Brazilian works. What I heard from the students in Belo Horizonte seems to me closer to this.

**Julia:** I remember your concerts at Bimesp, in 2010, in which you actively used the space (spatializing the pieces live). The sounds in your pieces work very well with this

interpretation. This activities of spatialization and sound composition are always related in your compositional thought? What kind of subject and theme usually inspires you to create? Other arts, the very sounds, literature, nature, society?

**Annette:** When I found this musical path, it was the sensation and its writing on space that immediately caught my attention. I understood that in there it is found an innovative field of research, original and very different from instrumental composition, which is the laboratory, in the center of acousmatic music (and not electroacoustic in general). From this comes the publishing of three volumes of the *LIEN* magazine, about the space of sound (the first two, in 1988 and 1991, were the only ones about the matter, at the time), and the festival that has the same name. And from this comes also the only international contest of spatialized interpretation, that happens since

2000. Besides that, there were developed for the multiphonic studio (16 channels) of *Musiques et Recherches* special softwares of spatialization, focused (according to the tradition of *musique concrète*) in gesture, in the *séquence-jeu*<sup>5</sup>, and in the globalization of the movements in octophony. So yes, the space (in stereo or multiphonic) is an integral part of the composition and of my work. All subjects can inspire me, my taste for poetry, and for voice, inclines me towards a closer relationship with text. I believe that we are, all proportions guarded, in the same turning point as the one that witnessed the abstract researches of formal composition (the motet...) and the very hierarchical ones of the 14<sup>th</sup> and 15<sup>th</sup> centuries moving towards expressiveness and, ultimately, in the end of the 16<sup>th</sup> century, to opera, to melody and to harmonic verticality. This thanks to madrigalism. I believe that, through acousmatic and electroacoustic, it is the moment to go from purely sound and

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<sup>5</sup> Séquence-jeu, term used to designate “performance” over an object or instrument accomplished during recording or generation of sound for acousmatic music. This stage requires intention and interpretation just as the following compositional stages. (Translator’s Note)

technology research towards expressiveness, towards meaning. The relation with text through madrigalism is a good way to do it. Especially if we also use the composition of space as a vector, with the intent of using it as an expression of the meaning (apparent, literal or hidden) of the text. It also allows a more pedagogic action to make the audience “hear” the space, to perceive the existence of this fifth musical parameter.

Nature, as a model, allows us to fulfill this wish to communicate with the listener, because he knows the physical archetypes that nature offers. Therefore, a model, not pure imitation, nor realism in first-degree (*landscape...*). Music is a language: abstract, organized, figurative, it satisfies the need of logical and sensitive order in the beauty that differs Man from animal.

As for society, our everyday (I read the newspapers...), that is what worries me. Isn't it the artist's job to point things out, to

put a bomb alert? I am currently working on a text of Belgian poet Werner Lambersy in which the sentence “we wait for (or expect) destruction” returns like a piercing *leitmotiv*. Isn't this *Déluge et Autres Péripiéties*<sup>6</sup> not directly connected to what is happening now in Iraq/ Syria (The Daesh destroys every trace of ancient culture, as in the Nemrud<sup>6</sup>) and in other places?

**Julia:** At *Musiques et Recherches*, you do a lot of different activities: the studio courses, the Metamorphosis CDs (from the acousmatic composition contest), the *Lien* magazine, and many concerts. There are many different things, but they complement each other. The studio is located in a very calm place, in the countryside. Do you think it is different to make composition in this kind of environment than in a big city? Did you already live in Ohain when you created *Musiques et Recherches*?

**Annette:** It was the need to make this music live in our society that drove me naturally

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<sup>6</sup> The group Daesh destroyed works of art in archeological sites of Iraq and Syria.

to promote concerts, festivals, contests, conferences, libraries and a specialized website (*electrodoc*<sup>7</sup>), to be the editor of both the CD and the magazine, and teacher in a Superior Conservatory. And the calm of the countryside helps with concentration. I prefer the birds over the car noises and useless agitation. I chose this place because I wanted to make a well-equipped studio (the analogic studio, still operating). I used to live in Brussels, where acoustic isolation was needed and expensive. In Ohain, that was easy to do.

**Julia:** To finish, I would like to know what is your advice for a young composer who is starting now to make electroacoustic music.

**Annette:** Extract your creative force, your imagination, your will to continue in your own universe, your internal world, nourishing it with reading, philosophy, spiritual reflection... Work every day, even if you have little time, and devote longer and continuous periods, to

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<sup>7</sup> Website with documentation and cataloging of art works, books and articles about electroacoustic music: [goo.gl/jivRhP](http://goo.gl/jivRhP)

get deeper into the perception of what you are doing. Let yourself be led by the permanent discovery of new sounds, choose (and then decide, reject) depending on the project (that is needed at first, even if not clearly expressed), take notes and don't make plans unless you have a piece in an advanced stage. That's it, the “concrete” path: doing before planning.

Be honest with yourself, don't get lost in the illusions of the pursuit of success, or of an academic career just for the sake of it. And live with optimism and generosity towards others.

**Julia:** Thank you very much, Annette, and until next time! ▲

*translated by Luisa Teles Baptista*



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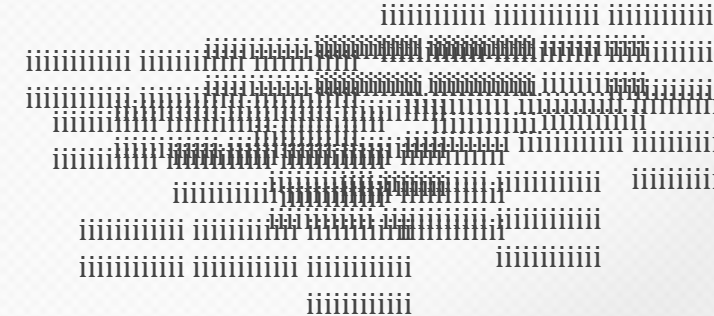
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