



linda

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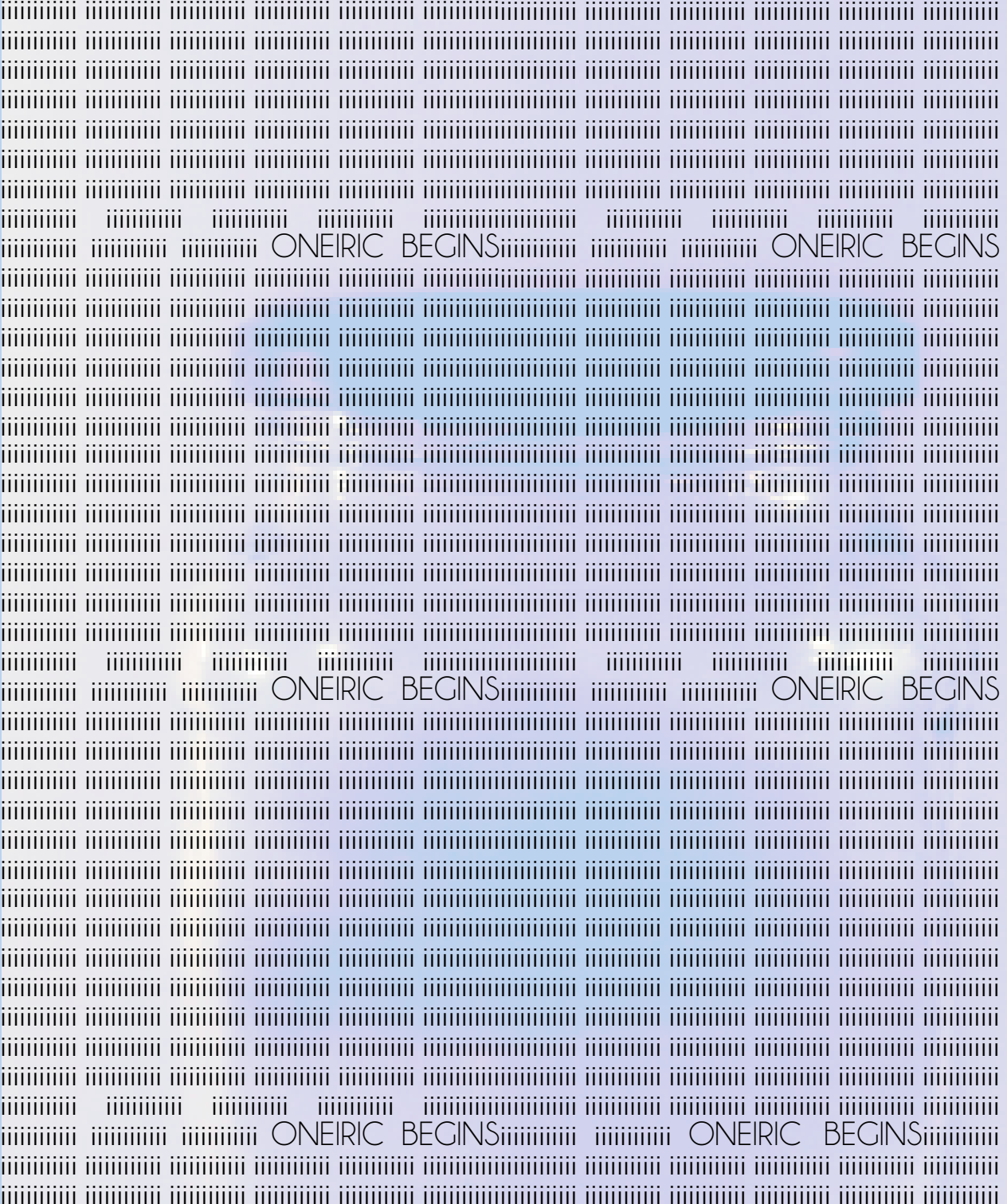
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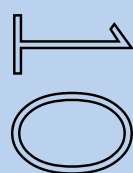
TO DREAM WITH IT

RODOLFO CAESAR

special for this inda-iii

... However, few considered the infinite velocity of a dream's time, time turned inside out, flowing backwards. For it is true that very long time sequences can be, in a dream, almost instantaneous – and can exert influence from the future towards the past, from the effects to the causes: "It's a bright winter day, and the streets are covered in snow. I promised to go on a sledge ride, but I have to wait for a long time. And then I am told that the sledge is waiting for me at the station. I prepare myself to go out: I put the heavy fur coat on; a foot-bag is open, and I'm finally sitting on the sledge. But there's still more waiting, until the impatient horses are finally hit. The reins' bells start to chime their famous "yanichar" melody; they sound stronger and stronger – until the dream dissipates itself and I find out that the strong sound of bells comes from my alarm clock.

Pavel Florensky (1882-1937)¹



Many years ago, chatting with some friends, I proposed the idea that rave electronic music would have been created in combination with chemistry, since it was said that its corresponding drug, ecstasy, induced a loop-like behavior, suited for a circular abandon in sync with the dance, the sum of it all leading to a trance. One of my friends came up with the following statement, unquestionable, in my opinion: "Yes. Just as electroacoustic music synced with marijuana." We agreed about the oneiric and imagetive potential of this music.

iii iii iii iii iii iii iii iii iii iii iii TO BRING ELECTROACOUSTIC MUSIC CLOSER TO A DREAM: for this, it's worth taking a first measure: we should start by looking for the reasons that made Pierre Schaeffer himself put such an effort in trying to prevent that concrete music, invented by him, would be confused with the surrealistic aesthetic. Probably he was trying to put himself at a distance from something that, during those 1950s and 1960s, expressed an aesthetic concept far from being close to his own, in the same way that he distanced himself from expressionism, according to the brief paragraphs in his book *La Musique Concrète*². Without further explanation, I believe surrealism carried a

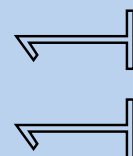
political picture that seemed inadequate to ex-catholic Schaeffer: on one hand, fascism, in Salvador Dali's more vulgar version, or the trotskism and anarchism of its initial period in the 1920/30s. This could be a rich subject for a dissertation, which is not the case of these brief notes. In any way, expressing adhesion, repulsion or indifference towards the intertwined and contrasting shades of this aesthetic, and in spite of Schaeffer himself, who was a pioneer but not its owner, we may suppose today that a channel of communication between *musique concrète* and surrealism, enough to bring it close to electroacoustic music, is their common matter: dream.

To Freud, dreaming is a selfish activity, because it deals with the fulfillment of a hidden desire, insinuated in the situation of individual isolation. Here comes forth a first connection with acousmatic listening, in which, if we can say that the listeners are somehow together, it is in a common isolation caused by the individuality of each listening. This condition, in which the eyes are either closed or semi-closed or simply wandering, disconnects the listeners from what happens around them. Initially introduced in the middle-class homes through the radio consoles³, the

¹ Florensky, *Iconostasis*. 1992.

² Schaeffer, *La Musique Concrète*. 1967.

³ Iazzetta, *Música E Mediação Tecnológica*. 2009.



mode of listening while socially cut off has a few notable peculiarities: the reduction in importance of the *visual* identification of the sound source, and the semi-awaken state of the listener towards his surroundings. Thus, he finds himself excused from a surveillant attitude towards the exterior world and towards the social space of the concert hall, ready for a solitary plunge into content-stimulated reveries.

iii iii iii iii iii iii iii iii iii iii THE FUNDAMENTAL DIFFERENCE BETWEEN THE DREAM AND ACOUSMATIC MUSIC is that, in the first case, its content usually is – except for those similar to the one in Florensky’s example, in the epigraph – produced only by the individual himself. Differently from most dreams, Florensky’s is more specific, since it is stimulated by an exterior sound, just as it happens in an acousmatic concert. In this last case, usually the content result from the collaboration between the audience and the sounds created by the composers. One could evidently say that this mode of listening is not so different from listening to *non-acousmatic* music, but the resources made available by the microphone and the penumbra allow – in a significantly larger scale – the exploration of an inexhaustible world generated from certain items of the sound totality. I employ the word *sound* to

designate the entities that make use of the hearing channel, to avoid making reference to the “sonorous” sounds of musical pieces that fetishize timbres and sonorities.

To describe the specificity of this mode of listening, it could be interesting to remember the two Freudian categories implied in the analysis of the oneiric: dislocation and condensation. According to Freud, we dream latent contents, metaphorized by *dislocation*, that are *condensed* on one or another character, that is, that mix more than one of these characters into a single one.

Besides that, as Tania Rivera states in her preface to a recent Brazilian translation of Freud’s *Traumdeutung*, the most tangible question is that of representation:

... all of this is secondary in face of the fact that literature and the arts share with the dreamwork an important critical operation about representation’... ‘Language, in dreamwork and in the interpretation that seeks to retrace it, is dense, full of knots and ‘navels’, blind spots that challenge and go beyond signification, reaching us as real events, exactly as in poetry and art.’⁴

Invited by the acousmatic listening, the listener enters that intermediary state



between dream and awareness, a privileged place where dreams, reveries and deliria reside without borders, where the ties between signified and signifier, cause and effect, subject and object, between before and after are broken. According to Pavel Florensky’s description, the temporal order can be inverted in a dream: an effect can precede its cause. And if the temporal order can be inverted, so could the spatial order, especially with the inversion of its visual representation: perspective. Florensky’s works, that rescue the aesthetic importance of *inverse perspective*, should be studied by electroacoustic music composers, who would probably feel impregnated with a critical listening to the “naturalization” of the realist stereophony: the spatial reconstruction of the physical space: its representation [of reality].

And maybe someday electroacoustic music will benefit from a correspondence in sound image to what the philosopher-historian Georges Didi-Huberman does with the visual image. Without advancing further in this subject, it’s worth quoting in this text his emphasis on the importance of Freud to the establishment of a vision of interpretation – not only of dreams – to which the force of *intelligibility* is questionable.

When Freud dealt with the script of a relatively coherent dream, far from being satisfied with this portion of intelligibility, he tore everything apart and started from scratch, aware that a “secondary elaboration” (*sekundäre Bearbeitung*) would interpose itself to the dreamwork as such. When, in relation to the Schreber case, for example, he proposed the term “rationalization” (*Rationalisierung*), introduced in 1908 by Ernest Jones, he did it to elicit a defensive compulsion or a reactive formation that had put the mask of reason on – and, because of this, was close to a delirium⁵.

iiiiiiiiiiiiiiiiiiii THE DREAM, LEAVING THE ELECTROACOUSTIC SCENE, DOES IT AT THE EXPENSE OF MUSIC ITSELF. With its slow conversion towards the accepted models of academic *justificationism*, very little is left for music. This is evident in two of its main trends. One in which the sounds are limited to representative functions, and other in which they present themselves quite contrarily: they serve the listening of what they “are”. The first is expressed in variations of the notion of Soundscape, in which the stereophonic realism, creating the usual spaces – of subject and object, also – confirms the good ecological intentions of its authors.

⁴ Tania Rivera, introduction in Freud, A Interpretação Dos Sonhos. Vol I. 2012.

⁵ Didi-Huberman, Diante Da Imagem, 2013.



The second one expresses an epidemic aesthetic – and here it is not worth anymore to mention Valéry and his “*le plus profond c’est la peau*”⁶ – not even if the eardrum is nothing more than skin. Because the eardrum’s and Valéry’s skins are not really bidimensional, but skins that do not survive without the most inmost layers of muscles, nerves, bones and organs, and everything else that is outside the body. The thin skin I am talking about is the one that presents itself as the main character in a determined narrative of the history of western music, that, in order to maintain itself in it, believes that it is forced to fetishize bidimensionality: something like a “sound” whose “sonority” is categorically aesthetic.

iii iii iii iii iii iii WELL, I DID TRY, BUT DREAMING IS NOT SOMETHING YOU CAN ORDER BY MAIL. I’ll mention one among many efforts made in the inverse direction of both these trends, in this case one of my last works: *Fuga III*, 2008, co-authored with Busoni and Bach, composed based on the manipulation of a recorded fragment: a few minutes from the *Fantasia Contrappuntistica* that Busoni composed based on Bach. One of the purposes of this piece, in eight channels irregularly distributed in a room, is to remove, in a long almost unnoticeable process, the virtual physical presence of

⁶ “The deepest is the skin”. (Ed.)

the piano-with-a-pianist, dissolving them in the air, already transformed in an ethereal “musical matter”. In the course of forty minutes, the original recording is stretched in time – by means of a progressively slower stretching coefficient – allowing the “physical consistency” of the initial image to transform into granular particles almost randomly distributed in space. Both processes – spatial and temporal – result from the same granulation patch made in *Csound*. In its maximum dimension of forty minutes, this piece was only presented once, in São Paulo, in 2008. I was happy to know that a significant part of the audience at Ibrasotope laid down on the floor to sleep.

FOR FURTHER INFORMATION:

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THE SOUND OF REASON PRODUCE MONSTERS

LILIAN NAKAO NAKAHODO

inda #22

I walk by some huge and colorful geometric figures that hang over a floor of little stones. Children play around a yellow square, crossing it from side to side. Walking a little bit further, I see a tree with exposed roots, which is suspended in the air. I go under it, look up and see the sky intensely blue. I can smell the grass and hear a lot of birds singing too, feeling that I am part of the scene. Tranquility. Further ahead, I find a garden of germinated letters which form words I've never seen. Then, I go into a white shed with 98 speakers and a few scattered chairs in semicircle. At the center of that set, there is a table with a gramophone over it. I walk on and hear footsteps circling me, but I do not see anyone. Strange noises start coming in.... "OK ... it was ... it was ... it was a very bizarre dream, one of the strangest ..." says Janet Cardiff ...

Wow... Is Janet Cardiff here?

Oniro is not a god. As a more refined Exu, "it" is an intermediary sent by the gods to manifest "itself" as a thousand personifications to us, mortals. Illusions or omens? Initiation, mythological? Reinterpretations of the past

or visions of the future? With not-always clear messages, this daemon reached men ambiguously, through doors of ivory or horns, both day and night.

Daemon... Would Speakers be some kind of daemon? In this white shed, some of the speakers fluctuate. There are some people sitting there, immobilized, in a contemplative state. I remember a scene from Tarkovsky in Nostalghia. I keep walking through this garden of black boxes. Sounds of a plant appear. Janet keeps telling me her dream, but she is not there. Men start singing a Tibetan chant and suddenly, I'm in another time. I walk side by side with each of them, trying to understand what they say. They ignore me and keep singing. Other instrument performers join them, building an incomprehensible symphony to me. Climax. And then ... silence.

¹ Exu is a deity from Yoruba religion in Brazil, a sort of messenger from the Orixás.



The instability and ambiguity in dreams and in the recalling of dreams are also present in the world of sounds. Some songs inspired by the oneiric world convey an ethereal atmosphere built by beautiful sounds, long tail reverbs, chorus effect, smooth transitions and mantric pedals. They seem to reinforce the, let's say, positive connotation caused by the world in ordinary usage. As the soft bread sprinkled with sugar and filled with cream that we love. There are also those who reproduce the most

I start to get nervous. Janet's dream starts to turn into a nightmare. They want to cut off the leg of a guy! she says, scared. Janet is actually a gramophone. The person who was going to cut the leg, says: "We do not really cut it off, we just scare the shit out of Them. We need people with two feet ". Then, the atmosphere changes. Soft music begins to sound. Wind, waves and seagulls carry me to an empty beach. The music turns into a grand aria. Chill. Accompanied by a piano, a woman sings with lyricism: "Where is my leg, where has it gone?" And a chorus responds: "where is her leg, where has it gone? She's lost her leg, where has it gone? ". Where is my leg ... Am I really seeing that?

The dream universe is mostly a universe of visions and images, I guess. Dali, Tarkovsky, Kurosawa, David Lynch, Fellini... they must influence even the way people dream, I think. Paulo Leminski², who was a big fan of American movies, said his dreams seemed to be directed by Hitchcock, Ford, John Frankenheimer and Coppola. But it would be interesting to meet someone who'd say his dreams seem to be signed by Randy Thom. Because it is not easy to have dreams with a richness of sound details as expressive as that of the world of images. So, while we

apotheotic side of the dramaturgy of dreams. Here, we recognize the seemingly illogical juxtapositions, the ellipses of time and place, psychedelia and weird associations and elements to our mental state in its most awaken moments. It is the language of their symbols that enchants us, through images and sounds full of affection, in symbiosis with our psychic, social and personal life. We dream in first person.

don't have this technique developed, we can count on art and its creative interpretations for that. There are these stories where whoever conceives a song while sleeping. Like Giuseppe Tartini, who said he conceived his best work when he challenged the devil in a dream. Even Paul McCartney, who dreamed of a new melody and woke up, worried that it was a case of cryptomnesia. Well, to me, the greatest success that a dream has ever brought me - quite different from *Yesterday* - was a few hours of enchanted rest.

² Paulo Leminski is a cool brazilian poet.

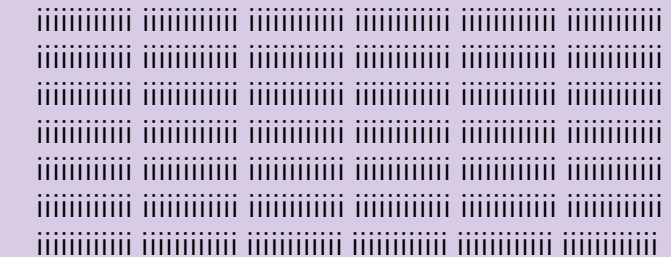


The opera gives way to a kind of pop ballad. The beach is flooded by a flock of crows flying. I feel the wing of one of them tickling my left ear. A folk guitar accompanies the soft voice of Janet. I didn't know she could sing. "Crows did fly / Through the sky / I hear Their cries / Strange lullaby / Close your eyes and try to sleep / They wait for me in the middle of the night / It's hard to believe it now / But I know it's going to work October right / Dreams will come / and When they're done / It will not be long / Until the dawn / So close your eyes and try to sleep / Strange noises always make it Difficult to sleep / The dogs are barking and it echoes down the street / Crows did fly / I hear Their cries / From far and wide / Echo through the sky / Strange lullaby / Crows did fly / Close your eyes and try to sleep / Close your eyes and try to sleep / Close your eyes and try to sleep."

I close my eyes and try to remember my experience of the sound installation *The Murder of Crows* (2008), by Janet Cardiff and her partner George Bures Miller. *The Murder of Crows* has as one of its inspirations Goya's

engraving *The Sleep of Reason Produces Monsters*, and is in the museum Inhotim, located in Minas Gerais. A place that seems, alone and by itself, surreal.

LILIAN NAKAO NAKAHODO
is a musician, audio editor, teacher and researcher, graduated in Sound Production, with a Masters in Music Creation, Theory Aesthetics. She visited Inhotim in July of this year and intends to return to see the other 2/3 of the place.



soundcloud.com/lilian-nakahodo
soundcloud.com/johncagepreparado

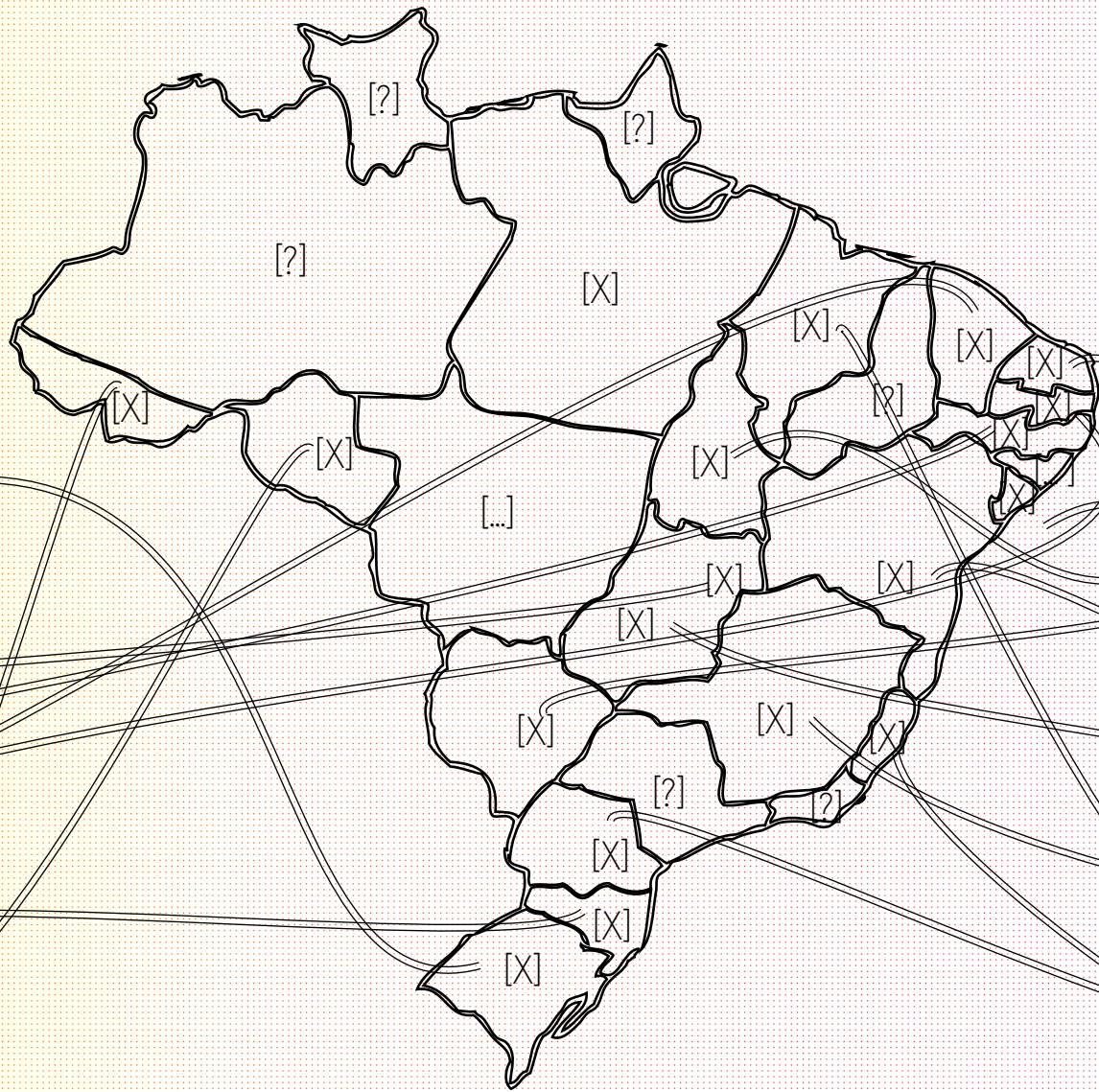


SPECIAL SERIES: EXPERIMENTAL MUSIC IN BRAZIL

Did you know that every other week you can find out a little more about Brazilian experimental music? Its history and its present? Its authors and sounds?

Since February, a series of articles is being written especially for *lmb*. Friends from all the nation's capitals were called upon to tell us how are things really going on there.

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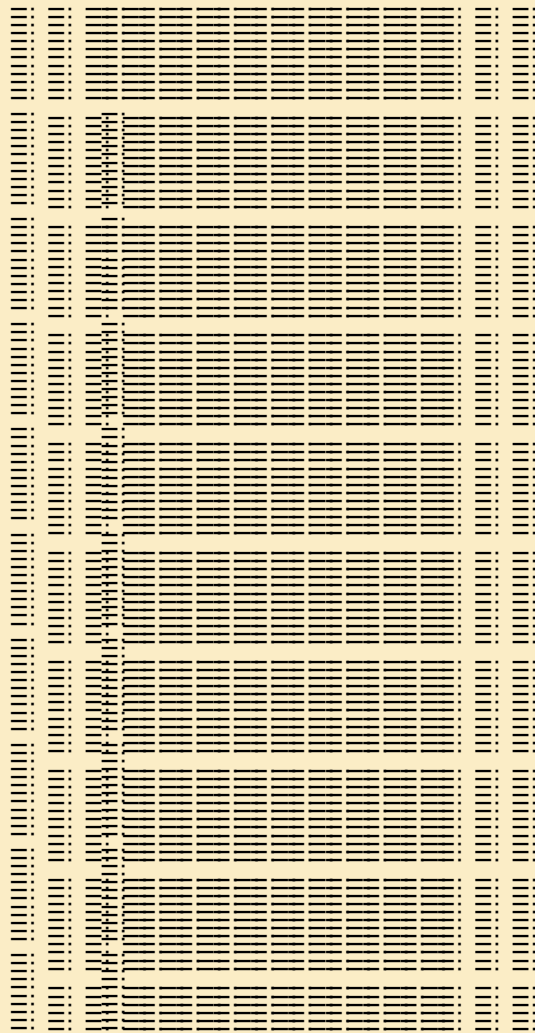
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DREAMING SONIC DREAMS

LUISA PUTERMAN

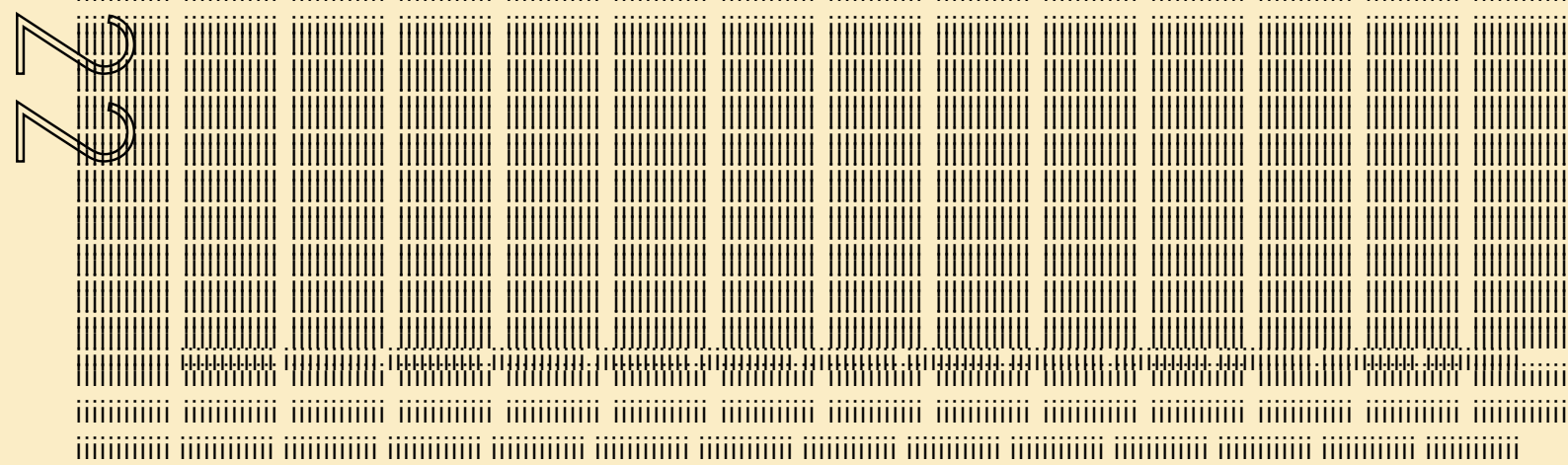
linda #18



Please consider a constructive sonic daydream. An uncertain ambient flooded with amorfous possibilities pervaded by unconscious reflexes. This is frequently accompanied by an original soundtrack, a confused mix and an unexistent mastering. Sounds that, in the brief moment of awakening, become music. Or maybe not.

If so, where does such a [mercurial] urge hail from, an urge that is in a certain way unsuited for the available recording and reproduction tools? If so, what memories trigger the fascinating action of composing during R.E.M. sleep? If not, how could Richard Wagner, Paul McCartney and so many other composers report manifold sonic dreams?

If so, how can we ignore such enormous creative potential that is locked deep down in the trenches of an oneiric imagination? Every composer dreams of sound. Eventually the composer is able to put it down [on the eve of wakefulness, but more often than not it is forgotten.



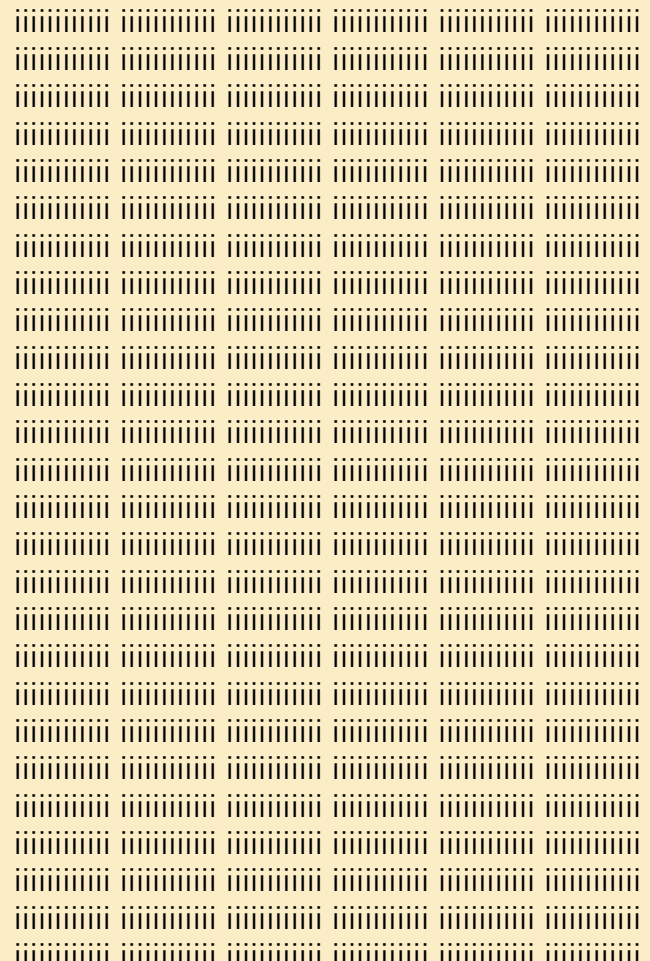
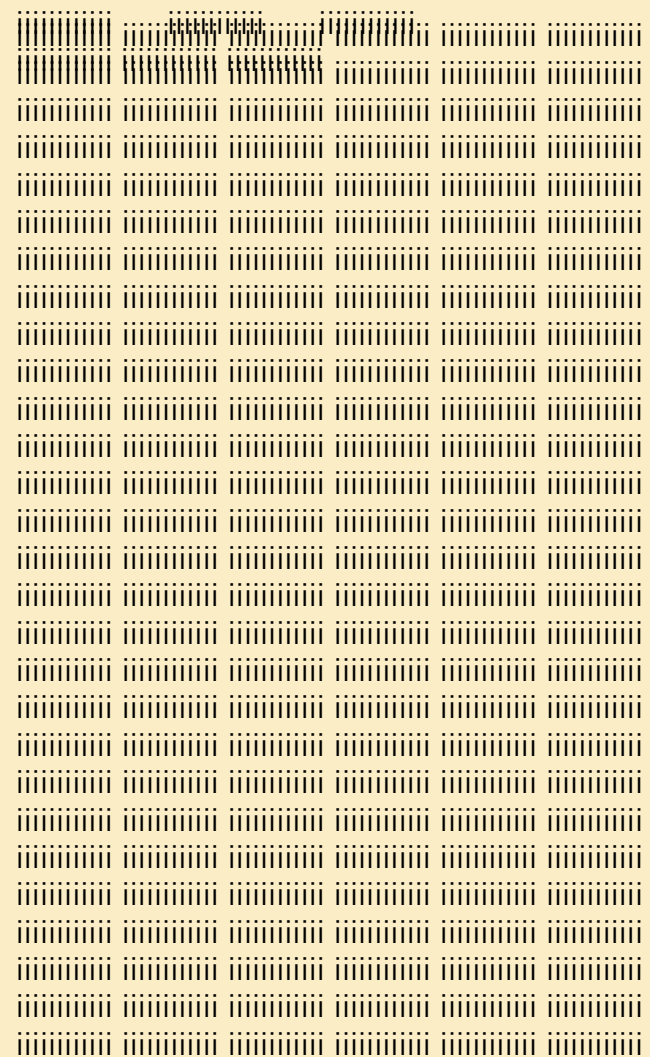
Two years ago, at a time when my wife's state of health was involving me in a lot of expense, but there was still some hope of its improving, I dreamed one night that I was composing a symphony, and heard it in my dream. On waking next morning I could recall nearly the whole of the first movement, which was an allegro in A minor in two-four time... I was going to my desk to begin writing it down, when I suddenly thought: "If I do, I shall be led on to compose the rest. My ideas always tend to expand nowadays, this symphony could well be on an enormous scale. I shall spend perhaps three or four months on the work (I took seven to write Romeo and Juliet), during which time I shall do no articles, or very few, and my income will diminish accordingly. When the symphony is written I shall be weak enough to let myself be persuaded by my copyist to have it copied, which will immediately put me a thousand or twelve hundred francs in debt. Once the parts exist, I shall be plagued by the temptation to have the work performed. I shall give a concert, the receipts of which will barely cover one half of the costs—that is inevitable these days. I shall lose what I haven't got and be short of money to provide for the poor invalid, and no longer able to meet my personal expenses or pay my son's board on the ship he will shortly be joining." These thoughts made me shudder, and I threw down my pen, thinking: "What of it? I shall have forgotten it by tomorrow!" That night the symphony again appeared and obstinately resounded in my head. I heard the allegro in A minor quite distinctly. More, I seemed to see it written. I woke in a state of feverish excitement. I sang the theme to myself; its form and character pleased me exceedingly. I was on the point of getting up. Then my previous thoughts recurred and held me fast. I lay still, steeling myself against temptation, clinging to the hope I would forget. At last I fell asleep; and when I next awoke all recollection of it had vanished for ever.

(Hector Berlioz)

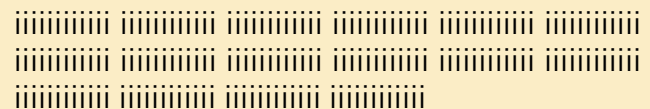


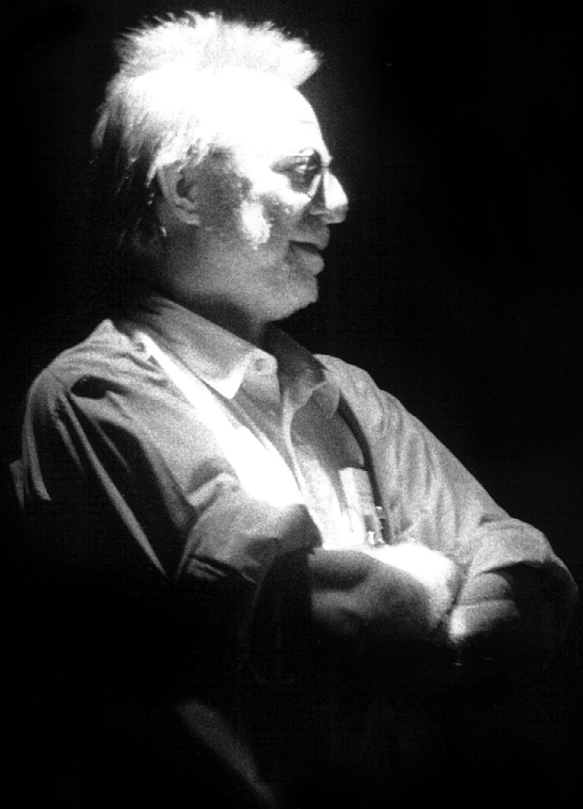
How much better would it be to experience the freedom of not enduring the stubborn sensation brought by a melody deprived of its context. Maybe forgetting works as a defense mechanism. The body thinks.

Music never sleeps.



LUISA PUTERMAN
lives and works with sound. Her researches and projects explore stories, possibilities, problems, places and other aspects of composition and sound perception.





Luis Carlos Csekö, photo by Joana Traub Csekö

TALK WITH LUIS CARLOS CSEKÖ

DANIEL PUIG
linda¹

An interpretation of our current music scene is important. We, of Linda, living in Brazil, want to figure out what electroacoustic music is and was about here in this country. Even though its tradition has its origins in European music, we understand that local histories are equally or even more important than universal ones, and we understand that the best way to research our local history is through the history of the people involved in it.

Daniel Puig proposed to interview some great people of electroacoustic music in Brazil. Not the great names, but the people themselves. The difference is that, in case you don't know the names, after reading the stories you won't be able to deny the importance of the people.

Read every month at Linda!

In this excerpt from an interview with Luis Carlos Csekö¹, the conversation revolved around his compositional process: changes in his habits during his time composing, the peculiarity of working between 2 a.m. and 7 a.m. and the process by which he writes his scores, using a mixture of traditional and non-traditional notation and time markings determined by a chronometer...

¹ Interview conducted by Daniel Puig on October 16th, 2014, at the Catete (Rio de Janeiro)

... I discovered that there was something about early mornings, and I invested in it. Instead of just saying, "nah, it demands too much effort", I've always thought like this: if I feel like composing, I'll do it. If I don't, I just simply don't, and that's it. Nobody comes whispering to me: "it's time to compose, go on!". I usually set two alarm clocks to wake me up, I wake up a little dizzy, I don't know exactly where I am, and it's like that feeling of being suspended, almost an oneiric sensation that is really interesting to me. I don't know about the others, but for me, to feel like your head is up in the clouds...

What is it like, with the oneiric?

Olha, às vezes até parece que estou sonhando. E não sei se é verdade, não tenho mais como saber, averiguar. Sei que eventualmente tiro umas cochiladas rápidas, na prancheta mesmo, ou então, quando a situação está meio complexa, deito com um timer de dez minutos e quando o timer toca, acordo e volto a trabalhar. Geralmente está tudo resolvido, tranquilo...

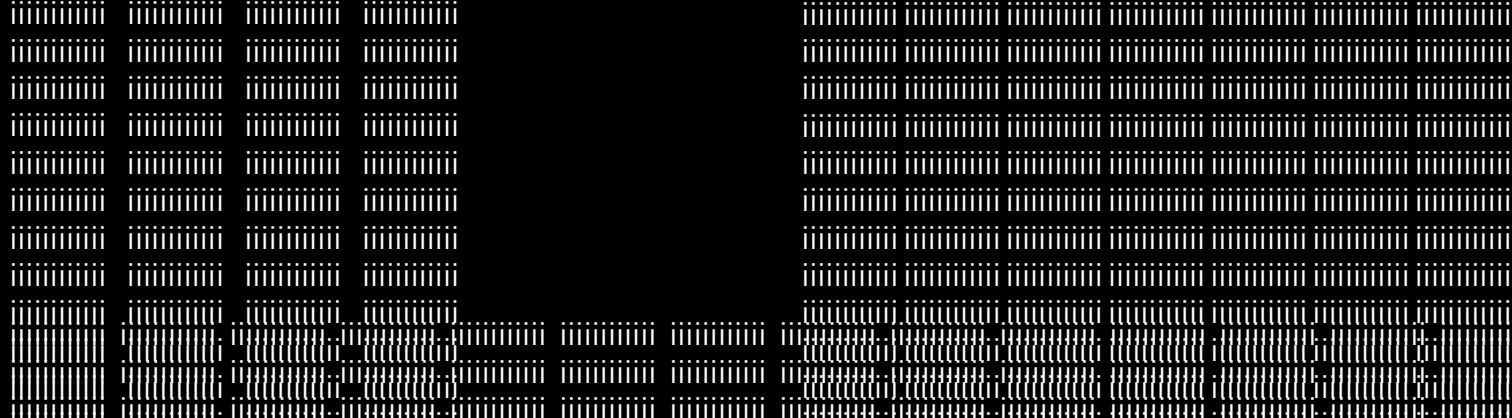
Sleeping helps...

Sleeping helps: something happens.

There's a specific situation in which images start appearing, of the most common and ordinary type: me, walking down the street. Not in some wonderful place, just an ordinary street, it's me walking down a rutted sidewalk... I always thought of this as some kind of entertainment, that I wasn't getting any more focused. Then I came to the conclusion that all of this just pops out of somewhere. I'm putting so much effort in becoming more focused, and it's such a hard process, that out of somewhere things just pop like that, things that are part of our archives, that suddenly come up and that's all, it's done: you squeezed too much and a lot of stuff you wanted comes out, along with a lot of unwanted stuff.

[Talking about checking what he has written.] Also during this period - I'm talking about a huge amount of concentration, something that is just like... [puts his hands over his head] -, I measure the duration of what I'm doing with a chronometer, then I listen to these passages - that last five seconds each - without a chronometer. Then I start measuring the time from the beginning and listen to the whole of it with the chronometer still rolling. When I finish listening to that passage, I stop the watch and see if what I measured coincides with what I listened to. Or I go the other way around: I read it with a stopwatch, and then I read internally what is going on, but with a stopwatch.

Another process is the following: I memorize the piece little by little and listen to it in my head. All the time, the whole piece as it continues to grow... Before I go to sleep, at the end of a period of composition, I try to fall asleep while listening to the whole piece. And I do.



Noites do Catete's score page, by Luis Carlos Csekö

CIRCA 20" 5"

mf

mf

mf

mf

mf

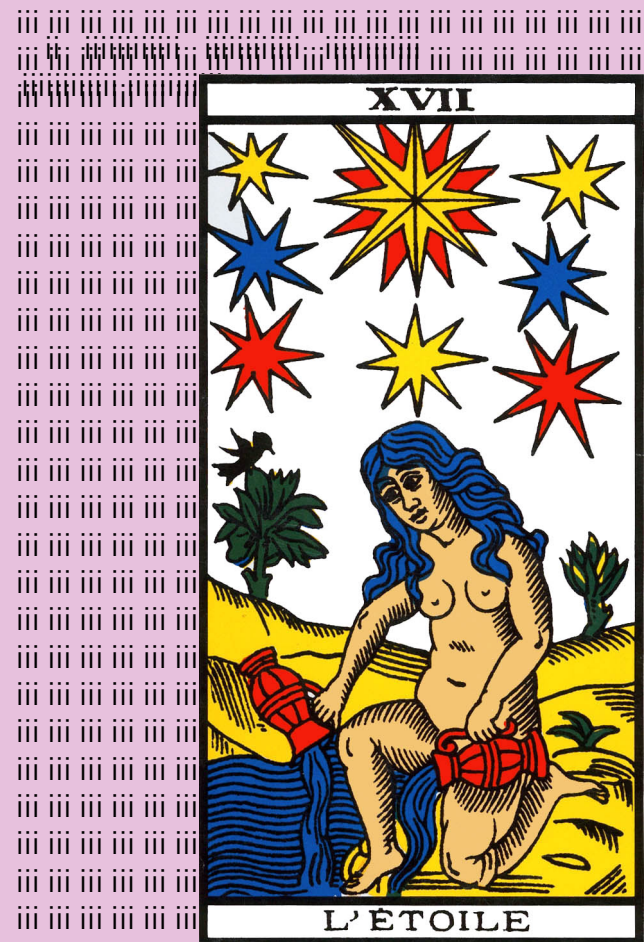
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Noites do CATETE 7

FROM NOTES TO SKIES

FRANCISCO DE OLIVEIRA

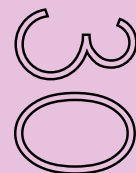
linda #18



About two months ago, in the Federal University of Rondônia (UNIR), I lectured my first class on Music History. In that class, we approached the earliest experiences in musical notation: the grandpas and great grandpas of modern musical scores.

I remember that, when I had studied for the first time such subject matter – as a freshman in UNICAMP –, Hucbald and Guido d’Arezzo would feel to me to be some barely connected names, tied to facts which, they too, were barely connected to each other and which I should know anyway in order to pass the discipline of Music History.

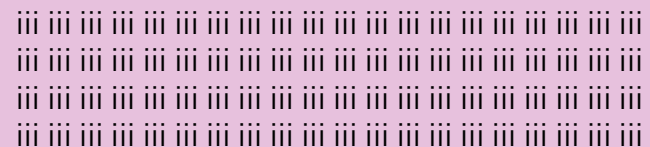
Now, when I meet again such personages, after completing graduation and masters and – above all! – after having practiced a lot of musical composition, I feel much more empathy towards those names; I feel that I share, somehow, some experiences of theirs. In special, I find it very intriguing (it causes me admiration) that the earliest experiences on *written music* would keep themselves so far from any sounding phenomenon we could find *in natura* in this world, would keep so far, as well, from the most primitive human instincts and would keep so far from being pleasant or pretty – though they might be a window to beauty in very indirect ways.



[After talking to my friend Max about the perennial human enchantment for the skies:] there won’t be a single day in which you’ll look to the clouds and say: “nope... today these clouds are just not quite right...”

The clouds will change every day and every single moment; the forms they present us are absolutely singular and they will, at each moment, take such configurations that we won’t be able to logically comprehend them. The stars too, some brighter than others, more or less grouped here and there, many distances and angles apart from each other... the stars too will display configurations with such a logic that we won’t apprehend. The regularities of the Sun and the somewhat more complex one of the Moon, however, will give us some clues that what we see in the skies at night observes a formal rigor; the same effect upon us will be the aesthetic consistency of the clouds have.

Before the skies, we have *sensitive* access to an intelligence our human body won’t figure out.



Plainchant, Organum and lots of later music would abstain from seeming like any sounding phenomenon of this world in order to inaugurate other *sensitive* universes, whether they constitute their foundations on the acoustical perfection of some intervals, on the melodic formulae peculiar to their own notation’s conventions, or (coming a few centuries closer to ourselves) on series, spectra, deceptive cadences and so on.

How much, though, of the acoustical proportions of a perfect fourth or fifth, of a serial permutation, a Beethovenian modulations plan or a Ferneyhoughian grid are, by themselves, apprehensible as we hear their manifestations through our human bodies?

Wouldn’t musical composition be some sort of inverse astronomy?

How far into music isn’t intrinsically implied a leap from this world to the metaphysical domains?

FRANCISCO DE OLIVEIRA
 composes. He is currently involved in a PhD on Ferneyhoughian grids (USP) and lectures in UNIR’s Music course.

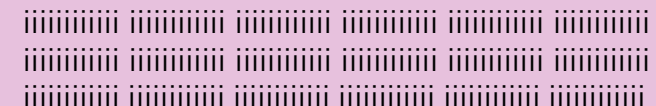


photo by COREY SEEMAN



SQUIRREL

NATÁLIA KERI

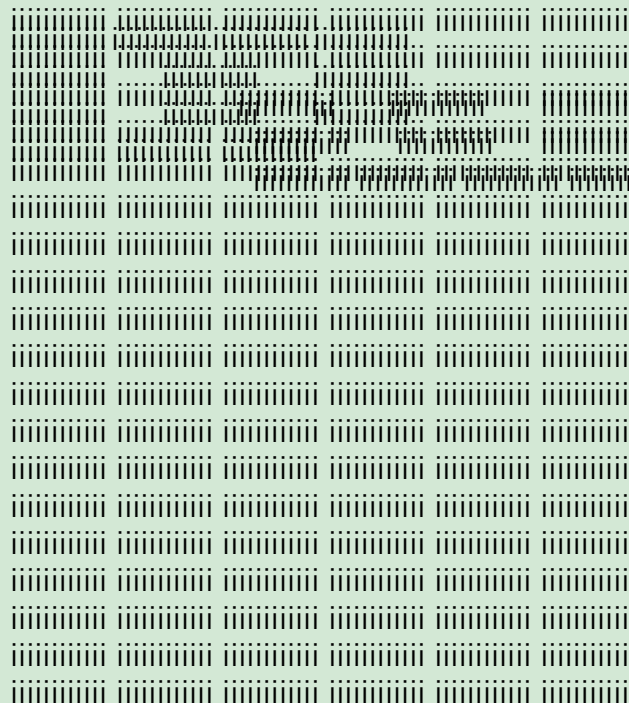
linda #18

written after *Poème électronique*¹,
by Edgar Varèse

What are the words of the sounds? What sentences do they form? What kinds of text arise from music made of sounds?

When we thought of producing a magazine on electroacoustic culture, we decided we couldn't fill it only with words: sounds were necessary.

We invited Natália Keri to think what words come from what sounds, the stories of each sound progression, the punctuations of every silence. We also invited 10 composers to write music that would be set to text. These contributions are now over and blossoming into a Book/Double-CD to be released this next year.



A lilac-tailed squirrel yawned. It shifted slightly on the bed, because the blanket slipped and uncovered its back.

I needed to leave quietly so as not to wake it. But what I least expected was to bump into a piano. It was not there before, but all that was unpredictable.

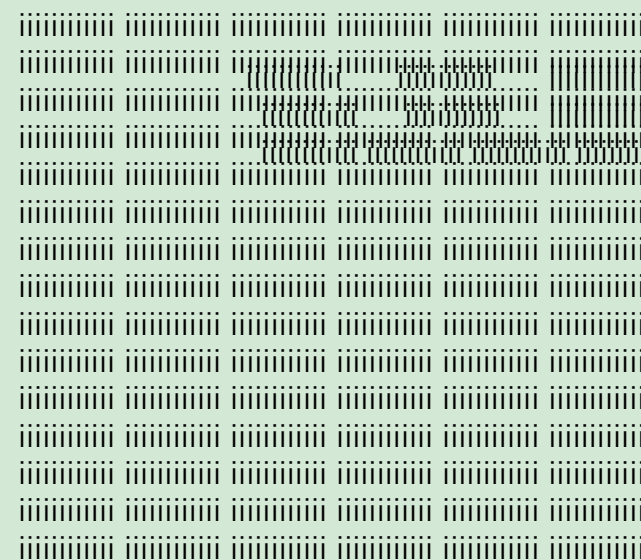
The squirrel got up angrily but did not want to run after me.

I got to the kitchen just in time to see the final preparations for the snail's birthday cake. It was a pink and white Colossus, the little creatures danced and made the final adjustments to the choreography. Pity I would not be able to see the party. My mission is to reach the river. Down there I would know what to do.

Fortunately, behind the kitchen there was still a canoe. I went paddling through the stream without haste, because I was pretty safe.

The moment I debouch into the river, I know I must dock, go to the Pizzeria and volunteer to do something... I dunno, wash the dishes or maybe sing.

But they were all at the birthday party. The owner of the Pizzeria said the only vacant post was that of client. I had a Neapolitan pizza and gave the olive to the squirrel. It got happy.



*NATÁLIA KERI, 27, from São Paulo, 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" (Power and Speech in São Paulo's Theatre), 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 Mello since before the foundation of the **NME**.*

¹ Listen to *Poème électronique*, by Edgar Varèse, at <http://goo.gl/ebRSXC>

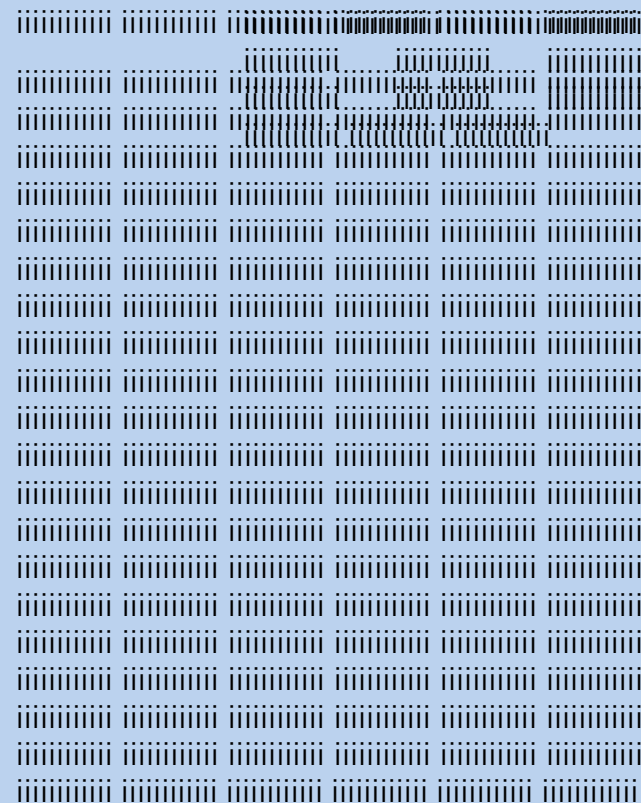
² Read, in portuguese, another nine EAM classics at <http://goo.gl/WuXfNn>



DREAMS OF VOICE AND MACHINE

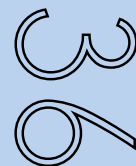
ALESSA

linda #23



Voice is considered our natural musical instrument. It can be used to engage in communication, either in form of speech or in musical language, through the singing voice. In songs, it is essential and it is always a challenge to computer-based music. Maybe it's a challenge because it is so close to our nature as human beings that it exposes the innate character of machines. However, like machines, voice will also face transformations, from infant and adolescence to old age until it ceases to exist.

English literature professor Steven Connor¹ talks about a directional flow contained in the exercise and experience of voice itself. It places the speaker in space, but always behind it. People experience the outside world through the sound of their own voices. About this motion of in-and-out of the body he writes:



But if my voice is out in front of me, this makes me feel that I am somewhere behind it. As a kind of projection, the voice allows me to withdraw or retract myself. This can make my voice a persona, a mask, or sounding screen. At the same time, my voice is the advancement of a part of me, an uncovering by which I am exposed, exposed to the possibility of exposure. I am able to shelter behind my voice, only if my voice can be me. (CONNOR, 2000, p.5)

He discusses the difference of the inherited voice in comparison with other personal attributes such as color of eyes, hair, complexion and psyche. Voice, according to him, is the only attribute that entitles you to produce it, in a way that “speak is to perform work”. He links voice to effort, as something that not only you have, or are, but something you do. He places it as phenomenon, the speaking voice as an event, and refers to Maurice Merleau-Ponty's *Phenomenology of Perception*. The French philosopher says, “the spoken word is a gesture, and

¹ Connor, S. (2000).

² Merleau-Ponty, M. 1965. p.184

³ Schroeder, F. 2006. *The voice as transcurive inscriber: The relation of body and instrument understood through the workings of a machine. Contemporary Music Review, Vol 25, n 1/2, February/April 2006, pp.27-35. Routledge*

⁴ <http://goo.gl/N6WzBp>



its meaning a world”², therefore phonetic gesture is where the speaker's own world comes into being.

Thus, voice could be consider an extension of us, the same way a crying baby tries to reach for something, and his mother comes and gets it for him. In this example, crying functions as an extended arm, voice is a way of going out from oneself. Franziska Schroeder³ talks about French anthropologist André Leroi-Gourhan's concept of *exteriorization*, when there is transference of our abilities to some kind of external support. And even the idea of prosthesis, of extending, adding and enhancing features. She suggests that musical instruments should be considered the performer's prosthesis and, in this context, so could voice be.

An example of *exteriorization* of the voice is Alvin Lucier's famous work *I am sitting in a room*⁴ (1969). His performance is a dialogue between voice and space. In it, the voice is disembodied, in the sense that Connor speaks of voice as a phenomenon, and then becomes embodied in the resonating

room, situating the speaker in space. Like an experiment of voice in the quality of sonar, one locates itself in space through the extension of his own voice. The outside world comes into being, as if in a Merleau-Ponty experiment.

I am sitting in a room different from the one you are in now. I am recording the sound of my speaking voice and I am going to play it back into the room again and again until the resonant frequencies of the room reinforce themselves so that any semblance of my speech, with perhaps the exception of rhythm, is destroyed. What you will hear, then, are the natural resonant frequencies of the room articulated by speech. I regard this activity not so much as a demonstration of a physical fact, but more as a way to smooth out any irregularities my speech might have. (LUCIER, A. 1969)

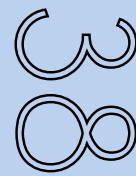
Max Matthew's *Bicycle Built For Two*⁵ (1961) could be taken for a very common song if it wasn't for the fact that the speaking "voice" is synthesized by a computer, one of the early experiments of speech synthesis. In this case, the computer dreams of emancipating itself from its machine status towards a human status by synthesizing a

voice for itself, but its result is still very dull comparing to the extent of human speech expression.

Another interesting work is *Marilyn* (2012) by Phillipe Parrero. In his video, the artist tries to resurrect Marilyn Monroe by recreating three very unique traces of oneself's individuality: point of view, handwriting, and speech. A careful study of the actress' voice was made using algorithms to mimic her timbre, voice quality and intonation combining unique aspects associated with her persona.

In both cases, *Bicycle Built for Two* and *Marilyn*, the speech of machines tries to escape from its inhuman condition. In Matthew's, it clumsily dreams of humanity, and in Parrero's it embodies someone else. It steals Marilyn's voice features, traces of her uniqueness, so its machine status could blend into our perception, making us dream of Marilyn Monroe's immortality. Simultaneously as machine becomes voice, Marilyn becomes machine.

Trevor Wishart's work with speech in electroacoustic music gives us another interesting perspective into the realm of voice, machine and dream. A voice improviser himself, his piece *Globalalia*

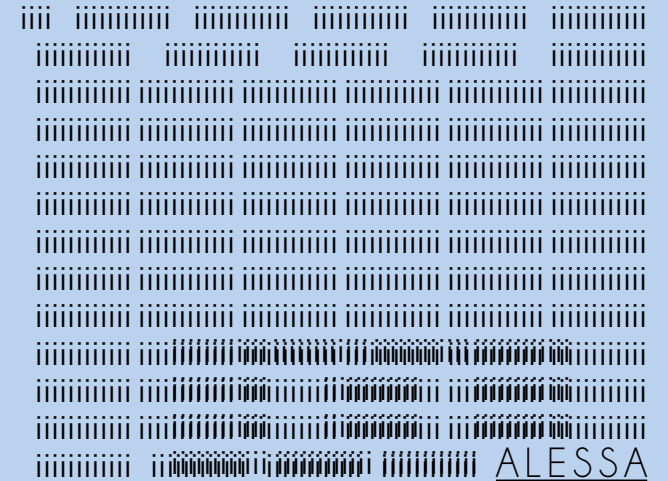


(2004) is an extensive study of the voice phenomena as sound material. Through studio sound transformation, he uses syllables taken from 26 different languages as compositional material. Voice, in his work, becomes as malleable as clay, making it possible to create imaginary landscapes. It reveals voices' shapeless properties.

My last example is Katharine Norman's piece *In her own time* (1991), a sensible sound art piece in which her mom recalls living in London during the Second World War. She reports stories from that period and her voice induces us to experience time, going back in time in this case, in a dreamlike situation between reality and memory. The emotional content carried on her voice guides us to visit that moment of History. The artificial resonances of her voice highlight this experience.

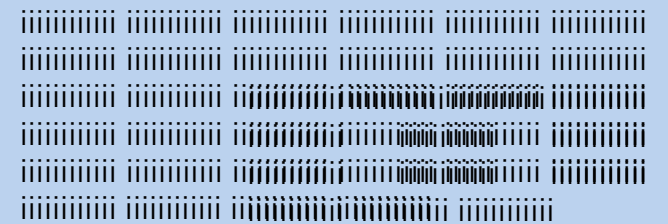
Voice and dream are not strangers to each other. No wonder that, once technology enters the game in the form of computer-based music, it will only enhance this preexisting relationship. Through voice, we become active participants in the realm of sound. It's a part of our disembodied self,

pretty much like what some people might say to be our soul.



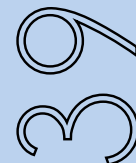
ALESSA
is a sound composer graduated at Santa Marcelina University - São Paulo and post graduated in Studio Composition at Goldsmiths, University of London.

alessamusic.com



⁵ <http://goo.gl/9Bel3t>

⁸ <http://goo.gl/BhW2dQ>

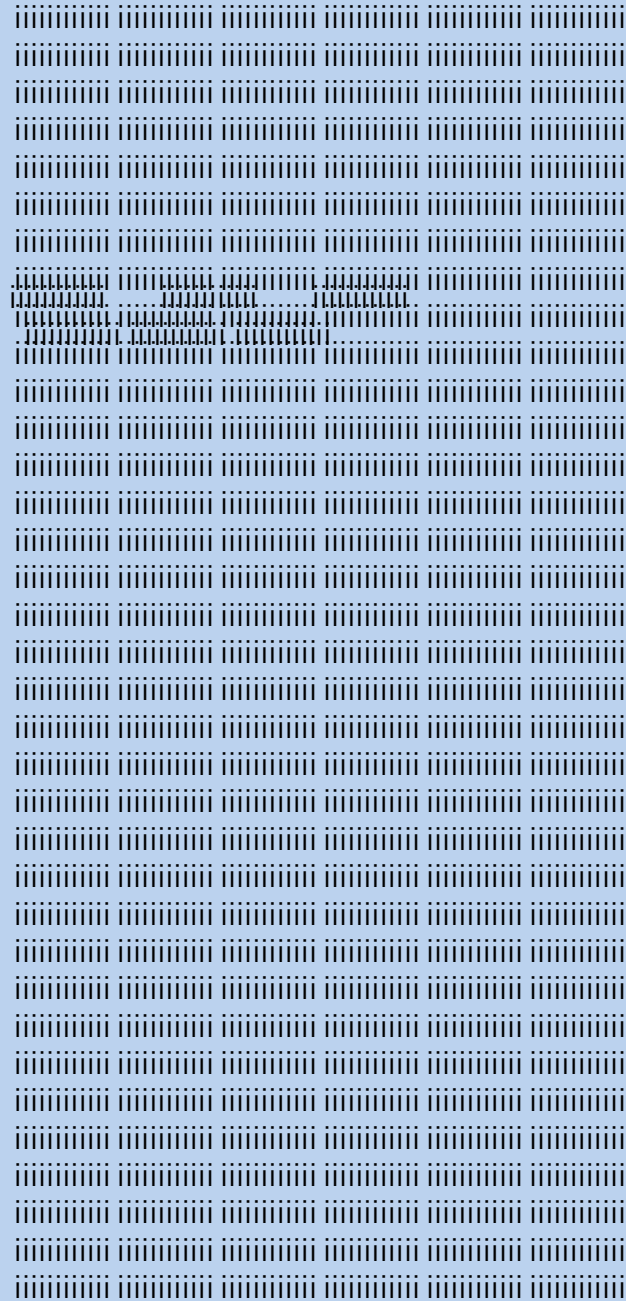


⁹ <http://goo.gl/OfXRO2>

¹⁰ <http://goo.gl/y8g34e>

FOR FURTHER INFORMATION:

- Connor, S. (2000). *Dumbstruck: A cultural history of ventriloquism*. Oxford: Oxford University Press.
- Merleau-Ponty, M. 1962, *Phenomenology of Perception*, translated by Colin Smith, Abingdon: Routledge.
- Schroeder, F. 2006. *The voice as transcursive inscriber: The relation of body and instrument understood through the workings of a machine*. *Contemporary Music Review*, Vol 25, n 1/2, February/April 2006, pp.27-35. Routledge.



ONEIRIC ENDS

ONEIRIC ENDS

POIETICAL BEGINS

IWAO'S INTERVENTION

Against a white background, we present Henrique Iwao's interventions to the texts that will follow.

On the poietic we're talking about our productions, our products.

By Henrique Iwao, 7 paragraphs, in 7 seccions.

§0

I, organic automaton, machinerisms. If I can understand these texts badly it is already a start. To read them hurriedly. To intuit, but intuition acting there against the notion of experience. Intuition as experience. And this experience as production not only of possible misunderstandings, but as production of production.

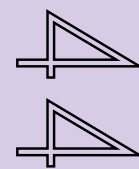
ONEIRIC ENDS

ONEIRIC ENDS

WAO'S INTERVENTION

§1

A battered chair. A load of affection. The image of a wooden chair. The image of the wooden chair. Why was the chair set so low? Let us think about the positions of the elbows, of the wrist, about the movement of the fingers. Perspective of the chair. Better: focus on the chair, its creaks – Gould moves, his butt. Focus: try mentally transposing the microphones to under the chair, making an effort to follow the sound, as heard from under the chair. Think miking. How the sound is there. What sort of movements are necessary in order for certain sounds to be produced. Action score – *English Suite* by Bach, for example. To list the most functional bits, that actually result in squeaks.



WE READ THE DEAD SOUND AND NOW

SÉRGIO ABDALLA

linda #22

Glenn Gould, in his prospects of recording¹ tells us that recording has its prospects – or at least had them at the time, 1965. He tells us about the prospects, the perspectives. Let us talk here about the term “prospect”, in its resemblance to perspective.

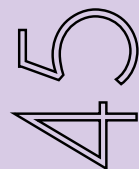
The perspective of the recording (there, he talks about sound recording only, at least theoretically) should be, in some way, a perspective in general. And this could be the decision that there exists more than a single plane; it could be the decision that our own plane, point of view, is already multiple and affected by more than one, always more than one; it could refer to the decision of founding a depth in the things, or a distance in the things, or a space between the things that gives each one of them their own plane.

It could be that a change in vision generated all this. We were there, came here, and now we became aware of perspective.

And the recording itself already could be or is perspective; it implies itself distance (and therefore change in the point of view) between the recorded and the recorded. What then?, the two share the same name, what to do?

The recorded (one that already exists and is *being recorded*) and the recorded (one which is the result of the recording).

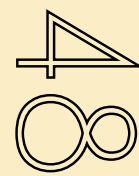
And the previous sound, the one which we recorded, doesn't it become, anyways, a result of the recording? That that we do know about it after the recording depends upon the recording, as so does the register, the other version, the perversion, the posterior version of this anterior sound.



¹ He published a text (that you can read here: <http://goo.gl/6hdWt4>), and directed a radio documentary (that you can listen to here: <http://goo.gl/v8aX1q>). The documentary dates from 1965; the text, from 1966.

§2

It is possible to dismiss the ear when editing sounds. When dealing with audio. Curious case when sound is not sound. Two functions. Establishing correlations. I speak about the digital matter. My eye works in part as another ear. Representation, referentiation, transduction. Imagining transductions. Nothing new – it is like auditing scores. Easy cases: increasing intensity, locating percussive attacks, silence, compression. With spectrograms, other modes of play. Then, there are further speculative cases. Each time more. The resulting sonorities become the results of operations driven by an ear that misleads the other. Roughness, simplistic reductions – recognition of families of patterns and swapping samples' places, one with the other. Finally, sound is the result of graphisms that have not sound production as their premise. But what about the love for scissors, for the touch that runs through the scissors? That would motivate me. More scissors than eyes, or the eye for the scissors.



ANALOG COMPOSITION: MAGNETIC TAPE

JULIA TELES

linda #18

In the period between August 12th and 17th I attended a summer course on analog electroacoustic composition ministered by the composer Annette Vande-Gorne at the *Musiques et Recherches*¹, in the countryside of Belgium. It was about studying theory of composition in the morning (how to think about the sounds, kinds of manipulation, and other things), and practicing it in the afternoon, presenting the resulting sounds in a concert on the last day.

I decided to go there because I thought it would be interesting to get in touch with this ancient equipment. I didn't know if we would use magnetic tapes, what kind of peripherals (delays, echo, equalizers, etc.) would be available, if we would or would not use synthesizers. I thought that, no matter how, it would be interesting to know the history of the compositional work and try it a little, see how things work. I always

wanted to know how it was to compose with no computers around.

When I arrived, I saw that we would have two studios to work, with tape recorders and players, mixers, loudspeakers, an ancient graphic equalizer, two reverbs and delays (digital ones), and other simple tools to help making loops, varying speed, etc. We were four students to use these two studios, so we could work almost all the time and also talk about our sounds and listen to what the others were working on. The tape recorders and players, used to edit the sounds, worked independently from the mixer, with headphones. This way we could edit something while another person was using the other tools. We worked like this for 5 days, 7 or 8 hours per day, in average. So, from this experience, I will compare a little these two ways of composing music – analogically and digitally.



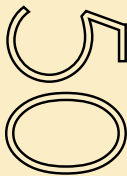
¹ <http://goo.gl/GqDmMp>

The first difference is in the visuality of the process: when we record a sound in magnetic tape, the materials (sounds) are fixated into a touchable and real object (the tape), instead of being a digital abstraction (archive) inside the computer, represented on the screen. At the same time that we have this tactile side, we can't see the sound and its waveform as we are used to see in digital audio workstations such as *Pro-tools*, *Logic*, *Ableton Live*. This experience becomes more focused on the sound, in the sense that any and every edition or manipulation comes only from what we hear, and not from what we see. We can't predict dynamic variations or know precisely in which part of the sound we are. This leads to the second difference: our memory has to work more. Because knowing that you have recorded one specific sound on a tape is one thing, but in order to remember how the sound changes in time, which parts are more interesting, imagine possible mixes and transformations and other things, you have to know well the sound materials. And rewinding them many times to listen again can take a long time.

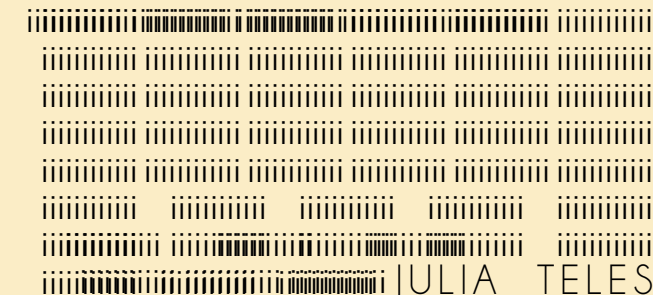
The third difference is also related to the second one: since the beginning of the process with the tape, I learned that I have to clean my materials, throw sounds away. Each time that I generated new sounds (recently recorded or manipulated), I would stop to listen to them and select what really interested me, and all the rest I threw away,

merciless. Having too much sound material can be a problem, specially in our case, because we had to compose something in six days. That's why it's better to keep less materials, just what we really find interesting, than to have tapes and tapes of sounds that we are not going to use. In digital music it is possible to keep thousands of sounds in one project, and we don't have to permanently throw them away, we can just *mute* or *hide* them. On the contrary, we are used to save all the sounds because they can be useful later, in another project. So I feel that using the magnetic tape forces us to make serious compositional decisions in all steps of the process. We can always change our minds and try to re-do some sound that we threw away, but it can be very laborious.

Contrary to what I thought before this experience, it is possible to generate many sounds just experimenting and recording on tape, without having to plan and map it all beforehand; it's possible to improvise and record these improvisations, using the mixer and the other peripheral tools as instruments, and the possibilities grow. Of course there is a limit to the recordings (that is, the number of tapes or reels at your disposal), but tape is a versatile medium, we can re-record as much as we want and put together pieces of tapes that were in the garbage can to create a new reel.

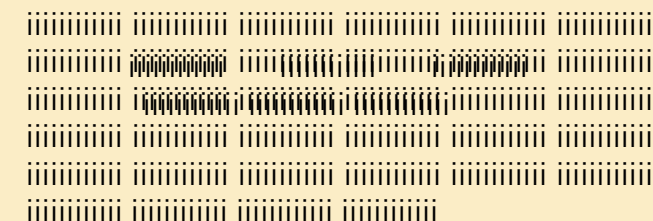


In many moments, while working on tape, I took a deep breath and thought: "ah! it's good that we have computers, and soon I'll be back to them!", because sometimes it's hard to deal with something so manual and handcrafted, sometimes it doesn't work at all: the tape gets stuck on the recorder, ends up being ripped and losing parts of the sound, or the tape runs away from the reel and make some knots and we have to roll it all again, manually. In the computer, (almost) any problem could be undone with a simple *ctrl+z*. On the other hand, using tape we don't have the white light of the computer forcing some sobriety in the process and tiring our eyes (and, without that, I felt much more willing to keep composing). It's also an advantage to have all the faders, knobs and other buttons in our hands, instead of using a mouse to control automations and parameters (this is not a rule, though; we have other controllers to be used with the computers too). This way our movements sound more natural and we can be attentive only to sound while we work, instead of being stuck only with a graphical representation on the software, which happens sometimes. Each environment, I guess, has pros and cons. Mixing both seems to be a good and fertile possibility.



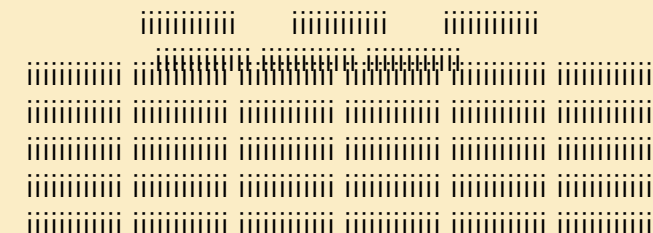
JULIA TELES
*is a composer, thereminist and sound editor based in São Paulo. She works on **NME** and on the theater group 28 Patas Furiosas (as a composer and producer) and as a freelancer in soundtracks and sound edition for movies.*

soundcloud.com/juliateles



I did a piece on tape, finishing it to the concert on August 17th. It's called Août/Magnétique.

<http://goo.gl/9Whdr1>



CIRCUMSTANTIALLY ELECTRONIC?

LUIS FELIPE LABAKI

inda #19

From 1984 until his death in 1993, Frank Zappa's main compositional tool was the Synclavier DMS, then an ultra-expensive synthesizer and digital audio workstation. Zappa released many albums containing pieces performed on it, starting with a few tracks in *Boulez Conducts Zappa: The Perfect Stranger* (1984) - which included also three compositions executed by the Ensemble Intercontemporain conducted by the French *maestro* - then moving to the synclavier-only *Francesco Zappa* (1984) - an album with works by an eighteenth-century composer (his quasi-homonymous) who got his "first digital recording in 200 years" - and then to a series of other works up until *Civilization Phaze III*, his final opus, concluded when Zappa was already severely ill and only released posthumously in 1994.

The most famous example of his work with the Synclavier, however, is *Jazz From Hell* (1986), which, quite ironically, got him a Grammy for "Best Instrumental Rock Performance" precisely for *St. Etienne*,

the only track in the album that was not executed on the synthesizer.

My relation with Zappa's Synclavier works has always been a bit ambiguous. Ambiguous not in the sense of "I like it/ I don't like it", but in the sense of a certain uncaninness I feel in the moment of hearing, a feeling of strangeness that seems to have less to do with the compositions themselves than with their execution - that is, if it is possible to make such a distinction in this case. I will try to explain it. I guess it is, after all, an ontological question.

There's no space here to explore in detail the whole evolution of Zappa's work with the instrument, so I would like to focus on the compositions included in *Civilization Phaze III* (also, the point I want to discuss wouldn't apply to all his synthesized works, anyway). One interesting point should be noted, though: throughout all his period of work with the Synclavier, Zappa's main focus was never in the creation of purely

52

synthetic sounds, with no direct referentials in the acoustic world. In the majority of the pieces, there are lines composed for *synthesized acoustic instruments*, or for samples of these instruments. In other words, in almost all of the works we can find at least some element referring to a, let's say, "real world" instrument. This doesn't mean that there are no "strictly electronic sounds", that can only be produced through electronic manipulation - they exist, and not just a handful of them - but I would risk saying that, particularly in *Civilization Phaze III*, these are an exception in comparison with the number of sounds and samples of acoustic instruments. Some of the pieces, actually, use only samples of traditional instruments, like *I Was In A Drum* or *A Pig With Wings*.

Zappa spoke openly about all the headaches that resulted from a series of bad experiences he had had with all kinds of flesh-and-bones musicians, from orchestra members to rock groups. His last tour with a band, in 1988 - which, by the way, included a Synclavier on stage, used during collective improvisations - was abruptly interrupted due to misunderstandings among the band members. By that time, besides personal conflicts and the inherent difficulty of, well, managing people, there was still one factor that contributed to Zappa's conclusion that putting together a group to perform was,

all in all, an unprofitable operation: in spite of all the money and effort expended, his music was never executed with perfection.

That seemed to change with the arrival of the Synclavier. In the several interviews he gave after starting to work with it, Zappa emphasizes the compositional freedom that this new medium gave him, precisely for the absence of the performer: as long as he himself could formalize the information and input that data into the computer, the Synclavier would perform the piece exactly as it had been written. This created the possibility of composing progressively more complex pieces, especially in terms of rhythmic patterns and divisions. That is, more than the specific sounds of the digital medium, what interested Zappa was seeing how this medium could perform pieces hardly executable - or simply inexecutable - by human musicians.

In an interview to the *Keyboards, Computers & Software* magazine in April 1986, Zappa says:

What I've been waiting for ever since I started writing music (...) was a chance to hear what I wrote played back without mistakes and without a bad attitude. The Synclavier solves the problem for me. Most of the writing I'm doing now is not destined for human hands.

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I reproduce here also a fragment of an interview included in the documentary film *Peefeeyatko* (1989), by Henning Lohner:

FZ: One of the things about writing for the Synclavier is that each of the sounds, the individual samples that are in there, to the extent that you can control the manufacture of the sample itself, you can idealize that sound. So, if I have a clarinet part, for example... this would be a hypothetical example... let's suppose I've done a sampling session and had the absolutely most perfectly recorded clarinet. And each note in each register of the clarinet was perfectly played. I then build something called a patch, which tells the keyboard of the Synclavier, which of these notes live under each of these keys. And I then write a clarinet concerto. Well, in the real world, you are never going to get a completely perfectly recorded performance of every note of what you wrote, with a perfectly played sample on every note. That would never happen in the real world, but, with this machine, you can do it.

HL: But is that really that desirable?

FZ: Why not? Nobody's ever heard it. Let's listen to it. That's the goal. (...) I want to find out what happens if you get these idealized sounds, a whole library of idealized sounds, and then have an imaginary, idealized orchestra

not only play with good tone on every note, the right amplitude on every note, plus, at the point when you mix it, you can create a separate environment for every instrument with digital echo. For example, if you imagined a composition where you had a full orchestra hitting a strong chord, with all different orchestral timbres, balancing perfectly with a classical guitar, you would never get it in the real world, but you could imagine it, write it, execute it and hear it using this medium. So this opens up possibilities for any composer who wanted to allow an audience to hear something he can hear in his brain but the physics of acoustics would not let you do.

This sensation of strangeness, of unfamiliarity provoked by Zappa's proposal lies precisely in the intersection in which it is located: on the one hand, the sounds used belong, for the most part, to traditional acoustic instruments. In this respect, I believe he intended to reproduce their timbres and tones as faithfully as possible in order to create the impression of a "live performance" (even if we must admit that, when it comes to flutes, clarinets and guitars, maybe this wasn't fully accomplished: it's very easy to recognize them as sampled instruments, especially if we pay attention to the transitions from one note to another in the fast melodic lines). On the other hand, the final product



of composition + execution could never, in theory, be reproduced outside the digital medium.

Of course, the pieces in *Civilization Phaze III* are complete artistic objects: they are ideal executions of the pieces (or the executions that, at a given moment, seemed ideal to Zappa), written, performed, recorded and mixed. Also, considering mixing as a compositional element, it is clear that only these versions can be considered to be the "definitive" ones: only *they* carry the stereophonic impression developed by Zappa himself, and only these performances were directly executed by him. Any other consideration beyond this point would be an exercise of imagination, since he is no longer here to rework or modify what has already been fixed.

However, in spite of all this, the fact that these pieces were written for an abundance of traditional instruments brings me to the central point of my questioning: are these, after all, electronic pieces? Are they electronic pieces for acoustic instruments?

(We could ask: 'And if they were not meant to be played by acoustic instruments, then why make them *sound* like acoustic instruments?', but Zappa already gave his answer in the interview above: 'Why not?')

In times of *Sibelius, Finale, Logic* and etc., wouldn't they sound a bit incomplete, like a much more elaborate version of the

"Play" function on Sibelius treated as a finished piece? Could it be that they are only temporarily, circumstantially electronic, like scores waiting for their ideal interpreter? And if this idealized interpreter somehow did in fact appear out of nowhere, would the initial purpose of composing in the Synclavier – that is, executing what would be otherwise inexecutable – be lost?

Maybe. But the pieces are what they are: had Zappa not owned a Synclavier, it is unlikely that they would exist in the same form. Besides, Zappa could have chosen to use the synthesizer only for writing and printing the scores, waiting until who-knows-when for somebody to decide to *try* to execute them. But he preferred instead to register the compositions directly on the Synclavier.

(It is also interesting how this workflow became a standard in the field of scoring for publicity – and even for films. The fast pace of production, the lack of funds for paying a real orchestra and the progressively good quality of samples made it possible for composers to rely solely on their home studios – way cheaper now than at the time Zappa bought his first Synclavier – and it is likely that the audience will never notice the difference between a live performance and a virtual arrangement. The basic difference here is, of course, that these are usually pieces that could be easily executed by any chamber group - certainly not the case with Zappa's works.)



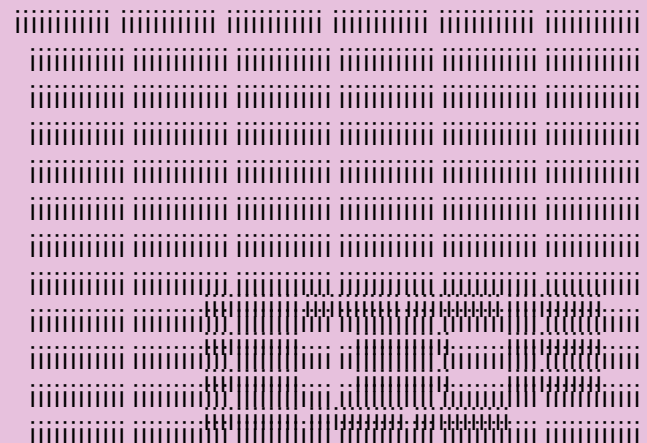
Anyway, part of this whole questioning came from the fact that in the last years some groups have been presenting arrangements of these pieces. In 2003, the Ensemble Modern from Germany released an album (*Greggery Peccary and Other Persuasions: The Ensemble Modern Plays Frank Zappa*) that contains, among other Zappa works, five pieces originally written and executed on the Synclavier, two of which are from *Civilization Phaze III*. Since 2007, Ensemble Ascolta – also from Germany – has been giving concerts of Zappa pieces, including *Phaze III* works, like *I Was in a Drum* and *Reagan at Bitburg*, and even some other Synclavier pieces that still hadn't been released officially by the Zappa Family Trust by the time of their performances, like *Samba Funk* (included in the posthumous 2011 album *Feeding the Monkeys at Ma Maison*) and *Overture to Uncle Sam* (still unreleased, just like the Ensemble Ascolta performances).

For each new Synclavier piece arranged and executed by “real world musicians”, there seems to be an aura of conquest, of a greater achievement (‘yes, we can!’). Like if, once performed in a concert, the piece finally came to life. But is that really the case? The risk here is ending up in a metaphysical evaluation of sorts. The live performance is necessarily better because.... it is live? Humans vs. Machines? No, I don't think this is a good way of seeing it. And, after all, are

the recordings made by Zappa really not “live”?

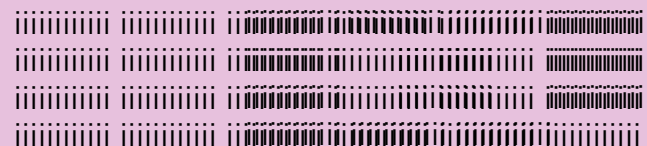
I'll finish with a suggestion for you to search on Youtube for the *Phaze III* versions of *Reagan at Bitburg* and *Put a Motor in Yourself* and for the Ensemble Ascolta and Ensemble Modern arrangements of these pieces, respectively.

The strangeness wasn't subdued at all.



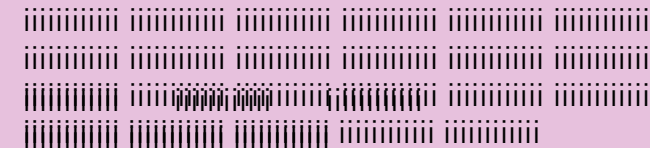
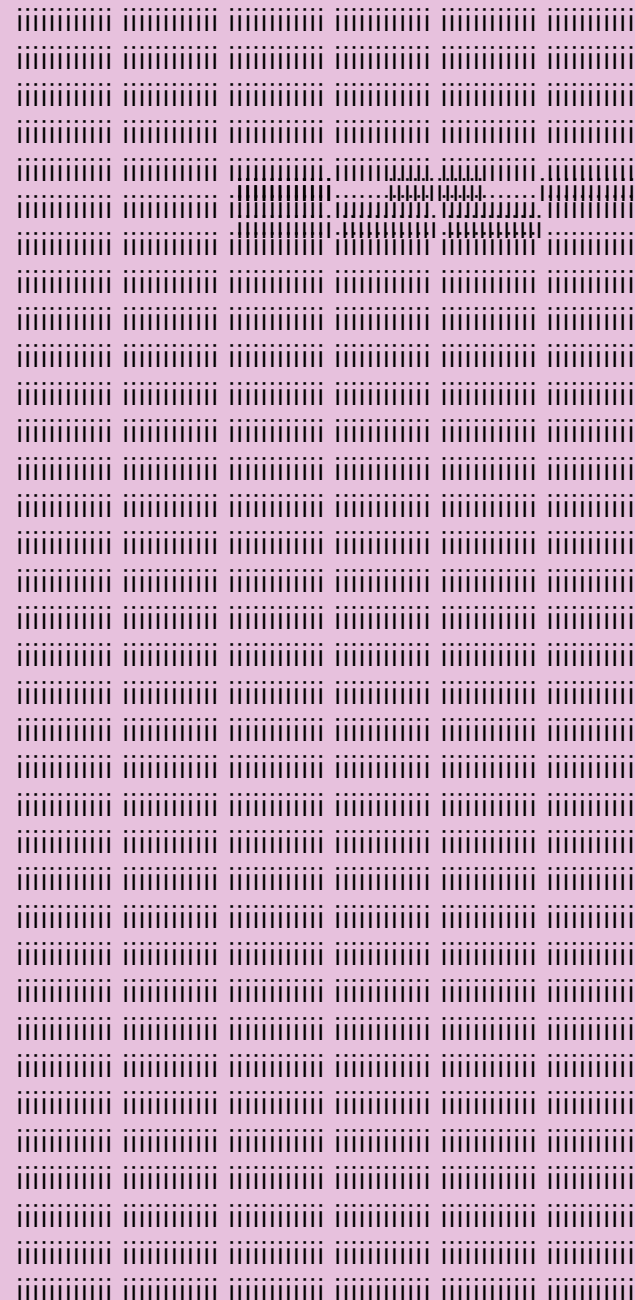
LUIS FELIPE LABAKI
studied Audiovisual in the Universidade de São Paulo, where he currently develops his Master's research on the writings of Dziga Vertov. He works as a director, editor, soundtrack composer and translator.

vimeo.com/luislabaki



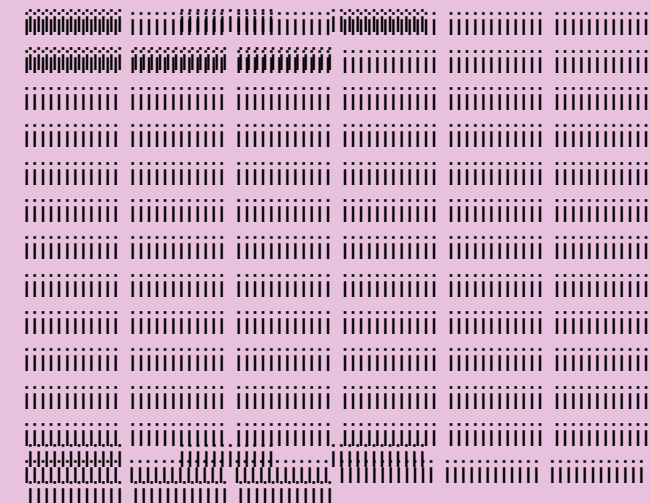
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FOR FURTHER INFORMATION:

- Interview to *Keyboards, Computers & Software*: <http://goo.gl/QF0VVX>
- *Peefeeyatko*, documentary by Henning Lohner: <http://goo.gl/nl9sqF>
- *Reagan at Bitburg*, as in *Civilization Phaze III*: <http://goo.gl/YDhMh5>
- *Reagan at Bitburg*, as performed by the Ensemble Ascolta: <http://goo.gl/nfFZ16>
- *Put a Motor in Yourself*, as in *Civilization Phaze III*: <http://goo.gl/gcPs6d>
- *Put a Motor in Yourself*, as performed by the Ensemble Modern: <http://goo.gl/N9N9CT>



IWAO'S INTERVENTION

§3

Counterposition departing from the proposition "to draw a straight line". A. To play an intense sound, periodically, always the same musical object (Cornelius Cardew's discussion about the piece X for Henry Flynt¹, by La Monte Young). B. The old joke about the musician playing Solitaire. On one side, the myth of the necessity of a sentient performance. On the other, the complex action, irreducible, emerging from simple instructions, and the role of human performance in these.

¹ <http://goo.gl/oKaVW2> and <http://goo.gl/tAl49g> (Ed.)

He was there to adjust the equalization, the intensity, the position of the loudspeakers (after all, one does not listen to the piece, yet). He was there to provide the experience of a mode of listening that wants to be more than listening. Or better yet: one that dreams about being a listening isolated for other experiences.

Electronic or acoustic, does it matter? A sampler as a musical instrument. Microphones everywhere, amplification, magnetic pickups. A midi-like sound (remember *soundblaster*, more than ten years ago) along with a vinyl-like sound. Fenerich reimagines Mahler². The orchestra, just as the computer, interprets the score. The edition plays the vinyl playing the orchestra and plays the computer playing midi.

² <http://goo.gl/6FHoau> (Ed.)

To make contemporary music nowadays – experimental by its very nature – is paradoxically a challenge, one that grows even bigger if those involved in its production assume isolationist positions. That's why **NME** (Nova Música Eletroacústica) insists in establishing itself as a place for production, diffusion and dialog, focused on electroacoustic culture and music. The group aims to expand the horizons of contemporary artistic production and its many audiences, by means of new formats and venues for its performances, building bridges between Brazilian and foreign artists and their own audiences.

In nearly three years (to be completed next August 18th), the group has proposed renovations in the musical scene of its home state São Paulo. The NMEchá (NMEtea) series, now in its 3rd edition, invites composers to create works inspired by different infusions, which are then served to the audience during concerts. NMEolhos installation occupied a public square at State University of Campinas for more than two months, with 10 speakers performing works composed for it through an intelligent software. And the concert-installation NMElounge put together electroacoustics, railway soundscapes and the sonic universe of the dance floors, the highlight of the contemporary arts core of

the Caldo party at the Casa das Caldeiras. The group is in constant dialog with the contemporary scene, avoiding the rigidity of the concert-hall format.

Such expansion is the foundation for *linda*, a weekly magazine on electroacoustic and experimental culture. Besides its regular writers, who publish every fortnight, the magazine invites musicians from all around the country to talk about the contemporary scene in their own cities, collaborating to the creation of a much-delayed outlook on experimental music in Brazil. Complementary to that outlook, sound artists with different backgrounds and origins collaborate with the magazine, helping break the barriers of an experimentalism moored off of music academies and studios.

This bilingual edition keeps reaching beyond national borders. We hope to show a different face for current Brazilian music, while at the same time showing Brazilians a sample of the breadth of contemporary music's creative horizon in the world today.

It's been already three years, and it's still lindo!

{:



THE NOISY CENTURY

BRUNO FABBRINI

linda #20



VIGNETTA: L'ALLEGRA SERATA AL TEATRO STORCHI

62

In 1913, in the context of the avant-garde movement *futurism*, Italian artist and composer Luigi Russolo had an (a)temporal perception. By giving it its due importance, he eventually became the pope for a whole generation. Before talking more about him and his production, it is worth listening to this:

Ancient life was all silence. In the nineteenth century, with the invention of machines, Noise was born. Today, Noise triumphs, sovereignly dominates and affects the sensitivity of men. (...) The strongest noises which interrupted this silence were not intense or prolonged or varied. Except for hurricanes, storms, avalanches and waterfalls, nature is silent (Futurist music Manifesto - 1913)

If his remarks regarding nature are doubtful, there is no doubt that his statement is accurate about noise, even more than a century later: noise triumphs today, sovereignly dominates and affects the lives of men - or at least, through my personal experience, of the men I know, living in big cities.

Still in 1913, Russolo invented the precursor to synthesizers with the help of his friend Ugo Piati: the *Intonarumori* (or noise-intoner), a kind of box shaped like a paving stone, its internal mechanics formed by knobs and faders that generated a series of

tones, emulating the daily sounds of a city. It enabled the transportation, manipulation and reproduction of these sounds in theaters and indoor spaces. In a pioneering and controversial work, he formed an orchestra of *intonarumoris* and presented his work *Risveglio de una città* (*Dawn of a city*) to the world at the theater of Milan. The orchestra was formed by a number of *intonarumoris* that generated a wide variety of noises, divided by the composer into different groups.

Met with a rain of boos in the theater, the composer heard all kinds of taunts and saw much of the public leave the presentation, but still had one certainty: he had won. In dealing with those new nuances of timbres, carrying the sound of the streets into the musical environment, and asserting noise as the future of music, Russolo shocked the world and apparently anticipated much of contemporary production, all that in the last century. It is worth remembering that, at that time, there was no portable recording technology, and all the instruments that made up the orchestras had already been dominating the concert halls for more than a century.

In the near future, the Italian would be admired by Cage, Varèse and a number of composers connected to electronic, electroacoustic, noise, and experimental

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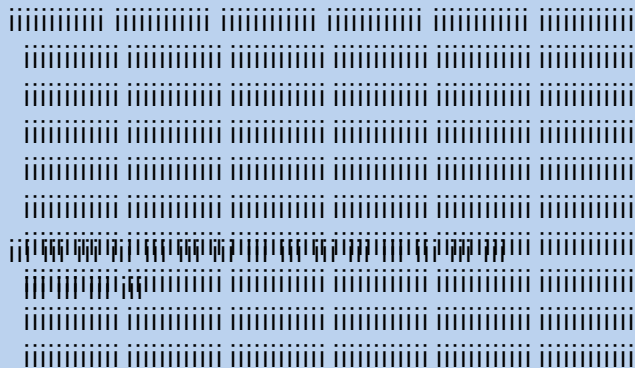
music, and he would even write a book called *The Art of Noise*:

In the nineteenth century, with the invention of machines, noise was born. In the present, Noise triumphs and reigns over the sensibility of men ... All manifestations of our life are accompanied by noise. It is therefore familiar to our ears, and has the power to remit immediately to our everyday life. Meanwhile, sound, oblivious to life, always musical, occasional unnecessary element, has become to our ears the same as a very familiar face to the eye. Noise, however, arriving confused and irregular in this mess that is life, never reveals itself entirely, leaving us countless surprises.

In the book, the composer classifies six groups of noises, organizing sounds like thunders, explosions, whistles, squeaks, voices, cries, screams, impacts with rocks, metal, wood, and many others.

In a stroke of lightning, Russolo noticed and paid attention to noise-listening, invented a pre-synthesizer, and transported the sounds of the city into the musical environment, presenting *Risveglio* in cities like Genoa, London and Paris, spreading his perception and fighting for the idea of music as something opposite and distant from the sounds we hear on a daily basis. Finally,

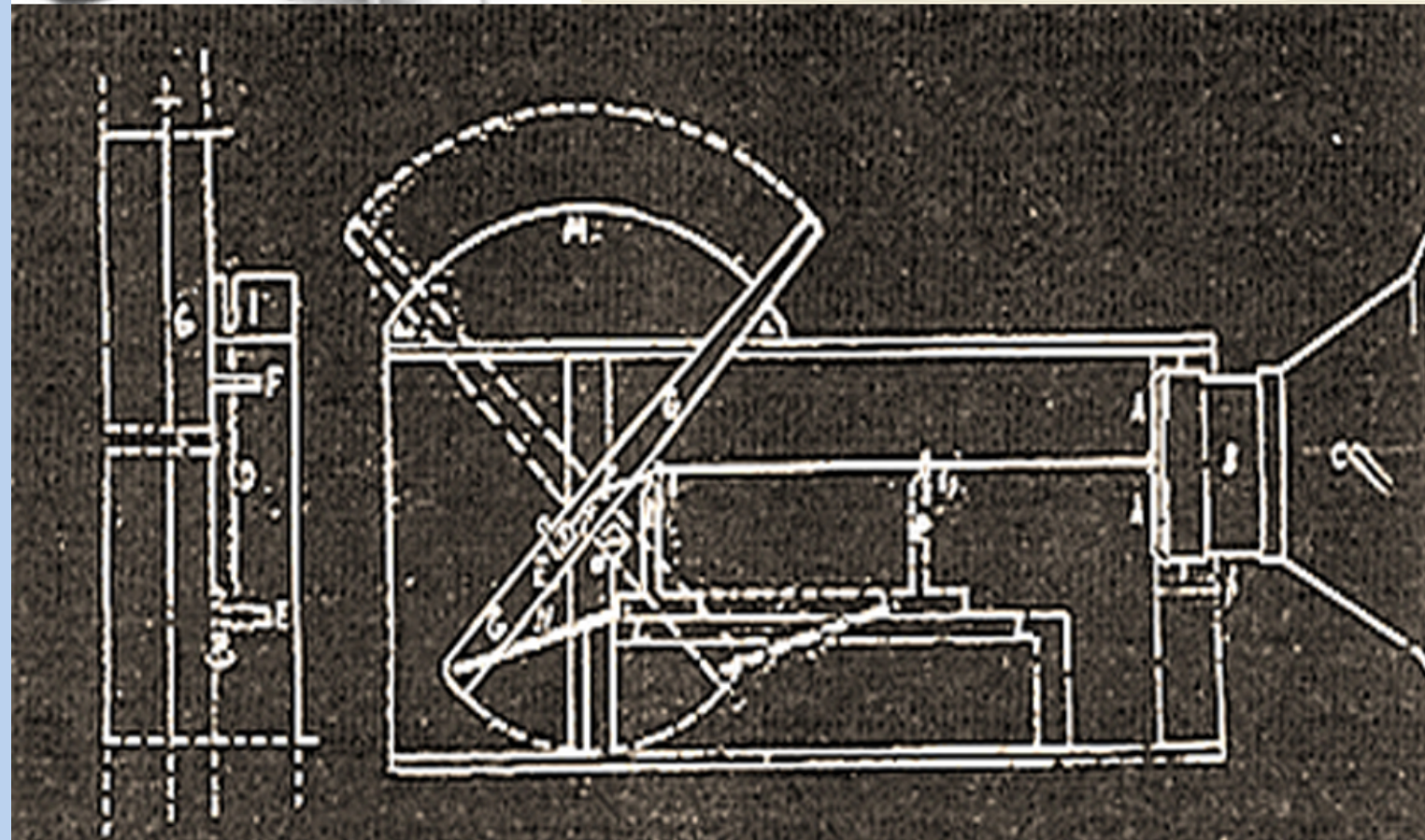
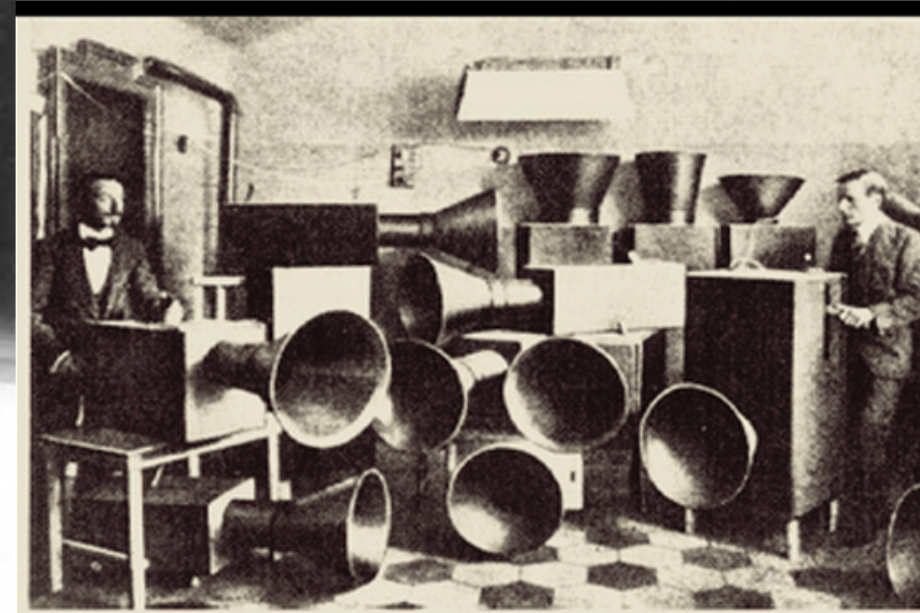
after facing a lot of detractors, Russolo was literally bombed: settled in Paris during World War II, all his intanorumis were destroyed in an air-strike that hit the shed storing the instruments (nowadays there are only reproductions based on the original design). He died two years later, in 1947, leaving a legacy that would never be removed from musical vocabulary.



If you want to listen *Risveglio de una città*, there it is: <http://goo.gl/A57Vz0>

The first image in the beginning of the text is a newspaper illustration from the day after the presentation of *Risveglio* in Milan.

BRUNO FABRINI
cresceu músico, formou-se em audiovisual e cinema, compõe, decompõe e recompõe sons, palavras e imagens. Integra o Baoba Stereo Club, o Invisibili(cidades) e o NME.



IWAO'S INTERVENTION

§4

Yes, there are cars, aeroplanes, helicopters, assorted machines – but, especially: loudspeakers, spread everywhere (players, televisions, radios etc). If there is urban saturation and sound pollution, there is above all a saturation in the signs of human presence. So much we do not even perceive it as such. They become ambient. Music of notes and/or musical rhythms and speech: here we are, we are the ones who rule. An instance in Marajó. We walked 40 minutes under the scorching sun. Arriving at the beach we found, besides the vast landscape of sand and brackish water, a sole dude and his kiosk, playing reggae music with great intensity, the loudspeaker facing the sea.

set. 14

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WAO'S
INTERVENTION

§5

Digital lutherie: the difficult art of balancing time spent in instrument creation and in its use to make music. In the (beneficial) lack of a project, fussing. Not having a compositional goal does not imply not having other goals. In the absence (or lack of predominance) of musical goals, sonic goals. Solving small problems. If we ask where the problem is, maybe this will point to where a project subsists. And to live in a way that the question of musical composition disappears, momentarily, is favouring a relation that still will not solve the evoked imbalance.

09

IS IT NECESSARY TO KNOW HOW TO PROGRAM TO MAKE ELECTROACOUSTIC MUSIC?

CAIO KENJI

inda #21

Computer programming (using languages such as *Pure Data*, *SuperCollider* or *Csound*) is widely used in experimental music in order to reach new sonorities or interactions with the sound material. In this context, people often ask me if it is necessary to learn programming to compose an electroacoustic piece. Whenever such questions came up, I answered that it was not necessary, since I have known great electroacoustics works created, for example, in audio editors. In fact, many compositional tools of this type have already been “programmed” – like effects and routines performed in many kinds of synthesis and modulations – and can be found in audio edition/producing softwares. However, for those who opt for experimentalism as a form of creation, having access to the customization of your own tools and manipulation of its parameters can be very useful. These editing/production softwares, aiming at the market, typically operate with just the most common procedures and are more likely to be marketable, therefore, often not serving experimentalism. Obviously the unconventional use of the softwares, commercial or not, is also well-pronounced in the experimentalism – see this text by Rodrigo Faustini *Esculpir sons no Photoshop*¹ (*Sculpting sound in Photoshop*), for example.

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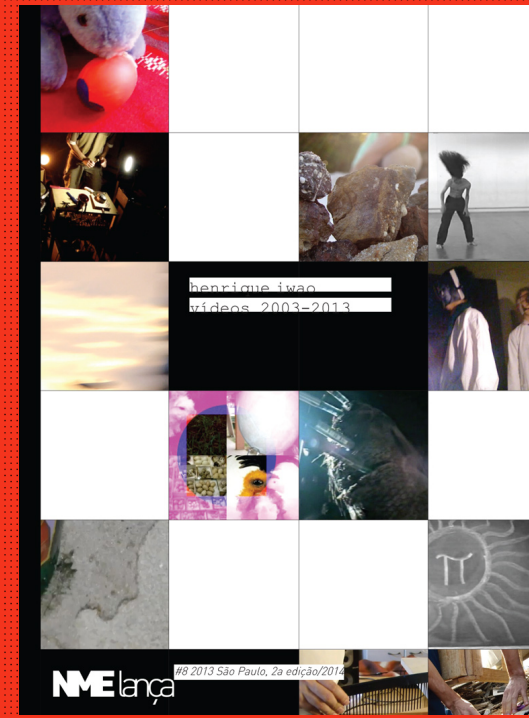
¹ <http://goo.gl/s9Q4wR>, in Portuguese

The use of sound processing in real time (live electronics) is a good example, since the idea of capturing sound and modifying it immediately, simple as it may seem, is very open when it comes to possibilities and difficulties. Here, programming allows us to have greater control over how, which and when each sound is processed. In the case of live electronics, it is common to create a series of conditions by programming the modifying of the sound to take place only in each desired moments and sounds. Automation controlled by basic decisions from a number of predetermined conditions is the role of programming in any context, and it is no different in art.

Live electronics is just one example, but almost everything you might want to accomplish with sound material that requires the processing of a computer can be done through programming. Thus, thinking about creation now includes "thinking the making of" in a much more detailed way, which is perhaps one of the richest situations – if there is affinity with the act of programming – for those who propose experimentalism for themselves, since speculation is no longer restricted to the possibilities of the softwares. In these terms, if that first question (Is it necessary to program to make electroacoustic music?)

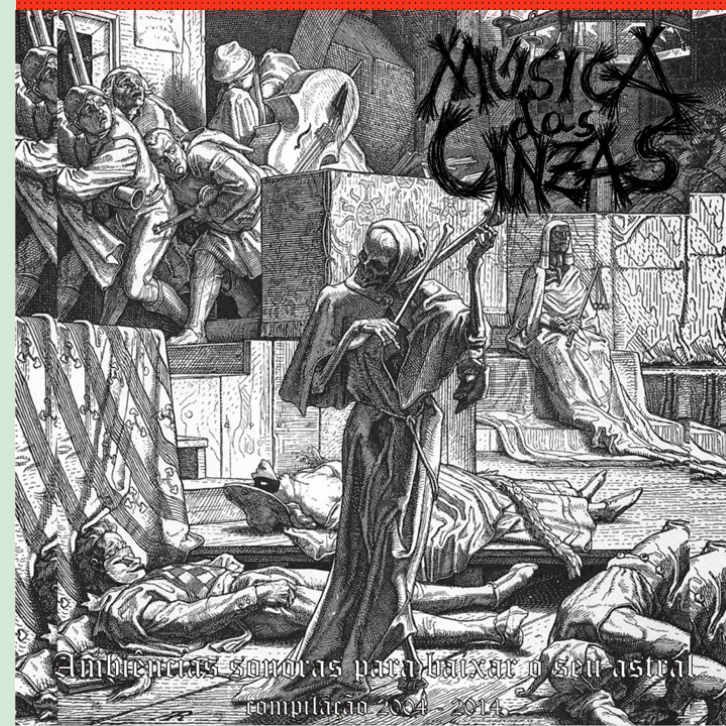
generates a conversation that gives me the opportunity talk about it, my answer would be increased by: "No, but it would be a shame not to go through this experience".

CAIO KENJI
is a sound artist, who uses Pure Data and Arduino to make interactive multimedia installations. He has performed in free improvisations and live coding concerts. He eventually composes musical pieces.



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TALK WITH VANIA DANTAS LEITE

DANIEL PUIG
linda¹2

An interpretation of our current music scene is important. We, of linda, living in Brazil, want to figure out what electroacoustic music is and was about here in this country. Even though its tradition has its origins in European music, we understand that local histories are equally or even more important than universal ones, and we understand that the best way to research our local history is through the history of the people involved in it.

Daniel Puig proposed to interview some great people of electroacoustic music in Brazil. Not the great names, but the people themselves. The difference is that, in case you don't know the names, after reading the stories you won't be able to deny the importance of the people.

Read every month at linda!

In this excerpt, Vania talks about her impressions about producing electroacoustic music today: its relation with the past, with other composers, with technique and technology. Finally, she draws the attention to the importance of the preservation of works as one of the problems of our current relationship with technology.



Vania Dantas Leite at Anette Vande Gorne's Studio Métamorphoses d'Orphée, in 1986

¹ Interview conducted by Daniel Puig on November 14th, 2014, in Rio de Janeiro

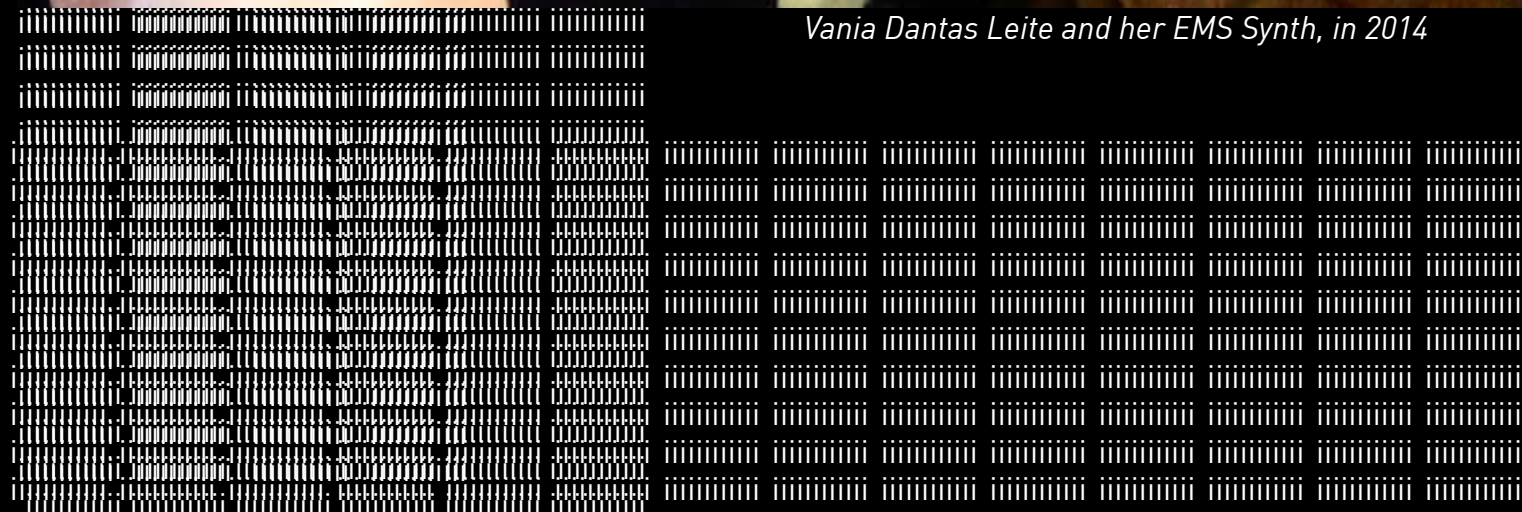
Vania, as a conclusion, what would you say to this group of people, like me, and even some younger ones, that are willing to make electroacoustic music, producing it already...?

I would say this... look ahead! Don't look back too much. What's done is done. For example, Beethoven's Ninth will never cease to be Beethoven's Ninth. It's a classic, it's lovely to listen to and everything, but it doesn't have anything to do with us. It's related to that period, to that stuff. It has to do with us inasmuch as we like to listen to it. Producing is something else. I think the electroacoustic music people sometimes get too much... since it is something pretty much connected to the academic environment, maybe only to the academic environment, there's this worry of accounting for what you: "I am doing this because Schaffer did it, because someone else also did it...". I think there's this concern of preserving something, of wanting to prove that you know that language, that you belong to that tribe, and what is lacking is to soar away. People need to soar away... go ahead! Come on, do what you believe that should be done! You already have all the knowledge. It's already inside you, you don't need to prove to anyone that you have this knowledge. To think about repeating less what has already been done. Sure, paying attention, because it's not something easy to do. It's great to analyze the pieces that turned out fine, composers that are really good, but you shouldn't try to imitate or go towards that same situations, because music is creation. It's creation, and if you don't know what you intend to do and don't do something that is yours and different, things won't move forward. But I'm very hopeful that they will, because I see that among the young people making electroacoustic music nowadays there are a lot of good composers that are concerned with the new. The world today is very different from what it was in the 1950s. It's something else, another situation, another diffusion. So take advantage of the media offered now. I think the Internet is fantastic, I believe that everything going on now is really good, so let's make use of this era, so rich in technology. Everything has its pros and cons. Surely this also has a lot of problems.

Above all, what worries me is this: how are we going to store these works for the future? The platforms are changing so fast! I already lost a few works because they were done in tape, and the tapes were not readily copied and digitalized and now they can't be recovered anymore. This seems to me to be an issue that deserves long studies and much caution: how to preserve this works for the future? And I'm not even speaking of a distant future... a near one! ... with this technological race! Actually, there are already congresses dedicated to that issue happening every year.



Vania Dantas Leite and her EMS Synth, in 2014



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