

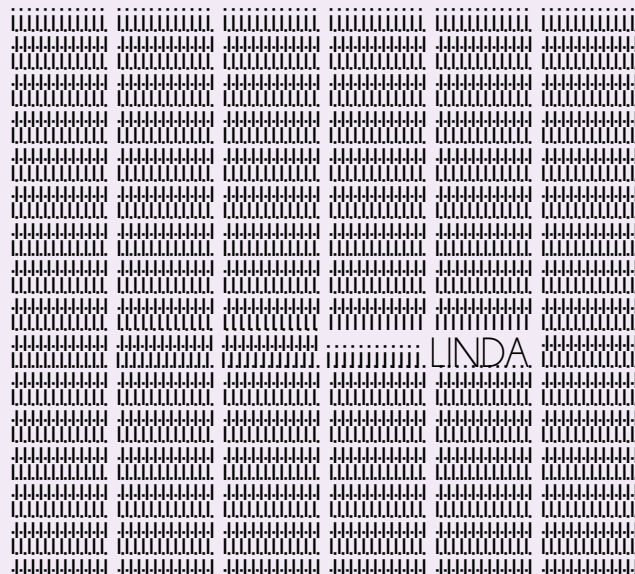


língua

- i  
*in English*

*Brazilian magazine for  
electroacoustic music*

**WE**



*linda* is a weekly online magazine which proposes to debate electroacoustic culture. If at first the word *electroacoustic* was connected to musical traditions of France and Germany in the late 1940s, what is being brought up here now is absolutely contemporary and Brazilian. Such reservation is necessary for this edition. Not only is it essentially composed of a compilation of the best articles written by its regular authors in the past quarter, it is also our first bilingual edition.

A *compilation*, in order to create new intertextual narrative paths.

*Bilingual*, in order to put said production into perspective, in the face of what has been produced around the world.

It is important to emphasize how confident we are in our work, and that we understand the relevancy of the themes and opinions presented here for art and contemporary studies.

Besides this compilation, we also present in this edition two previously unpublished articles. Julia Teles asks where are the female composers, in a text addressing sexism within the world of music composition. And Sérgio Abdalla brings us a talk with Eva Sidén and Jens Hedman, in which the universes of musical creation, both in Brazil and Sweden, are discussed.

May *linda* be a gateway for you to know a little more about what **NME** has made. Since you won't be able to drop by one of our concerts, don't miss the chance to listen to the albums available free of charge through our label—<http://nmelindo.bandcamp.com>—, or to watch our video-clips channel—<http://youtube.com/nmeclipes>.

For now, we invite you to dive into this *linda* - i (the first!) for a most pleasurable reading – as usual.

Tiago de Mello

*She stops and says:  
— linda! (beautiful!)  
and breathes.*

Amidst the silence of many and the unperceptiveness of others, reading *linda* each week has been just like breathing.

Forget the accumulated dust of the fight for shelves at universities, where the fight becomes so important, that shelves are forgotten. Forget the exclusivity of some groups, exclusive to the point they don't even need to say what they want, since those there to listen already know what it's about.

Unpretentious and secure, pretty and simple, *linda* has delicious curves in ideas that spacialize thought, in the diverse spectromorphology of authors and proposals, in the precise and poetic diffusion of nothing but what interests those who want electroacoustic music. Or more, as all the members of **NME**

like to stress: electroacoustic culture. Sound art, experimental music, sound experimentalism... And then, rest assured there will be a graceful sforzato of many themes — and their reverse.

In such a suffering and divided country as today's Brazil, there couldn't be better news than an independent magazine about electroacoustic culture! Not because it is about this particular niche in musical culture, but because it is a breeze of fresh air, sounding that once again it is possible to breathe.

One can insist in something different, detaching one's listening from that which insists in monopolizing it.

*So, breathe and:  
— linda!  
... or vice versa.*

Daniel Puig

# INDEX

(8-15) TRANSWEST  
Tiago de Mello

(18-21) WHERE ARE THE  
FEMALE COMPOSERS?  
Julia Teles

(22-23) "TRADITIONAL" (?)  
COMPOSITION  
Francisco de Oliveira

(24-25) PRAXIS  
Ricardo Lira

(28-31) MORTON FELDMAN  
FOOLED ME  
Sérgio Abdalla

(32-34) ZAP, ZAP, ZAP: TV, AN  
UNKNOWN CARTOON AND  
ITS "STOP THE EXPERIMENTAL  
MUSIC"  
Nicole Patrício

(36-38) GLITCH AS SPAM  
Rodrigo Faustini

(40-41) HURRY  
Natália Keri

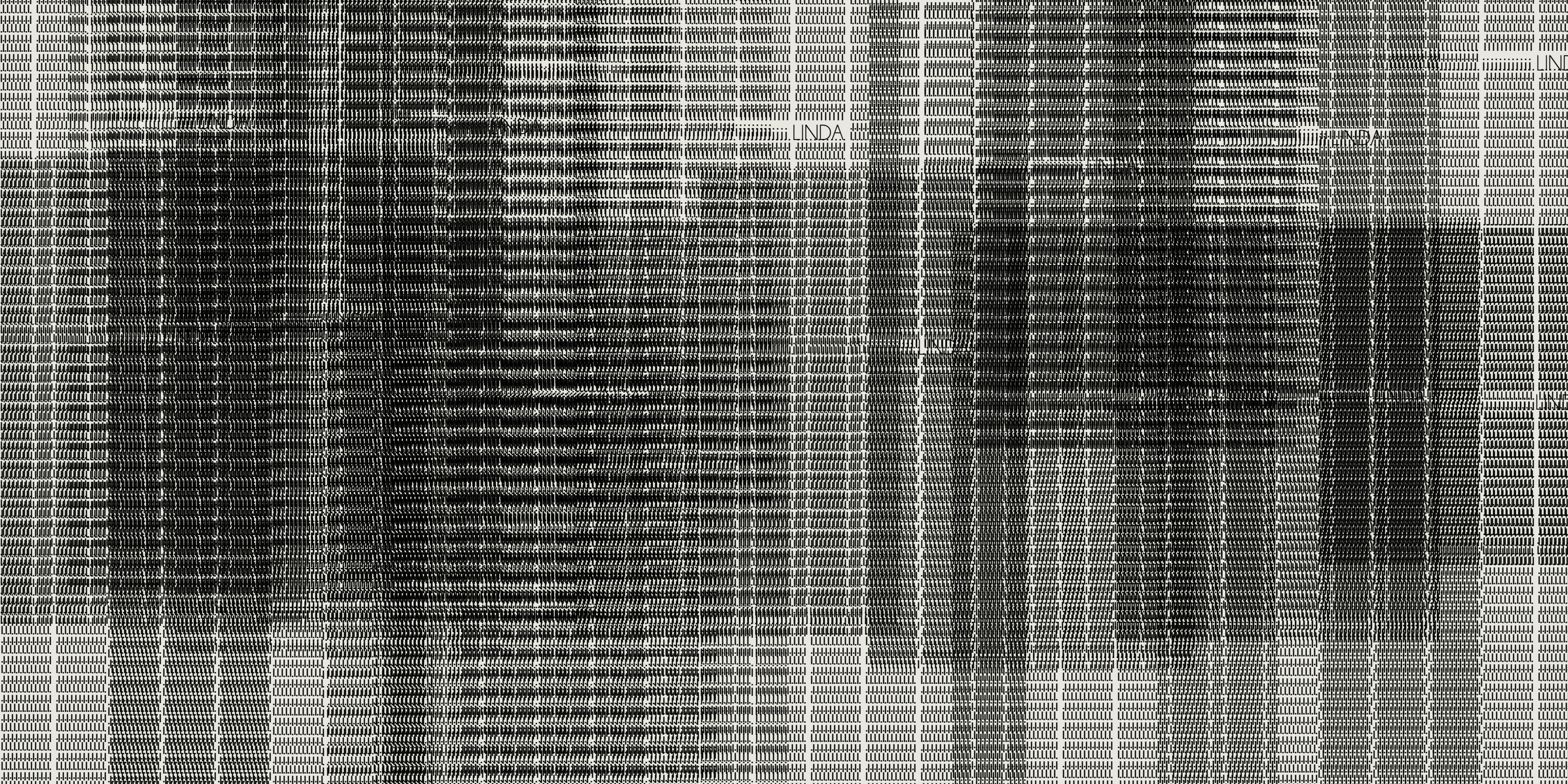
(42-45) STRUGGLING TO  
LISTEN / MO(U)RNING GLORY  
Bruno Fabbrini

(46-49) THAT PLEASANT LITTLE  
SOUND AT THE JAPANESE  
RESTAURANT  
Luis Felipe Labaki

(52-57) BARRIER WITHOUT  
GATE  
Ivan Chiarelli

(59-68) TALK WITH EVA SIDÉN  
AND JENS HEDMAN  
Sérgio Abdalla





LINDA

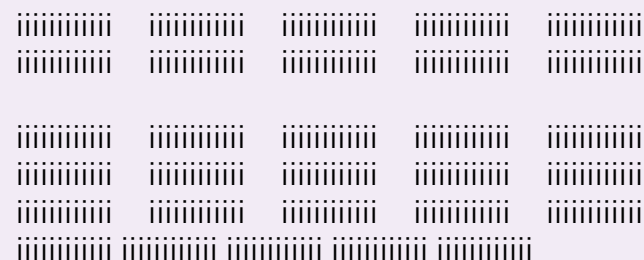
LINDA



# TRANSWEST

TIAGO DE MELLO

linda #7



Foreword to the English version:

*This text was first thought of and written in Portuguese, and I think language plays a big role in it. The main point of the text, as you will read, is the notion of OCCIDENT, for foreigners and for Brazilians (especially in my point of view). However, you should know in advance that, in Portuguese, we use the word Ocidente (Occident, of course), but not map-oriented words, such as WEST or WESTERN. This is one of the points you will read below.*



I barely remember when, but I think I was in a workshop by Anne La Berge<sup>1</sup>. I was translating it for the Brazilian students. Anne, a big north-american friend of mine who lives in Amsterdam, was at Unicamp<sup>2</sup>, giving this workshop on electronics in music improvisation and in musical instruments' extension. At some point, she was talking about micro-tuning, showing on her specially made, quarti-tonal tuned flute, the differences to the chromatic tuning of "western instruments".

Right after saying that, she turned to me and asked: "but wait, is Brazil a western country?". At that point this text was born.



One thing you gotta know: in all my (then) 23 years of life, the possibility of Brazil not being part of the West had never crossed my mind – we wrote with the Roman alphabet, we spoke a Latin language, and it always seemed to me that we were really close to the "big centers of western culture" (Paris, New York) in cultural terms. We were Westerners in a unquestionable way.

Till then, Western/Occident was the opposite to Eastern/Orient, which for me was anything written in a strange alphabet (such as Korean or Arabic, or even Hindi) or writing code (such as Japanese or Chinese). Further: I had been studying in a music school, and Brazilian music's historical line was contained in the whole of Western music's history, though all the differences in quality and quantity were underlined.

That question confused me, not because of my conception of Westernness (which I was sure of), nor for what I believed meant to be Brazilian (also sure). It was what doubts – and therefore what possibly different concept of West – a north-american woman living in Amsterdam could harbour about it. After all:

- What could the West be, if not what I'd been seeing in Brazil?
- What could Brazil be?

I've been ever since asking myself and a lot of different people those questions, so many times that I could find them answers no more. More than that, the doubts have multiplied enormously. However, I think it is important to deal with this matter, and here's inviting you to talk about it with me. Shall we? {:



Remembrance: once I met an aussie girl in Berlin. It was my big chance to ask: "do you consider Brazil a Western Country?". "No", she said. So I asked her next: "do you consider Australia a Western Country?". "Of course yes!", she said. "But why? What's the difference?", I asked her. The answer was none, or else not enough.

<sup>1</sup> Visit Anne's website at [annelaberge.com](http://annelaberge.com)

<sup>2</sup> University of Campinas, State of São Paulo





we were built by the West to be, in a second moment, also West. It is important for me to highlight this second moment, because it is important to differentiate what Brazil had been up to the point when the flying court<sup>5</sup> came to this land, and after the colony's emancipation (not to mention the West's renewed imposition through the military coup<sup>6</sup>, which would perhaps make us truly emancipated only after 1985).

We were born a historyless West. We made ourselves West in leaps and bounds, sometimes due to the West's absentia, sometimes obliged by it. We killed the natives who belonged here. We embraced an unbelievable history of being "discovered". At the same time, reading certain authors, circulating newspapers, developing ideas, all those things so treasured to the West were forbidden to us.

<sup>5</sup> Portugal's imminent invasion by Napoleon Bonaparte caused the Portuguese crown and their nobility to decided, in 1808, to leave Lisbon for Rio de Janeiro, effectively turning it into the Portuguese Empire's capital. Some of the side effects of this immigration were: the institution of the first libraries, museums and universities in Brazilian soil; the arrival of European artistic missions; and the foundation of some newspapers. This "metropolitan reversal" lasted until 1821, when João VI returns to Portugal, leaving his son Pedro I as prince regent of Brazil.

<sup>6</sup> In 1964, a military coup was staged by the National Army against then President João Goulart, who had just returned from China (where he allegedly praised communist ideas). Under a anti-communist pretense, the coup destituted Brazilian executive and legislative offices of any power, driving the country to 21 years of dictatorship - which may not have been the most violent, but was certainly one of the longest in the Americas. Today, it is acknowledged that Brazilian military personnel had support from the CIA and the American government, including navy battleships positioned on the Brazilian coast should an invasion be necessary.

12

13



# Brazil descoberto

## Especial Aniversário

Hoje fazemos 24 anos e damos o pontapé de saída para o Ano Grande do Brasil no PÚBLICO

## Enviados ao Brasil

Seis repórteres percorreram sete estados em quatro das cinco regiões

## Um olhar brasileiro sobre Portugal

Este homem de chapéu a atravessar a rua é Fernando Pessoa?

Tirar ou manter a "pedra portuguesa", eis a questão. Cá e lá

## Editorial da nossa directora convidada

"Pra tudo se acabar na quarta-feira"

### Mundial 2014: delírio tropical ou porta para a modernidade?

Para uns, o Mundial de futebol no Brasil é uma megalomania sem sentido. Para outros, é fortalecer a economia **p4a10**

### "Temos a síndrome do país grande que fica imaginando que cresce melhor só"

Ex-Presidente Fernando Henrique Cardoso diz que sistema actual "não foi pensado para dar ouvidos às novas camadas sociais" **p12a16**

### Fernando Henrique Cardoso e Lula redesenharam o capitalismo brasileiro

Elio Gaspari, jornalista e columnista da *Folha de São Paulo*, inaugura a série de análises sobre o Brasil com o texto "Brasil 2014" **p71**





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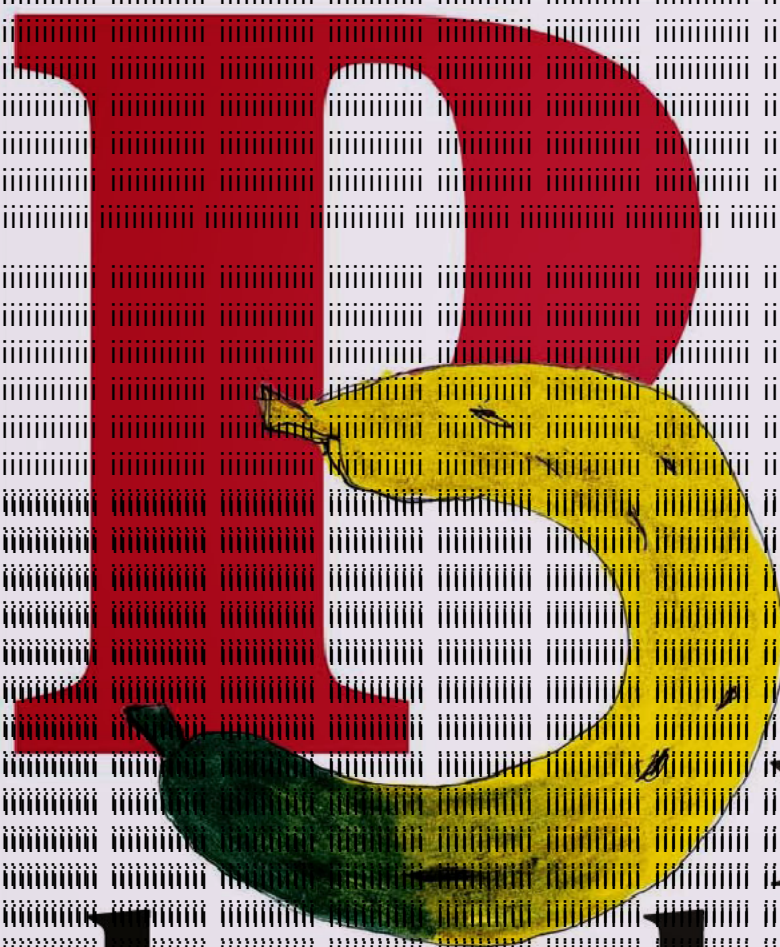
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a ruia e Fernando Pessoa?

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Editorial da nossa directora convidada

Pra tudo se acabar na quarta-feira



# Brasil descoberto

11 de Junho 2014

de Lisboa

em Portugal

modernidade?

temos a sua obra

do país grande que

foi imaginado que

cresce melhor so

Fernando Henrique

Cardoso

edoso

capitalismo brasileiro

At the end of his book, Caetano Veloso<sup>7</sup> discusses the Brazilian position in the world, proposing the idea of “a West to the West of the West”. By the way, his book was written as a continuation to an article he was asked to write for the New York Times on Carmen Miranda, possibly the westernmost Brazilian ever, perhaps the most exotic!

I have been considering the terms *Transcidente* (Transwest) and *Metaocidente* (Metawest), after the Roman and Greek prefixes. We have our origins linked to the West, it is a fact. But on the other hand, those origins have been blended so much, they have been broken into pieces, they have fucked and been fucked over so many times that we may think them overcome. Not the heroic overcoming – the solving of all problems – but the creation of new ones, which became more important than the ones we imported.

Some of those with whom I have been talking about since I heard that very first question by Anne have answered with words like “Fuck the West, let us be Brazil and that’s enough”. I disagree. We should re-think all this, so we can eventually re-create ourselves. This re-creation is important, so

that we no longer be hostages of the games of those who would Westernize in the name of world (West) politics and economy (of the West).

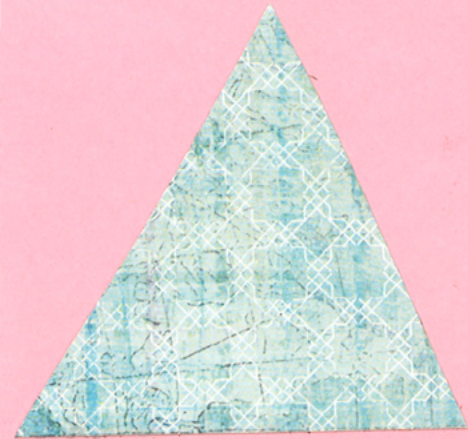
WE WERE BORN  
A HISTORYLESS WEST

TIAGO DE MELLO is a musician. He directs **NME**, and was responsible for actions that aimed to create, spread and present electroacoustic culture to a broader audience. Has released one solo CD – *cadernos, tdm* – another with his duo with Sérgio Abdalla – *Drama, mal –*, and took part in some of **NME**’s compilations – *NMEchá#1*, *NMEaniversário#1*, *NMEaniversário#2*. Has studied Music Compositon at Unicamp, and is currently on a Cultural Management MBA at FGV. Recently, he has been working on 2 new projects, to be released in 2014 – *Eu? Turista no MIS?* and *Old West News*.

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

<sup>7</sup> Caetano Veloso is a famous singer and composer. *Transa*, one of the albums he composed during his exile in London, was considered by Rolling Stones Magazine the most influential album in Brazilian music.







# WHERE ARE THE FEMALE COMPOSERS?

JULIA TELES

special for this edition of *lrdb*

It may seem retrograde, or even unnecessary, to discuss the role of women in creating and experimenting with music and sound nowadays. Perhaps because the number of women creating in many other artistic fields is larger, and seen more naturally. However, there's still this idea, a common-sense that men compose and develop both music and technology, enjoying the experimentation with techniques and equipment, while women at most use such technology, reproducing what's been developed by men. Among technical audio professionals – those who work with studio and PA system monitoring, studios, and so on – there is too much discrimination. Many female technicians have told me absurd stories of men treating them as if women didn't even know how to use a fader or a knob. Sometimes, men who know less about audio than them try to spoil their sound while pretending to know it all (and a little more). Maybe knowing less than girls is an insult to some men.

Ever since I started studying music, I realized that what is taught as history or tradition of Western music is basically the history of the music made by men. Even when talking about the 20<sup>th</sup> century, we rarely talk about women acting in musical creation. I always thought there were no women composing or experimenting (and I was glad to be disproved by Nerdgirls<sup>1</sup>). Back in college, I was the only girl in the composition class for a while. I got in the electroacoustic music studio in 2010 and graduated in 2012, being the first woman to get a degree in the studio's 20 years of existence. As the group was mostly male, every time I entered a room where they were chatting someone would say: "watch your words, there's a girl in the room" or something like that. It's funny how they tried to "protect" me from curses or comments, as if being a girl meant we can't hear or talk trash. It reminds me of that silly pattern of girls being fragile, delicate, pure. As if we couldn't assume this concrete aspect of life – do other things, noises, nasty things, why not? When arriving at rehearsals and concert preparations, I was often reminded of what an alien I was on that environment.



Sure, no one ever told me "you can't do interesting music because you are a woman". But we unconsciously collect these informations (which come from many sources), all saying "this is not for you", and since we have no other reference, we find it natural. We internalize that we are aliens, and we begin to think that maybe we shouldn't do music, that we're unable to do it. For many years I repressed composing, so hard it was to have a voice.

There are three books I recommend to women going through this kind of thing: *Existentialism is a Humanism* by Jean-Paul Sartre, *Professions for Women and other feminist articles* by Virginia Woolf, and *Pink Noises* by Tara Rodgers. The first one tells us that things depend on our actions and decisions – it is a book that incites action, showing us how simple things can be when we do not expect them from divine intervention or fate. (This one could help anyone in a crisis, by the way).

Virginia Woolf's articles show her and other female writers conquering space in literature, answering to sexist articles and comments, debating the issue. It shows us

<sup>1</sup> [nerdgirls.poemproducer.com](http://nerdgirls.poemproducer.com)

<sup>2</sup> [symbolicsound.com](http://symbolicsound.com)



that the battle for women getting into the artistic world has a long history behind it.

*Pink Noises* presents many amazing interviews with female composers and sound artists, all with different paths and ideas. It goes to show there are many women producing music and technology, and standing out. I got really impressed reading about women such as Carla Scaletti (developer of *Kyma*<sup>2</sup>), Pauline Oliveros (working on experimental music since the 50's) and Eliane Radigue (who worked as Pierre Henry's assistant, but was dissident of the aesthetics of the *musique concrète*). I remember thinking "how come these informations didn't reach me before?"

Lately, I have been meeting more women working with sound. I'm on a study group on Facebook called "Female Audio Pro Brasil". There, we exchange links about audio, share software information, schedule classes in studios, and study together. It's a very active and interesting group. I've also found many websites and groups of women composers, with archives and links that showed me there is a great movement out there, in the sense of showing music made by women and fighting for equality in distributing



these materials. I've also met many female composers and women interested in audio experimentation and technology here in Brazil. Outside the university, the environment is much more encouraging and inclusive.

That's how I feel about it.

Julia Teles is a composer, thereminist and sound editor. She composed and designed the sounds for *lenz, um outro*, a theater play performed by *28 Patas Furiosas*. She works with sound edition and effects for movies and other musical projects, including soundtracks.

#### FOR FURTHER INFORMATION:

- *Her Noise* – Archive with many kinds of content (audios, videos, documentaries). <http://goo.gl/kzO9ii>
- *When she codes, the revolution's coming* – Article about feminism and programming. <http://goo.gl/SsPDtR>
- *Girls on synth, girls on synth...* – Some composers and links for their work/websites. <http://goo.gl/xNqfD1>
- *Sound girls* – Support to women who work with audio. It allows sharing information, techniques, contacts. Also has videos, articles, and more. <http://goo.gl/EljKCz>
- *Nerd girls* – Herstory of electronic music by Antye Greie-Ripatti (AGF) . <http://goo.gl/r5ukaH>
- *Women and music: a journal of gender and culture* – Articles about gender and music . <http://goo.gl/mvyhF2>
- *Tara Rodgers* – Website of Pink Noises' writer. <http://goo.gl/RcLev5>
- *Ekhofemale* – Informations on this subject, with videos and info on women composers. <http://goo.gl/xeM7BT>

20

21

HERE'S A LIST OF ALL THE WOMEN INTERVIEWED FOR PINK NOISES

LISTEN TO THEM ON YOUTUBE

GOOGLE SEARCH THEM

MARIA CHAVEZ BETH COLEMAN (M. SINGE)

LE TIGRE JEANNIE HOPPER BEVIN KELLEY (BLEVIN BLECTUM)

CHRISTINA KUBISCH ANTYE GREIE (AGF) ANNEA LOCKWOOD

GIULIA LOLI (DJ MUTAMASSIK) REKHA MALHOTRA (DJ REKHA)

RIZ MASLEN (NEOTROPIC) KAFFE MATTHEWS

SUSAN MORABITO IKUE MORI PAULINE OLIVEROS

PAMELA Z CHANTAL PASSAMONTE (MIRA CALIX) MAGGI PAYNE

ELIANE RADIGUE JESSICA RYLAN CARLA SCALETTI

LAETITIA SONAMI BEV STANTON (ARTHUR LOVES PLASTIC)

KEIKO UENISHI (O.BLAAT)

# “TRADITIONAL” (?) COMPOSITION

FRANCISCO DE OLIVEIRA

linda #10

IN ORDER TO BECOME  
 POSSIBLE TO EVALUATE  
 WHETHER ANY PIECE OF  
 MUSIC IS “CONSERVATIVE”  
 OR “PROGRESSIVE”,  
 ONE WOULD ALSO HAVE TO  
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During the last three or four months I have heard the word “traditional” being employed with some frequency the word “traditional” be employed reporting both to: today’s music which alludes to 18<sup>th</sup> and 19<sup>th</sup> century tonality and (in a more generic fashion); to compositional practices to which music notation is a compositional tool – “traditional composition”. This term feels somewhat misleading for a couple reasons (besides its infamous etymology, tracing back to *tradere* – to betray). Firstly, if we accept it as adequately suiting the aforementioned practices, it becomes hard to deny that it also suits the supposedly alternative practices. Be it electroacoustic music (as opposed to written music), be it pan-diatonic-serial-spectral-etc writing (as opposed to classical tonality), they are all old enough practices to have constituted “traditions” themselves.

Secondly, such use of the term makes explicit a few misunderstandings concerning whatever is being reported to as “tradition”. To regard some musical practices as traditional – and, consequently, some others as non-traditional – implies in the conception that the composer, while



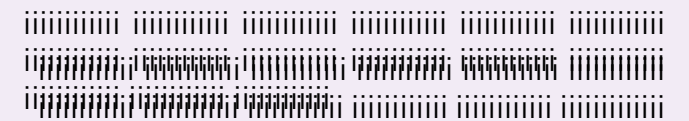
composing, is positioned *outside* history, that he can choose whether or not to take part in it (simple as that), or that he can reconstitute parts of history at will and just be traditional – “traditional” and the “non-traditional” composers are both stuck in the same conception of *history*.)

If we agree that every composer, as he composes, is taking part in history anyway, the term “traditional” becomes an euphemism for “conservative”. However, for it to be possible to evaluate whether any piece of music is “conservative” or “progressive”, one would also have to assume that: 1) music history is unidirectional, and that there is such a thing as its cutting edge; 2) any part of history which is past (including recent-past history, of course) is also static; that any piece of music assumes immediately a rigid signification, a fixed position in music history.

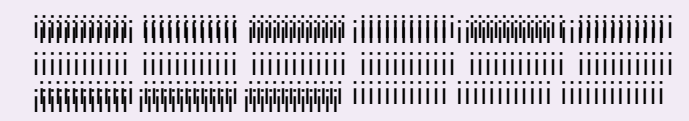
It’s not enough to restate what has become a cliché: that works of art, complete as they may be, are still open to new significations. We must also remember that this is pretty much part of the game: Webern has set new lights on Bach and Josquin has set his own lights on Webern; Berio has made a whole

world of melodies and meanings navigate through a Mahler’s *scherzo*, Debussy has taken Tristan to a cabaret, and around 1780 Haydn would make musical jokes on the old-fashioned procedures of 18<sup>th</sup> century’s “golden years”.

Music history is a field set for open and honest dialog. But there is a word that will refuse its invitations.



*Composer Francisco de Oliveira is interested in Ferneyhough, Haydn, Pérotin, Mahler, termites and Xororó.*



# PRAXIS

RICARDO LIRA

linda #7

IT REMINDED ME OF THE SOKAL AFFAIR

While I was queuing at the well-known "Physics" juice stand at Unicamp<sup>1</sup>, Max Packer (a friend who is also a composer) was telling me about this software that automatically "writes" scientific paper abstracts - those which score points in Capes<sup>2</sup> and enlarge your academic CV. You only had to choose the subject, type in some key-words and puf!, the text was ready, pretty well written and (incidentally) appeared to have some real content. And 'appearance' here is important.

It reminded me of the Sokal affair.

It is said that in 1996, the North American physician Alan Sokal decided to put the criteria of a humanities research journal 'to the test'. He wrote a pseudo-scientific essay in which he put together some elements of quantum physics with supposedly post-modern concepts - the latter being just meaningless jargons for him, but which gave the essay good appearance according in the academic fashion of the day. The *nonsense* essay was approved and published. Many applauded Sokal's initiative.

No!... I'm not advocating in the name of those who like saying that what's done in the humanities (or in the arts) shouldn't be taken seriously; that it is pseudo-science, that it shouldn't have its place as something valid. None of that! I just want to pose some questions about the issues implied in what it is to *make* something - and more specifically, what it is to make music: be it composing, playing or listening.

One could find this analogy between arts and science somewhat weird. After all, what does this issue about academic essays' criteria has to do with art? Apparently, nothing at all.

24

Others could say that this kind of comparison is just an addiction of those involved with contemporary music, who frequently are also the ones who make academic research in universities. Maybe that's the case.

Still, one could say that science and music have distinct validation criteria. Great! (And I think that it is in this key that one should criticize the Sokal affair, for instance).

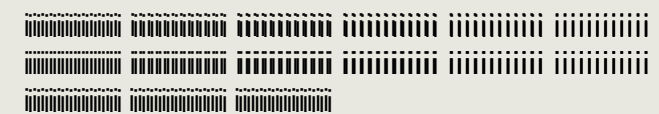
One could finally say that, in the case of music, things such as criteria are plain nonsense, because, obviously... it's art! I've seen many people that *make* music saying something to that effect, both in and out of the academy. And I can even see their point. To talk about criteria always sounds a bit reactionary, a bit dogmatic. But what are the consequences of such a statement? Does saying that there is no such thing as criteria means that it just doesn't matter?

Well, if the answer to this last question is 'yes', then wouldn't it be the case to say that music - and more broadly, art - is completely superfluous? A kind of ornament or garnish which we may or may not have in our daily lives, between one or other 'serious' job? If that is the case, then it seems to me

that initiatives like *linda*, in which we try to discuss about music, are meaningless. Why waste time practicing this which does not matter?

But if the answer is 'no' - if music and art are not just garnish - then there's a responsibility in its *making*... an ethics (and here I touch a point already posed by Ivan Chiarelli in *linda* #1).

The whole issue raised in the very same conversation at the juice stand is: aren't we making (composing/playing/listening) music as one who writes a self-made essay, which in the surface appears as something but deep down just doesn't matter? And here we have to come back to the criteria. They are not dogmas, they are not eternal rules. They should not come from without - as scientific criteria or something of this kind -, but rather from within the very *praxis* of this music that does not think itself superfluous.



Ricardo Lira studies composition and philosophy at Unicamp.

<sup>1</sup> University of Campinas, State of São Paulo

<sup>2</sup> Brazilian federal organ related to rating and funding scientific research

25



# SPECIAL SERIE: 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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BRUNO ABDALA  
THAIS MONTANARI  
LILIAN NAKAO NAKAHODO  
MAGNO CALIMAN



# MORTON FELDMAN FOOLED

## ME

SÉRGIO ABDALLA

linda #8

There are ways of speaking about a method while making use of it by criticising it, inclusively criticising it for lending itself to use and for being ultimately a method. These ways may have a case, a sample, a use in a text that intends to apply the method while not believing that any method application could be possible or adequate in this case, in which the method is one of questioning the application of any methods whatsoever to the text's object – object that, in this case, is not the method but something else, some form of discourse which claims to have no method and that needs to be properly criticised in its claim. We're not here today for this. Let us move forward.

Having as intended object the *object of methodical commentary's* status that an allegedly non-methodical text may have, our text begins by roundabouts. Ahead we go.

So, let's talk about (or just announce) a music that rambles – rambles around its own lack of sense, and its own lack of system. The music of Morton Feldman has a prominent place between the ones that ramble around. It rambles, but as with everything that rambles and is not the circular itself

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(would we consider that it is for nothing that we say something is rambling just when we mean to say that it shouldn't?), it rambles for not knowing where it is going, and for not having where to search for what it would name, what would put (and give a) term to the rambling, the tour. It tours the listener, in the sense that it fools them *about* the feeling that we're going somewhere, and also fools them *with* this feeling.

1. *About* this teleological feeling (one of going somewhere, and which could itself be going somewhere), it fools them by saying it doesn't belong in this music's scene, that it is superfluous, and (the first becomes a deception just as the second is consummated);
2. *With* this sensation, in the sense that it never stops indicating that we might be coming from somewhere, might be making our path from there to some Other(-where), according to some method.

It indicates as someone pointing with their finger, and the listener – who is more like a dog than like a cat – always cannot help but looking where it points. And, after indicating and while indicating, it continues

leading us nowhere. It's not a road, it has no coming back, and even if one thinks of a one-way path as a road still, one cannot go back to the beginning and go through it once again in its only way (way which would be the composer's aware and conscious way) because it, the way, is known by none.

It fools us by pointing a path and not following it, and it fools us by explaining to us we don't need no path or illusion of path, because even then it still depends on this indication to take us with it.

Indigent and well articulated music, like a tour guide desperate for the visit not to end, because he is paid per hour.

Maybe we should, in this very movement of thinking how this music carries us along, try to be more like a cat. When the music points us a direction – which we already know false and necessary as farce – we could look at the edge of the finger which points, a finger that belongs to the composer that (while pretending to want to fool us) admittedly doesn't know, nor does he want to know, where he's going.

It is important that we don't grow resentful of this music's false circularity, and that we

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# ZAP, ZAP, ZAP: TV, AN UNKNOWN CARTOON AND ITS “STOP THE EXPERIMENTAL MUSIC”

NICOLE PATRÍCIO

linda #7  
linda #9

||||| ||||| ||||| ||||| |||||  
||||| ||||| A WEIRD CARTOON,  
||||| ||||| WITH STRONG  
COMPUTERIZED LINES, |||||  
||||| EMPHASIZING ANY POW WITH  
||||| COLOURFUL LITTLE SOUND  
WAVES ||||| ||||| ||||| ||||| |||||  
||||| ||||| ||||| |||||

*I want to start another of my loony texts for linda with an observation: if you – whoever you may be – are the one who’s chosen cartoons to be the main TV show for our lazy mornings, you deserve my animated gratitude.*

Saturday. I couldn’t understand why the hell I woke up that early (weekend’s finally here, come on!). But there I went, to make and have my breakfast. After sitting on the couch and *blip* the remote control, I looked for some cartoons to watch. Zap, zap, zap, zap.

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After the final minutes of *The Amazing World of Gumball* (yay!), a cartoon called *Angelo Rules* was about to start. In short, the story’s about this boy and his friends, Lola and Sherwood. It’s an English/French co-production. A weird cartoon, with strong computerized lines, emphasizing any *pow* with colourful little sound waves. But, the most curious fact was in one of the episodes: every morning, Angelo’s mom leaves experimental music playing in the kitchen while the family is having breakfast.

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Yep. Experimental music.

Complete with a “Here comes the best part!” happily shouted by the nameless parent.

Little Angelo wanted to put a stop to all that noise. So, he hatched one of his many plans: he “started” enjoying experimental music, bought some records, gathered his little gang to play – it’s nice to mention that Lola’s instrument was Angelo’s sister’s hair dryer – everything to please his mommy.





# GLITCH AS SPAM

RODRIGO FAUSTINI

linda #4

THE POPULAR USE OF GLITCHES AS AN EFFECT, WITH ALL SORTS OF TUTORIALS WITHIN REACH TO ANYONE ONLINE AND MECHANIZED IN ITS PRODUCTION AND DISTRIBUTION, FINALLY INTRODUCES IT TO THE GENERAL PUBLIC.

39

There are many affinities between music and the 'incorrect' or 'unusual' uses of electronic and digital technology. Perhaps because of the importance that the digital file gained in the practice of music in the 20<sup>th</sup> century, presenting artists and public with a diverse array of new technologies and formats, each with its own specific, inlaid and inescapable potential for noise. Early on, before its denomination as *glitch*, the intentionally programmed error began to take part of a larger deconstruction process, presenting itself in artistic compositions that would make use of new electronic and computational devices in the wrong-way of perfectionism.

However, both the increasing manner with which these processes have been popping up in current experimental pieces (since, let's say, the 1980s), and the way contemporary listeners have easily incorporated glitches into their hearing habits, all have a notable difference – for some obvious reasons, such as larger access to the processes of digital creation and data sharing. But that doesn't seem to explain the case as a whole, as it currently includes the niche musical subgenre Glitch-hop, as well as the constant presence of glitch as a 'naturalized effect'

in the works of today's pop musicians, such as Will.i.am and Skrillex, having become an easy-to-apply plugin effect, in a confusing information-noise environment.

It is possible to notice a certain degree of exhaustion of the use of *glitch* in compositions, in the way several artists – who initially focused on exploring glitch for their own works – now focus more and more in its incorporation to digital composition connected to the tradition of musical genres. Oneohtrix point Never, James Ferraro, Alva Noto and Tim Hecker. They all had an intense but short-lived experimentation with glitches, and then began searching for new textures. I feel a similar effect has taken place in other forms of digital art, with conceptual work losing its space to a torrent of generative art intensively shared in internet-based groups (a nice example is Glitch Artists Collective, active in Facebook). For those who only take interest in the works which progressively search for new technological (dis)appropriations and a more direct and pure work with the corruption of data, a lot of research is required before reaching interesting artists.

37









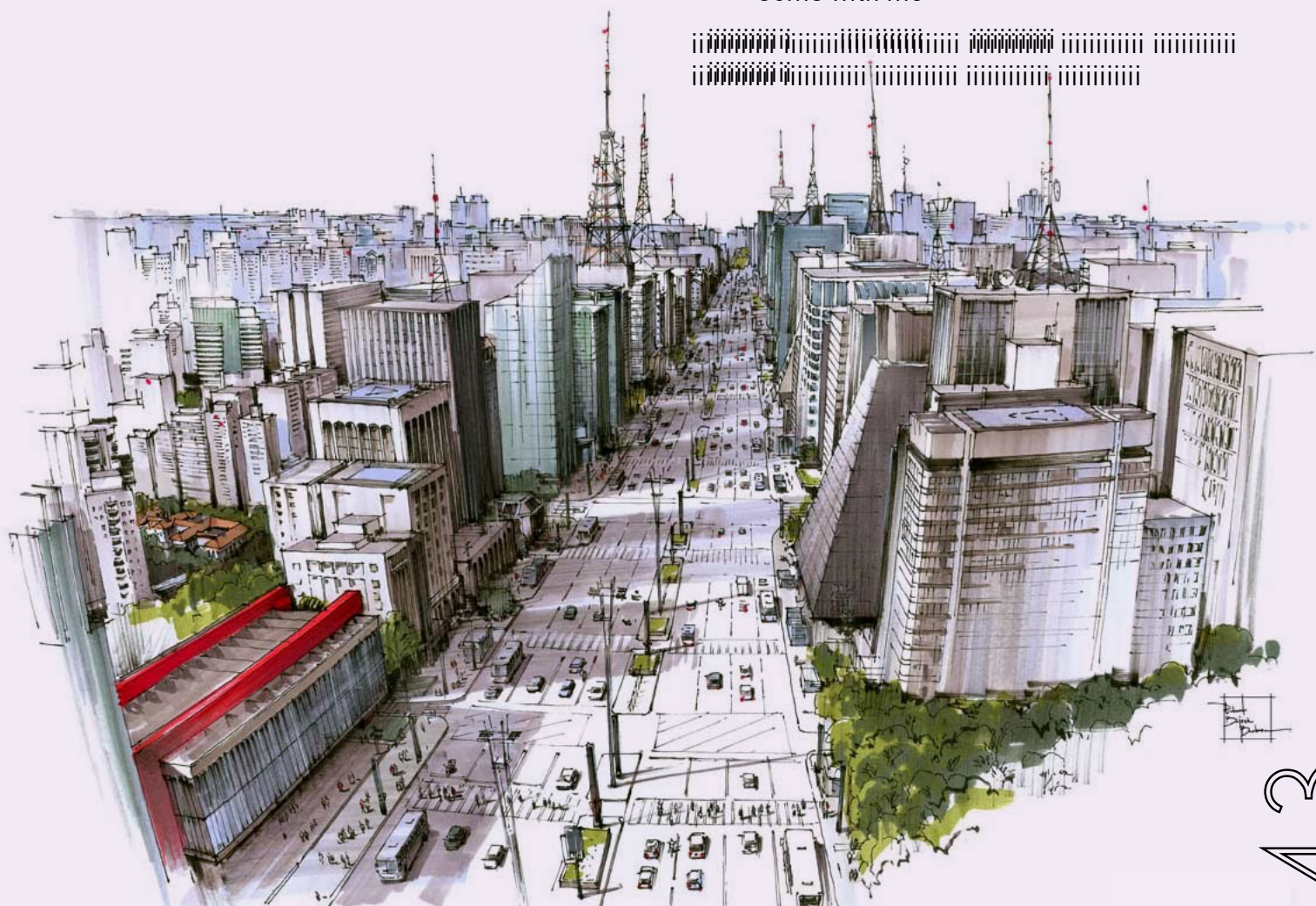
# STRUGGLING TO LISTEN / MO(U)RNING GLORY

BRUNO FABBRINI

inda #10

*Construction, cartography, displacement.  
Here, I propose myself to look into some  
of the strangeness around me: São Paulo.*

*Come with me*



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Daily urban symphony's timbres have been crashing down on my head for quite some time. Constructions chase me, and wherever I go they soon show up. From the neighbors small-time renovation to buildings rising up from the streets and districts and the metropolitan area and all around my daily transit, life turned into a long and noisy hell. Right now, across the street from me there are 28 stories going up, challenging any and all laws from the *Psui*<sup>1</sup> act. They start exactly at 7am, and continue until around 7-7:30 pm (depending on the day, but weekends are included with a somewhat smaller workload).

I go on, and still go about everyday, crushed between the carcasses that separate me from streets and sidewalks. Canned in the bus, subway and taxi, I do my rounds to the sound of motorcycles, horns, engines and self-flatteries among the drivers. On foot, I walk looking at the chaos surrounding me. I direct my eyes and ears to the sounds of people bumping in subways station tunnels, running over each other with umbrellas as uncontrolled as the nerves of those who (try to) drive; to the babble of those outside

the poor shelter of a bus stop... too little space, too many people. Thus, pressed (and oppressed) by the crowd, the city and the narrow corridors, I build my soundscapes for the day.

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Neither can I get some of that longed-for silence back home, at night. On account of a pizza place down the block, there's a garbage truck constantly coming by between 1 and 2 am. Not to mention the rubbish bins from the construction sites, which are usually towed back between 12:30 and 2 am. Day after day...

After conflicting with the environment, worn out from the polluted air and the out-of-control urban cartography; after crossing obstacle courses and unbearable sounds that hack my thoughts; when all I long for is some peace and quiet to sit down on my own, concentrate and compose, there's no music. It's impossible to listen, to extract and to produce music. The city is under construction and my head is filled with noise. I suffer from an imaginary deafness, or perhaps from a hypersensitive one.

<sup>1</sup> *Psui Act ("Lei do Psui") is the noise regulation act for the City of São Paulo. It is designed to prevent noise pollution in the city, supervising bars, nightclubs, restaurants, ballrooms, religious temples, industries and even construction sites.*

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Imaginary deafness? Hypersensitive deafness? With all the space that has been taken by never ending resonances and disturbances, everything sounds evenly, flat. Depth and any other nuance disappear. In their stead, an almost continuous buzz takes hold of one's listening and there are no more distinctions between sounds from within or without. Farther away from my human character and closer to a mechanical one, removed from any sign of affection or emotion, I go on a perpetual neurotic motion, into a sound experience that borders – or crosses – any tolerable frontier. Somehow, I become the turbulent city itself<sup>2</sup>.

|||||

*In the music of the continued sound,  
everything sounds of*

*tiredness*

*sameness*

*stress:*

*mo(u)rning glory.*

|||||

<sup>2</sup> Statistical data: according to the WHO, São Paulo is the world's number one city in mental disorder. A good part of them is stress-related (urban disturbances). To live among this daily sonic bombardment is, as one can see, quite dangerous.

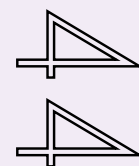
<sup>3</sup> <http://goo.gl/qh6PkA>

In case you're curious, you can listen to what I've been daily listening to in the past 9 months at my soundcloud<sup>3</sup>.

Think of the accumulated effect of this sonic mass, and try to relax.

|||||

Bruno Fabbrini grew musician, graduated in audiovisual and cinema, composes, decomposes and recomposes sounds, words and images. Integrates Baoba Stereo Club, (invisibili)cidades and **NME**. Lives, loves and fights with São Paulo, working with music and struggle to keep the (in)sanity (creative).





# THAT PLEASANT LITTLE SOUND AT THE JAPANESE RESTAURANT

LUIS FELIPE LABAKI

linda #9

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				"AMBIENT MUSIC"																								

One of these days I listened to the radio program "Pergunte ao maestro" (Ask the maestro) on Cultura FM radio station, a short program in which maestro João Mauricio Galindo answers questions sent by the audience. That day, it was a very gracious one. A listener wanted to know if the maestro could say something about "that pleasant little sound he always listens to whenever he goes to Chinese or Japanese restaurants". And the answer that followed was: that sound is "ambient music", a kind of music created to remain unnoticed, to stay out of our focus of attention and that, furthermore, does not have any kind of artistic or aesthetic value, completely distant from great musical works – and I believe that at this point the maestro mentioned Bach, Beethoven and other examples of what some people still insist on calling "the good music".



I must say that I usually like the "Ask the maestro". But poor little sound at the Japanese restaurant! I don't want to discuss a "music, anything goes!" stance here (Ricardo Lira's text *Práxis* explores this theme), but certainly the proximity to the great examples of good music should not be used as a criterion to determine what type of musical work has – or has not – some kind of "artistic or aesthetic value".

I supposed that, with his answer, the maestro intended to say that he doesn't consider albums like "Zen garden sounds" or "Nature sounds" to be artistic objects. But he ended up using a broader term – ambient music – and I am not able to guess what exactly makes him think that ambient music is deprived of any value. The fact is, if proximity to "the good music" was used as a criterion, there is at least one well-known example of "ambient music" among the production that could still be called "canonic": Erik Satie's *musique d'ameublement*.

Could it be that ambient music's explicit utilitarian dimension bothers him? Maybe. But utilitarianism is not always the only dimension of this kind of music, and it is also far from being exclusive to it – after



all, any church music has primarily some function in a determined religious context; minuets and waltzes are dance music, and so forth. In this aspect, what makes ambient music different is the kind of space (both physical and psychological) it occupies in a determined social context. In the liner notes to *Music for airports*, his first "Ambients" series album, Brian Eno discusses this hostility:

*"The concept of music designed specifically as a background feature in the environment was pioneered by Muzak Inc. in the fifties, and has since come to be known generically by the term Muzak. The connotations that this term carries are those particularly associated with the kind of material that Muzak Inc. produces – familiar tunes arranged and orchestrated in a lightweight and derivative manner. Understandably, this has led most discerning listeners (and most composers) to dismiss entirely the concept of environmental music as an idea worthy of attention."*

I agree with him. Even with its "lightweight and derivative" look, there is a perverse side to Muzak's proposal, whether in

“neutralizing” spaces, or in being used to raise the productivity of the employees at a department store. And there is a long-term side-effect upon the “familiar tunes” also: I can’t listen to Antonio Carlos Jobim’s *Wave* without thinking about shopping mall elevators. It’s like that false good idea of using your favorite song as your mobile ring tone or alarm.

But in spite of all this, even Muzak, easy-listening and its variations have already been re-contextualized, taken off the “background” space they occupied and used as an active creative material, at least by the Vaporwave trend (Rodrigo Faustini discussed it in his text *#metadados* on [linda#7](#)).

Later on his text, Eno explains what is different about his own proposal, which he labeled ambient music:

*“Whereas the extant canned music companies proceed from the basis of regularizing environments by blanketing their acoustic and atmospheric idiosyncrasies, Ambient Music is intended to enhance these. Whereas conventional background music is produced by*

*stripping away all sense of doubt and uncertainty (and thus all genuine interest) from the music, Ambient Music retains these qualities. (...) Ambient Music must be able to accommodate many levels of listening attention without enforcing one in particular; it must be as ignorable as it is interesting.”*

*Music for airports* deals also with site-specific composition, a feature Eno would later explore in other works, and a common modality in contemporary art. Going even further back in time, I thought about Iannis Xenakis’ *Concrete PH* (1958) and Edgar Varèse’s *Poème électronique* (1958), two sound installations made for the Phillips Pavilion. Even though they are not ambient music in the sense Eno proposes – after all, they were not there to act exactly as background music – they are, nevertheless, “music for an ambient”.

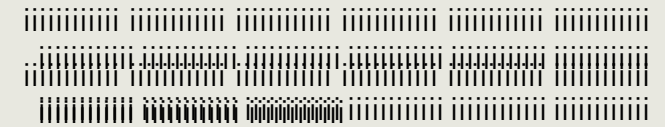
As ignorable as it is interesting: and so does the pleasant little sound at the Japanese restaurant seems to be, capable of making the listener sympathetic towards it, as well as of being ignored – if not aurally, at least aesthetically – by the maestro.



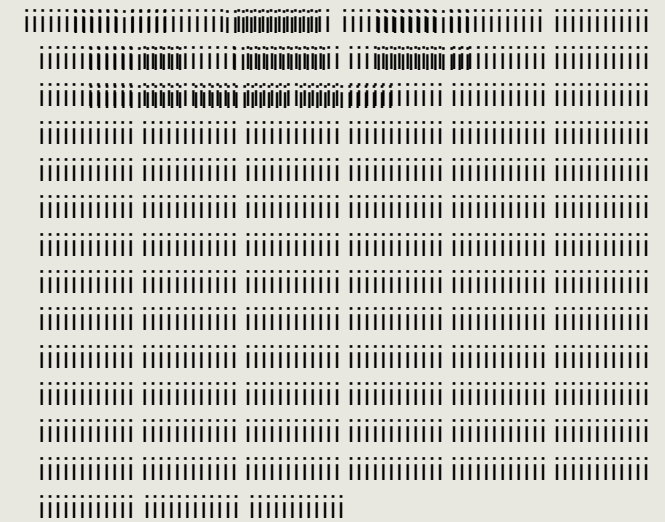
However, works like the *Ambients* series or the hypothetical “Zen Garden” or “Nature Sounds” albums – that is, works created specifically to act as a background feature – are a minority even among what is usually heard fulfilling this task around us. It seems to me that it’s much more common for this sound space to be occupied by music made in principle to be at the center of the listener’s attention – included here, of course, examples of “the good music”. The context will determine its listening mode.

Yes; but we also shouldn’t discard the possibility that this whole discussion about ambient music has been in vain: the pleasant little sound described by the listener might as well have been some noise coming from the kitchen, or from the small bell hanging on the front door, or even just some music coming out from some karaoke in Liberdade, the Japanese neighborhood of São Paulo.

*(Here’s a link to Brian Eno’s complete liner notes in ‘Music for Airports’:* <http://goo.gl/LVAe3o>*)*



Luis Felipe Labaki studied *Audiovisual* at the *ECA/USP (School of Communication and Arts/University of São Paulo)*, where he is currently a postgraduate student on *Media and Audiovisual Studies*. He works as a film director, film editor and soundtrack composer.





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 18<sup>th</sup>), the group has proposed renovations in the musical scene of its home state São Paulo. The NMEchá (NMEtea) series, now in its 3<sup>rd</sup> 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.

Starting with this bilingual edition, we reach 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 almost three years, and it's still lindo!*

{:









(Euro-influenced perspective, taking into consideration Tiago de Mello's questionings in his text *Transwest*). Japanese architect Isozaki Arata highlights a few aspects in this distinction of thought:

*While in the West the space-time concept gave rise to absolutely fixed images of a homogeneous and infinite continuum, as presented in Descartes, in Japan space and time were never fully separated but were conceived as correlative and omnipresent... Space could not be perceived independently of the element of time [and] time was not abstracted as a regulated, homogenous flow, but rather was believed to exist only in relation to movements or space... Thus, space was perceived as identical with the events or phenomena occurring in it; that is, space was recognized only in its relation to time-flow. [Isozaki Arata, Apud Richard Pilgrim, p. 256]*

Thus, even though it is quite possible to objectively locate *ma*, ultimately the very concept transcends limitations of time and space, leading the one experiencing it to a borderline situation at the margins of the process of denomination and distinction of

things and the space surrounding them – a perception of the interrelation of things.

In music, such perception of space and time brings within itself a series of implications. Being non-linear, it eliminates the need for a climax, a culminating point towards which music progresses, the “purpose” of a composition which, in the West, bears direct relation to the synthesis of a rhetorical argument. Traditional Japanese music (and those musical productions influenced by it) are thought of as if under an enormous magnifying lens, focused on the unfolding of sound itself – timbre, as well as inner harmonicity and inharmonicity of sound – instead of as a series of ideas connected in such a way as to reach a highlight point.

Based on that, one could build a case of Western music as being language (due to its relation to rhetoric), an aspect from which it only started releasing itself through the changes brought about by post-war avant-garde. I would even risk saying the closer Euro-influenced music ever came to the temporal perception of the Japanese was with the so-called spectral music. Listen to Tristan Murail's *Gondwana*<sup>4</sup>, or Gérard

Grisey's *Les Espaces Acoustiques*<sup>5</sup>, and compare to this recording of the Imperial *gagaku* orchestra<sup>6</sup>. The similarity between them lies not on their musical resources (such as melodies, harmonies, and rhythms), but on the approach of sound and time as something suspended, inviting the listener to pay more attention to the small sonic details surrounding them, and less to the connection of ideas (the discourse). Western temporal linearity demands a climax, a culminating point towards which the musical discourse is directed, and which justifies the composition. In traditional Japanese music, however, such a device would impoverish it. Paraphrasing monk Yoshida Kenkō: the climax is less interesting than beginnings and endings, for they leave nothing to the imagination. The full moon or the cherry blossoms at their peak do not suggest the crescent or the buds, even though crescent and buds (or waning moon and strewn flowers) do suggest the full moon and full flowering.

“Perfection, like some inviolable sphere, repels the imagination, allowing it no room to penetrate.” [Donald Keene, p. 299]



*at universities have emphasis on tonal and post-tonal traditions. Because of that, this distinction between the academic and non-academic production of music implies more than just formal education levels, but also an acceptance of certain canons and aesthetic trends.*



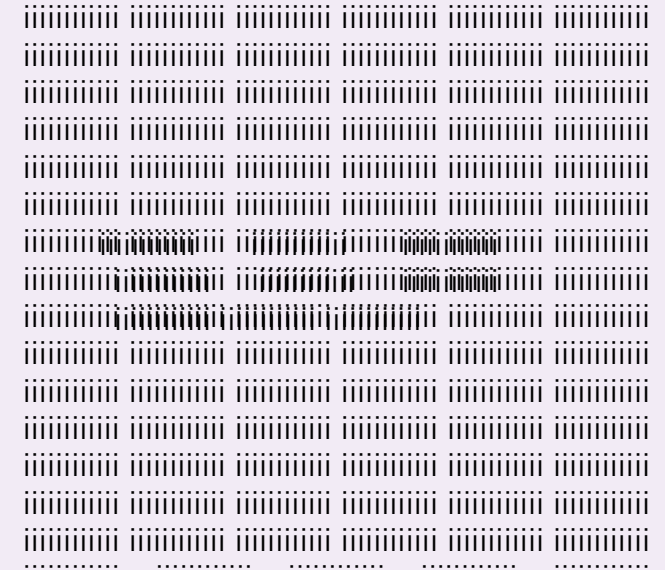
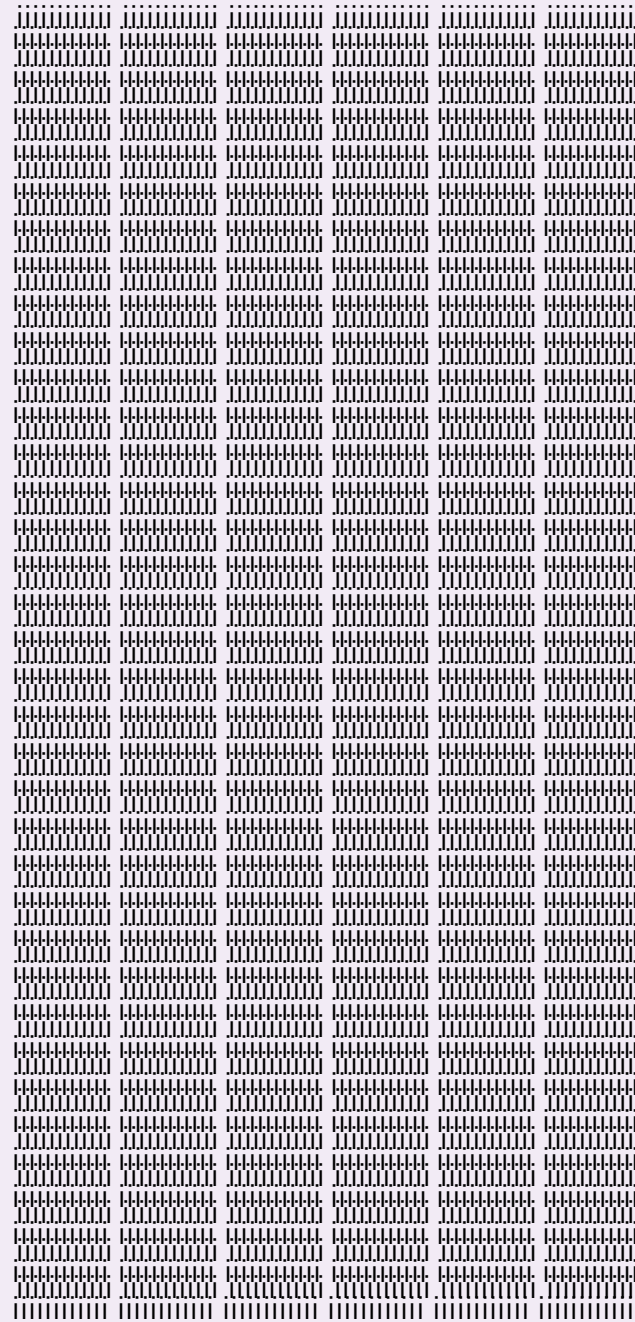
<sup>4</sup> Tristan Murail's *Gondwana*: [goo.gl/R7ynHt](http://goo.gl/R7ynHt)

<sup>5</sup> Gérard Grisey's *Les Espaces Acoustiques*: [goo.gl/CQuJpE](http://goo.gl/CQuJpE)

<sup>6</sup> Imperial *gagaku* orchestra: [goo.gl/R18tpn](http://goo.gl/R18tpn)

FOR FURTHER INFORMATION:

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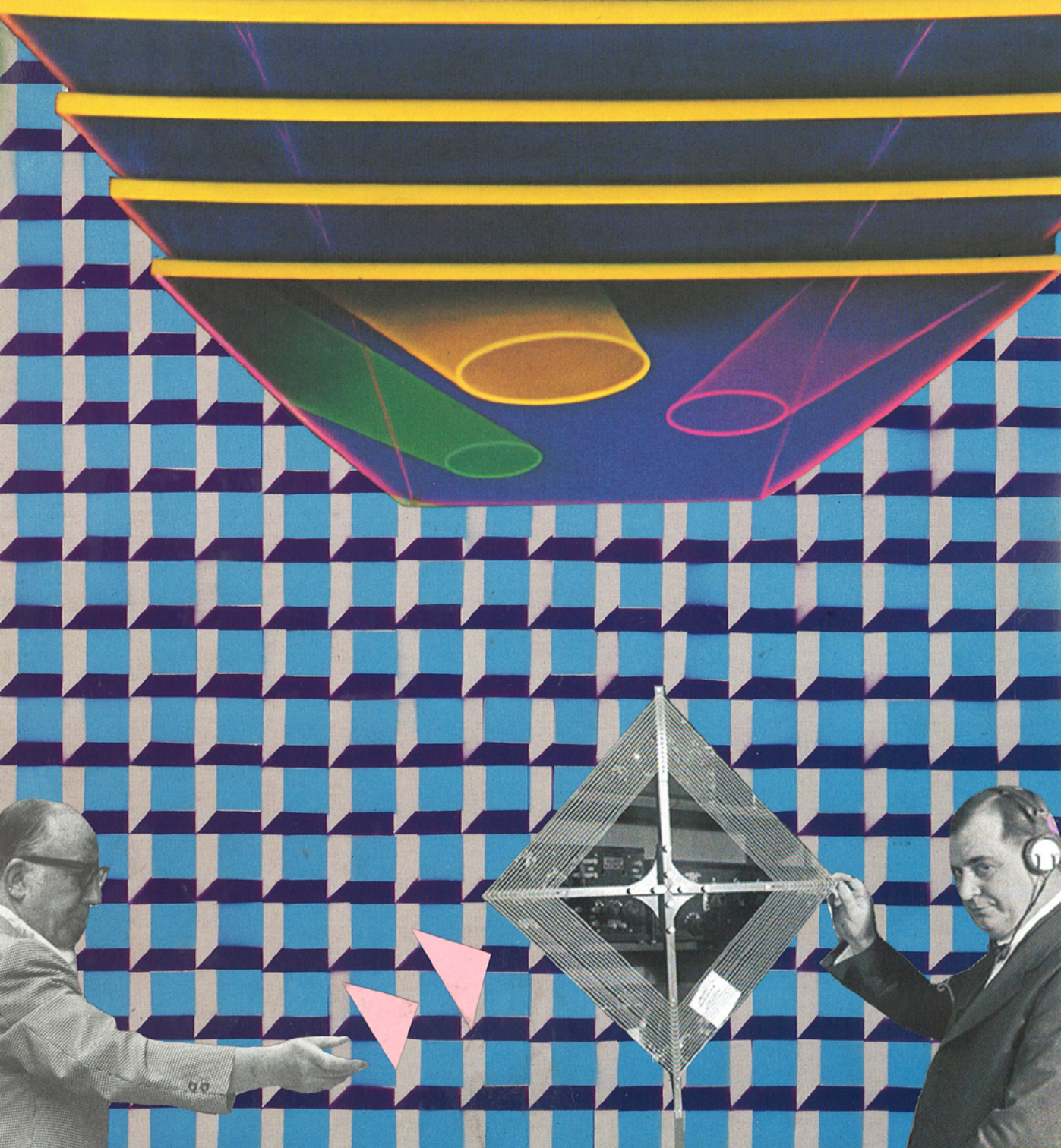


Ivan Chiarelli researches relations between musical form, narrative and the imaginary for his M.A. at UNESP (São Paulo State University). An artist-in-residence at the Casa das Caldeiras, he was a fellowship student at the CNDM (Madrid) invited by the Spanish Ministry of Culture, and an awarded composer at the Música Nova festival (Brazil). He's also part of the **NME** and (invisibili)cidades music collectives.

soundcloud.com/ivan-chiarelli







# TALK WITH EVA SIDÉN AND JENS HEDMAN

SÉRGIO ABDALLA  
special for this edition of *linda*

[REDACTED]

In April, we had the pleasure of welcoming at **NME** Eva Sidén and Jens Hedman, of the duo. Both composers linked to EMS (Studio for Electronic Music, in Stockholm/Sweden), they took part in a tour de force with us: in four days, they performed three concerts, and exhibited their installation *Double Bind*. Performances were held at CPFL Cultura (Campinas), and at ECA/USP and SP Escola de Teatro (São Paulo).

*If sound installations are ephemeral (as Dudu Tsuda well said in his talk with Ivan Chiarelli for *linda* #10), concerts are even more so. For that, we proposed a conversation between the Swedish duo and Sérgio Abdalla, published especially in this issue of *linda*. Over coffee, they went over themes such as Sweden's scene for experimental music, the métier of music composition, and the role of the music composer in our society. Last, but not at all least, the issues of being a female composer in a predominantly male environment – a topic addressed by Julia Teles in this number – were also addressed.*



*HELLO TO JENS HEDMAN* ■■■■■■■■■■  
■■■■■■■■ ■■■■■■■■■ ■■■■■■■■■ ■■■■■■■■■ ■■■■■■■■■ ■■■■■■■■■

SÉRGIO: How was it, the concert yesterday?

TIAGO: Jens told me he wanted to come to Brazil to play like this more often, because people in the audience are more enthusiastic.

SÉRGIO: Are they?

JENS: Yeah, it feels like kind of returning to the 1960s in Sweden, when people thought electroacoustic music was interesting. I mean, things happening in the museums, stuff like that, so people really came and listened to it.

*FYLKINGEN* ■■■■■■■■■■ ■■■■■■■■■ ■■■■■■■■■  
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SÉRGIO: But what was that about, the 1960s in Sweden you were talking about?

JENS: Our concert space for this kind of music is Fylkingen, now. There are some other places too, but that's the main place for electroacoustic and experimental music.

And it also has dancers – all sorts of artists can be members of Fylkingen.

SÉRGIO: How does it work?

JENS: Fylkingen is owned by its members, so if you're a member you can vote for the board and stuff like that. So, if you become a member, you pay a membership fee every year, and then you use the space to do membership concerts. All the members can use the space and make concerts of anything they like. And Fylkingen also has some money to make their own productions – like maybe inviting somebody who they think it is interesting to make a concert, so they can pay for that. But most of the concerts are made by the members and then, as a member, you only use the space and the equipment. You don't get any money, and if you need it you will have to apply for it somewhere else.

SÉRGIO: Ok. And you don't charge the entrance at the concerts?

JENS: That's up to you, if you want to charge it or not. If you do it, you get the money for selling the tickets. And Fylkingen is quite old. It was a group of chamber music composers who started it. In the 1960s they

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didn't have their own space, so they made their concerts at the museum of modern art in Stockholm. And then they invited people like Stockhausen, Cage and everybody to make concerts in the rooms with all the paintings – Picasso and stuff like that – and that was very popular. People came and listened to that.

*YOUR PLACE WITHIN SOCIETY* ■■■■■■  
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SÉRGIO: What do you think it represents, either for oneself, or to the world, or to the other people around, to be the manager of a place like Fylkingen?

JENS: Well, it's not a big deal. Someone has to do the job. Everybody knows that it is not a very well-paid job, that you have to work much more than you are paid for, and so people are kind of grateful that somebody does this job. Of course it is fun that you have contact with groups and so. But the choice of who is going to play at Fylkingen, regarding Fylkingen's money, is not up to the producer, but to the programming board – which is like 5 members or something –,

and they decide this together each year. So, as a member you vote who is going to be on the program and who is going to be in the board – which runs and decides for all the other aspects, is responsible for the economics and so. And the board is also unpaid. Only the producer is paid. It is kind of the same situation we composers have in our private composer world too. We work a lot for very little money, and we do all different things – we have to promote, we have to make contacts and stuff. Then, we have this [making a hand gesture] little time to compose. It's not a very glamorous job.

*EXPERIMENTAL OR NOT (TO BE)* ■■  
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SÉRGIO: How do you feel it works, this thing of electroacoustic being or not experimental itself? or, when electroacoustic music is not experimental, then: what is it?

JENS: To me, it is not important that music be experimental, so I don't think about it in those terms very much. I mean, some people think they are experimental but it sounds like... it depends on how much music you

16



have heard, I think, if it is experimental or not. For people that have never heard this kind of music, it is experimental, and that's what I mean: it is experimental compared to what they play in a concert house, for instance. When they play beethoven it is not experimental.

SÉRGIO: Not for a single listener.

JENS: Exactly. Fylkingen is a scene where anything is allowed (compared to other concert places where they are strict, "only one: this music", where if it is strange, they are not interested). You know, Stockholm is a small city, less than 2 million people, so it makes everything... there are not so many people interested in this. But what is unique is that we have EMS, the electronic music studio, and it's in the same building as Fylkingen, so a lot of people are kind of getting their interest in starting at EMS and starting to compose themselves. At EMS, anyone can start. Many people start because they want to do pop or techno or something. That's their goal when they come to EMS, just to be allowed to work at the studio – it is a free studio.

SÉRGIO: So the music they're making is electronic in any case, and then...

JENS: Then slowly they become more and more experimental. Because that's kind of the environment. So, Fylkingen and EMS are quite connected – although EMS is totally state financed with employees and so, and Fylkingen is a member-owned organization that has some money to have one (just one) part-time employee.

*EVA SIDÉN AND JENS HEDMAN,  
PROFESSIONAL COMPOSERS* ■■■■■  
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SÉRGIO: Some of the questions are just yes-or-no questions, and others are not. So then... are you composers?

EVA: Yes.

JENS: Yes.

SÉRGIO: What do you feel it means either personally or socially to be a composer today? Let's say, compared to twenty years ago? – the time when, as you already told me, both of you became professionals in it.

92

JENS: To me it is more or less... I think it is the same. For me it hasn't changed so much, but there are much more composers in Sweden right now than twenty years ago. The amount of composers growing, there are more people to divide the money.

SÉRGIO: So now, less money.

JENS: Less money.

EVA: Less money, check, ok, next question.

JENS: This interview will be short: "less money?", "yes", "composers?", "yes", "bye".

SÉRGIO: And for you, Eva, has it changed?

EVA: There are many more composers, but for me personally it has been better.

JENS: Probably because you have been working for more time now. You have more contacts and concerts and so – meaning then more money.

EVA: Because before I was also playing more often as a concert pianist, so it took some years to be accepted, to be able to state "I am a composer". So that went better and better and it is good now, so to speak. But I think there are many more composers

around so it is more difficult. If you are a young composer, you have to start up your own project, like you guys are doing here etc.

SÉRGIO: And when you say there are more composers around, are they swedish or not?

JENS: Most are swedish. The music schools and universities for music and composition studies have much more students now, and there are more schools than before.

SÉRGIO: Composition schools?

EVA: Yes.

JENS: Meaning that every year there's much more new composers coming out from school. And also there are some composers that are coming from EMS and that are not educated in universities.

SÉRGIO: So EMS is not a school, and some are not classically educated.

JENS: Yes. But some of them are working as/for composers and with live-electronics very intensively – more or less full time, some of them.

36

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KVAST – Association of Swedish Women Composers

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SÉRGIO: So then they are professionals, it's just that they are not classically educated.

JENS: They don't have to be. But I mean, many are, they did...

SÉRGIO: They analyzed some beethoven at music school.

JENS: Yes.

*WHAT IS A PROFESSIONAL  
COMPOSER?* ::::::::::: ::::::::::: :::::::::::  
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SÉRGIO: Now that we're talking about the professional: what do you think or feel it is to be a professional composer? Is it just getting paid for it?

EVA: I think it is about getting jobs. To get commissions.

JENS: Professional means you're a professional, it's your job. So, professional is not a matter of the quality of your music, if it is good or bad. If you're professional you make a living from music. And you can have more or less of that: be half-time professional composer, half-time working

as a bus driver. Then, half of your profession is composing.

SÉRGIO: Professional, still.

JENS: Yes. And you could do lousy music and be a full time composer anyway. Then you are professional. I think when you talk about a profession, it's about earning money and surviving from it.

EVA: Yes.

JENS: An occupation.

EVA: It's about getting people interested in your music. If no one is interested, it is very hard to live from it. And of course, you can then be a professional but still you're not a... if you can't get an audience and someone to pay for your job...

SÉRGIO: Even if you somehow get paid or have the money yourself, but doesn't make it for the circulation or attention given to your music, then, in this sense, you're not a professional.

EVA: Yes.

JENS: I think people mix up the word "professional" with some quality thing, and



I think they shouldn't do that. So if you have a lot of money and you compose a lot of music, then it is really not your profession, so you're not professional. You might be a very good composer!

SÉRGIO: Then, yes or no: are you electroacoustic music composers?

JENS: Yes.

EVA: Yes.

## ELECTROACOUSTICS AND THE MÉTIER

SÉRGIO: Specifically about electroacoustic music, what do you feel it is to compose electroacoustic music now, in comparison to twenty years ago? I mean it in the sense of the electroacoustic métier, or the work on the material. Not that much in a social sense.

JENS: Technically?

SÉRGIO: Maybe technically, maybe conceptually...

JENS: Of course it's become much easier, and you can be much more precise with your

ideas than twenty years ago when it was tape recorders. It has also influenced the music very much, because in electroacoustic music, people tend to do music from what you can do with the things – programs, machines, they influence the music very much. So...

SÉRGIO: As they always have.

JENS: Yes, of course. It's the same with instrumental music, of course. you can only do what you can do with instruments!

EVA: ... and a little bit more.

SÉRGIO: What is this "bit more" ?

EVA: If you see the grand piano, first they only played on the keyboard, and then some people started to explore it, "hey, you can make these sound on the strings and etc". And you know you can use all sorts of things to make sound on the piano, preparations and blablabla, so I think there's still some stuff to explore even in an old instrument. It's like when you compose for clarinet or anything. You can have some ideas about sounds on the instrument, so that sort of makes the tradition continue for the instruments.

99

SÉRGIO: Ok, the electroacoustic uses this new dimension and the space for its purposes and...

EVA: No, I mean generally. I don't mean that this comes from electroacoustic music. But of course, it can. I mean just that you always can do a little bit more, a new thing with what already existed.

## MEN'S WORLD – KVAST.ORG

SÉRGIO: In the sense of being a composer now and being a woman, does it feel different now from then?

EVA: Yes, I can tell you it's very different. When I was young, there were almost only men composing music everywhere you went: abroad, in Sweden, everywhere. Now in Sweden we have more and more female composers, and now we are quite many actually. I think we are 17% of all composers in the swedish society of composers. There are 307.

JENS: And a lot of them are old and not active.

SÉRGIO: 307? You know the number exactly?

EVA: We are 350 composers, and from that 16% are women composers. And there are some older and not active [so 307, and 17%]. And although some male composers may not like it, the state likes that there are more female composers, because traditionally music is totally a men's world. But the state, they give a little bit more of the grants and commissions to the women just to increase the...

JENS: They want to have a balance of 40/60%. In this case, 40% percent women at least. And now for instance: for painters, there are more women, so the balance is on the other side. So, they try to make this more equal with the system. And can you tell us about kvast [to Eva]?

EVA: kvast! Actually, we have a special organization in Sweden for female composers, and we have a very good website. If you're searching for a female composer, you can find at least 700 interesting composers on this website. Not only swedish composers – it is international.

JENS: For orchestras [that don't play almost anything composed by female composers,

76

because they are already playing Beethoven, Mozart] they also try to find older female composers and influence these orchestras to play more female composers' music, both older and newer.

EVA: kvast.org.

JENS: Can female composers contact them to be put on the list?

EVA: Yes! It is open for men too. the people in this organization are not like "we don't like men". There are men in the organization. Two of them. And three women.

JENS: The goal is to make it equal, that's it. ...that makes it 60/40 %!

EVA: Yes!

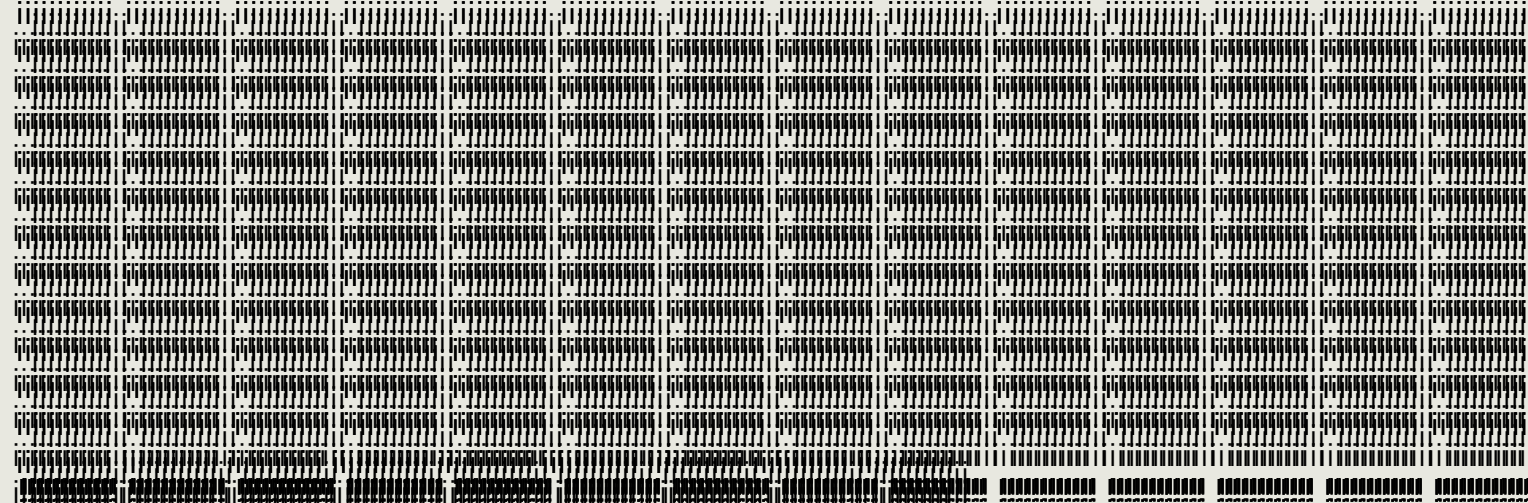
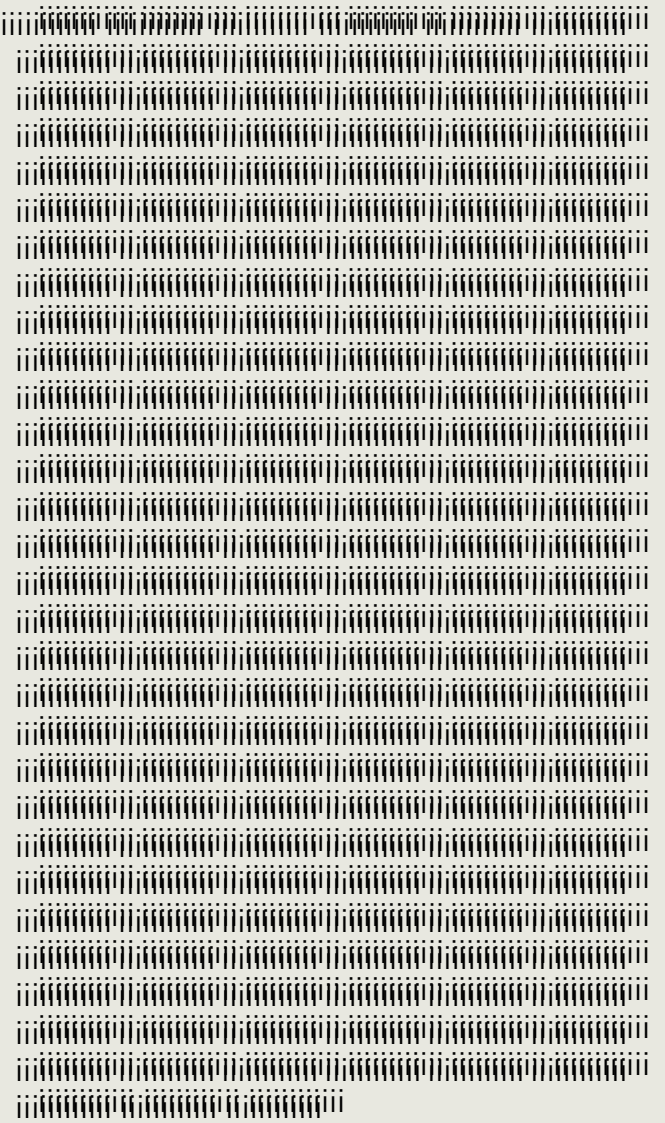
THANK YOU

SÉRGIO: So that's it. Thank you!

EVA: Thank you!

JENS: Thank you!

THANK YOU



[gabriela portilho for linda]

[photo] and [music]

next June!



Artistic direction by **NME**

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