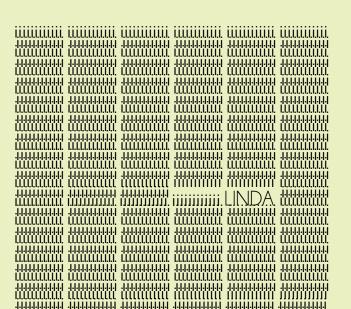


#2 August 18th



inda-i was our first incursion into the bilingual format, seeking to reach readers around the world: we had people reading us from Sweden, Thailand, Angola, Senegal, Iceland, China, Japan, Ireland. That issue, our second compilation of articles, had one foot in Sweden, since it included an interview made by Sérgio Abdalla with Swedish composers Eva Sidén and Jens Hedman.

This present issue is already our third compilation of articles published fortnightly by our authors in our website, once again in the bilingual format (English/Portuguese), comprising the last three months of activities.

The trimestral compilation allows new connections to be established between these texts originally published in different moments. In the specific case of this issue, some thematics seem to be particularly recurrent: the composer in face of its work, the search for new modes of listening/hearing and, with a special emphasis, the existence (or not) of venues for electroacoustic and experimental music.

This time, we have a foot in Russia, as Luis Felipe Labaki interviewed Alexei Borisov, Boris Shershenkov and Marina Poleukhina to try to understand what kind of spaces exist nowadays in Russia for experimental music.

In addition to the texts by our regular authors, we have four new contributions written especially for this the already mentioned interview by Luis Felipe Labaki and another three articles by special guests. Aline Vieira shares her experiences in the organization of the Perturbe festival in the city of Curitiba; Daniel Puig brings us an account of his participation in JIM2014, in Bourges, France; and Marcela Lucatelli writes a poetic text, bilingual, trilingual, multilingual to its core, multiplying the multi-territorial intention of this publication.

In this anniversary month for ME (3 years!), we invite you to explore with us what we have been calling here electroacoustic culture, by reading inda weekly, attending our concerts and being part of our group of partners.

And, Inda-ii in hands, we wish you a most pleasant reading!

<u>Luis Felipe Labaki and</u> <u>Sérgio Abdalla</u> All literature about electronic music must be written in German. If real Philosophy can only be good in German, why should it be different when it comes to our *Elektronische Musik?* Even the enlightened *Musique Concrète* (let us hope the two Pierres don't read me here) sounds better germanophonically, not to mention the wonderful *Acousmaticspecternoisecomputational*: way better in German.

In that sense, this inda-ii (bilingual, by the way) is a complete failure! There's no German, no French, no preface by somebody who speaks German, but there's a Russian story. Thank goodness.

A daily user of sound, an aural and GUI (Graphical User Interface) Friendly militant, I still get shocked by this **NME** gang. I've seen them composing in free softwares, theremin, making videos accompanying a synth, images following timbres, txt files being transformed into music (from where I come from, music is wav, doc is Microsoft Word and mixing is done in Protools — with a colorful plugin, preferably) and, if that wasn't enough, they now have come up with this magazine thing.

Escaping the good manners of texts about contemporary music, this inda-ii is not speaking to us in Greek. It speaks about the World Cup, about Vila Madalena, about hearts, about Cage's 4'33" and many other light thematics that end up in complex subjects with inspiring conclusions. In an easy reading, it makes ordinary the exercise of thinking about sound in the world, as if the music of noises was always there, within a hand's reach.

If I were them, I would make a version in German.

Fernando Henna

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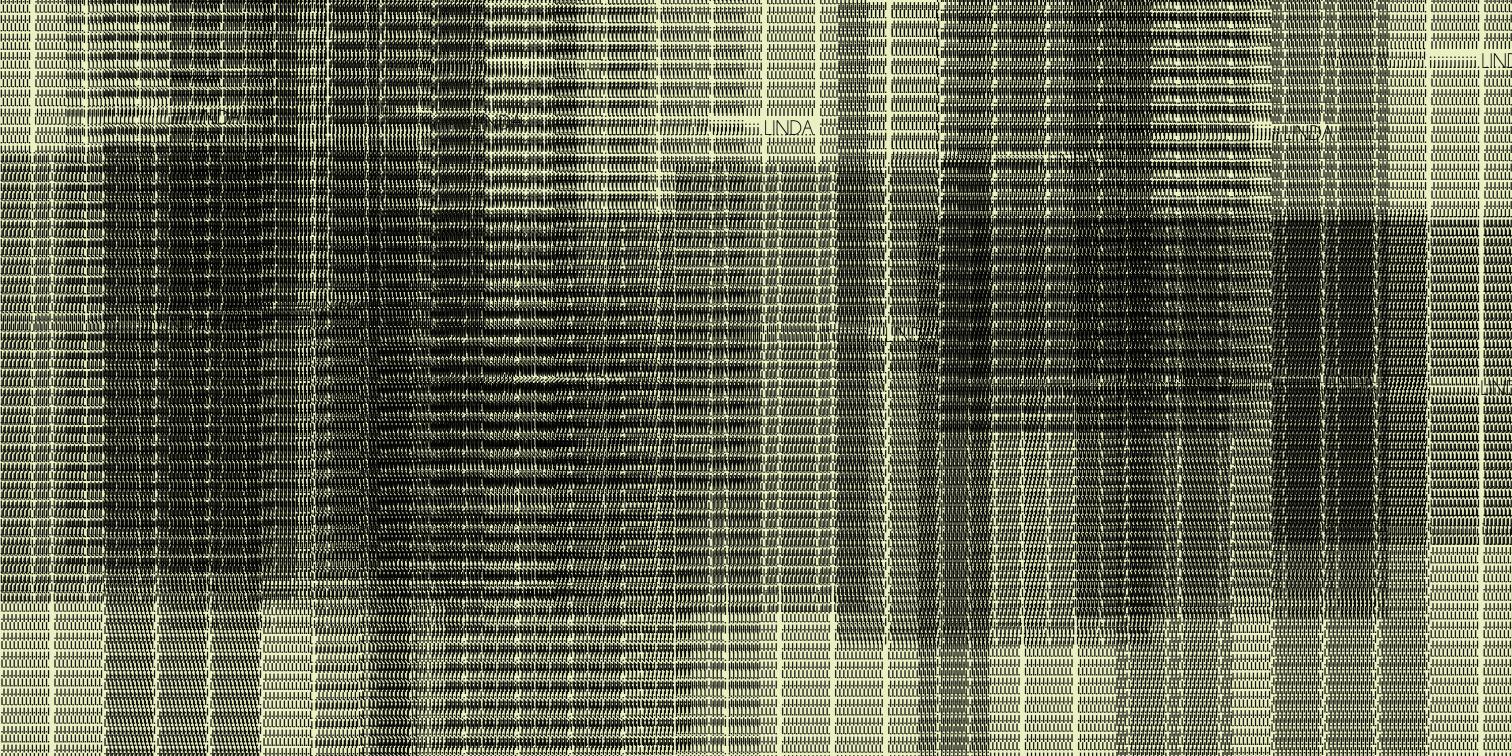
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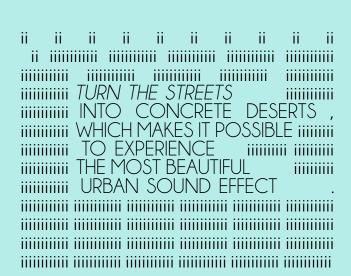




# THE SOUND OF THE WORLD CUP

LILIAN NAKAO NAKAHODO

linda #15



(...) World Cups are experts in anticipating things. I even saw the end of my childhood in a flash: it was on July 5, 1982. When Brazil and Italy began to play I was a 14-year-old kid. At the end of the match, a full beard had grown on my face, almost reaching my chest. And while my childhood entered the locker room tunnel and disappeared forever with Zico, Socrates and others from the crew, I tore my first gray hair (...)

Joca Reiners Terron, in *The end of the childhood.* 



Have you noticed how personal memories seem to earn a seal of quality when mixed to important social events? I think that the World Cup, especially when experienced "from the inside", is a kind of event that praises our memories - like a backdrop that supports individual experiences and connect them to an exciting cultural moment around the globe.

The 2014 World Cup is a special one because it is being held in Brazil. Ok, that's so last year, you might be thinking. But really, as we could feel on the fly, it affected our lives in a direct and chaotic way. I'm sure several colleagues also had some level of hardship in their lives due to changes in ongoing projects and deadlines in order to keep up with the games. Some also had to dribble delayed construction sites throughout the streets, changing plans day by day due to the matches' schedule. Anyway, being in Brazil or not, in favor of or against it, every World Cup is a striking topic in the world of personal events.

As an example, this year's World Cup, for me, is closely related to a new creative challenge<sup>1</sup> and a different vacation trip, watching every game in a different way - different cities,

houses, places like restaurants and gas stations, on tv, internet and AM radio. The 2010 World Cup, though, was the Cup of indifference - not that it passed unnoticed, but it represented an isolation period, a studio-confined stage of life. The 2006's was emotionally turbulent, punctuated by encounters and clashes between the matches. And so on.

From the aural perspective though, which is our main focus here, the large scale collective events, besides being a potential landscape for memories, are also special occasions to perceive extraordinary sound phenomena. The outstanding sound mass of fervent supporters is one of the few (if not only) human sounds that are audible over great distances without the use of external devices or electronic amplification systems. I live five blocks from the main stadium in my city — *Curitiba*, one of the 12 stadiums that held the WC games -, and I know when a team scores a goal three seconds before the radio tells me.

As in John Cage's 4'33", staying tuned to the sonic background of the soccer matches puts us on another level of communication: it is one way of perceiving the background behind

the spotlight: silence or noise, depending on one's state of mind, situation and point of "view". Intercultural accents, prejudices and emotions, to include a bit of the *torcida* semantics, are also presented in different ways, through sound expression. From the acoustic perspective, it is a sound that, in its collective result, presents a peculiar and rich design: valleys of expectant silence are broken by near levels of white noise - many voices together becoming unintelligible, however nuanced - while peaks burst in big plays or failures.

In their excellent book *Sonic Experience:* A guide to everyday sounds (translated to English in 2009 by Andra McCartney and David Paquette), Jean-François and Henri Augoyard Torgue present a taxonomy for phenomena they call sonic/sound effects. In the book, they propose an analytical tool, created from the need for a classification of aural experiences in the everyday scale, taking into account the unique morphological features of the urban environment. Those phenomena are termed effects, as they result from the relationship between observer and the object that emits

the sound - and not just from the object itself.

Based on this guide book, I would say that there is an unusual sound effect, which can only occur every four years in some countries that have developed a more affective relationship with soccer. Augovard and Torque call it "envelopment": the feeling of being surrounded by a sound body that has the ability to create an autonomous, dominant over all other substantial features of the moment. Thus, "most often it provokes reactions comparable to bewitchment staggering, delightful. The accomplishment of this effect is marked by enjoyment." In this effect, the sound source is diffuse and present everywhere, surrounding the listener from every way.

I don't even care about soccer. But, like an ordinary supporter, I hoped the Brazilian team would win. And I hoped that the victory would come in a hard way, with overtimes and penalties. Because these are the matches that turn the streets into concrete deserts, which makes it possible to experience the most beautiful urban sound effect, in my opinion. The celebration of the goal, specially at the finals, is an

<sup>1</sup> goo.gl/YMUW0Q

exclamation mark for the ears, breaking a routine of uncertainties and pluralities. It is a moment to enjoy a spontaneous festive sound, produced by any sound tools available within a hand's (or mouth's) reach, from every direction, on a monumental scale. A rich body of sound<sup>2</sup>, spread and reinforced along the corridors and walls of the empty city. Quite distinct from the constant drone we are used to on urban environments, created by the non-stop traffic.

If you would have enough detachment to stop watching the match and going to the street during the final matches, you could have an unforgettable listening experience. An experience that touches the heart not only because of the emotional content intrinsic to the game, but, beyond that, because it's a pure expression of ubiquitous collective catharsis, stated out loud: a rare and engaging unison, reminding us that we are cultural beings that converge and are moved by certain things, such as a fantastic goal - whether we like soccer or not.

This article was written before the fateful match between Brazil and Germany. On that day, besides the silence on the streets, there was silence in the heart of Brazilians.. ii ii ii

soundcloud.com/lilian-nakahodo



### WHY EXPERIMENTAL?

JULIA TELES

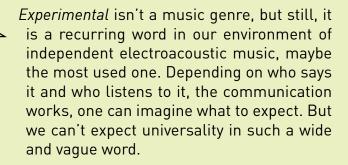
Inda #16

One of these days someone asked me to name a female experimental musician. I thought about Laurie Anderson, the composer of "O Superman"<sup>1</sup>, that I've been listening to lately. My friend answered: She isn't experimental, she's pop! And I thought that she may be "pop", but to me she sounds a lot more experimental than may others.

Then I thought about this word, experimental. What does it mean?

I came up with a few hypothesis:

- experimental is everything we compose from a practical experience, as an experiment, a test?
- experimental is everything that tries to escape the rules and patterns of an established musical language?
- experimental is noisy?
- experimental is what is intended to be fresh, new, and maybe improvised?
- experimental is what doesn't want to fit into specific categories and, thus, to have some independence, is put on this wide category?
- experimental is the opposite of pop?
   Is it music without a constant beat?
- experimental is to subvert the use of tools and instruments, it is the unexpected?
- experimental is everything someone chooses to call experimental?



Even I myself use this word to describe a kind of music that, in my mind, I know more or less how it is, but I have the impression that the word is overlooked many times when I speak to people who don't work with music or in close fields.

It is hard to judge between experimental or non-experimental, because there isn't only these two rigid options, there is a whole spectrum of possibilities and sonorities, in addition to different understandings of the term. Maybe because of the absence of better words, we still use this one. Or maybe because this way we can insert more variety to the group we are referring to – it can be instrumental music, electroacoustic, improvisation, minimalist, noise – all of it without having to justify of specify.

Many things that I've been listening to, on soundcloud and other websites, I can't frame or determine whether it is experimental or not. For example Antye Greie's² sounds. In each track she renovates herself, she doesn't seem worried to label it as experimental. Some tracks have a popmusic approach, with covers, mash-ups, some are totally noisy, and that's it.

I know some people who don't like the term experimental, and I do understand them. It may give the impression that the person using it doesn't know what he or she is doing, having just experimented something and gotten a random result. This way, the music and the musician may not be taken seriously, as if the composer didn't have control over the work or procedures. Sometimes I dislike the term too, because it seems to keep us away from everything else being produced in the world, putting us apart and identifying us as a different group that doesn't mix with others and uses its own vocabulary, when in fact it's the opposite, we do want to mix with other kinds of musicians and we are not always so different/weird (at least I speak for myself).

Maybe in the future I can plan a composition and accomplish it, and it may correspond



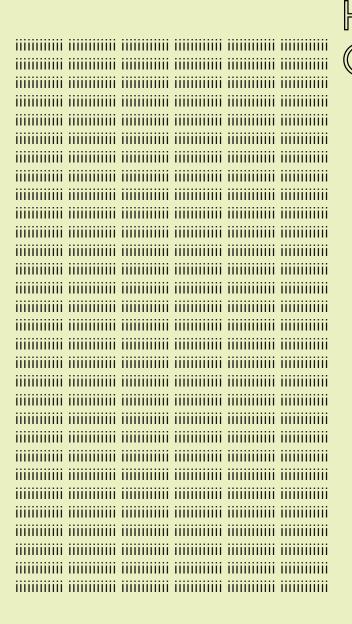
<sup>&</sup>lt;sup>1</sup> goo.gl/CLqsI

<sup>&</sup>lt;sup>2</sup> goo.gl/XKfJH

almost perfectly to the project. Today, I still can't do it. I end up experimenting and generating a lot of musical materials, in order to choose the ones that fit better in the work, intuitively. For that reason, I think that I consider my music experimental, in this sense of testing. Maybe one day that changes and I'll stop using the term, even though I don't consider it offensive, just too vaque.

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	iiiiiiii	iiii iiiiiiiiiii <u> ulia Teles</u> is a composer,
	ther	minist and sound editor. She composed
	and	designed the sounds for lenz, um outro, a
	thea	er play performed by 28 Patas Furiosas.
	She	works with sound edition and effects for
	mov	es and other musical projects, including
	sour	dtracks.

soundcloud.com/juliateles





### MUSIC IN THE EXPANDED FIELD

LUISA PUTERMAN

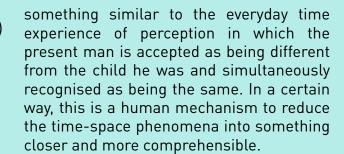
inda #15

The vast place of music, seeded by the indetermination of innumerable elements, certainties, methods and parameters, is analogous to the imprecise and generous field proposed by Rosalind Krauss<sup>1</sup> in her text *Sculpture in the Expanded Field*<sup>2</sup>, published in 1979 in the *October* magazine<sup>3</sup>. The following words intend to dialogue with the ideas built by Krauss on the semantic expansion to which the term "sculpture" was subjected.

During the twentieth century, curious creative efforts were labeled as music: performers pushing pianos and breaking violins; scientists amplifying brains, cardiovascular rhythms; artists, arduinos, birds, frogs, planes and trains passing among other innumerable actions that superposed themselves to a categorical notion of the term *music*. In an act of broadening and enlarging the semantic

possibilities of music, the term endured an elasticity test that, from World War II on, included practically all types of sound experimentation. As examples of experimental music, electroacoustics or sound art, these manifestations questioned and subverted the old parameters and, thus, enabled the music category, just as painting and sculpture, to become infinitely pliable.

According to Krauss, these operations that amplified the meaning and the categorical perimeter of the so-called classical media are a reflection of the historicist thinking that looks and understands the *new* through an evolutionist perspective. In this context the *new* is familiar and in a certain way better accepted and comprehended consisting of gradual mutations of known forms. Thus, the historicist perspective works the *new* and the different through processes that mitigate exactly the innovation and the difference. In this procedure there is



This need of expanding the fields seems to be a manner (a bit radical) of reviewing the terms which confront the constructed of the non-constructed and the cultural of the natural, circumstance in which sculpture and music seem to be suspended. Here it is necessary to make it clear that the problematics within these dichotomies are discussed in various knowledge spheres by many authors. And, besides being an intriguing, infinite and extremely important matter, it is here just as a provocation.

In these expanding flows one can say that the composition 4'33" by John Cage and the sculpture *Infinite Column* by Constantin Brancusi symbolize a resumption and may present a new critical paradigm alternative to the historicist one. These two works share the same reasoning: that by glorifying and bringing the base (in the sculptural field)

and the silence (in the musical field) to the center of their pieces, Cage and Brancusi invert the creative logic. This inversion creates new criteria and other formal/conceptual possibilities linked essentially to the problematics of the constructed/non-constructed and of the natural/cultural.

All these new compositions and movements protagonized by Luc Ferrari, Alvin Lucier, Fluxus, La Monte Young, Cornelius Cardew and many others, made the notion of music a bit obscure. The ideia that a term could universally gather and authenticate a given set of particles was replaced by the need of covering such heterogeneity to the point of compromising semantic integrity. However, it is visible that we still know what music is, because there is some ineffable thing that takes responsibility for the unification of these sound ideas. Krauss believes this mutual agreement happens in historically built borders that are subject to temporalspatial changes. But this opinion is exclusive and directed to the sculptural production, because in the musical field this agreement maybe exists in a sensorial sphere, more inclined to the sound stimulus per se and its bodily consequences.

<sup>&</sup>lt;sup>3</sup> Journal founded in 1976 specialized in theoretical writings about art..





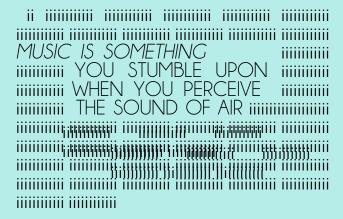
<sup>1</sup> Rosalind Epstein Krauss (1941, USA) is a historian and art critic.

<sup>&</sup>lt;sup>2</sup> The full text can be at: goo.gl/DNJ42x

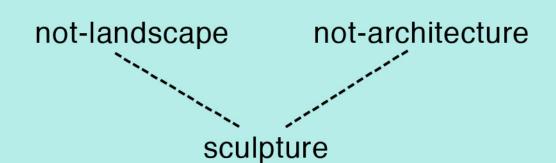
Music, as any convention, pursues an internal logic. In sculpture, this logic is bounded to the idea of monument, "object" that lies in a given place and expresses a given symbolic message about a fact or a feature. In a way, various compositions also carry these characteristics. There is nothing mysterious about this logic, apparently understood and used as a source of innumerable musical and sculptural works. But conventions are alive, and they change, thus with time the logical system begin to fail or simply to be insufficient in an expanded context.

In the 1950s Barnett Newman<sup>4</sup> said: "sculpture is something in which you stumble upon when you take distance to observe a painting". This ironic attempt in defining what is sculpture punctuates the beginning of the theories and theorems Krauss created to understand new productions and its relations to the sculpture category. In this process she identified a way built on a kind of ontological absence and a kind of definition through negation. In these way of thinking, sculpture became something that was inside or in front of a building that was not the building itself, or something which was in a landscape but was

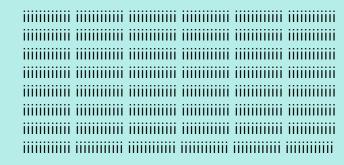
not the landscape. The combination of the exclusion processes linked to architecture and landscape became responsible for expressing the expanded field's paradigm. In a diagram, this idea is represented according to the image below, and, in a hypothetical and probably flawed analogy with music, the terms may be replaced by silence, sound, and music.



At the end of her text, Krauss emphasizes the fact that the expanded field happens in a given moment of the History of Art. Besides that, she says it has a structure that needs to be constantly mapped and questioned, always in dialogue with new critical paradigms that are not restricted only to the logic of negativity.



Maybe it hasn't been made clear that music or any sound exercise is a possible sculptural promise. Its reverberations, reflections, and movements are responsible for composing gestures that shape the air. It is likely that if Barnet Newmann's commentary was about music, it would be "music is something you stumble upon when you perceive the sound of air".



ii ii ii ii ii ii ii iiiiiiiiiiiii <u>Luisa Puterman</u> lives and works with sound. Her researches and projects explore stories, possibilities, problems, places, and other aspects about composition and sound perception.



<sup>&</sup>lt;sup>4</sup> Barnett Newman (1905-1970, USA) was an important american painter.

# A PIECE WITHOUT A COMPOSER

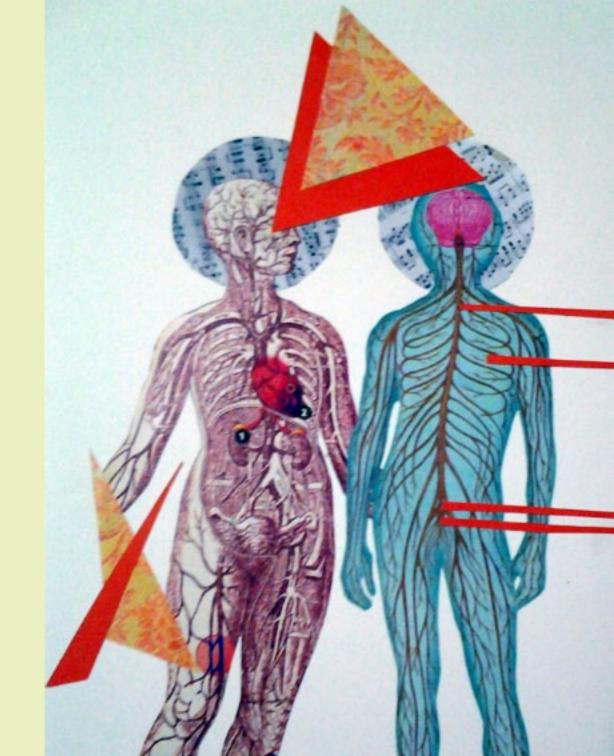
FRANCISCO DE OLIVEIRA

linda #16

In the early days of the *Elektronische Musik*, around the early 1950s, composers would celebrate making music in which the final result – the sounding music itself, with its timbrical and rhythmical nuances – would be controlled and established by the composers themselves; a music no longer subject to the intrinsically human variations of the performer. By that time, Boulez would compare this new *métier* of the composer to that of the painters, in which one creator alone would be responsible for the *oeuvre*, from its conception to the brushstrokes.

The abdication or refusal to such project (that is, of total control) took place quite instantaneously. First in instrumental music, Stockhausen – he himself a central character of the Elektronische Musik -, from his Klavierstück V (1954) on, would elaborate compositional strategies which aimed to make explicit the very variability of the human performer: that a note played on the piano would be kept sustained until the pianist couldn't hear it anymore; that certain passages would be played "as fast as possible"; that the surface form of a piece would vary according to decisions taken by the performer during the very execution of such piece (1956's Klavierstück XI is probably the most well-known example)... In (purely?) electro-acoustical music - not to mention live electronics or improvisations with digital interfaces - the itinerant recordings of Luc Ferrari, as well as the general understanding of the work involved in sound diffusion as a creative one land variable, according to the characteristics of a presentation) were some of the ways through which electroacoustic composers would propitiate the participation of the other in their pieces.





Around December 2010, for a project developed along with Tiago (de Mello, here from **ME**), I wrote a marimba and piano duo called para o Heri e para a Karin ("to Heri and Karin"), which was then played by fellow performers Heri Brandino and Karin Fernandes, in their Argoláguas Duo. There was a solo piano passage that I indicated (through the score) to be played "mezzo piano, invariable". Just before recording, Karin complained that she would need some dynamic variation in order to give meaning to such passage. First, I insisted that she should play it as it was written; as I had no consistent reason for that indication. though, at some point I let her play as she wished.

Better that way. If such "mezzo piano, invariable" had no structural meaning in the piece, wouldn't I solely restrict her job as an interpreter by demanding it? Wouldn't it mean to inhibit the other's participation in the piece?

I remember having an unprecedented feeling hearing Heri and Karin rehearse this very piece earlier in the day we would record it: I certainly knew the piece, I knew how it was made (it was a brand new piece by then), but I couldn't feel that what I was hearing was actually composed by me. It would

rather sound to me, for the first time, as a piece written by no one. Or else (I think it's more accurate this way): a piece without a composer.

Since then, this perception has been recurrent in other pieces I write, progressively earlier in my creative process: usually, as soon as the score is done.

#### ipipipipipi

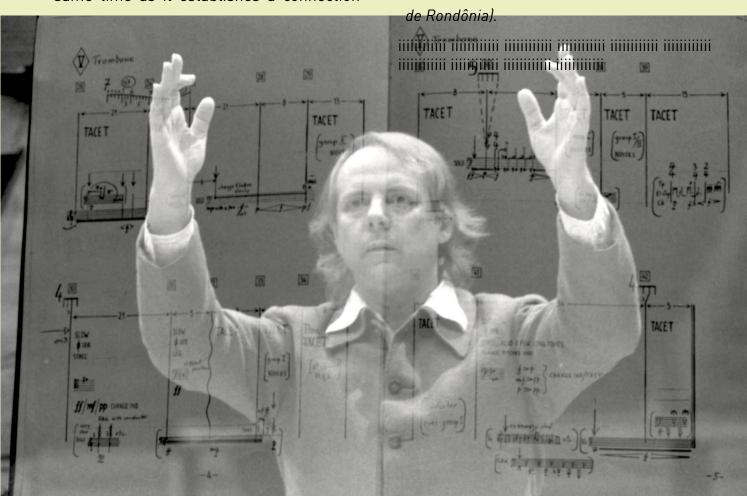
In my last texts for Inda I've been talking about a collective dimension of musical composition: as we compose, we perceive and operate meanings from other composer's oeuvres and, by operating such meanings, we act upon such pieces. (We could think of Western Music as a huge garden, worked by many gardeners: a tree won't stop growing because Scarlatti stopped pruning it; and it certainly will be available to being further taken care of by Haydn, if he wishes.)

Once the score is ready, it contains intelligence within itself. Of course such intelligence carries in it something of the composer in question – just like the mountain carries its geological process and cheese carries in its flavor the quality of the pasture, the health of the cattle, the purity and impurities of the air and water of



the farm's site etc. –, but by now the score doesn't need the composer anymore in order to *mean*, to dialogue, to give way to the *other*'s work (be it another composer, a performer, conductor, electroacoustic performer...). By now the score is *music*; without a composer.

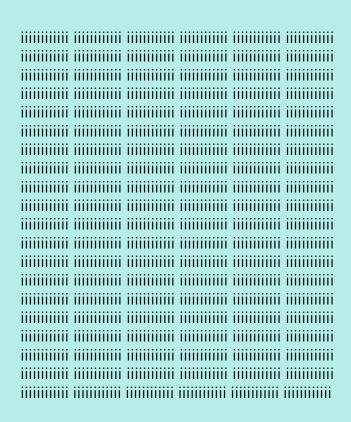
I believe this is one of the two greatest graces involved in musical composition: that the product of our work is free from us at the same time as it establishes a connection



### STOCKHAUSEN "FESTIVAL"

IVAN CHIARELLI

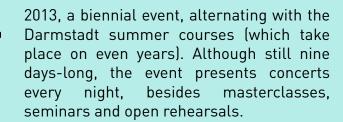
linda #16



In the 1970s, Karlheinz Stockhausen conceived a festival dedicated to his own music, where young musicians would come to Kürten to study and learn about his oeuvre. After a three-month preparation period, they would go out on a world tour for another six months.

Nearly thirty years later (in 1998), the first edition of the *Stockhausen Courses Kürten* was presented: nine days of studies dedicated exclusively to the stockhausenian repertoire, under the tutelage and guidance of interpreters who had learned the works from the composer himself. The result of studies and rehearsals was performed in concerts at the facilities of the Stockhausen Foundation.

Meeting successful results, the *courses* established themselves as an annual event. However, due to the large number of interested musicians who sought it in a year-round basis, a partnership with the Stockhausen Foundation was set. It made possible to offer study positions for interpreters for longer periods than those of the courses. On account of that, the event – now called *Stockhausen Concerts* and *Courses Kürten*<sup>1</sup> – will become, as of



The Stockhausen Foundation<sup>2</sup> is the entity that administers all of the composer's creative legacy. According to it's statute (it has been ratified as a non-profit organization in 1994), its purpose is "the advancement of musicology including the stimulation of music culture based on the creative oeuvre of Professor Karlheinz Stockhausen". Scores, books, recordings (in audio and video), support material (tapes and similar), everything Stockhausen is managed by it.

It is true that Stockausen's life and work seem to, somehow, revolve around his own figure – not as an individual, but as a creator and educator. His compositions are published by the Stockhausen-Verlag<sup>3</sup> publishing house, which together with the Foundation, helps promoting the study and performance of his music, not only in Kürten, but world-wide. These are recorded in audio or video, and then mastered and sold by the publishing

house. Besides his musical work, Stockhausen was also a prolific writer: as of today, the publisher has in its catalog ten volumes of the *Texte zur Musik*, and the 11<sup>th</sup> is being produced. In them, there are many theoretical articles, essays, interviews and the like, in which the composer talks about his work and occasionally his life. Scores and texts published by other editors (such as Universal Edition, Vienna, and DuMont Buchverlag) may be acquired through the composer's publisher. One can say that his work exists in a state of *feedback* of itself, propagating itself over and over in different ways.

One might criticise the composer on his intent to control all aspects of his creative production and its related rights (as Tom Service says in one of his texts, "his apparently obsessive control of his publishing, performing and recording rights" 4). Stockhausen's image may result somewhat ludicrous in that sense, the composer at the center of the world, someone who relates everything he does to his own production. One might also criticise him for his role as "leader" of the post-war avant-garde – as does Cornelius Cardew,

<sup>4</sup> goo.gl/kIMQZC



<sup>&</sup>lt;sup>1</sup> goo.gl/79n4h2

<sup>&</sup>lt;sup>2</sup> goo.gl/7DFouE

<sup>3</sup> goo.gl/qfyrtA

in his critique of the European avant-garde Stockhausen serves imperialism<sup>5</sup>).

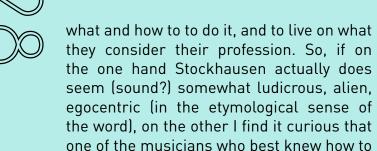
However, he might just have been the one composer who, in the past 70 years, best knew how to create financial independence as a *composer*, capitalizing on his production and on his position as the spearhead of a musical vanguard. Stockhausen depended little on "complementary" occupations as a professor, a conductor or a musical technician – jobs that have kept music as an occupation at the service of others since the times of Mozart and Beethoven.

In recent years I've heard of musicians who create their own groups, ensembles and collectives (and it is not unusual for them to have a composer among their crew), searching for some musical space or niche that allows them to live professionally. I care if you listen magazine has published a lot of articles on that topic (here is a list of articles tagged "entrepreneurship", many of which sound a lot like self-help material). That music is a difficult field, anyone in it knows; however, it seems to be particularly problematic for composers. From all the ones I know personally, no one

lives exclusively out of his/her production; all need to rely on "being" something else, either in the industry – as technicians, professors, conductors, instrument players, producers –, or out of it.

1111111111111 iiiiiiiiiii IT IS IMPORTANT 1111111111111 iiiiiiiiiii TO PAY ATTENTION TO ONE 11111111111111 WHAT KEEPS COMPOSERS GOING 

And even though music professionals talk of professionalizing their numbers and demanding society take their *métier* more seriously, relatively few of us actually achieve the conditions of doing what they will. Even in pop music, few get to be a Prince, a Miles Davis, a Tom Jobim, with the right to decide



criticized for it.

Then again, it is important to pay attention to one detail: what keeps composers going? Creating an ensemble, group or collective isn't all that different from the ideal conceived by Stockhausen in the 1970s. When musical creators start operating companies in order to insure a little edge more to their income, isn't that on the same path as the foundation and the editor that bear the German composer's name?

"defend his space" (market-wise) is often

Ultimately, I voice doubts related to the social aspects of the composer's – and, to different degrees, the musician's – profession. Are we, indeed, aliens?



soundcloud.com/ivan-chiarelli



<sup>&</sup>lt;sup>5</sup> goo.gl/B3xWtY

<sup>6</sup> goo.gl/KVRDG6

<sup>7</sup> goo.gl/uJqTIR

### LUKEWARM

#### NATÁLIA KERI

linda #14

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.

Like many others, he is the way he is. He likes to be just like most people. It used to give him relief to think that lots of people at that same time turned on the TV in a desperate pursuit of noise. All in order to avoid having to decipher the name and surname of silence.

What he does not know is that even then he's alone. He happens to occupy, ingenuously, a single point in time and space; besides, he reigns over everything around him by his own unique interest. He would never imagine himself so bold and so creative.

It's funny how the most unexpected moments he returns to an old corner where he kept in sloppy jars tiny pieces of a good time. Days when the hours moved in a sluggish circling and every spent second had precision and flavor.

He nestled in certain delicate sounds, undifferentiated to many, which brought within them a sunny memory. Something intimate and precious, like those little noises made by the other with whom one lives. When the world frightened him - an increasingly common situation -he snuggled up in this atmosphere that brought a warm, soft, but never silent comfort.



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	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 <b>NME</b>
	Metto since before the foundation of the Nava
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<sup>1</sup> Listen to Presque Rien no. 1: Le lever du jour au bord de la mer, by Luc Ferrari, at goo.gl/Sjp1TF

 $^2$  Read the EAM's classics each 2 weeks at goo.gl/WuXfNn

### BINAURAL WALKING

LUIS FELIPE LABAKI

linda #13

In my conversation with Sérgio on 100 #10, we talked about music made based on the idea of the "novelty of a support", of the fascination by some new technology. Recently, I found myself a new support. Nothing new to the world, but to me, who had never used it: I bought a pair of binaural microphones. Not an eight-thousand-dollar dummy head by Neumann, but a far more modest pair of earphones.

The learning period with a new tool is usually interesting. I followed the path that seems to me to be the usual one: recorded a few things at home, some various everyday actions, and then started to walk around. During this period, a lot of material is produced. Many fifteen, thirty-minute walks filling up your hard disk. And some frustrating moments also: earphones fall from your ears, files are packed with distorted sounds while you still haven't learned to set the correct recording levels for each different situation, and so on.

There may be something dishonest about binaural walking around. Actually, I felt myself much more intrusive than if I had a camera pointed to the people surrounding me. After all, a camera is a camera (or,



maybe, a smartphone, that in this case could be almost a synonym for camera). Earphones are earphones, as common as smartphones, but in principle they reproduce - and not record - sound. And that is why earphone-recorders are the perfect disquise if you want to record an observational soundscape, based on non-intervention: everyone thinks you're listening to some music, not hearing anything that goes on around you and not wanting to be bothered. And nonetheless you are precisely in a tight state of alert towards the sounds surrounding you, maybe even making a little detour from your route to follow some interesting noise somewhere else.

The opening espionage sequence from *The Conversation* (1974), by Francis Ford Coppola, came to my mind. Nowadays, binaural microphones wouldn't substitute the ultra-directional microphones used by the sound-snipers, but someone pretending to listen to his iPod while walking the dog, even though it would be a far less amusing image, would probably do better in the eavesdropping job than that spy with the brown shopping bag and the white earphone hanging from just one side, insistently drawing close to the spied couple.

It all gets more awkward when it comes to talking to someone. For the interlocutor, there is something unsettling about talking to somebody who doesn't seem to be listening and, for the person recording, the initial reflex would be to take off at least one of the phones from your ears, just as if you were listening to music. It's a different experience from recording a conversation with a directional microphone pointed towards the speaker. Even though the sound recordist may probably be wearing headphones, at least he still has something identifiable as a microphone on his hands; the binaural recordist does not.



But this is all about just one specific kind of binaural recording, which is also just one of the first moments of the relation one establishes with a new tool. Who knows what is going to be made with all this recorded material afterwards.

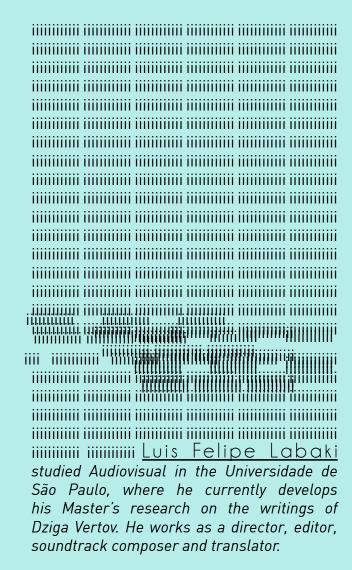
Because of these experiences, I ended up researching and founding some examples of binaural recordings of which I wasn't aware before. Among them, Lou Reed's Street Hassle (1978), considered to be "the first binaural pop record", and a 1986 recording of lannis Xenakis' Plêiades by the Les Percussions de Strasbourg, performed in the presence of the composer. Also, Pink Floyd's The Final Cut (1983) employs a technique called holophonics, a system patented in the 1980s that supposedly creates a "more realistic sonic tridimensional sensation" than other binaural systems. However, from what I found throughout the Internet about it - and from the examples I listened to -, there seems to be some controversy over exactly how different the system is from the ones that were created before it, even in terms of recording procedures.

And, whatever the answer might be, I have many doubts concerning the need to evaluate a binaural experience in terms of this "race to the maximum realism" that is probably the oldest and most frequent argument used by publicity campaigns promoting new recording and reproducing audiovisual systems. It is the same kind of thought involved in the development of multi-channel sound reproduction systems for movie theaters, at the same time ultra-complex technologically and under-explored creatively, as I discussed in my text *Andei pensando sobre o surround* ('I 've been thinking about surround sound') on ind#1.

But the most unexpected part of this research was stumbling on the term "Autonomous Sensory Meridian Response" and finding out that binaural microphones have been largely used by the ASMR community. For those not aware of what ASMR is, I suggest you just search for "asmr binaural" on YouTube and choose one of the many channels with dozens of videos, many more than half an hour long, full of breathing, mouth clicking and whispers.

Compared to them, the *Virtual Barbershop* seems to be the binaural recording's Early Cinema, the *vaudeville* of the binaural.





vimeo.com/luislabaki



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.

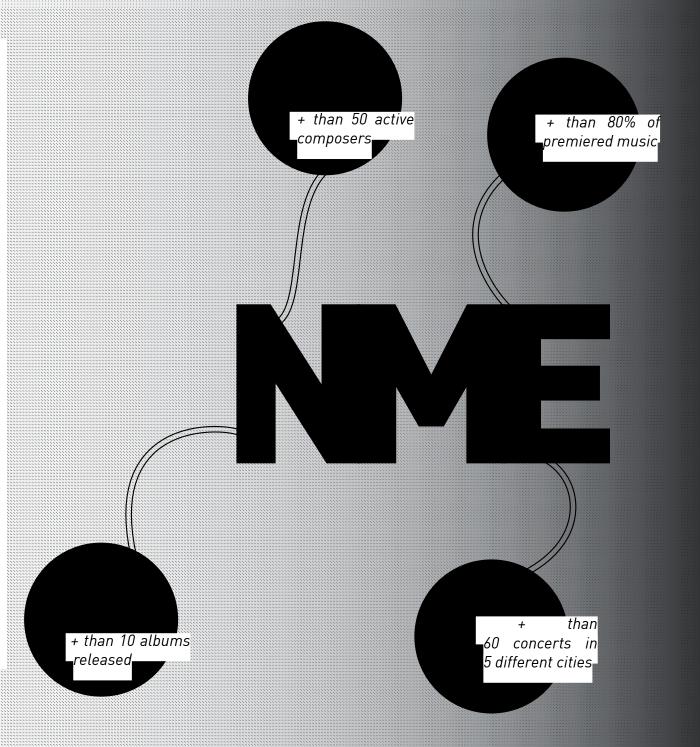
In nearly three years (to be completed next August 18<sup>th</sup>), the group has proposed renovations in the musical scene of its home state São Paulo. The NMEchá (NMEtea) series, now in its 3<sup>rd</sup> edition, invites composers to create works inspired by different infusions, which are then served 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 the 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.

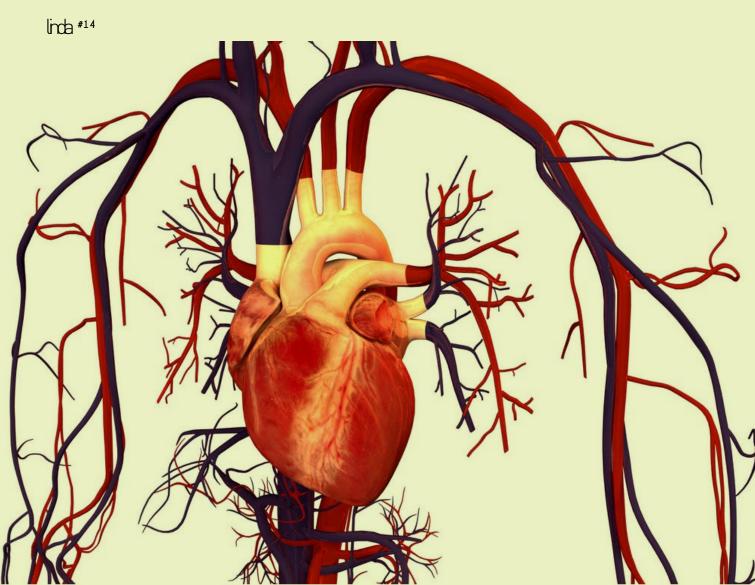
It's been almost three years, and it's still lindo!

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### AUSCULTATE

BRUNO FABBRINI





One of the coolest things that ever happened to me was when I became a doctor. It lasted too little time, it's true, but it was a magical moment. I was all set for an endoscopy when a woman in a white lab coat came to me saying the sedatives would kick in a few seconds and promised me I wouldn't remember anything after it, nor would I feel any pain. Comfortable and a little numb, I thanked her. She then asked me what I did for a living, and I murmured "musician". My sight was already fading out and, in a semilethargic state, I was surprised to see when she widened her eyes with an unavoidable expression of happiness/pride, and replied "Physician? So you're one of us! How nice!" I tried to answer her but I was already gone, and after I woke up I never saw her again.

I would never dare to be a physician. I hate blood. I hate hospitals. I hate getting sick. I hate medicines, and I surely hate needles. Heartily, I like music. I also like the heart's music. I know it sounds tacky, but I don't mean this gentle little heart <3. I mean the actual, famous cardiac muscle – th-thump, th-thump, th-thump.

When it comes to medicine, I – like (almost) every teenager (boy) – fantasized about nurses and wanted a stethoscope. Nurses eventually became a terrible nightmare – reality crushes any fantasy, it is a known fact –, but I'm still hooked on the stethoscope.

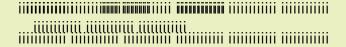
Doing my homework, I ascertained it is made of a flexible, Y-shaped latex tube with eartubes, eartips that fit in your ear (and are good for isolating outside sounds) and a chestpiece, that can be of one of two types: bell or diaphragm. The bell is composed of a shallow chamber, open on the side that touches the patient's skin; the diaphragm consists of a shallow chamber, and the extremity that touches the patient is covered by a membrane. To choose between them you just need to switch the side of the device, and its use is determined by the position from which one wishes to capture sound - closer to the lungs, to the heart, and so on.

The route followed by the heart's vibrations starts on the thorax and follows all the way

out until it reaches the surface and hits the stethoscope. In the bell, the skin functions as a membrane, resonating and amplifying sounds; in the diaphragm, vibration is transmitted to the rigid membrane, which itself resonates more and more intensely, acting as an amplifier.

To wrap up the basics of the device: the membrane's diameter is a determining factor in the listening. The larger it is, the lower the frequencies it resonates; oppositely, the smaller the membrane, the higher the frequencies. To listen for low sounds, the bell is recommended; for high sounds, the diaphragm.

Cardiac auscultation consists in obtaining cardiac sounds related to the impacts of blood in the several different structures of the heart, resulting in an acoustic manifestation, from which certain parameters allow for an analysis with the objective of obtaining a wide set of physiological information for a possible diagnosis.<sup>1</sup>



Back to the heart: the cardiac cycle creates a wave that propagates through the thoraxic wall, producing a frequency spectrum that vary from 1Hz (or even less!) to more than 1500Hz, and whose amplitude lies around 80dB. That means that to the human listening range at its most perfect, which registers sounds between 20Hz and 20000Hz, most of the low sounds are lost. That's where the machine that registers the sounds produced during an electrocardiogram (ECG or EKG) comes into action: the electronic oscilloscope, which gave rise to my technical interest in the topic. It was during an exam, following and listening to the the sound of the heart of a family member, that I got interested in the subject and started thinking more about bodily music, and how important it may be to detect and treat diseases.

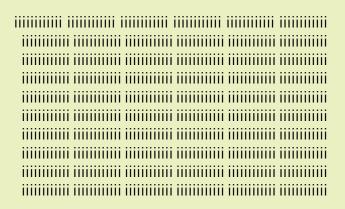
With the development of electronics, there came to the market electronic stethoscopes that incorporated some extra functionalities when compared to the regular stethoscopes, such as variable amplification, analogic and digital filters, and computer communication. The working principle is

the same for all stethoscopes, with the physician placing its diaphragm in the area he intends to auscultate the sounds produced, and based on the reproduced audio-waves a diagnosis can be reached. On itself, it renders the technique too dependent on the physician's experience and concentration to verify low-intensity noises.<sup>2</sup>

The phonocardiogram allows to document the temporalization (timing), the relative intensity, frenquency, tone, timbre, and precise location of the different components of the cardiac sound in an objective and repetitive way.<sup>3</sup>

Through the use of that technique, physicians will be able to detect and diagnose diseases and irregularities such as tachycardia, fibrillation, mitral valve prolapse, murmur, asystole and several other irregularities that you probably never heard of (nor would want to). By means of low pass filters that reinforce and amplify low, inaudible to the 'naked ear' frequencies, new diagnostic possibilities appear.

Duly trained, more experienced physicians are quite valued in their profession, for out of a few heartbeats they are able to establish complex diagnosis, tuning heart and ear in the same beat to work in unison.



I'm ultimately thinking of all the effects that music has on this muscle. Be it through metaphors of love, greatness or strength (this music is so strong!), it is rhythm (literally measured in beats). Or also through its reverse, generated by the very beats, blood-flow, translation of stimuli in longings and wishes, I somehow feel closer to my lab coat colleague. Th-thump, th-thump, th-thump.



<sup>&</sup>lt;sup>1 2 e 3</sup> Quotes from "Graphic analysis of cardiac sounds", by Clóvis Sinval da Silva Menaré and Eduardo de Araújo (2011), the translation is ours.

### <u>TRAD.LI(E)BTUM</u>

MARCELA LUCATELLI

special for this Inda-ii



:censor the body and you censor breath and speech at the same time:

:::::write yourself:::::

:your body

must

be

heard

The Laugh of the Medusa:::0VcoCaLLeXppOnneNZaDboOrbraAdoYnSe MnnaAntYk, sSyNaPuRrezZZZN ON AEcXysT / ao mesmo tempo /////// peryNceptYnSeMannTRzZFraQcKuAnnnTKkzZ /// no seu soar, seja ele rastro vocal de tal escritura? ////// olHAoaNAoLhA no pryZmo facial /////// de um narcyzo sujo /// EccÔnYX de uma língua-leite :::::: joRRrAzZGOzynNEGrAfrrrRRronte /////// algo para seus ouvidos escutarem <<<exe.c|utarem(?) /// suCçÃO que eXcEde os COdYglueZ ///// the whole cathedral crash at your back //// desde antes Deo Simbólico nos tirar a respiração e capturá-la dentrrRrrr // de vsSZsereYAZ de oposições /// corte decroMaRk / a ranhura dramáquina d'AbZsURD / ydura /// Não porque a voz não revele a unicidade, mas porque é a palavra que qualifica essa relakçz=n como política / warm dead. warm merchandise. more than worn merchandise





itself.

AY e eu e oNano rebusZsque-sy \\\\\\\ KzARRANQKSEARRISZ:QUE-SÈa

Besides, you've written a little, but in secret. And it wasn't good, because it was in secret, and because you punished yourself for writing, because you didn't go all the way, or because you wrote, irresistibly, as when we would masturbate in secret, not to go further, but to attenuate the tension a bit, just enough to take the edge off. And then as soon as we come, we go and make ourselves feel guilty-so as to be forgiven; or to forget, to bury it until the next time.

Eql\_v0cALy~k0Z!?:::!:?!::!??::::? já é outra coisa \\\\\\\\ amnerya d'ynFraKqcRóPpyaS~ à -vdeszexspelho acoustyco rez\encarnado : y Ü y nVaGYdo INAUGruNhRAL ::::: não aquele de todos e de ninguém / limbo

limbo like

WRMNKRPSZNMV'zS / se percebe (como?) perceptor / A-\(\Lambda\) And in limbo front stick is of the silence



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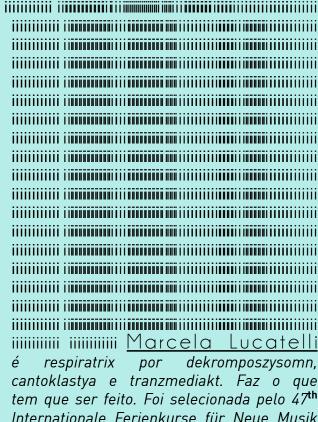
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pegar o kuckuck pelo cangote, quem quer?

diversas com Hélène Cixous, Kamau Brathwaite e Rodolfo Valente / pleura a Pedro Paulo Rocha



e respiratrix por dekromposzysomn, cantoklastya e tranzmediakt. Faz o que tem que ser feito. Foi selecionada pelo 47<sup>th</sup> Internationale Ferienkurse für Neue Musik para integrar o primeiro grupo de composerperformers do festival. Não escreve aqui para reportar mais do que para fazer furo. Câmbio e ligo.

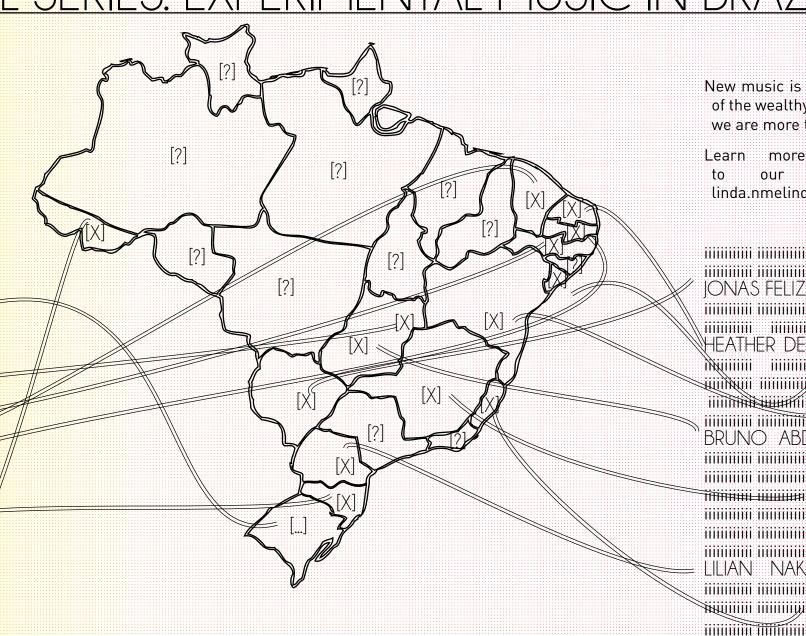
marcelalucatelli.co



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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?

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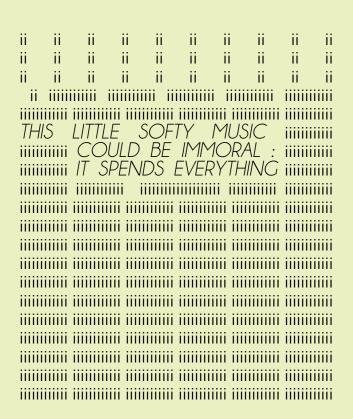
Learn more about us and listen to our different musics at: linda.nmelindo.com

HEATHER DEA JENNINGS IIIIIIIIIII IIIIIIIIIII <u> Militaria intrinita intr</u> THAIS MONTANARI IIIIIIIIIII ILIAN NAKAO NAKAHODO ;;;;;;;;;;; 

### I PAID FOR THIS LITTLE SOUND

#### SÉRGIO ABDALLA

linda #16



The world has got some big sound. Really big sounds. Music, cars, people speaking. And then one decides making more music. More sound.

The world has got lots of sound. "In the last five minutes, there were 150 sounds". The quantifying would exclude the most subtle sound, would always exclude the unimportant sound. For, as we know, it is unimportant. How much sound have we already lost with this?

Then one decides making music, probably to be lost among other things. I talked about this in a piece I called "Uma variedade do lixo" (in english, "A kind of trash")<sup>1</sup>, characterizing thus the music contained in this piece of music.

The question is not that we have too much sound, and that, then, we should silence ourselves, but: do you think you can compete with all this sound? Who could?

Would it be the case for us to make more noise? Would it be the case for us to make a different sound? There is a relation between energy spent and noise made. So, there is always a limit for how much noise one can



make. Is there an inferior limit for how soft can your sound be?

Is the least movement controlled, result of power over the body, or, on the contrary, it comes from atrophy? A body which is the loudspeaker, which is the body of one who moves a computer mouse, which is the body of one who sings, anyway, bodies.

The loudspeaker is already an atrophy (or a bloodcurdling control) of the musical body. It is the least movement that is possible. In what we call an acoustic instrument. a movement generates an agitation in a vibrating body that generates a vibration in the air, by analogy. We have a movement which we don't understand as analogy (the instrumental attack, the touch, the scream, anything), and which loses energy - the instrument may move itself, may have non-sounding parts (essential, however, to its structure), and none of this is sound - and, then, another movement which we understand as analogy. With the loudspeaker, we just see analogy. It receives electrical energy (expensive, costly) and moves itself (very little) in an analogous way to the vibration that we need in the air. In the scene, in the stage where it is located, it loses less energy and makes more sound. Or much less sound, still losing less energy. The loudspeaker is paid on advance (or

offstage, by bill, by debit), it is expensive, but its action, its music, its act on stage (in the scene), are less costly than the movements, for example, of our body, or, let's say, of a truck.

But we were not talking about wanting to reproduce a truck's sound, but about wanting to make an itty-bitty sound. a little sound of nothing at all. Nothing at all has a sound that soft. The problem may be that our system cannot bear reproducing or listening to something that soft, that piano, that weak. We may need more depth in the digital analysis, writing, and reproduction, we may just need a very silent place, we may need just comprehension – to comprehend that this baffling and bad sounding thingy is the sound we want for sure, comprehend that it is this very little sound. All of this is expensive.

Still, the big sound, loud, strong, violent, ignorant (it ignores the size of the place where it is sounding, ignores the listener's size, ignores, in general), out of control, seems to us to be more expensive. We pay in cash, generally, for it. We pay for the lack of control.

There is this image of music as the production of lack of control by technical means. Being a kind of liberation (be it of the sound, be



1 goo.gl/90Zbmi

it of the musician, be it of the soul, be it of the bodily fluids and of the energies in the body that dances to the music), the music is liberation after some control, some funnel, that makes it pass among everything that could have passed.

If we think about on what side are the responsibilities, the duties, the debts, in the case of the loud sound they are all (or they are mostly) on the side of the producer, the musician or whatever – they guarantee more. When we talk about an itty-bitty sound, they are shared, or rather multiplied. If one wants to hear the weak sound, one has to be silent (and it is asking too much, yes, always, asking for one's silencing).

More than silencing, one has to be willing to listen to something which doesn't move, which gives you almost nothing, which brought almost nothing, which spends almost everything on its effort on being soft and controlled.

We may understand that one part of electroacoustic music's game (and also of what is not named this way but shares this same infinitely expensive operation – that of making just a little bit of sound – as its objective) is this (almost immoral) operation of working a lot and asking for a lot of work (to spend a lot, from us and from

the others) to reach this almost nothing, this disappointing something. Even if we think of noisy music (s), there always remains a little of the image of the music in an isolated place – music that asks for a lot of attention from the listener, music that gives almost nothing, that ends in nothing.

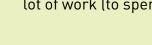
"Silence isn't sexy - it's actually very reactionary", says the title of a text by Pedro Oliveira<sup>2</sup>. Reactionary would be the silence we ask from the other, when it is the nuisance of the other that we want to silence. The silence to which we force ourselves in order to make a little softy sound maybe a ritualistic way of spending almost everything in an almost nothing, as is, for example, buying a very expensive piece of jewelry. If silence is a form of private property, the soft sound is a terrible way of ruining it with almost nothing. The silence one asks for us in order to be able to hear the soft sound is a very expensive payment we ask of those who are present. Rituals are always very expensive.

This little softy music could be immoral: it spends everything, asks for an enormous expense from the others, and let those who cannot spend it go away. It comes as an obscenity. Its waste, moreover, hides itself under the apparent ease with which the loudspeaker moves.

The loudspeaker is the chosen one, the ideal means for an infinite spending that hides itself and generates almost nothing. Making loudspeaker music, even if it may happen in lots of different ways, always indicates that, in this investment, the player died a little bit on the other side, and that we need to die a little if we want to make this almost nothing

pass.

 soundcloud.com/sergio-abdalla

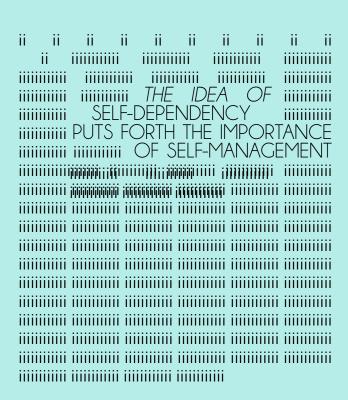


<sup>2</sup> aoo.al/hNeesw

### PERTURB(MUT)E

ALINE VIEIRA

special for this linda-ii



Disturb is an imperative: a watchword, order and disorder occupying the same place.

Noise is the limit of hearing. Performance is the act that doesn't fit into a word, bumping into the unsignifiable. Deriving from researches developed in both fields, Gustavo Paim – also a member of the Meia-Vida label – and I had the idea of using a festival as a moment of interaction, meeting and presentation of our experiments.

And so, a noise and performance festival named Perturbe [Disturb] takes places annually in the city of Curitiba, State of Paraná, conjugating dissonant languages and expressions both politically and poetically productive. The event occurs since 2012 and from 2013 on it grew to the size of three days of encounters, receiving propositions from all over the country. Among them are exhibitions, installations, workshops, videos, sound presentations and performances. Since 2012, 61 projects from 8 states of Brazil have been presented in the festival.

The kick-start for the festival came from the idea of stimulating creative tendencies related to noise and performance, overlooked by the cultural industry, by the



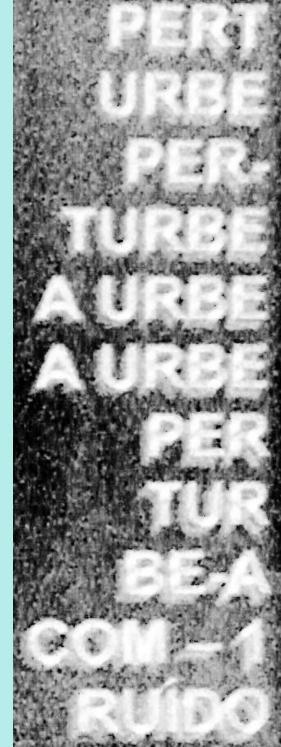
Universities' discourse and by the power regimes already established in other fields. Also the musical/noise and artistic regimes lack meetings and initiatives of this kind.

Perturbe is a self-dependent festival. The use of this term is a reference to the concept used by the artist Newton Goto, who in his turn was inspired by Werner Herzog. Differentiating itself from the concept of "independent", in which a given production seems to come out of nowhere and doesn't make its creation process (means of production) explicit, the idea of self-dependency puts forth the importance of self-management. There are self-feeding circuits that nonetheless articulate themselves with other circuits. From this comes the importance of meeting, of mediation. Far from being an event that doesn't depend on the efforts of the ones involved in it, the festival relies on its own network created to make it happen. There are many people helping to organize the festival while it is taking place.

In 2014, Perturbe took place from July 25<sup>th</sup> through July 27<sup>th</sup> in the Wake Up Collab laboratory-house. It was the edition with the largest number of projects, in a total of 36. We had the help of Gustavo Torres in the organization and especially with the installations.

We believe in an event that proposes actions different from static observation. This year, the workshop of analogic circuits ministered by Tiago Rubini had full attendances and ended up being extended for another day, which demonstrates that, besides the existence of a growing production of noise, there is also a growing interest for research, for the autonomous production of equipments or even for the basic knowledge of electronic experimentation. Other sound activities (Braço Armado, by [Conjunto Vazio] [in English, [Empty Set]] and Esse Meu Ruído Que Te Mata [in English, This Noise Of Mine That Kills You], by Manolo Kottwitz) were taken to the streets and wandered through the center of Curitiba.





In addition to the presentations, each event is an experiment. We try to build a hybrid festival that could not be appropriated by hegemonic groups. That's why it's important to have the presence of proposals that disturb, for example, the patriarchal order of the cultural productions. It's fundamental to admit that there is a social structure oppressing especially women, restraining their involvement with music and technology. Even among those who were exponents of the electronic music, there is not too much visibility for the sound production of women. We stimulate and valorize actions by not-men (all editions included these actions) and we hope that the number of these participations will increase each festival.

Making noise consists not of making noise, nor listening to noise, nor seeing noise, nor feeling noise. Making noise is the folding of making, of hearing, of vision, of touching. The potentiality of objects and spaces always brings us its own noise: the power network, the walls, the floor, the ceiling and the number of bodies occupying the space. It's not different when it comes to performance. The instant of each act can seize itself and conduct the action. Sound carves time, action carves the being and image carves space. Each movement disturbs the static state. Order and disorder occupy the same place.

The festival Perturbe 2014 ended on the night of July 27<sup>th</sup> at my home, when a mini-radio suddenly went off all by itself, with a very loud white noise sound. It was not connected to any power source. It was inside a bag, which was inside a purse.

For those interested in knowing what has already taken place in Perturbe and following future editions of the festival, you can find everything in the website of Meia-Vida: meiavida.hotglue.me/PERTURBE



is part of the Meia-Vida label and organizes the Perturbe festival. She participated in the projects Cama Desfeita, Nenhures and Corpo Código Aberto, and performs under the stage name of Excria Reverbera.



# INVENÇÃO: S. PAULO'S VENUE FOR THE NEW MUSIC

TIAGO DE MELLO

Previously, on Inda, I have been discussing some venues for experimental music with which I had contact. I talked about Fylkingen, the 80-years-old concert hall in Sweden that is sponsored by the government. I talked about Audiorama and its genelecs, also in Sweden, and its programme that may not be the most busy one, but has a huge quality. I also talked about the sad Brazilian case of the (apparently) extinct Plano B.

I could have talked about other Brazilian cases, such as Ibrasotope, or from abroad, such as Splendor, Celeste or Zaal 100. But today I would like to talk about Invenção ['Invention'] - São Paulo's venue for the new music.

Invenção is a combined effort by the Public Authorities and the Civil Society that, by means of a contract establishing Invenção as a cultural NGO, allows the existence of a democratic venue of artistic coexistence, among other different aspects of *being* experimental.

Back in the 2000's, Invenção was an secondhand shop, near Praça Benedito Calixto, a trendy area in São Paulo. Nilton Hélio, the owner, collected "weird music" (as he used to call it) discs, tapes, CDs. He had inherited the shop from his family, and since then he had been managing it with the divestiture needed. All kinds of things were sold there: clothes, some furniture, old comic books, collections of sunglasses, shoes. Just between us, it's not a bad business, having a second hand shop in that neighborhood!

Nilton used to throw some parties in the shop, both for arranging some money and to have around a very particular group of paulistanos: the ruidistas [from the Portuguese word 'ruído', which translates as 'noise'] — musicians with different backgrounds, getting together in jam sessions at the parties, which reminded of the old days of free jazz: cluttered, anarchic, but still unique, both in time and space.

These musical performances became bigger and bigger than the parties themselves, which began to give them some autonomy. The detachment point came with the 1<sup>st</sup> Meeting for the New Music in São Paulo, that came to happen in the shop in August 2011, with different collectives from the city.

The shop itself kept selling, mainly during the working hours. But once or twice a week, during the night, musical meetings and performances started to get more frequent, bringing not only new audiences (not only those specialized, but also curious people invited to the shows through the social networks ) but also new artists, who saw in that venue the chance of having both new ears able to hear their music and the possibility of starting new collaborations.

And that was how Invenção spontaneously came into existence, with no initial project, modeled by the active action of its actors. The furniture on sale was used to accommodate the audience, who in between performances had the chance to catch a glimpse of the books in the shelves or even buy a scarf to give as a gift. Many said that the sale of old stuff (and its consequent re-use) was a metaphor for the musical production that developed there.



#### 

As I said before, Invenção nowadays is maintained as a NGO. Its legal entity was created as a Friends of Invenção Association, which permits it to establish agreements both with companies interested in sponsoring its activities as well as with the different levels of government. The government started to see Invenção as a chance to remedy part of its debts to experimental culture, by means of the creation of a new venue for the cultural expression and meeting of the youth of São Paulo.

This last year, Invenção was established as a Culture Spot by the Ministry of Culture, which allows its integration with other spots also interested in art innovation throughout the country. Exchanges with artists from other states, not only musicians, have become frequent, giving fresh air to the local art scene.

And because of Invenção's agreements with the government as an NGO, programs of musical formation have been offered to musicians who are interested in acting in this music field. Also, there has been offered an educative program through the association with high schools of the city of São Paulo, seeking to smooth the first contact with new artistic languages, not only musical. Urban interventions, artistic performances, multimedia installations: all the culture often overlooked in the educative programs of Arts Degree in Education have found in Invenção a place where they can grow.

#### 

The biggest problem, the reader must be considering, is the definition of the spectrum of the programme presented there. After all, what is this so-called "música de invenção", this "invention music"? As we have said, Invenção came into being little by little, with presentations of musicians connected to different backgrounds, but which all shared this friendship with Nilton and his interest in new music, in its many significances. That is, its origin is related more to friendship than to a clear devotion to musical invention.



Much to our own surprise, this continues to be one of the premises of the venue. However, in order to turn it into something more professional, as well as to make its relations stand on proper grounds, a directive artistic body was created, meeting every two months to make artistic decisions and analyze the activities developed in the venue. This artistic body doesn't have a fixed number of members and, at the present time, is comprised of thirteen artists connected to the history (and to the actuality) of Invenção as well as of the new music in São Paulo. The first nine members were agreed upon in a meeting in the beginning of the last year, and every six months new members can apply to the artistic body, providing they have had some relevant participation in the previous year's artistic scene. The member's first obligation is to attend the venue frequently and, mandatorily, to attend the meetings.

It is up to the artistic body to decide upon the elasticity of the programme's spectrum. Each member can, unilaterally, propose and present an event every two months. For this events organized by the members independently, the venue's whole infrastructure is made available, as well as a minor share of the general budget, to help with advertising. A small amount can be paid to the artists through the tickets sold, but it is necessary to make an important note here: the directive body of Invenção is committed to making its programme accessible, not only by means of low entrance fees but also by having the programmes scheduled to days and starting/ending times adequates for visitation, even for those who live far away.

The remaining programme, as well as the biggest part of the budget, comes from collective decisions of the artistic body. Besides ideas that may appear in the bimestral meetings, other propositions may come up from email exchanges and put to the vote in the meetings. Usually, this projects become not only isolated concerts, but a programme of medium duration, including not only musical performances, but also round tables, workshops and educational courses.

From my perspective, as a member of the present artistic body of Invenção, I have been noticing how the personal meeting of artists for the discussion of problems



has been providing solutions each time more practical, as well as allowing the anticipation of other problems, which are then avoided. The friendship that gave birth to the whole movement is made present in the friendliness of the meetings, as well as in the respect towards the heterogeneity of ideas and positions. The possibility of unilateral decisions allows even ideas that were not consensually agreed upon to have their chance of coming to life.

#### 

We cannot predict the future. However, from what we have been seeing, it is possible to imagine that, thanks to Invenção, it may be possible to maintain this musical scene and make it grow, reaching new audiences and fidelizing many of them. It seems to me that only a public policy of medium and long duration could take experimental music out of the shadows, just like this movement we are now noticing thanks to the existence of Invenção.

#### 

The truth is that Invenção, São Paulo's venue for New Music, does not exist. The truth is that experimental music in São Paulo is still confined to small isolated actions, and still does not constitute a public policy, be it directed only to the maintenance of the present scene, be it directed to making it grow. We may mix our dreams with our possibilities, but a venue dedicated to experimental music in the biggest city of South America is possible and necessary.

Possible because there is enough money invested in culture in order to maintain a space dedicated to the new musical creation. Possible because this music has its public and authors, that is, because there is a demand for it!

Necessary because among UNESCO's fundamental cultural rights there is the right to experimentation. If not to the arbitrary creation of culture, at least to the appreciation of what is being done. And I insist on that same point: there are people who make and listen to this music, and this alone makes it legitimate!



We exist! And that should be enough for decisions on a Public Policy to be made, and not the musical taste and the beauty that many see in other places...

The problem with experimental music seems to be that it has music on its name. Dance and theater (even experimental) have been receiving governmental support both in the city and in the state of São Paulo, not because the governors themselves are sympathetic towards it, but because they sell themselves as ugly ducks, unable to maintain and develop themselves without the state's support. Music, however, probably because of the Music Industry, seems to be able to support itself by the laws of the market: if it sells, it means it is doing well, great. If it doesn't sell, the author is to blame for not being able to make something that someone would like to buy. By this train of thought, there is no governmental financing for authors like Felipe Dylon or Vinny, who someday made something that sold, but now have fallen into Industry and Media ostracism. Great. But from this to simply not having any kind of grant dedicated to non-commercial music, related to invention, there's just no possible reason.

Let us live and experiment! For a venue for the new music in São Paulo!

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### BOURGES AND JIM2014: STONES, ART, TECNOLOGY AND AN ECOLOGY OF IDEAS

DANIEL PUIG special for this linda-ii

The small town of Bourges, in France, hosted this year the Journées d'Informatique Musicale, or simply JIM2014. Some discussions in the corridors and talks brought forth the choice of the name of the event and the inadequate translation into french of what was originally the expression computer music — is it possible to speak of a musical informatics? — but stressed the richness of what emerges out of it: a community that deals with questions of the informatics aimed at music and its products, that is preoccupied with its problems and specific developments, and aims at finding solutions for the music that is produced today with the electronic means available. Retrieval, transformation, sonification, notation, languages, applications for musical production, studio reports, analysis, analysis and preservation, and composition, were the themes that divided the three days of the meeting at the École Nacionale Supérieure d'Art (ENSA) — a construction that is yet another example of the neat architecture spread through the region.



Bourges is a medieval city that preserves some beautiful buildings and houses of the 12<sup>th</sup> century, many others of the 15<sup>th</sup> century (as the one where I stayed) and an immense and dazzling gothic cathedral, cultural heritage of humanity, on top of the hill around which the community has organized itself. An international event on electroacoustic music in Bourges signals in a certain way the absence of Festival Synthèse and the IMEB (Institut International de Musique Electroacoustique / Bourges), ruled out of the french cultural budget in 2009 and 2011, respectively, even after a big mobilization of the international community in its favor<sup>1</sup>. The studios of the festival, where many important international artists worked, are still active as part of ENSA. Roger Cochini's presentation on them was at the same time curious, interesting and inspiring, specially for its educational programs, for which it develops courses, tutorials, patches and even specific electroacoustic instruments physical instruments — concerned with opening up the listening of children and youngsters of nearby schools to the sonorities that pervade most of todays musical production.

The noticeable presence of brazilians, among francophones and participants of other nationalities, showed the quality and potential that we have in the field. Mikhail Malt, a brazilian composer, researcher and professor at IRCAM, Paris, where he has been living for many years, is the scientific director of the Journées and among the keynotes, Marcelo Wanderley, professor at McGill University in Montréal, Canada, and an international authority in gestural control. Attending from distance, via Skype, Didier Guique (UFPB, Federal University of Paraíba), Fernando lazzetta (USP, University of São Paulo) and Jônatas Manzolli (UNICAMP, University of Campinas), presented part of their current and cutting edge research. All presentations are available online at the Journées' website, in text and video<sup>2</sup>.

The softwares presented during these days, show a significant part of the state-of-the-art in the field and cover different applications and developments in electroacoustic culture. I'll try a quick description of each one of them, more or less in the order they were presented, hoping to enable an easier approach of whoever is interested. Although some insiders vocabulary is needed, it is



<sup>&</sup>lt;sup>1</sup> goo.gl/3j03HZ

<sup>&</sup>lt;sup>2</sup> goo.gl/5hdq4s (in English and French)

worthwhile looking at the presentation and links available through the URL previous linked.

Guido is a software for musical notation through coding, extremely flexible and with options for contemporary music notation. Easy to use, it allows live-streaming and real-time render of the score.

ReactiveML implements interactive scores, with a non-linear logic, and its functioning is based in events understood as bots in the programming, using OSC and INScore, with PureData (Pd) as the basis for video rendering and sound synthesis.

The new version of *lannix*, with its history tied to lannis Xenakis' UPIC, was a highlight. The new way it reacts in real-time to sound and image, and its application to self-organizing systems, as in robotics, for example, are truly impressive and can be seen on the video of the presentation.

*T-Calcul* applies a mathematical approach via the theory of tiles for the understanding of rhythmical structures in music.

FaustLive presents a very intelligent solution for sound synthesis over networks, using Jack and NetJack, and distributing the processing between different machines, without compatibility problems.

Cecilia, an "old" sequencing software, was presented in its version 5, with the possibility for the users to write their own audio effects in Python.

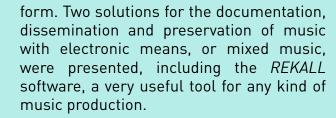
The *HOA* library was presented with its new possibilities for sound spatialization and graphical objects in Pd, with examples of the inspiring Chocolat extension.

The *i-Score* library implements the possibility of rendering of interactive scores in video, as part of the OSSIA (Open Scenario System for Interactive Application) project.

Didier Guigue presented the last developments of his *SOAL* library for the analysis of the complexity of orchestration strategies, in their formal dynamics and perceptual consequences.

The *Raed* library for Csound brings practical and effective possibilities for the analysis and synthesis of arab music in its different microtonal approaches.

A group of the University of Lille (France), showed their software developments for the authomatic analysis of the sonata



The conTimbre library, for orchestration with extended techniques, gives the possibility of notatiing and hearing the desired effects, based on common musical notation softwares.

The *cage* library, for Max/MSP, extends in an impressive way the *bach* library, in the implementation and synthesis of techniques of spectral music through this software.

Closing these presentations, the results of the *LoMus* contest, for free and open source software, which had the applications *ArgoPd*, *Egregore* and *FScape* as winners<sup>3</sup>.

Jônatas Manzolli talked about his developments in the implementation of systemic thinking and complexity studies in works such as "continuaMENTE" and "re(PER)curso", and about his current research in the field of topomorphic sonification.

Fernando lazzetta spoke of current research at NuSom (Research Centre on Sonology, at the University of São Paulo), and its approach around the concept of transforming spaces, context, forms and actions, in music and technology.

In my presentation, at last (literarily so, since it was the last one in JIM2014), I tried to show how I have implemented concepts from systemic thinking in the formalization of a Max/MSP *patch*, that shows interesting results in the interaction between performer and live-electronics.

The *keynotes* by Marcelo Wanderley, about motion capture as basis for performance analysis and interactive applications development, and Peter Synclair, about sonification and arts, in the field of sound art, were other highlights of JIM2014, as well as the concerts, with first rank works and performers. Part of the compositions presented were a result of the composition contest around the use of a specific interface for performance with live-electronics, the *P-Soft*.

Today, the music that we make and hear are intimately tied to the electro-electronic apparatus developed since the last century,



<sup>3</sup> More at goo.gl/OakzHc (in French)

without our awareness of this fact, at many times. Different recording and reproduction systems, digital code, miniaturization of circuits, information retrieval, transmission and reception technologies... It is also tied to research on sound and perception, ways of understanding our relationship to what we call music. These and much more, when they appeared in our societies, did not have their aims prescribed. It was their use that determined how they are today. That configured much of the way we understand and make music. To scroll through the presentations at JIM2014 is like looking at a small ecology, ideas being developed in their different consequences, like small organisms, that affect each other and multiply. It's almost like looking through a microscope, on which it is difficult to grasp the organism. Taking a step away from its powerful lenses, I can look at an electroacoustic body...

This whole movement, in an almost home-like environment, very well organized, linking historical tradition in electroacoustic music to the most recent developments, shows the power of these researches for the music that is practiced today and for everything that may happen in the field. My imagination

is grasped by its possible echoes in the future, in all types of music. Dealing with applications, mathematical formulations, programming, studios, compositions, performance, concerts, sonification, sound art, is like pointing to a music that is still on the making, fixed into being, as Félix Guattari says, inside processes that happen in an ecology of ideas, a social ecology and an environmental ecology, inside our relationship with our environment. Contrary to various trends, like the commercial and capitalistic trend, this music has the power of the discovery process as its greatest force. Attending to JIM2014 (with the financial support of UNIRIO, to which I am very grateful), was for me an opportunity to witness this movement and force — in its sound results, technological and human, in the people I met, in conversations and exchanges. Despite the high costs of such an academic gathering, its results are justified in this scenario. And it is impossible not to think of all similar initiatives that happen in the whole of Brazil, and throughout the world, and in how we need to value them, as product and producers of a diversity that may contribute for societies where all ideas, new ideas, have their place to grow and bring novelty forth, sonorous and

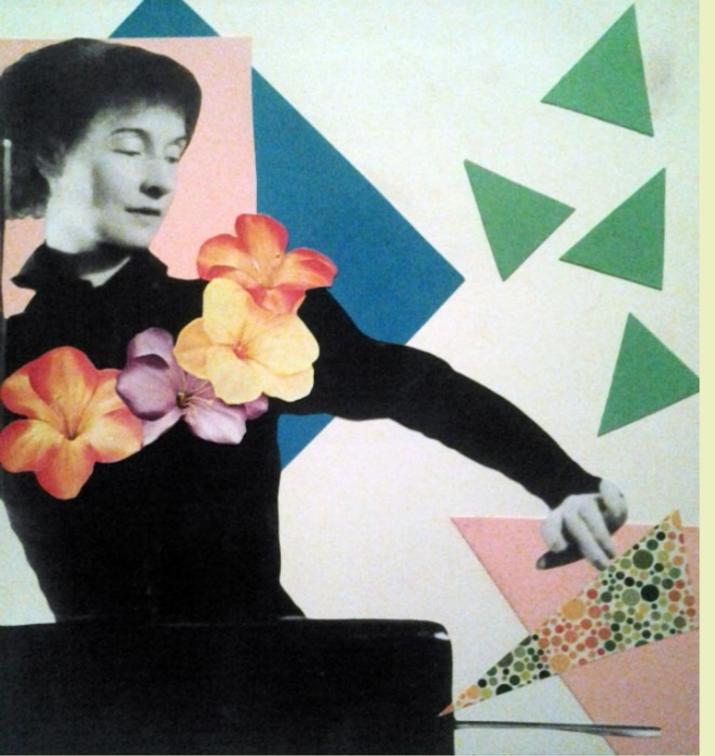


human. On the au revoir to Bourges, at the same time witness to these achievements and other loses, the stones on the streets and buildings remembered me, that it is in our daily lives that we build something that crosses centuries.



danielpuig.me





## FROM RUSSIA: DOM, GEZ-21, RTM

LUIS FELIPE LABAKI,
IN CONVERSATIONS WITH:

ALEXEI BORISOV

BORIS SHERSHENKOV

MARINA POLEUKHINA

special for this linda-ii

I've spent some twenty days in Russia between June and July this year. It was my second trip there. Since I was in Moscow and Saint Petersburg, I decided to visit some places to start to get a grasp of what kind of space is there in those cities for what we have been referring to on has "musica de invenção" ('invention music'). I went to three different events, two in Moscow and one in St. Petersburg, and in all of them I talked with one of the organizers in order to understand how does one produces an experimental music concert over there.



### КЦ ДОМ / CC DOM RUÍDO AND FÚRIA !! !! !! !! !! !!

The first place I've been to was the DOM Cultural Center (Культурный Центр ДОМ; "dom" means "house" in russian), where I saw the second day of the Noise and Fury (Шум и Ярость) festival, already in its thirteenth edition. The CC DOM is a wide place on the ground floor of a small building, with different ambients: there are some chairs lined up in front of a small stage area, a higher platform to the right with some extra tables and a bar that is open throughout the concerts. I estimate that there must have been some fifty or sixty people there, with ages varying from twenty to sixty years old.

In the festival's second and last day, there were both foreign and russian artists performing, with quite diverse styles: there was some guitar + live electronics improvise, circuit bending (with three encores!), analogic tape loops with Super8 film projection and even a new soundtrack to Dziga Vertov's Enthusiasm (Entuziazm, 1931).

After the concert, I talked briefly with its curator Alexei Borisov, and we agreed to make an e-mail interview afterwards. Borisov is a veteran of the experimental

music scene in Russia who started his career still in the early eighties, in the Soviet Union days, as a quitarist in the first new wave band of Moscow, Tsentr ('Center'). Later, he formed the group Nochnoy Prospekt, initially an electropop duo that later on became a "postindustrial/electronic/experimental" quartet. Since the nineties he has been performing solo and with a series of projects and collaborations of live electronics, noise, industrial, improvised music, rock and other styles, having taken part in a long list of festivals in many countries in Europe, Asia and America. He also runs a record label called N&B Research Digest with one of his long-time collaborators, the finnish artist Anton Nikkila, and he maintains a website with news about the experimental scene in Russia, shum.info.



LUIS: For how long have you been organizing the Noise and Fury festival? Besides that, in what kind of events of experimental music do you take parte or organize in Moscow and in other cities?

BORISOV: The first Noise and Fury festival took place on 2000 at the Dom CC (I played solo at this festival). Since 2003 I am a director of this fest. In the nineties I was responsible for the series of concerts Electric Future (with Vladimir Ratskevich and Dmitry Uhov). Sometimes I take part in the organizational process of such festivals as Details of Sound, Monofest, as well as in different concerts and tours of Russian and international artists in Moscow, Petersburg, Yaroslavl, Kaluga, Vologda, Kazan, Kiev, etc...

LUIS: So there are other important festivals of noise, electronic and etc. happening in Russia regularly?

BORISOV: The biggest festival of such kind is SKIF – Sergey Kuryokhin International Festival in Petersburg. The same crew is responsible for the Electro-Mechanica and Ethno-Mechanica festivals in Petersburg. Also, I could mention the Long Arms festival, which takes place at the DOM CC in Moscow.

LUIS: From what I understand, the DOM CC is not dedicated exclusively to experimental music, but it seems to host quite a few concerts of this kind of music. Are there in

Moscow other venues like that or even some place dedicated exclusively to experimental music? Or is it a matter of looking for a venue for each new project?

BORISOV: The DOM Cultural Center is the main venue for experimental, electronic, improvised music in Moscow. It's the main specialization of this place. All other venues are quite occasional places for some of our experimental projects. Sometimes it could be also local contemporary art museums, galleries, small theaters, bars, book stores or private locations....

LUIS: Is there some kind of governmental funding for experimental music in Russia? I mean, is it possible to apply for grants or financial support for specific events, such as festivals and so on, or even some kind of support for the composers themselves?

BORISOV: Unfortunately we don't have any grant system for experimental music. Sometimes it's possible to get money from the Moscow government, the Ministry of Culture, some commercial sponsors or foreign foundations for bigger events/festivals, but not so often and usually it takes much time and efforts to get any money from them...There are no organizations in Russia supporting local musicians touring abroad, like in Germany, France, Norway or Switzerland, for example...

LUIS: What about the academic electronic music? Is there some interaction between





this circle and the people composing outside the Conservatory?

BORISOV: As far as I know, academic electronic music in Russia is quite isolated and does not have many possibilities to perform. People could be more active abroad or work more in theatre or take part in some multimedia projects.

### ΓЭ3-21 / GEZ-21 || || || || || || || || ||

In Saint Petersburg, I didn't have any indication of places or events to go, so I decided to use the easiest way to look up for them: I googled "experimental electroacoustic music saint petersburg". Not by chance, the first search result was the ESG-21, the Experimental Sound Gallery (Галерия Экспериментального Звука), part of the art center "Pushkinskaya-10" (Арт-Центр «Пушкинская-10»), in the central region of the city.

The program that day was a workshop ministered by the Polish composer Dariusz Mazurowski, who had already performed there a few days before. The workshop was an introduction to some composition and improvisation techniques, like using plug-ins to process instruments in real time, granular synthesis, acoustic treatments for electronic sounds and so on. There were some ten people there, each with their respective instruments, which were recorded and processed during the night and used for a final collective improvisation. When it was all over, I talked with Boris Shershenkov, the sound director of ESG-21.

LUIS: What is the origin of this place?

BORIS: It all started twenty five years ago. Well, it started probably even before that, because initially the art center "Pushkinskaya-10" was a squat, that is, an abandoned building in the center that was occupied by artists. And in Russia this is the first precedent of a squat that has received an official status, still in the nineties. Today there are many different artistic groups here, artists that have their workshops, that live here, that create here and that have some expositive spaces where they can display their and other's works. And besides the art galleries there is also a theatre workshop and the Experimental Sound Gallery, a concert hall dedicated to electroacoustic, experimental and, well, "underground" music.

LUIS: And it already exists for a long time?

BORIS: Yes, the project is fifteen years old. We're having two anniversaries this year, the twenty-five years of the art center and the fifteen years of ESG-21, which we celebrated with a small festival. The ESG-21 was founded on the 5<sup>th</sup> of May of 1999 by Sergei Busov and Nikolai Sudnik, and initially it was in another building, but after a few years it was transferred to this one and exists here already for quite a long time.

LUIS: And with what frequency do you organize concerts here?

BORIS: There are concerts almost every day, except when... well, it depends of the attendance, if there's people here to see it. There are also some more or less regular projects. For example, there is a school of improvised music functioning here, for musicians willing to familiarize themselves with some variations, extended techniques... some quite well-known musiciansimprovisers teach here. And frequently there are also many well-known musicians from this electroacoustic improvisation genre coming here, like Keith Rowell, Noid (Arnold Haberl), Klaus Filip... In Russia, there is the Тени Звука ('Shades of Sound') festival, which was born here in ESG-21 and later on started to take place also in Moscow. Kurt Liedwart is responsible for it, and he's the curator and creator of the muscovite label of improvisational and electroacoustic music Mikroton. Also, there is the Intonema label, from Saint Petersburg.

LUIS: We were talking earlier about academic electroacoustic music. Do the people from this circle come here?

BORIS: Well, I was talking earlier about the division between the electroacoustic music that exists in an... let's say, underground format, like what we have here, and the academic music that has absorbed the electroacoustic innovations from the middle of the twentieth century as a part of its educational program. There are a few institutions, there are electroacoustic music

classes in the conservatory, but today this is just one of the aspects that anyone working with composition has to study.

LUIS: But these composers coming from the conservatory background usually come here, or...?

BORIS: I'd say they usually keep themselves apart from it. But there are composers who are interested in what goes on here, that come, listen, find something for themselves, organize their projects here...

LUIS: And is there some place where this academic electroacoustic music is presented regularly?

BORIS: As far as I know, no. From time to time there are concerts, often with musicians or composers coming from different places. but there is not a special venue for that. ESG-21, in this sense, is an absolutely unique place, because it was created since the beginning specifically for experimental music, for which, in those days, there were practically no venues at all. And this was one of the first ones. Now there are many venus in this club format, where anyone can go, and there are places where this kind of music is performed. But the ESG-21 managed to unite many aspects of music. First of all, there is improvisational and electroacoustic music, but there are also some absolutely different projects for which there were no venues before also. like ambient, drone ambient and its different

variations, *ritual ambient...* that is, not-popular music. And there's also free jazz in its many formats...

LUIS: Last question: do you receive any kind of governmental financial support?

BORIS: We do not receive any kind of direct financial support from official representatives. This place exists by its own means, because of the enthusiasm of the people working here and also of some, we could say, "sponsors". For example, someone who is interested in what we do that in a given moment comes and says, "Here's some money, buy yourself something you need". The only support that allows us to continue existing is that the art center exists here in very favorable conditions and we pay a very low rent. Thanks to that we can, basically, survive in this format, because what goes on here doesn't have any kind of commercial motivations. But as long as the art center exists, we can continue to do our work.

In Moscow, I also went to a concert organized by a group of composers that a friend of mine knew. It took place in the Central House of the Architects (Центральный Дом Архитекторов), in a hall where usually there are also some art exhibitions. The space and its acoustics reminded me a lot of a similar room in the Instituto Tomie Ohtake, in São Paulo, where in 2013 we organized the NME13 – músicas ressonantes, espaços sonoros ('NME13: resonant music, sound spaces') concert. Actually, the audience and the overall atmosphere there reminded me of the NME events.

The concert was called Real Time Music, a "concert for eighteen musicians-improvisers and a generator". Each participant (there were not only musicians, but also a few poets, who participated reading some texts) had its own corresponding figure in a PureData patcher that chose randomly from one to four figures at a time. The corresponding musicians should then improvise solo, as a duo, trio or quartet for two minutes.

In the end, I spoke briefly with the organizer of the event, composer and improvisator Marina Poleukhina – which, by the way, had finished her studies in the

Moscow Conservatory just a week before that. I asked her about the Conservatory's relation to the concerts they organize.

MARINA: The conservatory is very occupied... with its own means, its laws and regulations, that is, connected more with teaching questions and its own existence. As to contemporary music, we ourselves organize a few events, we try to find a way to do it, and there are many composers. Actually, it all seems to happen apart from the conservatory. There is a scene going on, but I would say it is very spontaneous, not regular. Basically, there is what we organize ourselves, or what someone else manages to do in one or another available venue. But, besides that, there is now the Academy of Contemporary Music in the city Tchaikovsky. [The official name of the project is International Academy of Young Composers (Международная Академия Молодых Композиторов)]. I think they are already on their fourth edition, organized by the composer Dmitri Kurliandsky, and it is quite an important event, since there are many Russian students that, for various reasons, cannot travel to Europe. So it is really great, because in the Academy you can study with different teachers, take classes, and after that you compose a musical piece and an ensemble performs it.

LUIS: And do you live just as a composer? Or how do you manage to make a living?

MARINA: Basically, doing some side jobs... unfortunately, you make some stuff that, well, is not related to your professional specialty. You do stuff that is disconnected from what is most important.

Marina also reiterated what the others had said: it is very difficult to get any financial support, either from the government or from private sponsors. On this subject, Denis Khorov, also a composer, joined our conversation and made a few comments that could be related to a discussion brought up by Ivan Chiarelli in his text Um lugar por onde começar ('A place to start') on inda#12, which also relates to the Stockhausen-entrepreneur figure he exposes in his text for this inda-ii . Denis complained about the lack of a basic education on management, PR and producing in the composition courses. According to him, this perpetuates this "volunteer" fashion through which experimental music manages to make its way, always depending on the efforts of people willing to work for free. All in all, basically a very similar situation to what we have in Brazil.

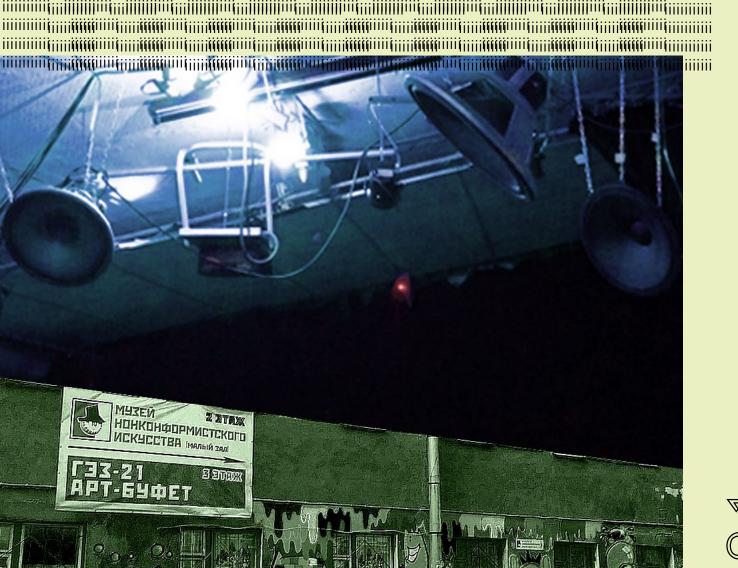
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I'll end these impressions on Russia with the last question I asked Alexei Borisov. In face of all of this, I asked him how did he see the transformations of the Russian experimental music scene throughout the years he has been active, from the eighties up to now. What is different nowadays?

BORISOV: Of course, music changed a lot. Now all categories of electronic/experimental/improvised music are available in Russia. We have already a few generations of vanguard musicians and sound artists since the late 50s... And also all types of music are still "legal" in Russia. In Soviet times, for example, rock was prohibited as well as some other challenging styles of modern music. Now we have different specialized labels, distributions, promoters, venues, festivals, etc... Of course, there are still many problems and difficulties, like everywhere I guess... But artistic life is going on, and this is good...

- CC DOM official website : goo.gl/9GzFxA
- **GEZ-21** official website : goo.gl/rHXH9g
- N&B Research digest (label): goo.gl/ylvQKF

- Mikroton label: goo.gl/hZexPN
- Intonema label: goo.gl/2UGvpj
- Marina Poleukhina: goo.gl/g3iGwk
- russian experimental scene news blog: goo.gl/gWDbeS





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iiiiiiiiiiiiiii and Saturdays. Electronic, noise and other and iiiiiiiiiii and saturdays. Electronic, noise and other iiiiiiiiiii non-commercial music, experimental iiiiiiiiiiii projects of well-known musicians and iiiiiiiiiiii young artists. Places and discussions for iiiiiiiiiiii musicians and audience in atmosphere of iiiiiiiiiiiiii underground. Curator S. Busov.

#### <mark>i</mark>iiiiiiiiiiiii<u>Program Cyber-Femin Club</u>

iiiiiiiiiiiiiiProject of FFC (Factory of Found Clothes) and iiiiiiiiiiii of Cyber-Femin Club: <u>"A Girls World"</u>

#### 

#### Program "Art-Buffet"

Atmosphere and heroes of St. Petersburg underground, open discussions, videos, music, food, tee, coffee. Permanents themes: "Topography, Ethnography and Anthropology of underground". Curators I. Aktuganova and E. Klobukova. On Saturdays Art-Buffet works as Philosophic café

For all who are interested. It follows the traditions of European Philosophic cafés: open discussions on different subjects. Curators A. Vlasov, and A. Mitrofanova.

#### Program "Art-Club"

Thematicartistic evening-party. Presentations of groups of artists and projects, which are developing contemporary culture and art in St. Petersburg. Curators I. Aktuganova and L. Ponamarchuk.

#### Program "Free University"

Special seminars and lectures by the leaders of today's cultural life in St. Petersburg. Curator Andrey Khlobystin.

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To reach the authors or the magazine:

nme@nmelindo.com

Follow us at:

fb.com/nmelindo

#### Authors:

Aline Vieira, Bruno Fabbrini, Daniel Puig, Francisco de Oliveira, Ivan Chiarelli, Julia Teles, Lilian Nakao Nakahodo, Luis Felipe Labaki, Luisa Puterman, Marcela Lucatelli, Natália Keri, Sérgio Abdalla e Tiago de Mello.

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