

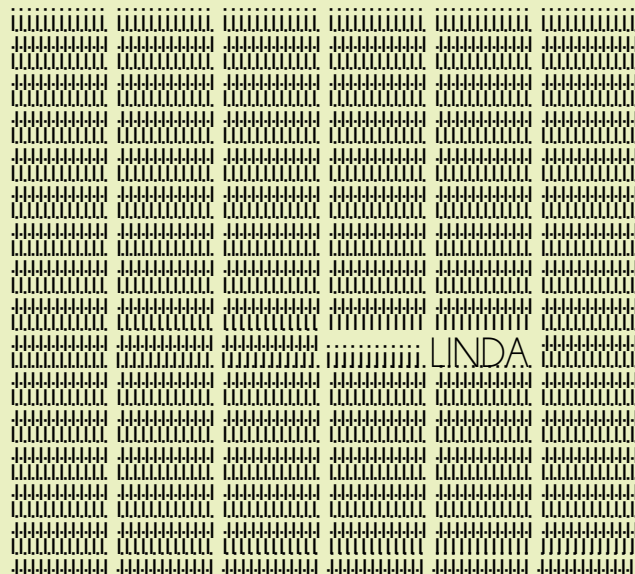
linob

- ii
in English

*Brazilian magazine for
electroacoustic culture*

#2, August 18th

ME



linda-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 *linda-ii*: 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 **NME** (3 years!), we invite you to explore with us what we have been calling here electroacoustic culture, by reading *linda* weekly, attending our concerts and being part of our group of partners.

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

Luis Felipe Labaki and
Sérgio Abdalla

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 *línda-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 *línda-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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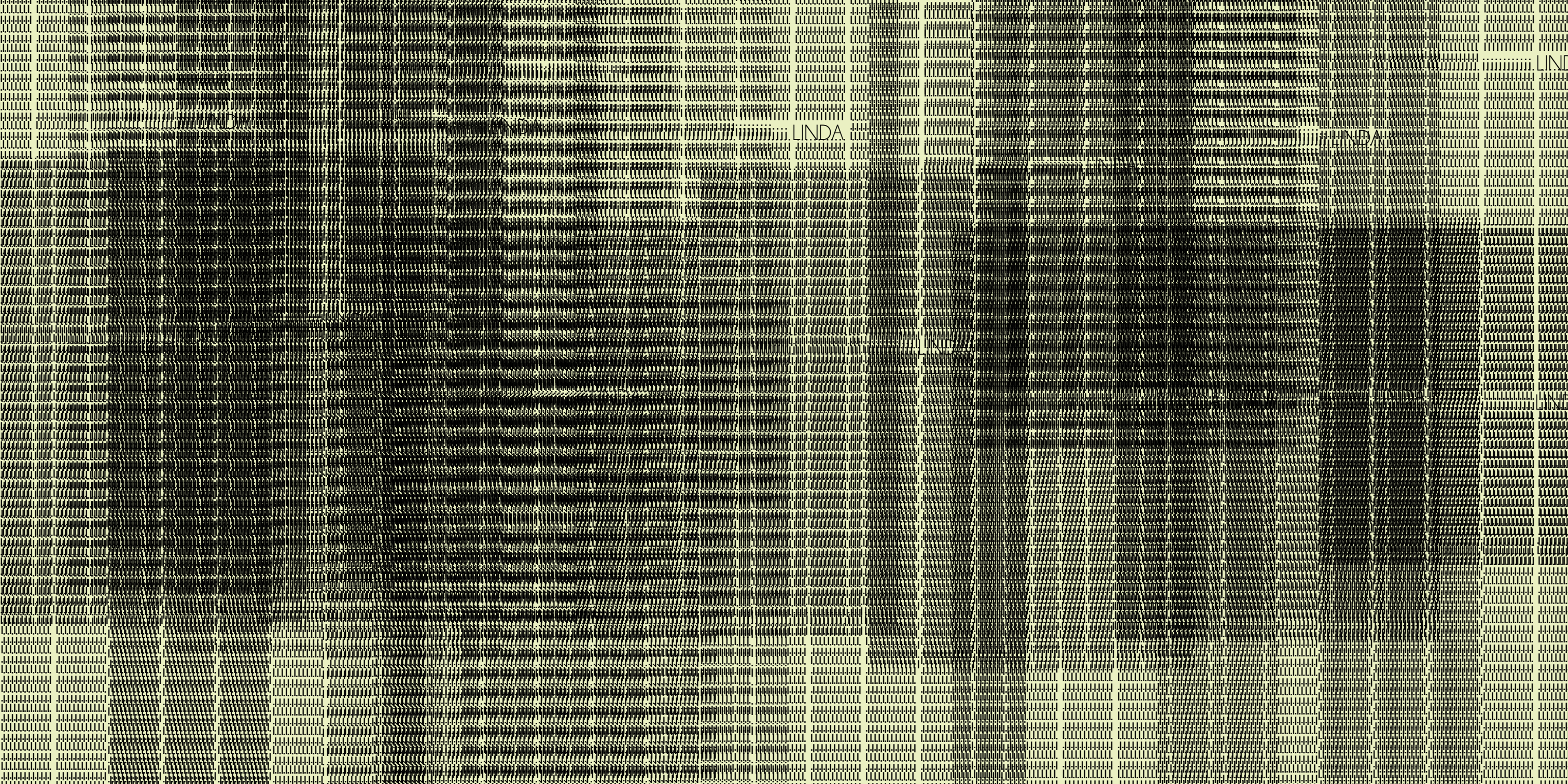
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LINDA

LINDA

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 challenge¹ 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. Augoyard and Torgue 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

¹ goo.gl/YMUW0Q



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 Krauss¹ in her text *Sculpture in the Expanded Field*², published in 1979 in the *October* magazine³. 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



something similar to the everyday time experience of perception in which the present man is accepted as being different from the child he was and simultaneously recognised as being the same. In a certain way, this is a human mechanism to reduce the time-space phenomena into something closer and more comprehensible.

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 idea 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 temporal-spatial 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.

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

² The full text can be at: goo.gl/DNJ42x

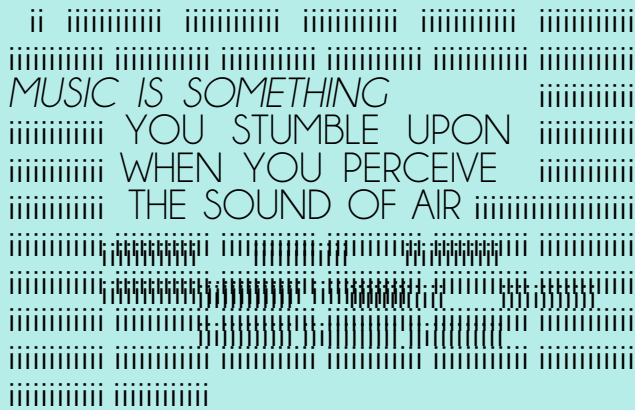
³ Journal founded in 1976 specialized in theoretical writings about art..



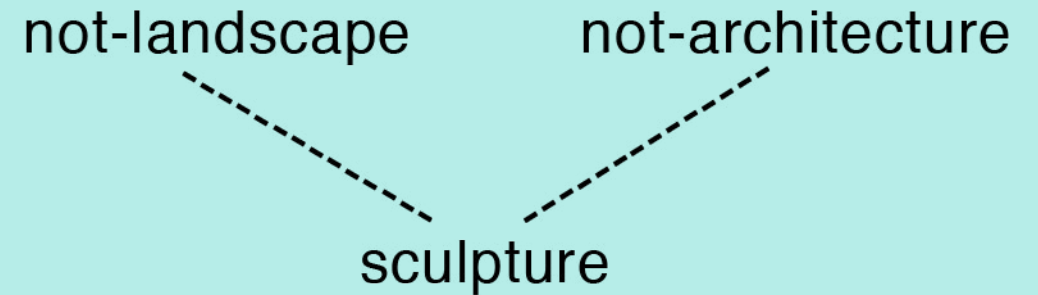
Music, as any convention, pursues an internal logic. In sculpture, this logic is bounded to the idea of monument, “object” that lies in a given place and expresses a given symbolic message about a fact or a feature. In a way, various compositions also carry these characteristics. There is nothing mysterious 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 Newman⁴ 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.

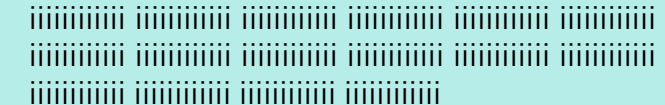
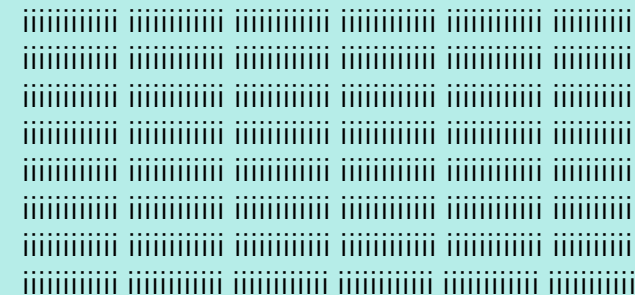


At the end of her text, Krauss emphasizes the fact that the expanded field happens in a given moment of the History of Art. Besides that, she says it has a structure that needs to be constantly mapped and questioned, always in dialogue with new critical paradigms that are not restricted only to the logic 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 iiiiiiiiiii Luisa Puterman lives and works with sound. Her researches and projects explore stories, possibilities, problems, places, and other aspects about composition and sound perception.



⁴ Barnett Newman (1905-1970, USA) was an important american painter.

Around December 2010, for a project developed along with Tiago (de Mello, here from **NME**), 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.

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In my last texts for *linda* 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

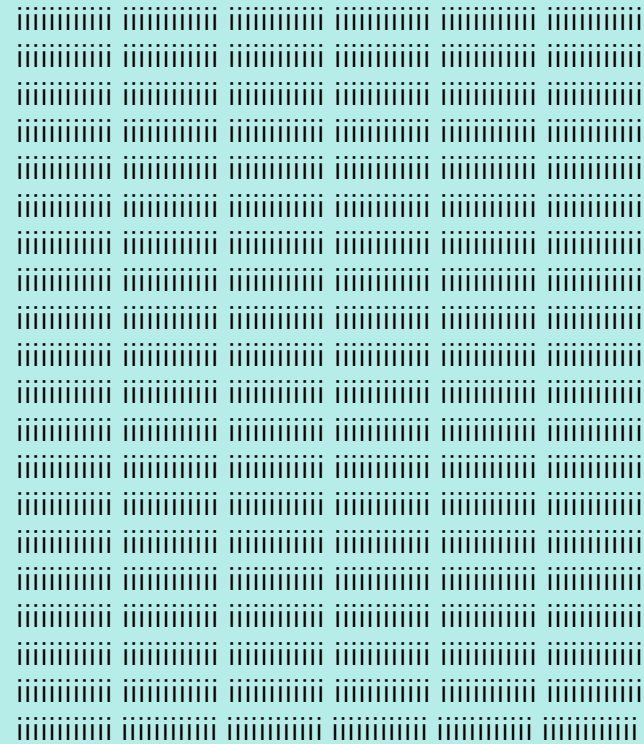
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iiijijijijijij Francisco de Oliveira
composes. M. A. in musical composition (Unicamp), currently develops a PhD in USP and lectures in UNIR (Universidade Federal de Rondônia).



STOCKHAUSEN “FESTIVAL”

IVAN CHIARELLI

inda #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*¹ – will become, as of



2013, a biennial event, alternating with the Darmstadt summer courses (which take place on even years). Although still nine days-long, the event presents concerts every night, besides masterclasses, seminars and open rehearsals.

The Stockhausen Foundation² is the entity that administers all of the composer’s creative legacy. According to its 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 Stockhausen’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-Verlag³ 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

¹ goo.gl/79n4h2

² goo.gl/7DFouE

³ goo.gl/qfyrA

⁴ goo.gl/kIMQZC



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 11th 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,

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

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

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

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

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

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

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NME

+ than 50 active
composers

+ than 80% of
premiered music

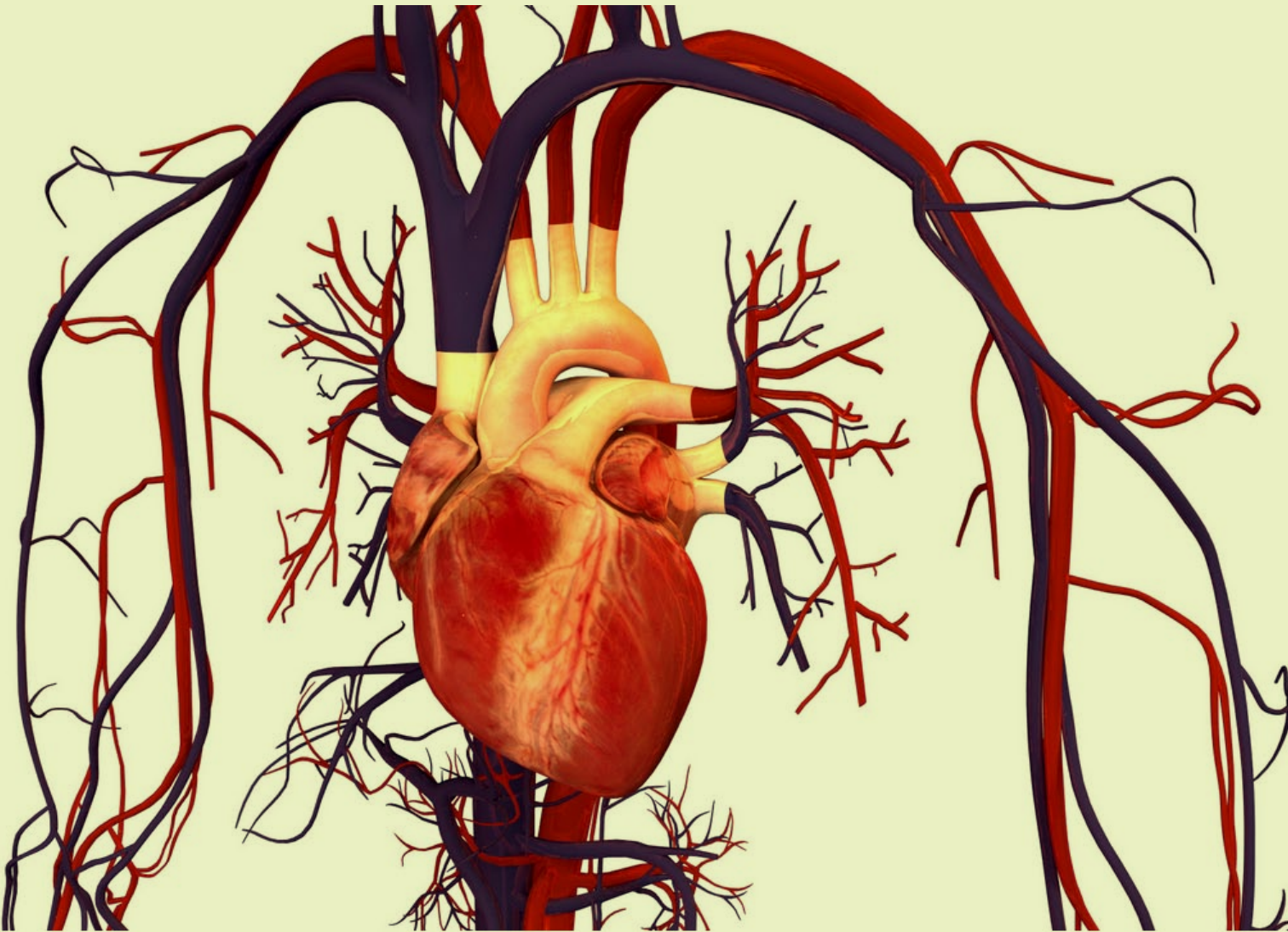
+ than 10 albums
released

+ than
60 concerts in
5 different cities

AUSCULTATE

BRUNO FABBRINI

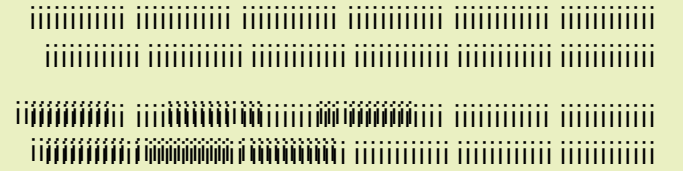
linda #14



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 semi-lethargic 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.¹

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Back to the heart: the cardiac cycle creates a wave that propagates through the thoracic 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.²

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

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.

|||||

||||| BRUNO FABRINI grew musician, graduated in audiovisual and cinema, composes, decomposes and recomposes sounds, words and images. Integrates Baoba Stereo Club, (invisibil)idades and **NME**.

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^{1 2 e 3} Quotes from "Graphic analysis of cardiac sounds", by Clóvis Sinval da Silva Menaré and Eduardo de Araújo (2011), the translation is ours.

TRAD.LI(E)BTUM

MARCELA LUCATELLI

special for this linda-i



: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:::OVcoCaLLeXppOnneNZaDboOrbraAdoYnSe
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 :::::: joRRrAzZG0zynNEGrAfrrrRRronte ////////// 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
relakç=n como política / warm dead. warm merchandise. more than worn merchandise

life



itself.

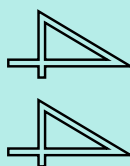
AY e eu e oNano rebusZsque-sy \\\\\\\\\\\\\\\\\ KzARRANQKSEARRISZ:QUE-SÈª

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.

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

limbo like

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



#infrontof

me:limbo

limbo

limbo like me

(meloless)

limbo

limbo like

revelocífer d'hypercrueldade relacional \ sob ímpeto organizatório, o rastro

_ víbrlo de um

c

adoram falar de (s-)

pegar o kuckuck pelo cangote, quem quer ?

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



Marcela Lucatelli é *respiratrix por dekromposzysomn, cantoklastya e tranzmediakt. Faz o que tem que ser feito. Foi selecionada pelo 47th Internationale Ferienkurse für Neue Musik para integrar o primeiro grupo de composer-performers do festival. Não escreve aqui para reportar mais do que para fazer furo. Câmbio e ligo.*

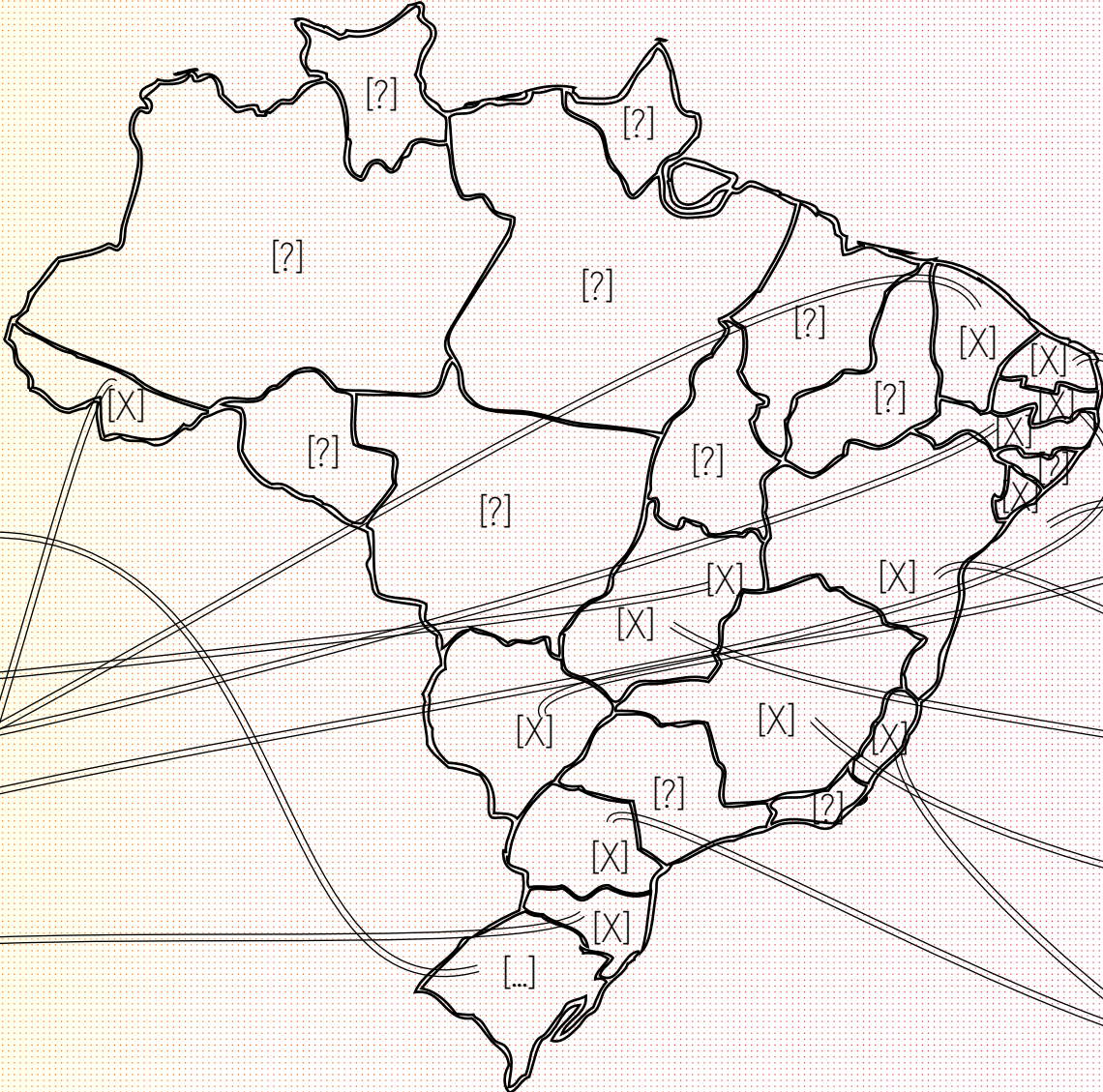
marcelalucatelli.co



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- LILIAN NAKAO NAKAHODO
- MAGNO CALIMAN

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

² goo.gl/hNeesw

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 Oliveira². 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.

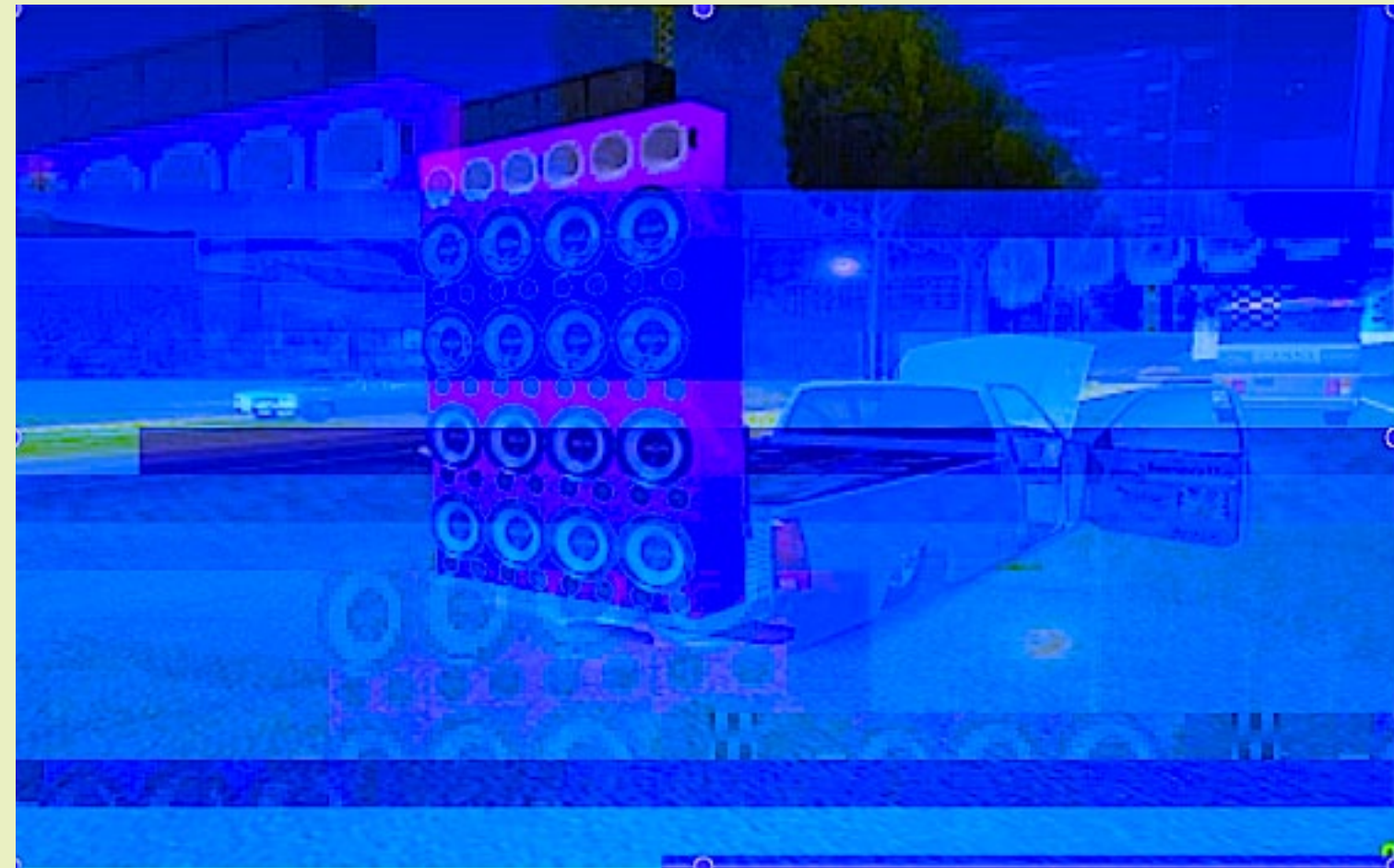
This little softy music could be immoral: it spends everything, asks for an enormous expense from the others, and let those who cannot spend it go away. It comes as an obscenity. Its waste, moreover, hides itself under the apparent ease with which the loudspeaker moves.



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.

.....
.....
..... Sérgio Abdalla
.....
..... does: *electroacoustic, instrumental, audiovisual, improvisational pieces; sound editing/design at the Confraria de Sons & Charutos (São Paulo); live-electronics for the Filarmônica de Pasárgada. Integrated the groups Basavizi, Dito Efeito and mal.*

soundcloud.com/sergio-abdalla





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

TIAGO DE MELLO

linda #17

Previously, on *linda*, 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.

ORIGINS

Back in the 2000's, Invenção was an second-hand 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 1st 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.



THE EXECUTIVE ACTUALITY

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 ARTISTIC ACTUALITY

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 adequate 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.

THE FUTURE ïï ïï ïï ïï ïï ïï ïï ïï ïï ïï ïï ïï ïï ïï ïï ïï ïï ïï ïï

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 ïï ïï ïï ïï ïï ïï ïï ïï ïï ïï ïï ïï ïï ïï ïï ïï ïï ïï ïï

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!

BOURGES AND JIM2014: STONES, ART, TECHNOLOGY AND AN ECOLOGY OF IDEAS

DANIEL PUIG
special for this *lnda-ii*

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TAKING A STEP AWAY
ii ii ii ii ii ii ii ii ii ii
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FROM ITS POWERFUL LENSES,
ii ii ii ii ii ii ii ii ii ii
ii ii ii ii ii ii ii ii ii ii
I CAN LOOK AT
ii ii ii ii ii ii ii ii ii ii
ii ii ii ii ii ii ii ii ii ii
AN ELECTROACOUSTIC BODY...
ii ii ii ii ii ii ii ii ii ii
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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 Nationale 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 12th century, many others of the 15th 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 favor¹. 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 today's 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 Guigue (UFPB, Federal University of Paraíba), Fernando Iazzetta (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 video².

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



¹ goo.gl/3j03HZ

² 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 Iannis 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.

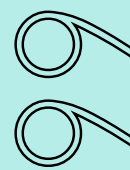
The *HOA* library was presented with its new possibilities for sound spatialization and graphical objects in Pd, with examples of the inspiring *Chocolat* extension.

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 automatic analysis of the sonata



form. Two solutions for the documentation, dissemination and preservation of music with electronic means, or mixed music, were presented, including the *REKALL* software, a very useful tool for any kind of music production.

The *conTimbre* library, for orchestration with extended techniques, gives the possibility of notating 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 winners³.

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 Iazzetta 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,



³ More at goo.gl/OqkzHc (in French)

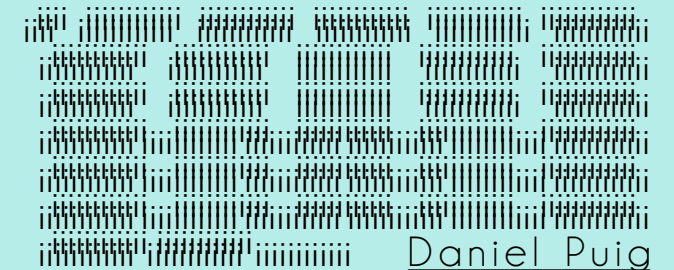
without our awareness of this fact, at many times. Different recording and reproduction systems, digital code, miniaturization of circuits, information retrieval, transmission and reception technologies... It is also tied to research on sound and perception, ways of understanding our relationship to 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

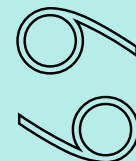


human. On the au revoir to Bourges, at the same time witness to these achievements and other loses, the stones on the streets and buildings remembered me, that it is in our daily lives that we build something that crosses centuries.



Daniel Puig is a contemporary music composer currently based in Rio de Janeiro. He studied at UFRJ (Universidade Federal do Rio de Janeiro). Performances of his works include those at Bienal de Música Contemporânea do Rio de Janeiro, Darmstadt Music Festival, Holländisches Klangfest, among others.

danielpuig.me





71

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 *linda* as "música 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.

71

KЦ ДОМ / CC DOM

RUÍDO AND FÚRIA ii ii ii ii ii ii ii
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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 guitarist 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 "post-industrial/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.

2

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

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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.

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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 (Галерея 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 5th 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 musicians-improvisers 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 venues 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.

REAL TIME MUSIC ii ii ii ii ii ii ii
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*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 [linda#12](#), which also relates to the Stockhausen-entrepreneur figure he exposes in his text for this [linda-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.

CONSIDERING AN END ii ii ii ii ii ii
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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...

FOR FURTHER INFORMATION: [ii ii ii ii](#)
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- **CC DOM** – official website : goo.gl/9GzFxA
- **GEZ-21** – official website : goo.gl/rHXH9g
- **N&B Research digest** (label): goo.gl/yIvQKF

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



GEZ-21

LOCATED IN SAINT PETERSBURG,
RUSSIA, CONSISTS OF FOLLOWING
PROGRAMS:

Program Experimental Sound Gallery (ESG 21)

Live-concerts on Mondays, Tuesdays, Fridays and Saturdays. Electronic, noise and other non-commercial music, experimental projects of well-known musicians and young artists. Places and discussions for musicians and audience in atmosphere of underground. Curator S. Busov.

Program Cyber-Femin Club

Meetings, seminars, exhibitions and concerts for all those interested in feminism. Curator I. Aktuganova.

Project of FFC (Factory of Found Clothes) and of Cyber-Femin Club: "A Girls World"

The workshop's purpose is to show audience what it is to be a girl. FFC is dealing in genre of performance with unique new made old clothes. N. Pershina-Jakumanskaya.

Program "NEWS"

Program was created for the purpose of introducing different kinds of subcultural artist groups to each other and to give the present underground a space and a possibility for publicity. Curators I. Aktuganova and L. Ponamarchuk.

Program "Art-Buffer"

Atmosphere and heroes of St. Petersburg underground, open discussions, videos, music, food, tee, coffee. Permanent themes: "Topography, Ethnography and Anthropology of underground". Curators I. Aktuganova and E. Klobukova. On Saturdays Art-Buffer 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"

Thematic artistic 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.

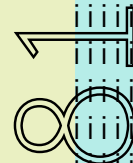
Program "Free University"

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

Film program "For those who look up" («Для смотрящих вверх»)

Consists of Russian, European and American underground films and video art of XX century.

Curator C. Vjazankin.



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Tiago de Mello, executive director, editorial director and layout

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To reach the authors or the magazine:

nme@nmelindo.com

Follow us at:

fb.com/nmelindo

Authors:

*Aline Vieira, Bruno Fabrinni, 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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