

**Últimas
tendencias
bibliográficas en
la música
contemporánea,
experimental y
arte sonoro (1)**

La biblioteca de música ha preparado esta bibliografía de novedades adquiridas recientemente y disponibles, en acceso libre, para los investigadores. La mayor parte han sido publicadas en los últimos años. Cada monografía o publicación seriada incluye un resumen proporcionado por las editoriales y un juego de etiquetas que describe de una manera aproximada su ámbito de investigación.

Biblioteca Fundación Juan March
13/02/2018

Revistas



The Wire is the world's leading independent monthly music magazine. The first issue was published in 1982. More than three decades on the magazine remains committed to reporting on a dynamic global network of underground, alternative and experimental musics by publishing journalism and photography by some of the subculture's most original and authoritative critics and observers.

The Wire
Mensual

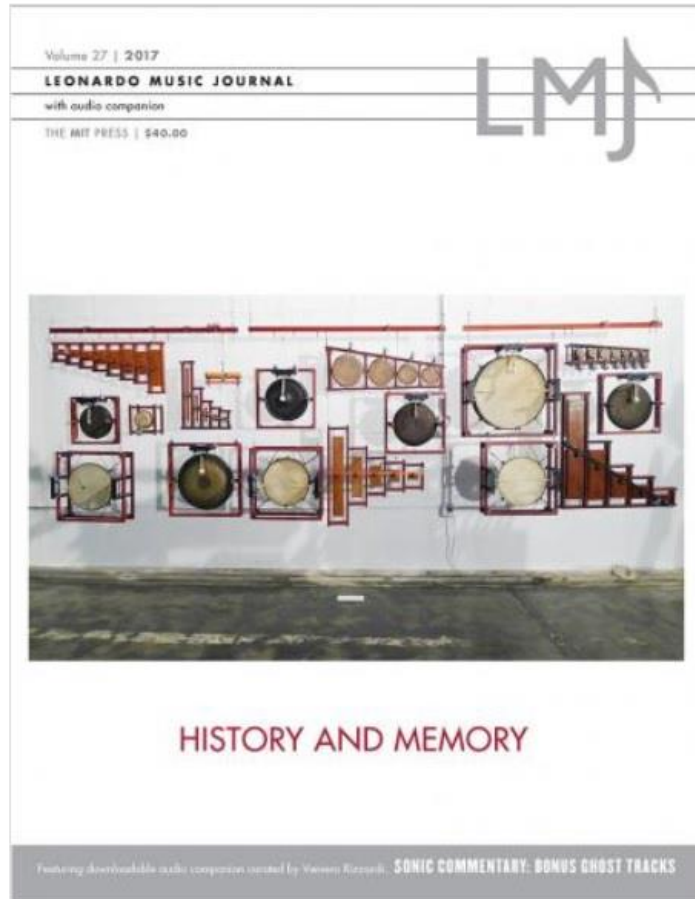
música experimental

música electrónica

arte sonoro

improvisación libre

free jazz



Leonardo Music Journal (LMJ)
Anual
The MIT Press

Leonardo Music Journal (LMJ), also published by The MIT Press, is the companion annual journal to *Leonardo*. Led by editor-in-chief Nic Collins, *LMJ* is devoted to aesthetic and technical issues in contemporary music and the sonic arts. The thematic issues feature artists and writers from around the world, representing a wide range of stylistic viewpoints. Each volume includes the latest offering from the *LMJ* audio series—an exciting sampling of works chosen by a guest curator and accompanied by notes from the composers and performers.

LMJ features articles written by composers and artists about their own work. It has three main editorial areas. First, it is particularly concerned with the interplay between new technologies, music and sound art. Second, *LMJ* seeks to document ways in which contemporary science and technology are changing our understanding of sound and music, as well as other ways in which science and technology may be relevant to contemporary composers and sound artists. Third, it seeks to document the work of composers and sound artists developing new multimedia art forms that combine sound with other media, particularly works that take advantage of new multimedia and interactive technologies.

In addition to documenting the work of composers and sound artists, *LMJ* seeks to address theoretical and historical issues that are relevant to contemporary sound and music making. Issues in experimental sound work and music that do not utilize contemporary science and technology are also addressed to the extent that they represent important elements in the development of new directions in contemporary music, sound and multimedia arts worldwide.

arte sonoro

música experimental

Música electroacústica

tecnología musical



Computer Music Journal
Trimestral
The MIT Press

Computer Music Journal is published quarterly with an annual sound and video anthology containing curated music. For four decades, it has been the leading publication about computer music, concentrating fully on digital sound technology and all musical applications of computers. This makes it an essential resource for musicians, composers, scientists, engineers, computer enthusiasts, and anyone exploring the wonders of computer-generated sound.

Edited by experts in the field and featuring an international advisory board of eminent computer musicians, issues typically include:

- *In-depth articles on cutting-edge research and developments in technology, methods, and aesthetics of computer music

- *Reports on products of interest, such as new audio and MIDI software and hardware

- *Interviews with leading composers of computer music

- *Announcements of and reports on conferences and courses in the United States and abroad

- *Publication, event, and recording reviews

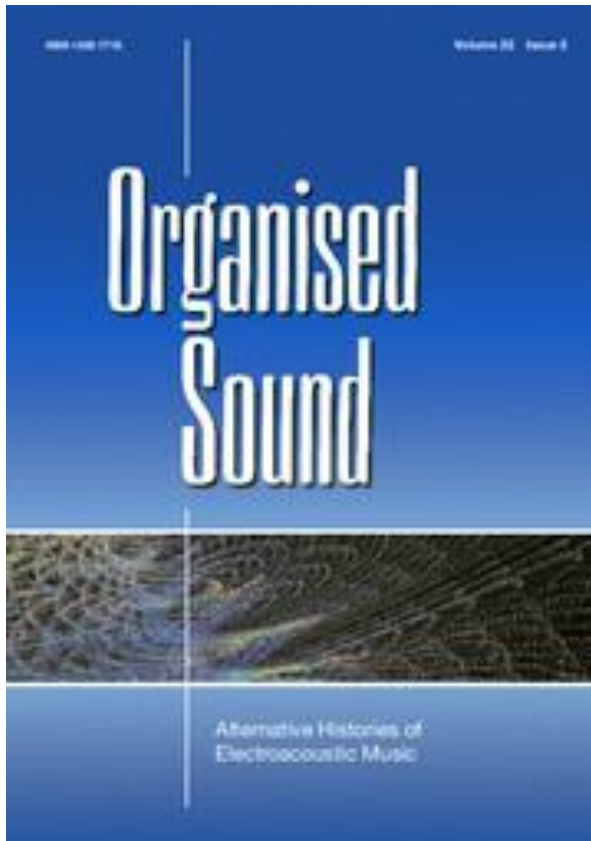
- *Tutorials, letters, and editorials

música por ordenador

tecnología musical digital

software de programación

música electroacústica



Organised Sound
Cuatrimestral
Cambridge University Press

Organised Sound is an international peer-reviewed journal which focuses on the rapidly developing methods and issues arising from the use of technology in music today. It concentrates upon the impact which the application of technology is having upon music in a variety of genres, including multimedia, performance art, sound sculpture and music ranging from popular idioms to experimental electroacoustic composition.

It provides a unique forum for anyone interested in electroacoustic music studies, its creation and related developments to share the results of their research as they affect musical issues. An accompanying CD/CD-ROM/DVD is sent to subscribers annually.

música electroacústica

tecnología musical

composición

arte sonoro



Twentieth-Century Music
Trimestral
Cambridge University Press

Twentieth-Century Music disseminates research on all aspects of music in the long twentieth century to a broad readership. Emphasis is placed upon the presentation of the full spectrum of scholarly insight, with the goal of fostering exchange and debate between disciplinary fields. Individual issues may address a single theme, or encompass diverse topics and musical repertoires of current import. The reviews section offers agenda-setting responses to newly publishing work.

música del siglo XX

música electroacústica

análisis musical

sociología musical

composición

arte sonoro

estética musical



Tempo:
Cuatrimestral
Cambridge University Press

TEMPO exists to document the international new music scene while contributing to, and stimulating, current debates therein. Its emphasis is on musical developments in our own century, as well as on music that came to prominence in the later twentieth century that has not yet received the attention it deserves. The articles and reviews cover the new music scene in all its complexity, featuring discussions of compositional trends, performance practices, listening practices, new music contexts and reception histories.

TEMPO is sympathetic both to writing about new forms of creative practice (electronic, interdisciplinary, performance-based) and to writing that employs innovative methods of enquiry that differ from the aims of traditional musicology.

música del siglo XX

estética musical

composición

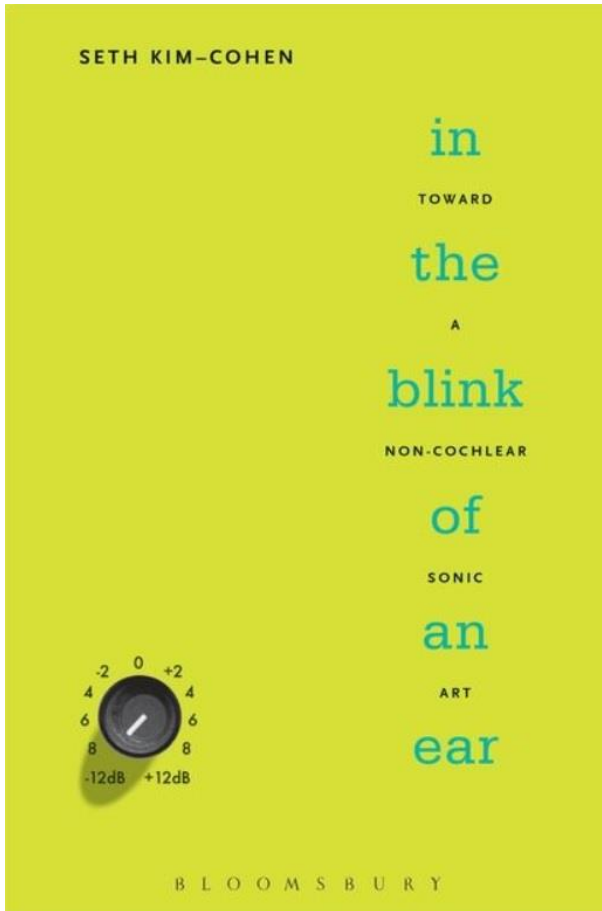
improvisación

notación gráfica

música experimental

análisis musical

Arte sonoro



Seth Kim-Cohen
***In the Blink of an Ear:
toward a non-cochlear
sonic art***
Bloomsbury, 2009, reimpr. 2013

Marcel Duchamp famously championed a "non-retinal" visual art, rejecting judgments of taste and beauty. *In the Blink of an Ear* is the first book to ask why the sonic arts did not experience a parallel turn toward a non-cochlear sonic art, imagined as both a response and a complement to Duchamp's conceptualism. Rather than treat sound art as an artistic practice unto itself-or as the unwanted child of music-artist and theorist Seth Kim-Cohen relates the post-War sonic arts to contemporaneous movements in the gallery arts. Applying key ideas from poststructuralism, deconstruction, and art history, *In the Blink of an Ear* suggests that the sonic arts have been subject to the same cultural pressures that have shaped minimalism, conceptualism, appropriation, and relational aesthetics. Sonic practice and theory have downplayed - or, in many cases, completely rejected - the de-formalization of the artwork and its simultaneous animation in the conceptual realm.

Starting in 1948, the simultaneous examples of John Cage and Pierre Schaeffer initiated a sonic theory-in-practice, fusing Clement Greenberg's media-specificity with a phenomenological emphasis on perception. Subsequently, the "sound-in-itself" tendency has become the dominant paradigm for the production and reception of sound art. Engaged with critical texts by Jacques Derrida, Rosalind Krauss, Friedrich Kittler, Jean François Lyotard, and Jacques Attali, among others, Seth Kim-Cohen convincingly argues for a reassessment of the short history of sound art, rejecting sound-in-itself in favor of a reading of sound's expanded situation and its uncontainable textuality. At the same time, this important book establishes the principles for a nascent non-cochlear sonic practice, embracing the inevitable interaction of sound with the social, the linguistic, the philosophical, the political, and the technological.

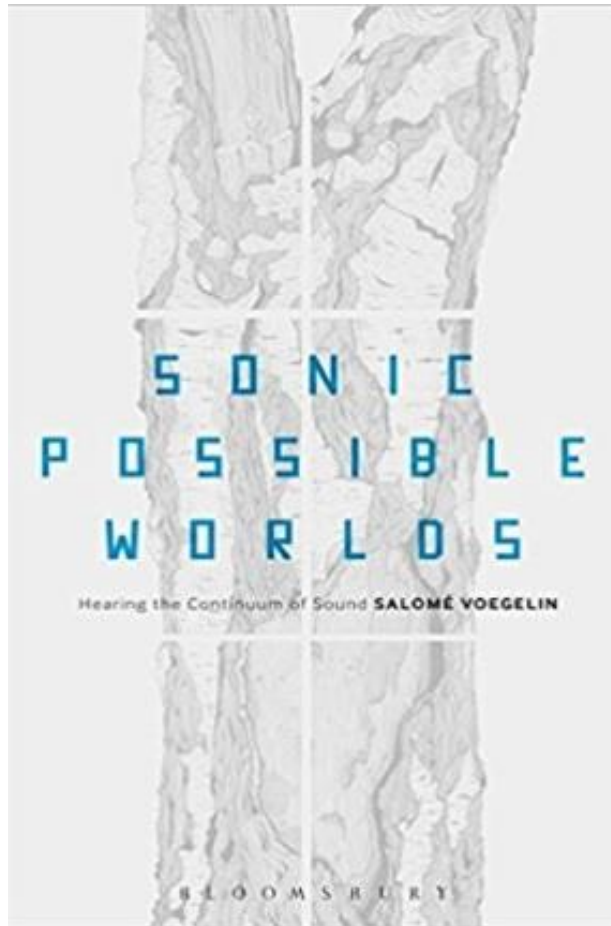
arte sonoro

estética musical

fenomenología

arte conceptual

Marcel Duchamp



Salomé Voegelin
***Sonic Possible Worlds:
Hearing the Continuum of
Sound***
Bloomsbury, 2014

Inspired by its use in literary theory, film criticism and the discourse of game design, Salomé Voegelin adapts and develops “possible world theory” in relation to sound. David K Lewis' Possible World is juxtaposed with Maurice Merleau-Ponty's life-world, to produce a meeting of the semantic and the phenomenological at the place of listening.

The central tenet of *Sonic Possible Worlds* is that at present traditional musical compositions and contemporary sonic outputs are approached and investigated through separate and distinct critical languages and histories. As a consequence, no continuous and comparative study of the field is possible.

In *Sonic Possible Worlds*, Voegelin proposes a new analytical framework that can access and investigate works across genres and times, enabling a comparative engagement where composers such as Henry Purcell and Nadia Boulanger encounter sound art works by Shilpa Gupta and Christina Kubisch and where the soundscape compositions of Chris Watson and Francisco López resound in the visual worlds of Louise Bourgeois.

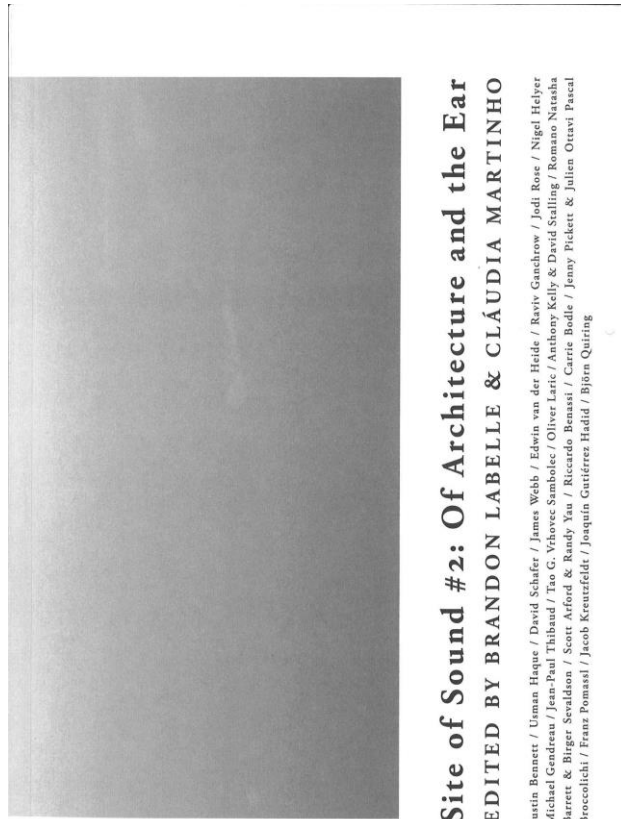
arte sonoro

Estética musical

escucha

fenomenología

instalaciones sonoras



Site of Sound #2: Of Architecture and the Ear
EDITED BY BRANDON LABELLE & CLÁUDIA MARTINHO

Justin Bennett / Uman Haque / David Schafer / James Webb / Edwin van der Heide / Raviv Ganeshow / Judi Rose / Nigel Helyer
Michael Gendreau / Jean-Paul Thibaud / Tao G. Vrhovec-Sambolec / Oliver Latic / Anthony Kelly & David Stalling / Romano Naraha
Barrett & Birger Svendsen / Scott Arford & Randy Yau / Riccardo Benassi / Carrie Bodle / Jeny Pickett & Julien Ottavi Paucal
Broccolichi / Franz Pomassi / Jacob Kreunfeldt / Joaquin Gutiérrez Hadid / Björn Quiring

Brandon Labelle & Cláudia
Martinho (eds.)
***Site of Sound: Of
Architecture and the Ear***
Vol. 2
Errant Bodies Press, 2011
Incluye un CD

Since the publication of the first volume of *Site of Sound* in 1999 the issues and activities pertaining to sound and architecture have expanded to circulate more dynamically within the fields of sound art, sound design, and spatial practices. From acoustical technologies and urban planning to public art, concerns for auditory structures and the experiences of listening are finding deeper footing within both artistic and environmental contexts. Recent noise mappings across Europe, along with new possibilities for acoustical implementation, as well as the ongoing emergence of sound art and design educational programs, point toward sound as a crucial subject for thinking through contemporary culture and politics. *Site of Sound Vol. 2* aims to address contemporary work being done in the cross-over between sound and architecture.

The anthology brings together new research and writing that charts out the theoretical implications and consequences for artistic and spatial discourses, while documenting contemporary projects that come to occupy and define a sonic-spatial territory.

arte sonoro

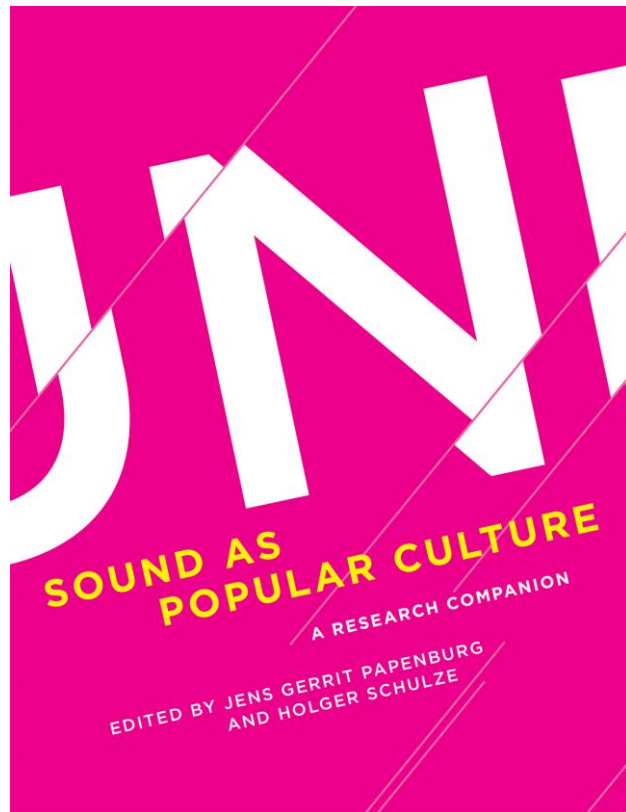
arquitectura

arte sonoro público

instalaciones sonoras

estudios curatoriales

Sound Studies



Jens Gerrit Papenburg y
Holger Schulze (eds.)
***Sound as Popular Culture:
A Research Companion***
The MIT Press, 2016

The wide-ranging texts in this book take as their premise the idea that sound is a subject through which popular culture can be analyzed in an innovative way. From an infant's gurgles over a baby monitor to the roar of the crowd in a stadium to the sub-bass frequencies produced by sound systems in the disco era, sound—not necessarily aestheticized as music—is inextricably part of the many domains of popular culture. Expanding the view taken by many scholars of cultural studies, the contributors consider cultural practices concerning sound not merely as semiotic or signifying processes but as material, physical, perceptual, and sensory processes that integrate a multitude of cultural traditions and forms of knowledge.

The chapters discuss conceptual issues as well as terminologies and research methods; analyze historical and contemporary case studies of listening in various sound cultures; and consider the ways contemporary practices of sound generation are applied in the diverse fields in which sounds are produced, mastered, distorted, processed, or enhanced. The chapters are not only *about* sound; they offer a study *through* sound—echoes from the past, resonances of the present, and the contradictions and discontinuities that suggest the future.

sound studies

Estética musical

tecnología

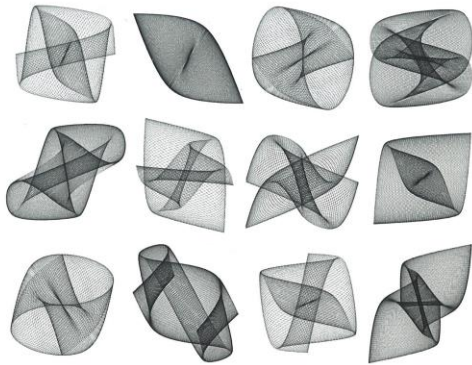
escucha

soportes sonoros

políticas de la escucha

keywords in sound

DAVID NOVAK + MATT SAKAKEENY [EDITORS]



David Novak y Matt Sakakeeny (eds.)
Keywords in sound
Duke University Press, 2015

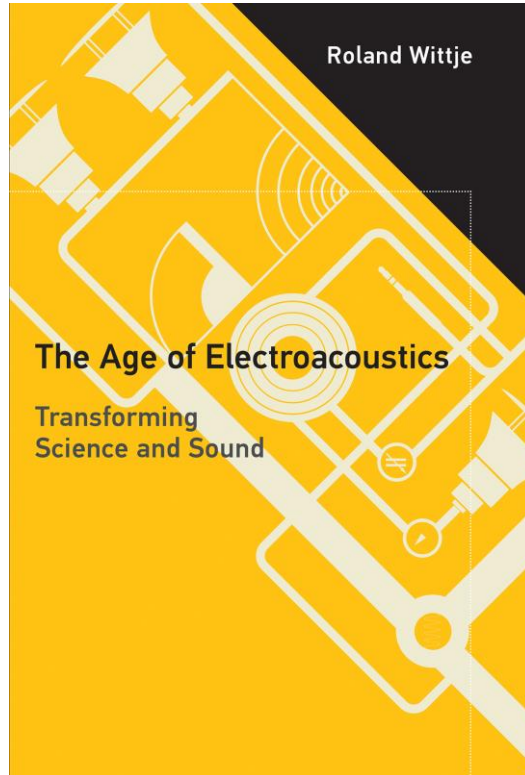
In twenty essays on subjects such as noise, acoustics, music, and silence, *Keywords in Sound* presents a definitive resource for sound studies, and a compelling argument for why studying sound matters. Each contributor details their keyword's intellectual history, outlines its role in cultural, social and political discourses, and suggests possibilities for further research. *Keywords in Sound* charts the philosophical debates and core problems in defining, classifying and conceptualizing sound, and sets new challenges for the development of sound studies.

Contributors. **Andrew Eisenberg, Veit Erlmann, Patrick Feaster, Steven Feld, Daniel Fisher, Stefan Helmreich, Charles Hirschkind, Deborah Kapchan, Mara Mills, John Mowitt, David Novak, Ana Maria Ochoa Gautier, Thomas Porcello, Tom Rice, Tara Rodgers, Matt Sakakeeny, David Samuels, Mark M. Smith, Benjamin Steege, Jonathan Sterne, Amanda Weidman.**

sound studies

glosario

arte sonoro



Roland Wittje
***The Age of Electroacoustics:
Transforming Science and Sound***
The MIT Press, 2016

At the end of the nineteenth century, acoustics was a science of musical sounds; the musically trained ear was the ultimate reference. Just a few decades into the twentieth century, acoustics had undergone a transformation from a scientific field based on the understanding of classical music to one guided by electrical engineering, with industrial and military applications. In this book, Roland Wittje traces this transition, from the late nineteenth-century work of Hermann Helmholtz to the militarized research of World War I and media technology in the 1930s.

Wittje shows that physics in the early twentieth century was not only about relativity and atomic structure but encompassed a range of experimental, applied, and industrial research fields. The emergence of technical acoustics and electroacoustics illustrates a scientific field at the intersection of science and technology. Wittje starts with Helmholtz's and Rayleigh's work and its intersection with telegraphy and early wireless, and continues with the industrialization of acoustics during World War I, when sound measurement was automated and electrical engineering and radio took over the concept of noise. Researchers no longer appealed to the musically trained ear to understand sound but to the thinking and practices of electrical engineering. Finally, Wittje covers the demilitarization of acoustics during the Weimar Republic and its remilitarization at the beginning of the Third Reich. He shows how technical acoustics fit well with the Nazi dismissal of pure science, representing everything that "German Physics" under National Socialism should be: experimental, applied, and relevant to the military.

sound studies

acústica

tecnología

ciencia

militarización

segunda guerra mundial

armas acústicas

políticas del sonido

Estética musical



music and the myth of wholeness

toward a new aesthetic paradigm

tim hodgkinson



Tim Hodgkinson
***Music and the myth of
wholeness: toward a new
aesthetic paradigm***
The MIT Press, 2016

In this book, Tim Hodgkinson proposes a theory of aesthetics and music grounded in the boundary between nature and culture within the human being. His analysis discards the conventional idea of the human being as an integrated whole in favor of a rich and complex field in which incompatible kinds of information—biological and cultural—collide. It is only when we acknowledge the clash of body and language within human identity that we can understand how art brings forth the special form of subjectivity potentially present in aesthetic experiences.

As a young musician, Hodgkinson realized that music was, in some mysterious way, “of itself”—not isolated from life, but not entirely continuous with it, either. Drawing on his experiences as a musician, composer, and anthropologist, Hodgkinson shows how when we listen to music a new subjectivity comes to life in ourselves. The normal mode of agency is suspended, and the subjectivity inscribed in the music comes toward us as a formative “other” to engage with. But this is not our reproduction of the composer’s own subjectivation; when we perform our listening of the music, we are sharing the formative risks taken by its maker. To examine this in practice, Hodgkinson looks at the work of three composers who have each claimed to stimulate a new way of listening: Pierre Schaeffer, John Cage, and Helmut Lachenmann.

estética musical

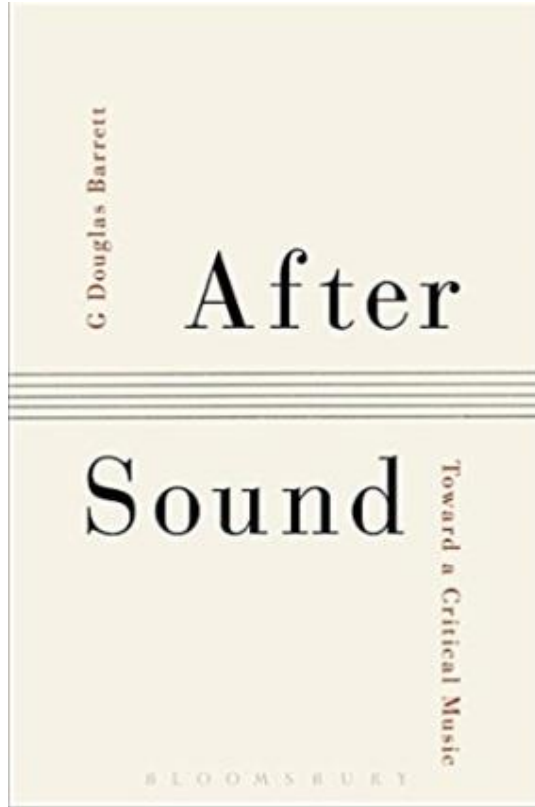
escucha

Pierre Schaeffer

etnomusicología

John Cage

Helmut Lachenmann



G. Douglas Barrett
*After Sound: Toward a
Critical Music*
Bloomsbury, 2016

After Sound considers contemporary art practices that reconceive music beyond the limitation of sound. This book is called *After Sound* because music and sound are, in Barrett's account, different entities. While musicology and sound art theory alike typically equate music with pure instrumental sound, or absolute music, Barrett posits music as an expanded field of artistic practice encompassing a range of different media and symbolic relationships. The works discussed in *After Sound* thus use performance, text scores, musical automata, video, social practice, and installation while they articulate a novel aesthetic space for a radically engaged musical practice. Coining the term "critical music," this book examines a diverse collection of art projects which intervene into specific political and philosophical conflicts by exploring music's unique historical forms.

Through a series of intimate studies of artworks surveyed from the visual and performing arts of the past ten years-Pussy Riot, Ultra-red, Hong-Kai Wang, Peter Ablinger, Pauline Boudry and Renate Lorenz, and others-*After Sound* offers a significant revision to the way we think about music. The book as a whole offers a way out of one of the most vexing deadlocks of contemporary cultural criticism: the choice between a sound art effectively divorced from the formal-historical coordinates of musical practice and the hermetic music that dominates new music circles today.

estética musical

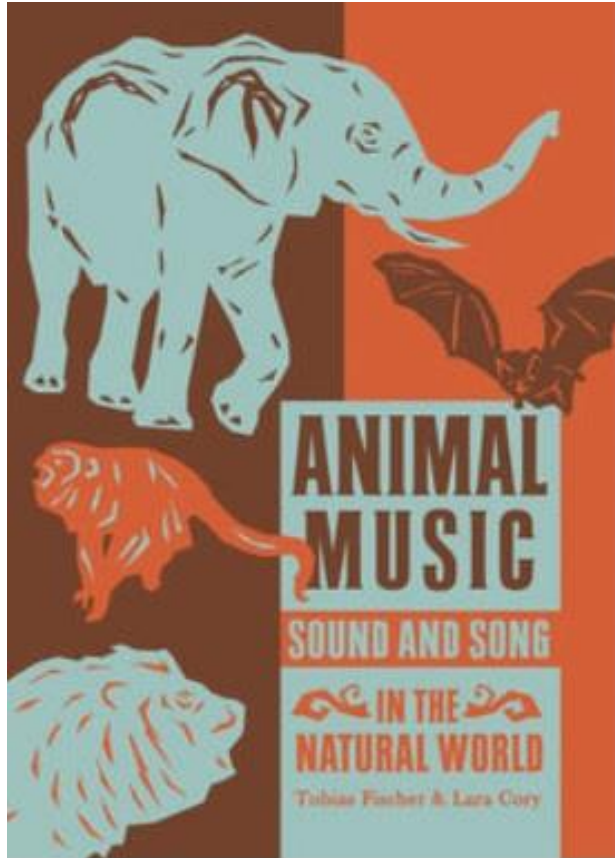
arte sonoro

Wandelweiser

Peter Ablinger

Ultra-red

Zoomusicología



Tobias Fisher y Lara Cory,
Gaëlle kreens (ed.)
***Animal music: sound and
song in the natural world***
Strange Attractor Press, 2015
Incluye un CD

DO ANIMALS SPEAK TO EACH OTHER?
WHAT DO THEIR SONGS MEAN?
WILL WE EVER BE ABLE TO UNDERSTAND THEM AND TALK BACK?

Ever since the accidental discovery of whale song in 1967, the idea of complex animal sentience has been gaining strength within the scientific community. A growing number of researchers and academics are exploring the idea that animals enjoy music on a similar level to human beings.

Animal Music is the first anthology to present an overview of the current state of this vital debate. Its authors have spoken to the leading scientists, researchers and musicians in the field to uncover hidden meanings and new perspectives. They visit the world's largest library of animal sounds, hack into the mysterious sonic world of shrimps, travel back in time to the point where animal and human songs diverged, and decode the latest neuroscientific findings about animal music and communication.

The book includes exclusive interviews with Chris Watson, Jana Winderen, Yannick Dauby, Slavek Kwi and Geoff Sample as well as features on Bernie Krause, David Rothenberg and Olivier Messiaen and many more.

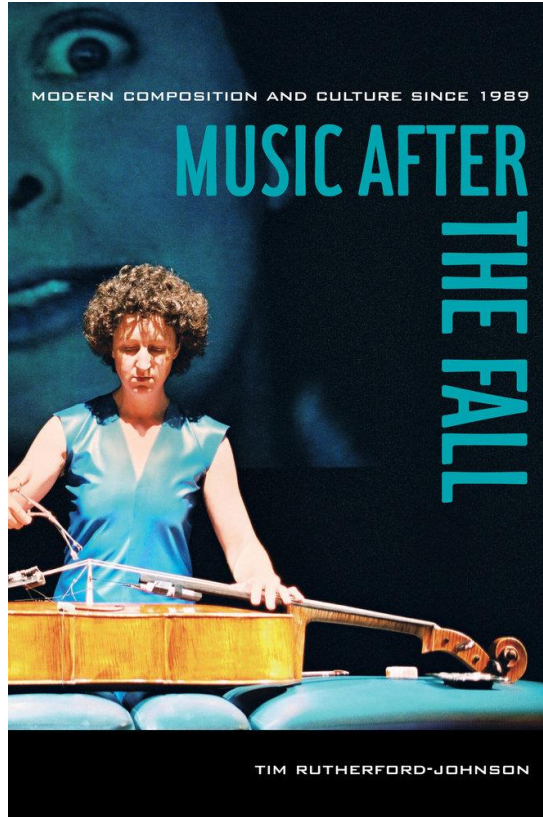
fonografía

zoomusicología

Técnicas de grabación

música en los animales

Música experimental



Tim Rutherford-Johnson
*Music after the fall: modern
composition and culture since
1989*
University of California Press, 2017

Music after the Fall is the first book to survey contemporary Western art music within the transformed political, cultural, and technological environment of the post-Cold War era. In this book, Tim Rutherford-Johnson considers musical composition against this changed backdrop, placing it in the context of globalization, digitization, and new media. Drawing connections with the other arts, in particular visual art and architecture, he expands the definition of Western art music to include forms of composition, experimental music, sound art, and crossover work from across the spectrum, inside and beyond the concert hall.

Each chapter is a critical consideration of a wide range of composers, performers, works, and institutions, and develops a broad and rich picture of the new music ecosystem, from North American string quartets to Lebanese improvisers, from electroacoustic music studios in South America to ruined pianos in the Australian outback. Rutherford-Johnson puts forth a new approach to the study of contemporary music that relies less on taxonomies of style and technique than on the comparison of different responses to common themes of permission, fluidity, excess, and loss.

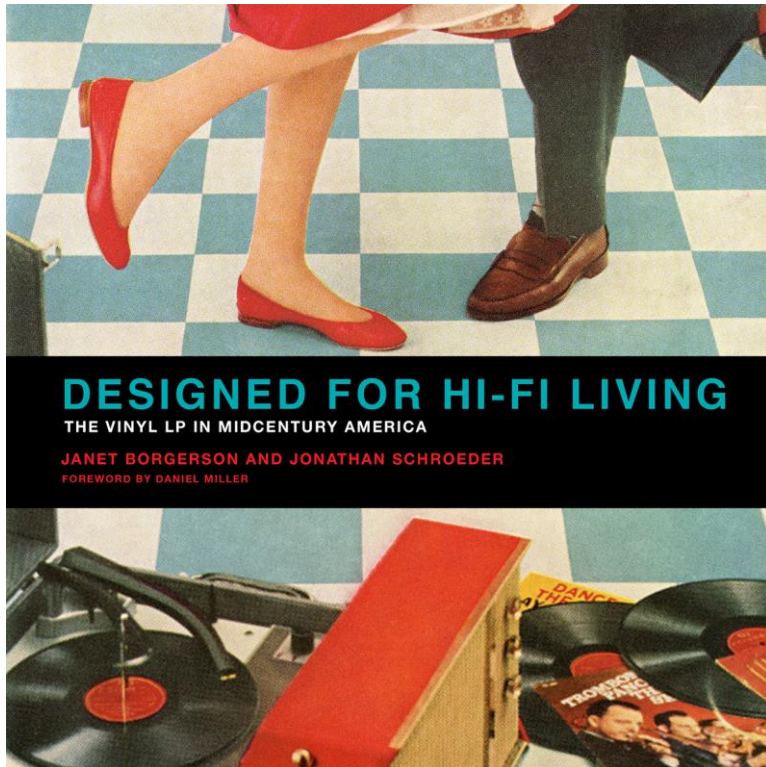
música experimental

arte contemporáneo

tecnología musical

partitura visual

Iconografía musical contemporánea



Janet Borgerson y Jonathan Schroeder
Designed for hi-fi living: the vinyl LP in midcentury America
The MIT Press, 2017

The sleek hi-fi console in a well-appointed midcentury American living room might have had a stack of albums by musicians like Frank Sinatra, Elvis Presley, or Patti Page. It was just as likely to have had a selection of LPs from slightly different genres, with such titles as *Cocktail Time*, *Music for a Chinese Dinner at Home*, *The Perfect Background Music for Your Home Movies*, *Honeymoon in Hawaii*, *Strings for a Space Age*, or *Cairo! The Music of Modern Egypt*. The brilliantly hued, full-color cover art might show an ideal listener, an ideal living room, an ideal tourist in an exotic landscape—or even an ideal space traveler. In *Designed for Hi-Fi Living*, Janet Borgerson and Jonathan Schroeder listen to and look at these vinyl LPs, scouring the cover art and the liner notes, and find that these albums offered a guide for aspirational Americans who yearned to be modern in postwar consumer culture.

Borgerson and Schroeder examine the representations of modern life in a selection of midcentury record albums, discussing nearly 150 vintage album covers, reproduced in color—some featuring modern art or the work of famous designers and photographers. Offering a fascinating glimpse into the postwar imagination, the first part, “Home,” explores how the American home entered the frontlines of cold war debates and became an entertainment zone—a place to play music, mix drinks, and impress guests with displays of good taste. The second part, “Away,” considers albums featuring music, pictures, and tourist information that prepared Americans for the jet age as well as the space race.

LP

iconografía musical

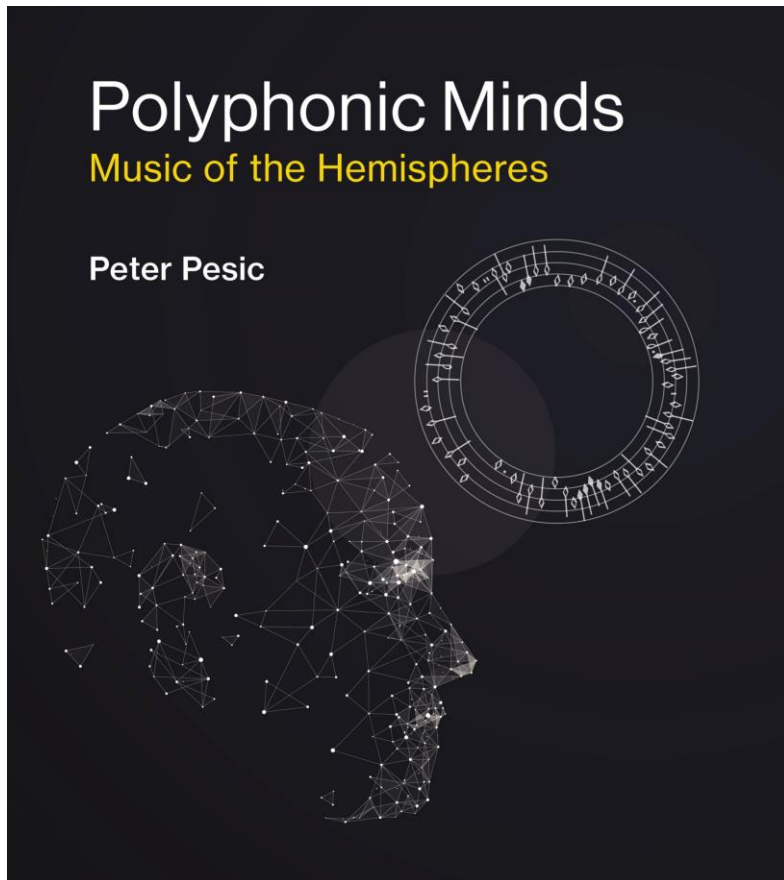
sociología musical

diseño

industria musical

sound studies

Musicología:
nuevas metodologías



Peter Pesic
Polyphonic Minds
Music of the Hemispheres
The MIT Press, 2017

Polyphony—the interweaving of simultaneous sounds—is a crucial aspect of music that has deep implications for how we understand the mind. In *Polyphonic Minds*, Peter Pesic examines the history and significance of “polyphonicity”—of “many-voicedness”—in human experience. Pesic presents the emergence of Western polyphony, its flowering, its horizons, and the perspective it offers on our own polyphonic brains.

When we listen to polyphonic music, how is it that we can hear several different things at once? How does a single mind experience those things as a unity (a motet, a fugue) rather than an incoherent jumble? Pesic argues that polyphony raises fundamental issues for philosophy, theology, literature, psychology, and neuroscience—all searching for the apparent unity of consciousness in the midst of multiple simultaneous experiences.

After tracing the development of polyphony in Western music from ninth-century church music through the experimental compositions of Glenn Gould and John Cage, Pesic considers the analogous activity within the brain, the polyphonic “music of the hemispheres” that shapes brain states from sleep to awakening. He discusses how neuroscientists draw on concepts from polyphony to describe the “neural orchestra” of the brain. Pesic’s story begins with ancient conceptions of God’s mind and ends with the polyphonic personhood of the human brain and body. An enhanced e-book edition allows the sound examples to be played by a touch.

polifonía

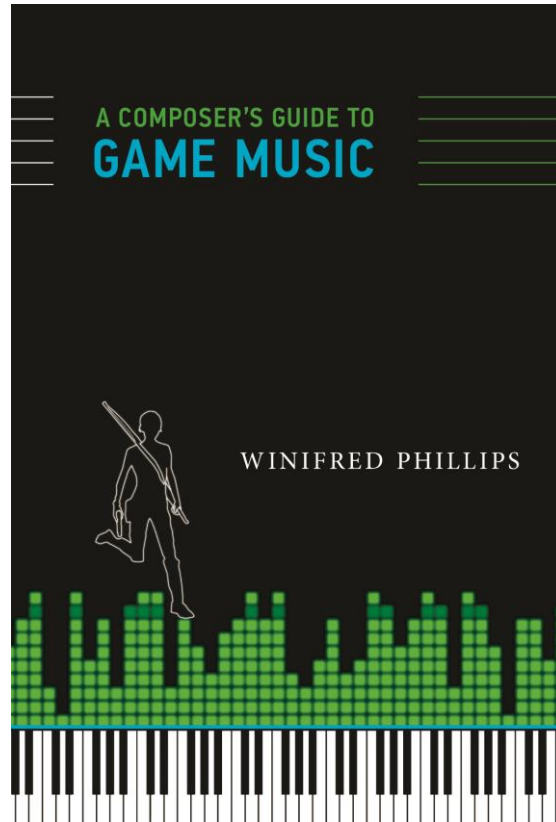
contrapunto

musicología

ciencia

sound studies

neurociencia



Winifred Phillips
A composer's guide to game music
The MIT Press, 2017

Music in video games is often a sophisticated, complex composition that serves to engage the player, set the pace of play, and aid interactivity. Composers of video game music must master an array of specialized skills not taught in the conservatory, including the creation of linear loops, music chunks for horizontal resequencing, and compositional fragments for use within a generative framework. In *A Composer's Guide to Game Music*, Winifred Phillips—herself an award-winning composer of video game music—provides a comprehensive, practical guide that leads an aspiring video game composer from acquiring the necessary creative skills to understanding the function of music in games to finding work in the field.

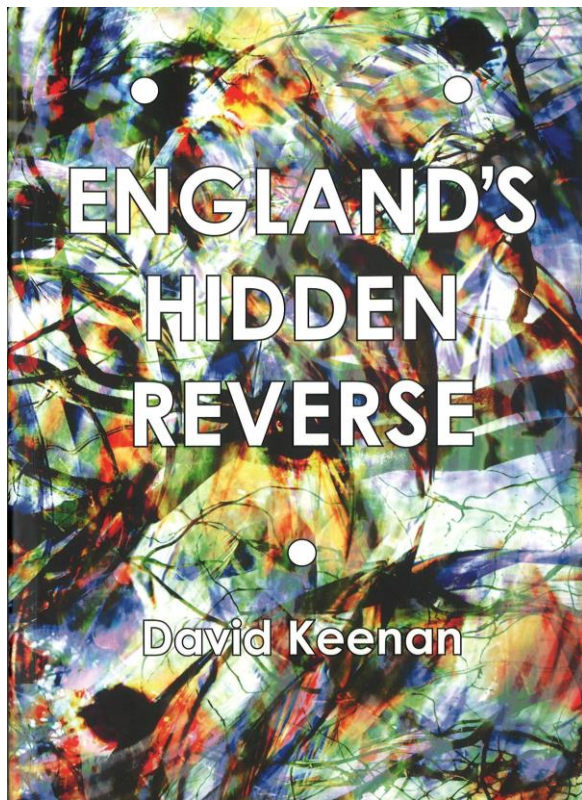
Musicians and composers may be drawn to game music composition because the game industry is a multibillion-dollar, employment-generating economic powerhouse, but, Phillips writes, the most important qualification for a musician who wants to become a game music composer is a love of video games. Phillips offers detailed coverage of essential topics, including musicianship and composition experience; immersion; musical themes; music and game genres; workflow; working with a development team; linear music; interactive music, both rendered and generative; audio technology, from mixers and preamps to software; and running a business.

A Composer's Guide to Game Music offers indispensable guidance for musicians and composers who want to deploy their creativity in a dynamic and growing industry, protect their musical identities while working in a highly technical field, and create great music within the constraints of a new medium.

videojuegos

composición

análisis musical



David Keenan
England's Hidden Reverse: A Secret History of the Esoteric Underground
Strange Attractor Press, 2015

Based on exclusive interviews and unprecedented access to all three band's personal archives, this is the first definitive biography of Coil, Current 93 and Nurse With Wound.

Together, the genre-defying bands and their circles represent the English underground in all its cultural, artistic and sexual variety. Over nearly four decades, the three intertwined groups have maintained a symbiotic, yet uneasy, relationship with the mainstream of popular culture, even as their beliefs and practices have repelled them from it.

música electrónica

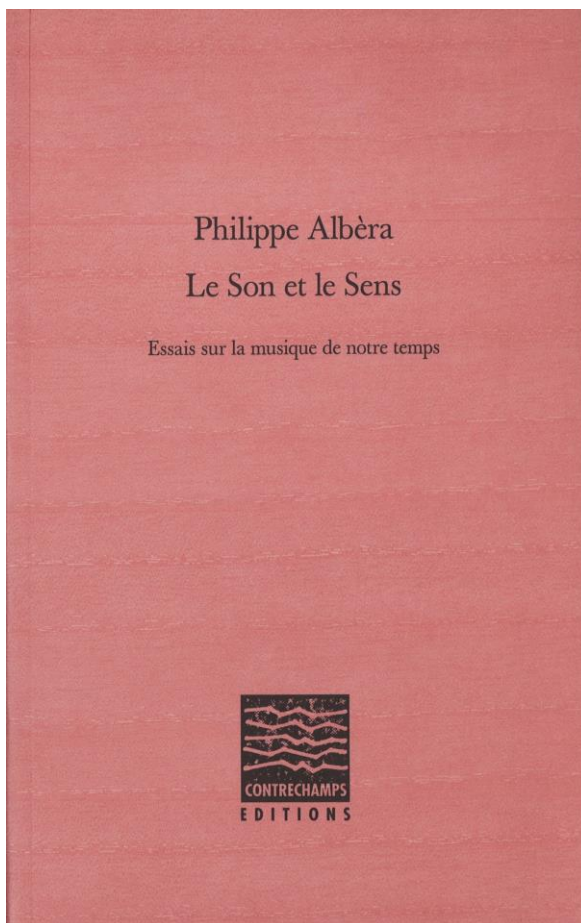
contracultura

noise

música industrial

drone

Música contemporánea



Philippe Albèra
*Le Son et le Sens: essais
sur la musique de notre
temps*
Contrechamps Éditions, 2016

Parallèlement à son activité au sein de Contrechamps, dont il a été le fondateur et le directeur artistique durant près de trente années, et à un travail d'enseignant au sein des conservatoires de musique, Philippe Albèra (né en 1952) a écrit de nombreux textes sur la musique du xx^e siècle, sous la forme d'essais, de portraits de compositeurs, de textes de circonstance, ou d'introduction aux programmes de concerts. C'est un choix de ces écrits qui est ici publié. Des études sur les enjeux et la situation de la musique actuelle, sur l'influence des musiques extra-européennes, ou sur les théories d'Ansermet, côtoient des portraits de compositeurs marquants (Ives, Schoenberg, Bartók, Zimmermann, Boulez, Berio, Nono, Kurtág, Holliger, Lachenmann, Nunes, Gervasoni, Jarrell, etc.), et des réflexions sur différentes œuvres. Ces textes, par leur souci de replacer le phénomène musical à l'intérieur d'un contexte historique et d'idées, s'adressent plus encore qu'au spécialiste à l'amateur éclairé; ils évitent le jargon musical au profit d'une réflexion esthétique approfondie, soucieuse du contenu de la musique de notre temps.

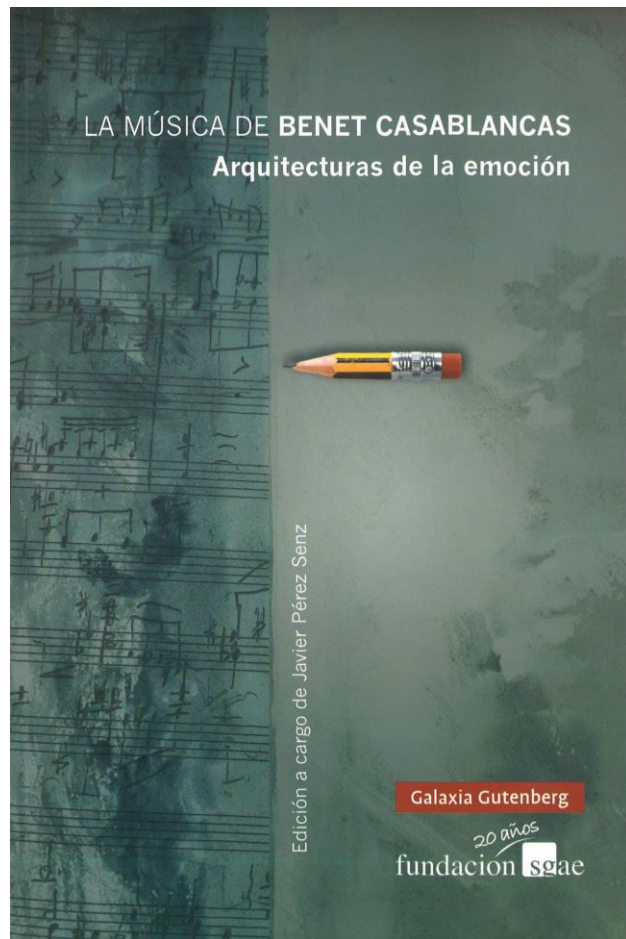
música contemporánea

compositores

reseñas

Programas de conciertos

textos para folletos de CD



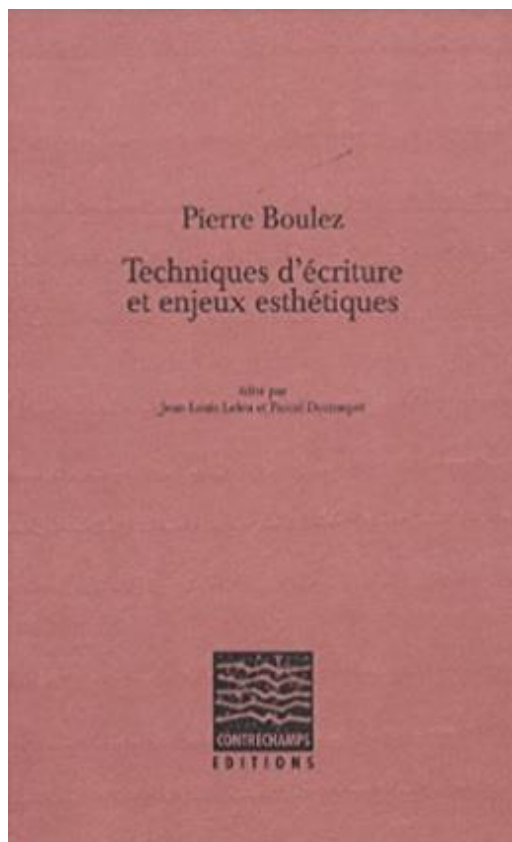
Javier Pérez Senz (ed.)
La música de Benet Casablancas.
Arquitecturas de la emoción
Galaxia Gutenberg, 2017

El presente libro constituye un retrato de la personalidad, la filosofía vital y las convicciones artísticas del compositor Benet Casablancas, un creador que encarna como pocos la figura del músico humanista. Compositor por vocación y hombre de vastos intereses, ha ido depurando, con rigor, disciplina y exigencia, un lenguaje musical que conjuga tradición y vanguardia sin imposturas y que lo ha convertido en uno de los compositores de referencia de la creación musical en nuestro país, alcanzando todos los géneros, desde la música vocal hasta la instrumental. Casablancas ha perfilado a lo largo de cuarenta años de labor creativa un lenguaje sumamente personal e independiente, caracterizado por un refinado virtuosismo de escritura y una poderosa fuerza expresiva. En su personalidad concurren la labor creativa con la investigación y la pedagogía, actividades que sigue desarrollando con pasión y entrega. Todo ello, sazonado por un saludable sentido del humor, mantiene vivo y alertas u espíritu creador, siempre comprometido con las nuevas generaciones y la realidad social que le envuelve. éstas y otras facetas son examinadas en los distintos apartados del volumen, que incluyen contribuciones de distinguidos autores, como Jonathan Harvey, Rafael Argullol, Willian Kinderman, Antonio Muñoz Molina, Michael Musgrave, Fiedrich Cerha, Víctor Estapé, Pablo Moras, Benjamin Davies, Xavier Antich, Antoni Pizà, Susana Zapke o Germán Gan, y del propio autor, así como un nutrido capítulo de testimonios, a cargo de destacadas figuras de ámbitos diversos (escritores, compositores, críticos, directores, intérpretes, musicólogos, gestores culturales, poetas) que dan fe del reconocimiento internacional del compositor, todo ello bajo la coordinación del periodista y crítico musical Javier Pérez Senz.

música contemporánea

compositores

Benet Casablancas



Jean-Louis Leleu et Pascal Decroupet (eds.)
Pierre Boulez. Techniques d'écriture et enjeux esthétiques
Contrechamps Editions, 2006
Incluye un CD-ROM con ejemplos musicales y reproducciones facsímiles

Dans cet ouvrage collectif placé sous la direction de Jean-Louis Leleu et Pascal Decroupet, la musique de Pierre Boulez est approchée de façon à la fois analytique et esthétique: l'approche rigoureuse du langage musical conduit à des réflexions sur ses enjeux.

Les différents auteurs nous font entrer dans l'atelier du compositeur, éclairant ses procédés d'élaboration, les mutations d'une œuvre à l'autre, l'évolution de sa pensée, les projets inaboutis et certains éléments qui l'ont influencé. Sont étudiées en détail des pièces comme le Livre pour quatuor, Le Marteau sans maître, la Troisième Sonate pour piano, Figures, Doubles, Prismes, Éclat/Multiples ou Rituel, mais aussi des pièces retirées. Il s'agit de contributions originales qui apportent une somme d'informations nouvelles et décisives pour la compréhension d'une pensée musicale ayant marqué en profondeur les cinquante dernières années.

Pour qu'ils soient plus lisibles et plus faciles à consulter, les exemples musicaux et les fac-similés des manuscrits de Boulez ont été gravés sur le CD-ROM joint.

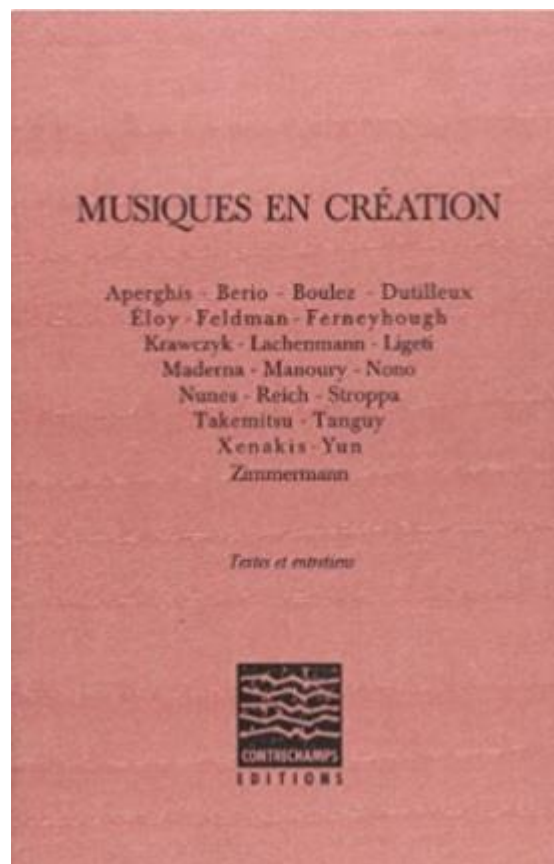
música contemporánea

estética musical

análisis musical

serialismo integral

Pierre Boulez



***Musiques en création:
textes et entretiens***
Contrechamps Éditions, 1997

[Textos y entrevistas de] Aperghis, Berio, Boulez, Dutilleux, Éloy, Feldman, Ferneyhough, Krawczyk, Lachenmann, Ligeti, Maderna, Manoury, Nono, Nunes, Reich, Stroppa, Takemitsu, Tanguy, Xenakis, Yun, Zimmermann.

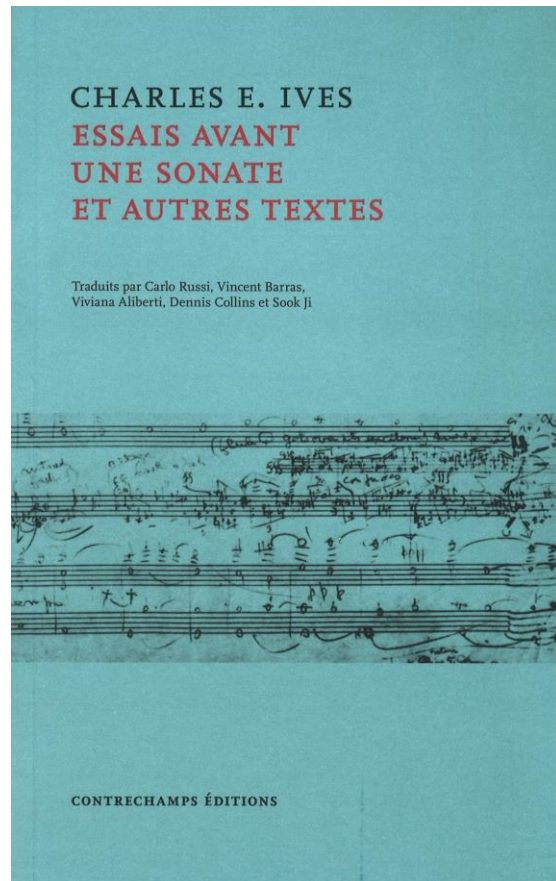
La situation de la musique contemporaine apparaît à beaucoup comme « confuse » : la coexistence des tendances les plus diverses ne laisse pas apparaître une direction précise ; la multiplication des enjeux les plus contradictoires rend impossible toute synthèse ; la place de la création dans la société et dans le contexte intellectuel de la fin du siècle oscille entre reconnaissance institutionnelle et indifférence. Dans une telle situation, la parole des compositeurs, dans sa diversité et sa spontanéité, est de la plus grande importance. Elle est la source première, faisant apparaître le contexte d'idées, de représentations et de sensibilité à l'intérieur duquel sont nées les œuvres. Ainsi, les textes et les entretiens publiés ici permettent-ils à la fois d'entrer dans l'atelier de la création et reflètent la diversité des approches, des références, et des points de vue.

On y retrouve plusieurs générations de compositeurs qui ont marqué leur temps, que ce soit à travers l'expérience sérielle, la recherche électroacoustique, le théâtre musical ou la musique répétitive. Ce panorama de la création musicale est publié à l'occasion des vingt ans de Contrechamps.

música contemporánea

compositores

entrevistas



Charles E. Ives
Essais avant une sonate et autres textes
Trad. de Carlo Russi, Viviana Aliberti, Dennis Collins et Sook Ji
Contrechamps Éditions, 2016

La pensée de Ives, comme sa musique, est riche d'idées et de métaphores. Il y a dans cette prose haute en couleurs une imagination débridée et une grande force de conviction. Les idées les plus radicales et les plus utopistes y sont toujours liées à des situations concrètes et à des valeurs morales et spirituelles. Les *Essais* éclairent l'esprit même de l'œuvre ivessienne. Dans *La musique et son futur*, Ives pose notamment la question de la spatialisation du son, qu'il avait lui-même expérimentée ; dans *Quelques impressions en quarts de ton*, il réfléchit sur l'introduction des micro-intervalles, en rapport avec ses pièces en quarts de ton pour deux pianos. Les pages extraites des *Memos*, des notes que Ives dicta en 1932, éclairent la composition de la sonate *Concord*.

Nous nous sommes basés, pour la traduction française de ces textes, sur les éditions américaines, reprenant l'appareil de notes très important qui permet de repérer les citations et les références de l'auteur.

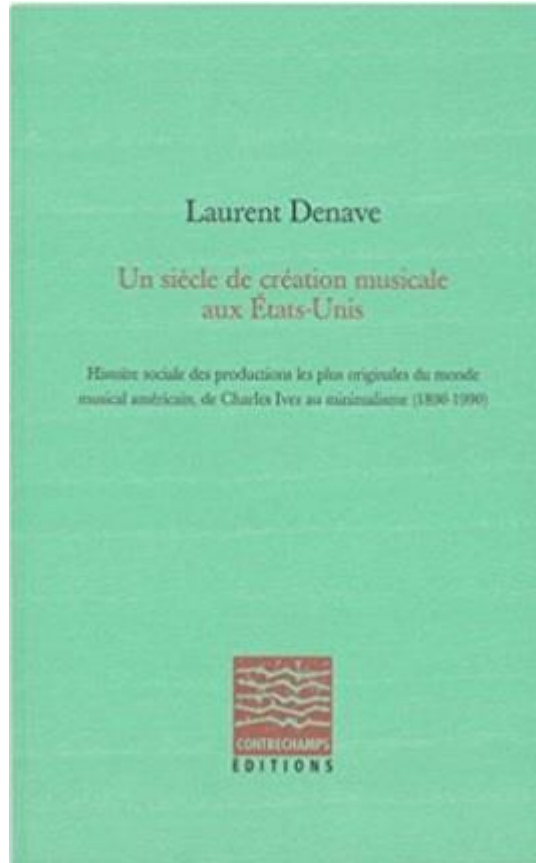
música del siglo XX

Emerson

sonata Concord

Thoreau

cuartos de tono



Laurent Denave
Un siècle de création musicale aux États-Unis: Histoire sociale des productions les plus originales du monde musical américain, de Charles Ives au minimalisme (1890-1990)
Contrechamps Editions, 2012

Cette histoire de la musique américaine replace les différents courants et genres musicaux dans leur contexte économique et social. Elle ne se limite pas aux compositeurs, de Charles Ives à John Adams, mais inclut les différentes formes de musique populaire, depuis la chanson engagée jusqu'au jazz, en passant par les comédies musicales de Broadway. Laurent Denave analyse les tensions entre une sphère savante têt divisée entre des créateurs originaux et des compositeurs conservateurs ou académiques, et une sphère populaire dominée par les critères commerciaux et davantage faite pour le peuple que par lui. Que ces critères commerciaux s'introduisent à l'intérieur de la musique savante, c'est précisément ce que l'auteur montre à travers différents exemples historiques, qui conduisent à la musique répétitive, assimilée ici à la révolution conservatrice qui eut lieu sur le plan politique.

Laurent Denave souligne à quel point le critère de la modernité musicale aux États-Unis est lié à la capacité d'autonomie des compositeurs et comment – à partir de la figure isolée de Charles Ives, qui fonda sa propre compagnie d'assurances et composa durant son temps libre – cette autonomie a tenté de se structurer socialement à travers différentes institutions, dont l'Université a finalement été l'une des plus importantes. Mais il montre aussi comment cette modernité a été tout au long du siècle aux prises avec les diverses formes de conservatisme et de populisme, ainsi qu'avec les intérêts commerciaux de l'industrie musicale. L'analyse sociologique des conditions mêmes de la musique savante fait apparaître l'exclusion de certaines catégories sociales. Fondé sur une documentation impressionnante, écrit d'une plume alerte et vivante, cet ouvrage nous permet de traverser de façon originale une histoire encore mal connue, et jamais présentée ainsi dans son ensemble dans un ouvrage français.

música contemporánea

EE.UU.

sociología musical

Charles Ives

Elliott Carter

minimalismo musical

escuela de Nueva York