



Music and the crisis of contemporaneity

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For many years it has been identified a crisis of modernity in Music. But what would be a modernity crisis if not effervescence and dispersion? The development of modern music led to questions that exploded with the aesthetic multiplicity and experimentalism of the second half of 20th century. However, since the 1980s what we see is the ebbing of radicalism. In the 21st century, we come upon an open field. On one hand, expanding the field of music to include sonology created a double challenge: either its concept is less extensive than that of music, a case in the field of music; or its concept is more extensive than that of music, which becomes a case in the field of multi-expressive sound arts in the globalized world of communication and informational technology. On other hand, concert music seems to need to resume its meanings, striving for an expressiveness that was considered abandoned since modernity.

The quest we are mentioning has reflected itself in musicological studies. Assuming that music is a form of communicative or expressive action, recent analytical theories are turning back from structural observation and moving towards hermeneutics, beginning to think music in the broader context of history, culture and subjectivity. If the music analysis between the 1960s and 1980s was considered the basis for understanding music,

today it is believed that understanding music should be the basis – and the limit – of analysis.

New functions and new meanings of the most diverse music practices have emerged, not only within music creation and musicology, but also in the contemporary setting of music education. The socio-cultural milieu and other areas of knowledge have significantly interacted with music, allowing it to play a beneficial role within problem areas of society and subjectivity. Questions centered on understanding what effects music can have on the human mind; what benefits or damage does it hold; in what proportions and spheres does it reach humanity and what relationship does it establish with the arts, aesthetics, the individual, nature and history – all points of extreme importance to redefine the role and meaning of music in the contemporary world.

In this issue, a diversity of ways are presented in most striking manners.

Personne means someone or no one. In this edition, it is presented as a text, written by ten hands, in regards to an experience that values the gathering of musicians rather than its individual or collective works. The concepts of *Works* and *Composer* have been questioned, in their processes and expected outcomes. Stemming from a unique experience – the recreation of *Symphonie pour un homme Seul* by **Pierre Schaeffer** and **Pierre Henry**, an emblematic work of concrete music of the 1950s, transcreated in music notation and presented in 2010, the larger group is dismembered and four musicians create *Personne* – now a space for gathering, artistic production, experimenting with electronics, vocal and instrumental improvisation, and mingling with other forms of expression, especially cinema. This aspect of non-commitment to the concert hall and its audience or even to spaces restricted to electro-acoustics that have been previously forged for directed listening, opens new perspectives and spaces to experimental music.

Ivanka Stoianova addresses a contemporary opera that features an anti-narrative. Like Nietzsche's work, on which the libretto is based, linear

writing is abandoned in favor of dithyrambs and aphorisms in juxtaposed scenes with no sense of continuity. It is interesting to witness the extremely expressive compositional writing adopted by **Wolfgang Rhyms** and the non-linearity of action. Stoianova's description and interpretation of this monumental work, her attentive and interpretative analysis provide a path for writing texts on music that balance personal observation with the technical mastery of the musical phenomenon.

Makis Solomos is a musicologist of a new generation that is forging interest on the emergence of sound in 20th century music. His text alludes to the newly released book in France that describes and observes the transformation of music into the concept of "organized sound", after the fortunate definition by Edgard Varèse. This theme reminds us, once again, the profound changes in the concept of music, its expansion and changing paradigms.

Rubens Lopes Cano and **Lucas Robatto** review methodologies that enable the arts to express themselves as research. Ever since the arts have been included into the university milieu, the dilemma between artistic expression and scientific and academic rigor has been constant. If composition and sonology have encountered their own ways to expand their concepts, the integration of interpreters and performers in academic life, despite numerous, continues to discuss the relationship between creative and systemic thinking. The texts by Ruben Lopes Cano and Lucas Robatto confront this dilemma.

Returning to the process of professional academic training of drama artist-teachers, **Ricardo Figueiredo** takes the view that drama classes in schools occur while conducting creative experiments within the classroom, experiences that do not weaken the artistic flame, but unveil the physical, political and symbolic possibilities of the school environment. He recognizes that the current Brazilian reality is past, making it necessary to provide an environment favorable to the artist-teacher's learning, while also being a protagonist of the theatrical creative processes at school.

Paulo Barbosa presents us with an overview of the creative design of **Segundo de Chomón**, the Spanish trick filmmaker. A specialist in a technique that dates back to the early years of motion pictures in the beginning of the 20th century, Chomón used animation as a means to express ideas. An industrious inventor of images, he incorporated animation to his creative process. Based on exhibitions and reflections in regards to Chomón's major animations, the article engages the reader in the universe of this inventor of images, capable of creating illusions that come close to a dream.

Completing this edition are an interview and two reviews.

After decades of experiencing the creative and compositional ferment of European circles of contemporary composition, **Mesias Maiguashca**, an Ecuadorian composer of electro-acoustic and mixed music, offers ARJ a fundamental interview on the course of contemporaneity in light of Latin America. The paradox of Latin American ancestry and European contemporaneity is present in his reflection, raised by questions put by **Rogério Costa** and **Jonathan Andrade**.

Marcos Castro Camera critically addresses the publication *Ofício do compositor hoje* by **Lívio Tragtemberg**, a collection of articles written by Brazilian composers. **Ronaldo Auad Moreira** introduces us to the poetics of Brazilian visual artist Betty Leirner from the viewpoint of Pearce semiotician **Lucia Santaella**, unveiling her "within and beyond art".

To everyone, an excellent reading!