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My Seventies

A Rather Personal History of Music

Thomas Meyer

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Among new music decades, the seventies do not have the very best of reputations. The time for immediate turning points is over, the drive of the avant-garde flagged — or so goes the widespread opinion. The seventies were however also an exciting decade of dissolution, turn-arounds, reorientation — especially when one is there oneself and one has experienced one's musical socialisation in this era, as our author Thomas Meyer, who gives an account of these historical events from his own personal experience.

Around Emmanuel Nunes's

Einspielung I

Some Elements of Analysis

João Rafael

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After Emmanuel Nunes's disappearance in 2012, a central figure both for Portuguese music as well as for his research at Ircam and his teachings at the Conservatoire National Supérieur de Musique de Paris, João Rafael and Éric Daubresse decided to pay tribute to him through a detailed analysis of a piece displaying the relationships between instrumental writing and live electronics: *Einspielung I*, for solo violin. The analysis of the written version, by João Rafael, is completed by the one, by Éric Daubresse, available on dissonance.ch, of the electroacoustic and spatialization techniques explored by the composer.

Richard Beaudoin and the

Microtiming Method

How to Both Interrogate and

Reinterrogate Musical Material

Danick Trottier

→ 14

Composer Richard Beaudoin (1975) has developed in the last few years a compositional method centered on microtiming linked with the scholarly works of the Music Performance Studies Group of the Lucerne University of Music in Switzerland. The microscopic data of the recording of a musical performance, obtained by the Lucerne Audio Recording Analyzer (LARA), are the basis to compose using an existing musical frame, which is subjected to a spectral timing through which it is recognisable or not. The current article recounts the genesis of Beaudoin's compositional method, focusing on the works that are relevant in the evolution of that method since 2009. Thus, the composer renews the relation to the works of the past through a new way of appropriation, namely by the manipulation of a musical frame through which

musical tradition and performance act are summoned, but also by the questions that drive him in his artistic trajectory.

Kennet dir das Gschichtli scho?

Thoughts on the Universe of

Musician Jürg Wyttenbach

Roman Brotbeck

→ 24

During the present edition of the Lucerne Festival Jürg Wyttenbach is composer in residence and is responsible for a retrospective on his own compositional work. The author thematizes Wyttenbach's role within new music, describes his instrumental theatre and expresses himself on Wyttenbach's collaboration with Mani Matter, who has recently come back into the spotlight with the planned world premiere of *Der Unfall*.

For abstracts in German, French and Italian: www.dissonance.ch