

ON TERRITORIES

"... what is nothing else that a personal expression within the frame of media created by others should not be called creation. Creation is not a reconciliation of objects and forms, but the invention of new laws on these relationships. "

Guy Debord, 1957.

Far from trying to make a strictly musical critic of *Territories. Sound experimentation in Argentina*, I will use this space to share some thoughts, some that emerged from listening to the album and more general ones concerning experimental music.

In principle we must consider that experimental music is an expression that does not have any preset stylistic imposition, its main feature is the wide range of possibilities it presents. Experimental musicians, far from consolidating usual musical practices, intend to investigate upon sound experiences and constructions that can not be foreseen; based on some *belief* in the unknown, the musician becomes a sort of sonic explorer who shows us a phenomenon with which he links, a microcosm he explores.

Between improvisation, electronics, recording techniques, technologies, aesthetics, and references to different genres and styles, experimental music is also built on the denial of an unsatisfactory reality, rejecting modes of creation, musical standards, and a type of society that is related to music through the market. Therefore, the complexity of this music lies in that it is a phenomenon that challenges and provokes critical standards and perception, avoiding clichés of official pseudo culture and academic modes; all this happens within an established socio-economic environment, the capitalist system. For these reasons, I think that the listening of *Territories* deserves a sensitive reading of artistic and political discourse of each of the pieces it is made of.

In *Territories* we hear improvisations, concrete music, electronics, field recordings, cell signal interference, voices, couplings, nursery rhymes, jokes, demonstrations, hymns, folk songs ... each of the pieces that form the disc seems to establish their own game, cultivating the belief of its own. Although this sonic language is characterized by the mismatch with preset musical patterns, through a thorough examination, maybe we can identify common qualities; I wonder then if it is possible to identify technical, musical or ideological features that form an Argentinian experimental identity. Similarly, if common features for a national experimentation were identified and exposed, probably each of them would represent a compositional limit, contradicting the ethos of experimental music ... it's not a simple question and here I propose each listener the opportunity to reflect on this aspect. For my part, I think that if sound experimentation is an identity phenomenon for those involved in the implementation of sound event, far from showing a unit of language, *Territories* consists of a set of personal aspirations and it has a unit formed by a cluster of individuals representing the current experimentation in Argentina.

On the other hand, we must consider that subversive as it may seem, experimental music ends up (like any other musical genre) commodified, since music as a cultural expression is linked to the economic reproduction. Therefore, beyond the political positions of the musicians involved in this album, the way it was done -I mean the self-managed production and dissemination- it represents an alternative to the already known relationships between market and music, *Territories* representing a resistance to cultural and social alienation of a market-oriented system. It is interesting to note that it is in this instance of the experimental creative process that a collective dimension emerges, and this disk will be the gesture of a social and creative work.

Finally, I'd like to propose that we consider experimentation not only as a compositional resource or method, but also to use this value from our place of listeners. We can as a public play by the same rules that musicians, making listening a critical exercise. Exploration carried out by experimental musicians is

the process by which we can get to face (through an introspective attitude) the so accepted overvaluation of personal experience. By avoiding preset sensory and visceral descriptions, we can question the valuation of the aesthetic experience as a critical category, the preponderance of subjectivity of listening, and the idea of creation and interpretation as exemplary activities. *Territories* is a possibility of distrust and learn through the discrepancy, without certainties, nor quietness. As Karim D. Villalba says "welcome ... this is the universe of the raw."

Valentina Spina.

JUAN JOSE CALARCO

Active since the early 2000s, Juan José Calarco is a musician and sound artist with independent training who works materials from urban and natural environments. From searching discontinuities and emotional content of the sound field, his travels ranging from documentation ports and waterways to complex sound topographies of different cities at night. His work has been published in Germany, Belgium, Spain, United States, Italy, Mexico, Norway, Portugal, United Kingdom, Russia and Argentina and has collaborated with artists like James McDougall, David Wells, Miguel Tolosa, Pablo Reche or Nicholas Szczepanik, among others. At the same time, he works as curator and co-director of ImpulsiveHabitat, netlabel specializing in field recordings and new compositional approaches from unconventional sound materials, its catalog has more than ninety editions, including artists such as Eric La Casa, SimonWhetham and HirokiSasajima.

Estación olleros, 7 de la tarde: Reconstruction from audio recorded in Olleros D Subway Station in Buenos Aires on a Sunday afternoon.

LAS HIJAS DE ISRAEL

Ivan Gonzalez as Vorticist: Class B digital operator. digital dizzying. Cables. Connections. Viscera world today. Marginal sounds become fundamental.

Matias Diaz as Esthertor: analog user. Oscillating. Laboratorista. Cintas. Pervertnoise.

Fatima Madonna as Vera Violet: I poetic. Expanded cinema. Precarious projections. Metaforista.

Daughters are poor poets of light and sound, precarious clerks, cooks, lyrical scrap, trying to put together an itinerary that goes to the sound image and vice versa. The starting point is experimentation, Why? To mutate into new forms. Through new technologies we try to give a new use, a new way to obsolete equipment, discarded: radio, cassette, a rope, a broken mirror, a slide. It is a poetic rescue everyday land we inhabit. These devices tell us again, in a language that is incomprehensible: a sound that overwhelms our ears, images that portray a different reality.

Protesta en la embajada Egipcia: We use the method of cut up, we cut out a newspaper article he had this legend. The same old ways we cut audios of our first session, then only we had to adhere/mix each other creating a new sonographic vision.

In the great swing.

LA CENTRÍFUGA

Duet formed by Santa Rosa-La Pampa musician Javier Maluendres , currently living in Toay , who went through different experiences associated with rock and experimental music, and Fabian Racca , based in Toay, more related to sound art and radio art, who also ventures into free improvisation and experimental music through Carbonoproyecto (www.carbonoproyecto.net)

Te sigo (and the experience in general)

Improvisation recorded in 2005 , the lyrics are improvised as well. These songs have no guidelines , just playing, hearing , and letting ourselves go.

With *La Centrifuga* as a duo, we played between 2004 and 2006 , not live, except for some meetings with friends who not surprisingly ended in collective improvisations. From those experiences 3 discs were left (*La Centrifuga*, *Baile aniversario y ¡Quien!*) and several recorded sessions in the Little Carbon House (the study for carbonic experiments) , saved into files to be published at some point.

The first album in 2004 was physical (we had no access to internet), and we made about 50 copies to distribute locally, and included a text on our vision of "free improvisation" . This did not expect, obviously, to be a definition of a broadly developed concept over decades, but it did try to reflect on the process and the results we experienced, which mixed improvisation with rock, folk and oral tradition, but without being a musical genre improvisation or as a means to a composition. Every moment was unique and began and ended there, and the music was valued as it was manifested not by how it could be. In that sense we liked to summarize the experience as "the product of a search and not the search for a product."

In *Te sigo* (I follow you), there is a pun on words that are put together when leaving them flow driven by the crescendo of guitar and bass simultaneously. So the words are constructing their own meaning in real time, as an exercise midway between trance and thought. *Te Sigo* has to do with discovering a little hazardous (or maybe not) of some old family stories of about nearly a century, with which I felt I had points in common in my sound and expressive practices. For example tales of oral tradition were passed from generation to generation like that of the "El Balde carbónico de la misericordia" (carbon bucket of mercy), which ended up being the name (and inspiration) of one improvisation group with which we played between 2007 and 2010. They were almost forgotten after the family left the rural life to move to town in the 70s, and I felt a great pleasure to be find those coincidences thirty years later, and at totally unthinkable places and people (strangers who I clarified me what I was looking for), and also the responsibility to do something with them, to keep them alive again. Of course I was lucky that my musical adventures fellows at that time did respect those concerns even though they had their own motivations for doing so, and ultimately the music that came out was the result of that coexistence (Fabian).

LOS SÍQUICOS LITORALEÑOS

Natives of Curuzú Cuatiá, Corrientes, northeastern Argentina, psychic littoral spent nearly a decade playing and recording material difficult mountains classification. Between psychedelia and chamamé, the noise and folklore, Siquicos seems to combine humor and horror in equal measure. Since its "porteño" debut in 2005 under the Festicumex (Festival of Cumbia Experimental) Parque Patricios, the curuzucuateños performed countless shows and two tours in Northern Europe.

In 2013 the Sham Palace (U.S.A.) label released its first international release in vinyl entitled "Sound Chipadelico" an anthology summarizing nearly a decade of unbridled experimentation and creativity without limits.

Casino V.I.P./Sondas contacted Sonoras: Originally recorded in 2006 was included in one of the multiple versions of the album "Beyond the psychic Siesta" classic "lost" the littoral combo.

FRANCO FALISTOCO ARAYA

Franco Falistoco hails the southeast of the province of Cordoba (Marcos Juarez-Argentina) but has lived since 1996 in the city of Rosario (Santa Fe). It started with his job as technical operator FM radio in 1990 by joining the workforce in a variety of media. As radio worker occupied all possible roles. Accompanies his trade with studies related to communication and sound (studied Journalism, Mass Communication, History, Graphic Design and Sound operator). Eventually it provides workshops for artistic production and technology communicators workshops producing radio art and sound. Since 2011 conducts the radio production *El Ruido es el Mensaje* where he works and reworks the language elements of radio and contemporary look overall sound from Radio Universidad Rosario and its website (<http://www.enestaruta.com>) as a starting platform, with broadcasts in various parts of the Americas and Europe.

xXx : Sound piece as a result of the Dadaist game, made from the random file fragments, soundscapes and vocals recorded in various situations in the central and northwestern Argentina and Chile (Santa Fe, Cordoba, Tucuman, Salta, Santiago) region variety of recording devices, where many processes and filters to the deconstruction of sound is used, the reformulation of the results and the contrast with a stringed instrument in the second half. Guitars courtesy of Gerardo Agostini.

JAIME GENOVART/PABLO RECHE/ALAN COURTIS

L3C is the name under which are grouped Alan Courtis, Pablo Reche and Jaime Genovart to work collaboratively. Through improvisation, both studio and live, 3 musicians go into in a experimental and noise sound search, far from conventional musical structures. Analog and digital instrumentation are the means by which generate dense soundscape, soundscapes ranging from the acousmatic, the drone and noise without being circumscribed to any of these labels. Feature to his credit with two albums in collaboration with renowned artists: "Connector" by Zbigniew Karkowski (Music Genera, 2004) and "Palmar Zähler" with Christoff Kurzmann (Mikroton, 2009).

L3C: Recorded in Archibrazo, Buenos Aires 13/10/2011. Was recorded live, as we always do the time we played the 3 together. Then that set of approximately 30 minutes, we select and edit a fragment.

ALMA LAPRIDA

Alma Laprida born in 1985 in San Miguel. Lives and works in Buenos Aires. Composes and plays pieces waterspout, synthesizer, lira, field recordings and other unconventional instruments and objects such as megaphones, nylon bags, home appliances and toys.

www.almalaprida.com.ar

Piazza: My favorite recording of which I made from the Piazza San Marco in Venice, Italy, at the time I worked and lived there.

KARIM D. VILLALBA

Karim D. Villalba was born in Mendoza in 1989. Studied piano and guitar in UNCuyo. Part of Libellia, Morel, Club Sepia, Absència, Ensamble de Improvisación Grupal (EDIG), Nohombre de Mujer and The Dollar Compressors. He composed music for the plays "Suyai Campion", "Día de Gloria(confidencial)", "Isla Seca" y "La edad de la ciruela" and for the film " Reflejos" Is currently working as a soloist and in duet "El Palenque" with Lorenzo Gómez Oviedo.

Prefer not to provide any track information.

PABLO CERCAS

Multimedia artist/composer. Born in San Salvador de Jujuy in 1979, he lives in Cordoba since 1999. His music lives among several worlds, the ultradigital of glitch, clicks & cuts, IDM, the ancient music of various regions of the world and academic contemporary music, among others. With an experimental design, he promotes the fusion of styles. His inspiration comes from: nature, science, quantum physics, architecture, the ancient arts of the East, tao, zen, and mythical worlds.

Conciencia Fragmentada: It was created almost entirely based on improvisations with different apps for ipad by deconstructive processes, the raw material was a piano piece created Gestrument, which I selected fragments then touch in real time with Samplr, producing a new audio layer cut into small samples, then I made a new selection of this new material edited and processed again paying off the final piece. As for the possible philosophical interpretations of the work I leave it to the listener do not like to intervene telling stories about an abstract work.

[s ∃

[s ∃ is the project of Miguelo Simon, a native of San Rafael, Mendoza. The project started in October 2011 as a response to dissatisfaction and frustration of living in a black hole.

CD editions: "[s ∃ " – 2012 ; "Chitin Ep" – 2013 ; "In the eternal quest bug God" – 2014

Un insecto buscando a su familia: Tries to see the potencial experiences insects, unable to feel physical or emotional pain, theoretically without conscience, without learning organizations, small biological systems with particular ecological function... from my point of view bodies extraordinary, essential, often unpredictable, with great secrets and lessons to be discovered.
For track use low with two detuned strings, a sound object (root of noise) and a pet toy.

LORENZO GOMEZ OVIEDO

Born in San Juan at 87, a resident for 10 years in Mendoza. Some of his works have been premiered at various sites in Argentina, Chile, Brazil and Mexico; some of his discography was released by labels from France, Spain, EEUU, Belarus, Poland, Brazil and Argentina. Since 2011 he formed together with Mauricio Gastón Lúquez "Nuevas Emisiones Sonoras" local broadcast group to present music which remain actively through concerts, workshops and lectures. He has made inroads in exploring soundscapes using analog recordings, sound interpretation of everyday objects, etc. Currently, he is active as a composer and performing in a duo with Karim Villalba focused on improvisation based collaborations with artists from other disciplines such as dance, poetry and drawing.

dd/mm/aaaa: One afternoon in Albardón, San Juan. Improvisation recorded on tape with the primitive Philips EL-3300 from 1964, was digitally altered by the insertion of abstract sounds from differents audio editors.

STEREOPOMOS

Eduardo "Pinto" Peralta - varied percussion ; Mario Ayala - electric guitar.

Eduardo was the original drummer of Igoagrio, one of the bands with more particular sound of the late years70 within Argentina and later undertook a traveling life away from the formal groups but did experience mainly music from Brazil where he lived long years.

Mario joined the duo *Viaje al Sueño* by Cesar Martin from 1981-1997. From the beginning of the musical adventure all turned to experimental music, more intuitive first, then more informed and closer to formal but never academic.

After *Viaje al Sueño* he joined the project of experimental music created in Toay, La Pampa, by Fabian Racca, known as Carbonoproyecto, in which integrated various formations such as *Grupo de Musica sin Nombre*, *El Balde Carbonico de la Misericordia*, *Ensamble del Espinal* and others .

Among these personal projects over long time they met several times and their stories that had become very different were counted. The fact that both return to live in their hometown Trenque Lauquen (province of Buenos Aires) and at this age and few things matter as much as the passion to play and there are doing the sound balance of his life is given.

Cinco y Cinco: Refers to those essential halves given in improvisation duo as well as the age of the two participants. Electric guitar it comes with a little reverb and the percussion was composed by a mapex snare, one crash and some plastic paint boxes.
All very economical to unleash free improvisation.

HÖXOLLEM

Höxollem was born in 2014. Mauro Varela and Miranda Lucas get together at friends' in an attempt to create environments and sounds that reflect otherwise inspired austerity of Comodoro Rivadavia, his hometown. Influenced by Bass Communion, William Basinski and Leyland Kirby they began recording with any tool at their disposal, also experimenting with the sounds receivables that are looking for online.

Películas: Was recorded in November 2015 in the hope of being part of a new Höxollem work who stayed stagnant. This track was recorded with microkorg synthesizer.

JUAN MANUEL CASTRILLO

Born in Jujuy (Argentina), he graduated Sound Technician in Córdoba (Argentina) and did postgraduate Sound Creation and Sound Design at the University of Barcelona (Spain). He is currently finishing a Master in Sound Art of this same institution. He works primarily in the field of phonograph, soundscape composition and sound installations. It also performs design, production and post-production sound for film, theater, documentaries and tv. He released albums in Gruenrekorder (GER), ImpulsiveHabitat (POR), South Electronics (ARG), among others. He presented his work in spaces and festivals such as: Signal X Festival (Cagliari, Italia), MiniereSonore Festival (Oristano, Italia), Centro Cívico ConventSantAgustí (Barcelona, España), Sala Paraninfo (Universidad de Barcelona, España), Hangar (Barcelona, España), Teatro Principal de Valencia (Valencia, España), Escolad'Art i Disseny de Reus (Tarragona, España), Centro Cultural España Buenos Aires (Buenos Aires, Argentina), Centro Cultural Recoleta (Buenos Aires, Argentina), Museo Emilio Caraffa (Córdoba, Argentina), Chateau Centro de Arte Contemporáneo (Córdoba, Argentina), La Cúpula Galería de Arte/ Media Lab (Córdoba, Argentina), etc.

13S: Recorded on September 13, 2012 in the center of the city of Cordoba (Argentina). Through social networks and no political organization behind that day, thousands of people are self through social networks to express themselves on the streets of the main cities of Argentina. Using songs, posters and typical "cacerolazo" (patter pans) protesters directed their complaints to the then president of the national government Cristina Fernandez de Kirchner