



Research > AVANT

Sound art and experimental music arrived to Spain relatively late, but over the course of the last three decades they have produced names, scenes and works that have managed to establish themselves with certain authority on the international stage.

From the most academic electroacoustics to industrial music, from radiophonic art to post-no-wave improvisation, AVANT has joined together with some of the most important performers of experimental music in Spain to retrace some of the key moments of the country's musical avant-garde, scarcely documented until now.

Each AVANT focuses on the work and career of a group project from the scene, documented and composed of two parts: the first part reconstructs the artist's context through interviews, and the second part retraces the artist's work with musical examples.

Curated by Roc Jiménez de Cisneros.

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Roc Jiménez de Cisneros (Barcelona, 1975) is a musician and composer. Since 1996, he is the core of computer music project EVOL, and his work has been released on internationally acclaimed record labels. In 2003 he began developing a series of electroacoustic pieces entitled "Punani", in which he deepens in some of the main aspects of his work, namely algorithmic composition, various synthesis techniques, spectro-morphology and the musical application of fractal geometry and other mathematical phenomena. Since 1997, he co-runs the record label and artists collective Alku with Anna Maria Ramos, as well as imbecil.net, a platform for absurd computing and binary obfuscation. He lives and works in Barcelona.

Voice: Clàudia Faus.

AVANT #6

Eduardo Polonio

His work, rooted in the academic tradition and at the same time vigorously linked to different expressions of popular music, from folk to pop to classical music, occupies a strange, dark and unfathomable place, full of irony, multiple meanings and games, always keeping a prudent distance from electroacoustic orthodoxy. He is one of the most personal sound artists on the Spanish scene in recent decades.

01. Biography

"I think that composing is the only area of your life where you can be free. The only facet of your life where you can be free is when you create, because you don't have to answer to anybody. I never had a teacher nor belonged to any school, and that is the way I've always wanted it." (from an interview by Ismael G. Cabral, 1999).

In a field as fragmentary as Spanish electronic music of the sixties and seventies, Eduardo Polonio (Madrid, 1941) was a virtually crucial figure, bringing personality, coherence and ingenuity to a scene that was often characterised by the use and abuse of canons imported from neighbouring countries. Today, his name remains linked to some of the projects and institutions that helped to place Spain on the European contemporary music map a few decades back: Grupo Koan, Laboratorio Alea in Madrid, Alea Música Electrónica Libre (the country's first live electroacoustic music group), Fundación Phonos in Barcelona, Àrea de Creació Acústica in Mallorca and the Gabinete de Música Electroacústica in Cuenca. But Polonio wasn't just a pioneer of what was once called "new music". His work, rooted in the academic tradition and at the same time vigorously connected to different forms of popular music, from folk to pop to classical, occupies a strange, shadowy, unfathomable space, full of irony, multiple meanings and games, always keeping a prudent distance from electroacoustic orthodoxy.

Thirty years have gone by since Eduardo Polonio almost completely abandoned traditional instrumentation in order to devote himself to exploring the nuances and possibilities of synthesisers, computers, magnetic tape and other sources. Based on his untiring sound-humanistic research, this artist from Madrid has shaped a generous number of works of different kinds, from short electronic pieces to operas and soundtracks for theatre, often interacting with visual artists (Eugeni Bonet, Pablo Monedero, Carles Pujol and Toni Rueda, among others) in live performances in which the composer frequently plays the roles of performer and master of ceremonies, approaching the pop paradigm once more.

02. List of sound fragments

Part I

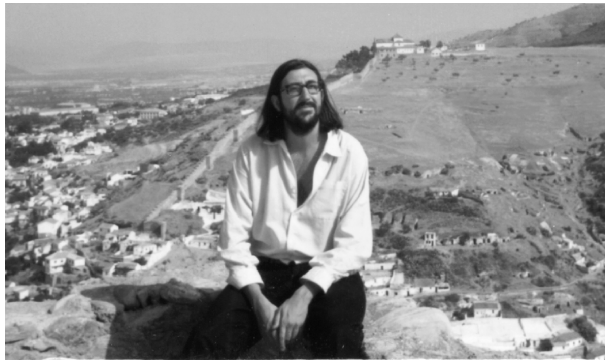
Anonymous, "Madrid"

Frédéric Chopin, "24 Preludes Op 28 (i) C major" (in *Ashkenazy: The Piano Works*, 1997)

J. S. Bach, "Toccata and Fugue in Dorisch, Toccata" (in *The Organ Works*, 2006)

Bela Bartók, "Mikrokosmos Volume I 1-2-3-4-5-6" (in *Complete Edition*, 2000)

Eduardo Polonio, "Para una pequeña margarita ronca (1969)" (en *Obras Electroacústicas I*, 1998)



[Eduardo Polonio]

Música Electrónica Libre, "1º" (in *It Viaje*, 1976)
 Eduardo Polonio, "¡Estate quieto ya!" (in *Blood Stations - Syntax Error*, 1988)
 Música Electrónica Libre, "3º" (in *It Viaje*, 1976) Eduardo Polonio, "Vida de máquinas" (in *Made in Cuenca*, 1992)
 Eduardo Polonio, "San Quintín" (in *Acaricia la mañana*, 1984)
 Eduardo Polonio, "Flautas, voces, animales, pájaros, sierra, la fragua de protones, trompetas, frialdad con sangre, arpas judías, trompetillas, agua, agujero negro (1981)" (in *Obras Electroacústicas 2*, 1998)
 Eduardo Polonio, "La última pócima" (in *Proprio Motu*, 2007)
 Eduardo Polonio, "Trois moments précédant la genèse des cordes" (in *Proprio Motu*, 2007)
 Eduardo Polonio, "Einai (1998)" (in *Obras Electroacústicas 5*, 1998)
 Eduardo Polonio, "Sudoku-mix" (in *Proprio Motu*, 2007)

Part II

00:00:13 Música Electrónica Libre "1º" (in *It - Viaje*, 1976)
 00:10:25 Eduardo Polonio "Espai Sonor" (in *Obras Electroacústicas 2, 1976 - 1985*, 1998)
 00:21:44 Eduardo Polonio "Robots, uníos" (in *Blood Stations - Syntax Error*, 1988)
 00:24:57 Eduardo Polonio "Vida de Máquinas" (in *Made in Cuenca*, 1992)
 00:35:35 Eduardo Polonio "Uno es el cubo. Esc. 10" (in *Uno es el cubo*, 1999)
 00:38:03 Eduardo Polonio "Uno es el cubo. Esc. 11" (in *Uno es el cubo*, 1999)
 00:43:28 Eduardo Polonio, "¡Estate quieto ya!" (in *Blood Stations - Syntax Error*, 1988)
 00:45:55 Eduardo Polonio, "Trois moments précédant la genèse des cordes" (in *Proprio Motu*, 2007)
 01:01:17 Eduardo Polonio "Batka" (in *Acaricia la mañana*, 1984)
 01:08:06 Eduardo Polonio, "Sudoku-mix" (in *Proprio Motu*, 2007)
 01:21:40 Eduardo Polonio "Le Récif de Cancale - Evohé! Evohé!" (in *La Zona*, 1988)

Note: the tracks on this compilation come from recordings released on various formats. The differences in sound quality and feel were preserved for the sake of historical value.

04. Related links

<http://www.eduardopolonio.com/>
<http://www.congreso-musica.org/>

05. Acknowledgements

AVANT #6 wishes to thank Eduardo Polonio and Claudio Zulián.

06. Copyright note

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[Eduardo Polonio]