



## 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 #9

## Victor Nubla

Musician, cultural agitator, writer, conceptual artist and other things not easily defined, Víctor Nubla has spent more than three decades defending a musical approach that owes just as much to the post-avant-garde as it does to popular and street culture.

### 01. Biography

When Victor Nubla and Juan Crek founded Macromassa in 1976, they began more than just a simple duo. To many people, this Barcelona group is the touchstone of independence in Spanish music: the first fanzines, the first self-produced record in the country and a musical attitude that lies somewhere between the destructive and the surreal positioned Macromassa at the point of convergence between many influences —futurism, punk, industrial, free jazz, Borges— that had barely permeated the “desert” of late seventies Spanish culture. But in spite of the lack of precedents, training or institutional support, Crek and Nubla's personal immersion in the world of free improvisation and sound experimentation allowed them to clear a path for themselves and for future generations. Even so, Macromassa is by no means all there is to say about Victor Nubla. His vast, indefinable career, both solo and as part of many other lineups (Dedo, Aixònoèspànic, Leónidas, Massa Fosca, European Experimental Composers Orchestra, Secreto Metro and more), forms a complex puzzle that initially seems as hard to put together as the found pieces of jigsaws that Nubla has been collecting and rigorously cataloguing since 1984.

To solve this impossible puzzle, which consists of Nubla's discography (with dozens of releases), his bibliography (in and out of his publishing company Misántropos) and other activities (his crucial cultural management work with Gràcia Territori Sonor, for example) from the mid-seventies onwards, we have to accept the post-avant-garde (anti-avant-garde?) attitude of a born cultural agitator who believes the most important aspect of his work is its popular nature. Experimental music born in the streets, not the academy, and reinvented a thousand times over on those same streets, in everyday life, in the surreal, in food, in the neighbourhood, in coincidence, in literature, in new and old global networks and in dozens of instruments. Because one of the most obvious distinguishing features of Nubla's extensive career is undoubtedly his radical evolution in his choice of tools for each of his artistic incarnations. From clarinet to voice, voice to radio, radio to sampler, sampler to computer, with effect pedals as more than just an ornamental flourish: a non-linear progression that indirectly tells the story of some of the changes that have taken place in music technology over the last few decades. The changes that have allowed this musician and die-hard resident of the Gracia neighbourhood in Barcelona, to fully develop his eternal semi-random search, while at the same time filling the stave of his imagination with ideas, memories, methodologies, metaphors and, above all, sounds that question formal certainties.



[Victor Nubla, 1983. Photo archive]



[Victor Nubla, 2009. Foto Louise Blanchard]

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## 02. List of sound fragments

### Part I

Macromassa, "Darlia Microtónica" (in *Darlia Microtónica*, 1976)  
Secta Sònica, "Mulatas De Fuego" (in *Astroferia*, 1977)  
Macromassa, "Darlia Microtónica" (in *Darlia Microtónica*, 1976)  
Henry Cow, "Extract from "With the Yellow Half-Moon and Blue Star" (in *Leg End*, 1973)  
Víctor Nubla, "La felicidad de los vecinos" (unreleased, 1985)  
Macromassa, "Primeras Impresiones" (in *El Concierto para ir en gGlobo*, 1978)  
Macromassa, "s/t" (in *Demos 1979*, bootleg)  
Macromassa, "Renuncia" (in *Espejo Rapidísimo Quinquen*, 1986)  
Víctor Nubla, "Les Pasqües Invisibles" (in *Clarinetes: catàleg d'usos simbòlics*, 2007)  
Víctor Nubla, "Laberintenso..." (in *Piedra Nombre (M.C.O. Series vol. 1)*, 1995)  
Víctor Nubla, "Andújar" (in *La Vía Iluminada (M.C.O. Series vol. 2)*, 1999)  
Dedo, "Activo" (in *Resumen de Movimientos*, 2006)  
Víctor Nubla, "Le Beau Danube Bleu (Perquez)" (in *An Der Schönen Blauen Donau*, 1986)

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.

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## 03. Related links

<http://www.hronir.org>  
<http://www.gracia-territori.com>

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## 04. Acknowledgements

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## 05. Copyright note

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