



"Pression", obra para violoncello solo del compositor alemán Helmut Lachenmann: una arquitectura sonora desde los campos morfológico y tipológico bajo una revisión schaefferiana [

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text (article)

Analítica

This article shows the results of the analysis to the work "Pression" of Helmut Lachenmann from the review of two main sources, important for the focus of this study: Chapters XIII to XVIII from text "Treatise on musical objects" (Schaeffer, 1966: 217-285) and the text "Spectro-morphology and Structuring processes" (Smalley, 1986: 61-93). With these conceptual sources It seeks to investigate aspects such as formal articulation, structuring, spectro-morphology and types of material presented by the composer, process chains for recidivist behavior, etc., with the aim of establishing an overview on the theoretical, practical and aesthetic that emerges from this musical piece. The body of this analysis is structured by topics and subtopics to be treated, where each provides accurate information of a particular sectioning of the piece. The findings of this analysis suggest that the listening modes referenced in the text "The three listening modes" (Chion, 1993: 28-34) - such as causal, semantic and reduced listening - are relevant because interweave and form an interconnected circuit from experiences and ways of appreciation

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