



Análisis músico-gráfico del Móvil IV de Harold Gramatges

2021

text (article)

Analítica

The Mobiles of the cuban composer Harold Gramatges (Santiago de Cuba, 1918-Hava-na, 2008) have not been deeply studied. Within this series of works, the Mobile IV for guitar was written in 1980, but it responds to the aesthetic vision of the musical avant-garde of the 60s. What were the compositional techniques and resources used by Gramatges in his Mobile IV? To answer this question, the present investigation carries out a general analysis of the work with the help of the score, the sound record and graphics specially designed for this investigation, which show the resources and technical procedures used by the compo-ser, and facilitated the holistic assessment of the multiple elements that make up the musical discourse. Concepts and definitions of Pierre Boulez are also applied that are adapted to the works belonging to the historical avant-gardes

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Título: Análisis músico-gráfico del Móvil IV de Harold Gramatges electronic resource]

Editorial: 2021

Tipo Audiovisual: Guitarra musicología Gramatges gráficos vanguardia análisis móvil Cuba Guitar Gramatges musicology graphics avant-garde analysis Mobile Cuba

Documento fuente: Escena: Revista de las artes, ISSN 1409-2522, Vol. 81, N°. 1 ((julio-diciembre, 2021)), 2021, pags. 113-133

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Lengua: Spanish

Enlace a fuente de información: Escena: Revista de las artes, ISSN 1409-2522, Vol. 81, Nº. 1 ((julio-diciembre, 2021)), 2021, pags. 113-133

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