



Derivas del serialismo en las obras electrónicas de Karlheinz Stockhausen.

Mediación técnica y producción de híbridos en el Laboratorio de la WDR [

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text (article)

Analítica

During the 1950s Karlheinz Stockhausen adhered to the modernist principles promoted by the Darmstadt School that led to the development of integral serialism. In his pursuit of renovation of the musical language, Stockhausen tried to apply this technique to the composition of electronic works at the WDR (Westdeutscher Rundfunk) laboratory in Cologne. This article inquires, through the concept of technical mediation proposed by Bruno Latour, how the exchange of properties between humans and non-humans inside the laboratory modified the serial project. As a result of this process, Stockhausen composed a serie of works that couldn't be completely prefigured a priori, a fact that led to the creation of new forms of listening and musical notation. From that, we will seek to characterize Stockhausen's compositional practice from a non-modernist perspective, emphasizing the hybrid and relational character of musical events

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Baratz Innovación Documental

- Gran Vía, 59 28013 Madrid
- (+34) 91 456 03 60
- informa@baratz.es