abril
2025

AD ASTRA
REVISTA ONLINE
DA UNIVERSIDADE AbERTA

FICHA TÉCNICA

AD ASTRA
REVISTA ONLINE DA UNIVERSIDADE ABERTA

Diretora
ANA PAULA AVELAR
Universidade Aberta (UAb)

Editores
ANA PAULA AVELAR
Universidade Aberta (UAb)

PEDRO FLOR
Universidade Aberta (UAb)

Conselho Editorial
CÉLIA DIAS FERREIRA
Universidade Aberta (UAb)

ISABEL HUET SILVA
Universidade Aberta (UAb)

JOÃO SIMÃO
Universidade Aberta (UAb)

MARIA DO ROSÁRIO LUPI BELO
Universidade Aberta (UAb)

MARIA DO ROSÁRIO ROSA
Universidade Aberta (UAb)

PEDRO FLOR
Universidade Aberta (UAb)

PEDRO PESTANA
Universidade Aberta (UAb)

AD ASTRA 2025 by Universidade Aberta is licensed under CC BY 4.0

Conselho Consultivo
BIAGIO D'ANGELO
Universidade de Brasília (UnB)

DIONÍSIO VILA MAIOR
Universidade Aberta (UAb)

FERNANDO COSTA
Universidade Aberta (UAb)

JOÃO LUÍS CARDOSO
Universidade Aberta (UAb)

KENNETH DAVID JACKSON
Yale University

LUÍSA LEAL DE FARIA
Universidade Católica Portuguesa

SANDRA CAEIRO
Universidade Aberta (UAb)

SORAYA VARGAS CÔRTES
Universidade Federal do Rio Grande do Sul

TÂNIA FONSECA
Kingston University

WALTER LEAL
Hamburg University of Applied Sciences (HAW Hamburg)

Produção
Serviços de Produção Digital da Universidade Aberta

ISSN
3051-6773

DOI
https://doi.org/10.34627/adastra.v1i1.348

ÍNDICE

PALAVRAS PRÉVIAS

EDITORIAL

DOSSIER TEMÁTICO - A EUROPA EM QUE ESTAMOS

JOÃO VIEIRA BORGES
Europa: Desafios, Ameaças e Devir
Europe: Challenges, Threats and Future

LUÍSA LEAL DE FARIA
Desacertos culturais: idadismo, sexismo, localismo. Uma agenda cultural para a Europa no século XXI
Cultural lags: ageism, sexism, localism: A Cultural Agenda for Europe in the Twenty First Century

ANDRÉ MATOS E LUÍS MARTINS
Uma interpretação derrideana das dinâmicas de interação identitiária entre a União Europeia e a Turquia no quadro do processo de alargamento
A Derridean Interpretation of Identity Interaction Dynamics between the European Union and Turkey within the Framework of the Enlargement Process

JOÃO RELVÃO CAETANO
Memória e Democracia: Reflexão sobre a política contemporânea
Memory and Democracy: Reflection on Contemporary politics

JORGE TRIGO
Entre a Memória e a Realidade: o "Mito Fundador" do Holocausto e a União Europeia do Século XXI
Between Memory and Reality: The Founding Myth of the Holocaust and the European Union in the 21st Century

MARGARIDA MARTINS
Descolonização: língua, poder e a consciencialização histórica
Decolonisation: language, power and historical consciousness

FERNANDO COSTA E JORGE BUESCU
A Matemática na sociedade europeia e a Sociedade Europeia de Matemática
Mathematics in the European Society and the European Mathematical Society

FÁTIMA ALVES E DIOGO GUEDES VIDAL
Interdependências das sociedades e da natureza nas inovações democráticas para a transição ecológica no contexto do New Green Deal - o caso do Projeto H2020 Phoenix
Interdependencies between societies and nature in democratic innovations for the ecological transition in the context of the New Green Deal - the case of the H2020 Phoenix Project

VARIA

MARIA DE JESUS PEREIRA
Emigração para o Brasil na segunda metade do século XIX na imprensa diária portuense
Portuguese emigration to Brasil through the daily press on the the fifth and sixth decades of the 19th century

ANDREIA GONÇALVES; ELIZABETE FERNANDES; SÓNIA RODRIGUES; TÂNIA CAIANO
Liberdade e rebeldia pela voz de Maria Teresa Horta
Freedom and Rebellion Through the Maria Teresa Horta's

ISABEL HUET, DIOGO CASANOVA, GLÓRIA BASTOS
O Papel das Microcredenciais na Formação Contínua de Professores: uma análise do Projeto CRED4TEACH
The Role of Micro-Credentials in the Continuing Professional Development of Teachers: an analysis of the CRED4TEACH project

RECENSÕES
STEFFEN DIX
Uwe Wittstock (2024), Marseille 1940: Die grosse Flucht der Literatur, München: C.H.Beck

PEDRO PESTANA
The Future Soundscape: How Pierre Schaeffer's Radical Ideas Still Need to Shape Music

TESTEMUNHO(S)
FERNANDO COSTA
Reminiscências sobre Rafael Sasportes (1960-2024)

The Future Soundscape: How Pierre Schaeffer's Radical Ideas Still Need to Shape Music

Pedro Pestana

We are entering the 30th anniversary of Pierre Schaeffer's death, which coincidentally roughly overlaps with the dominance of digital over analogue media, yet conceptually the work done in the Musique Concrete era remains as relevant today as it was during Schaeffer's time some 70 years ago. Particularly relevant, and the focus of this text, are his writings on a new approach to musical composition, which are unusually renaissance-like in their scope while maintaining a futuristic stance that is still years in the making.

His Treatise on Musical Objects [Schaeffer, 2017], which only saw the light of day in the English language in 2017, is a monumental revision of what musical composition could and should be. Schaeffer argues that the principles of musical organisation are guided by both tradition and technology and stem from the properties of the human voice, later expanded by the catalogue of musical instruments that were, at their time, disruptive technological evolutions. This results in an organisation based on the concept of musical notes: notes along time – melody – and notes superimposed in time – harmony. The dimension of timbre is mostly a fatal reflection of the available technologies. The composer has minimal control over it, and timbre is largely under-specified before audio recordings make it possible.

In Schaeffer's time, music no longer needed to be shackled by the limitations of musical instruments, and the key principle of his compositional work may very well be based on the way recording influences the process of sound organisation, particularly in the sense that timbre could then be: 1) allowed to be fixed in time by the recording, 2) infinitely varied, drawing from any imaginable sound source, not just performable instruments. With this in mind, the Treatise diligently questions what novel strategies for sound organisation there are, in keeping with the limitation that music is "sound in time" - there is thus a need to rethink the sequencing of sounds (melody, if one focuses on notes) and the layering of sounds (harmony). Schaefer does this by proposing a host of concepts that were revolutionary for the time, maybe even for our time, most notably the idea of reduced listening (excluding semantics and causality from sounds, listening purely as a sensory phenomenon [Chion, 2012]) and the concept of musical object (sound as an independent entity, not bound by traditional notions of notes, but as a distinct sonic event that can be analysed and manipulated).

With this theoretical underpinning, Schaeffer developed a body of work that is equally revolutionary and radical, and has influenced many posterior artistic movements, even outside the rigid bounds of "art music". One can easily say that turn-tablism, sampling, hip-hop and EDM have a great debt of gratitude to the electroacoustic pioneer.

Why is it then that a look at the musical landscape of the 21st century shows a majority of music bound by tradition and note, possibly more rigidly set on schemas (common meter, cliche harmonic progressions, 4-bar loops, harmonic simplicity and repetitiveness, repeated melodic motifs, minimal form variation, formulaic structures) than ever before?

The answer is surely riddled with complexity and deeply ingrained in cultural indeterminacies, but two tentative suggestions leave space for reflection and can help propel Scheffer's work forward.

On the one hand, there is an interesting quote in the opening

Pedro Pestana
Universidade Aberta

0000-0002-3406-1077

of the Treatise "Work at your instrument". It is relevant because subsequently "instrument" becomes diffuse, transformed into a never-ending array of techniques and possibilities. The language of tradition possibly came about through a loop between the technological advances in instruments, and the playing virtuosity they enabled. It is virtuosity that drives the language of music forward. One needs to redefine the concept of virtuosity and physicality on a laptop or on manipulating a recording so as to consolidate a way of moving forward other than simply through blind experimentation and chance.

On the other hand, the sheer openness of the musical material that Shaeffer advocated may paradoxically limit creative productivity rather than actually inspiring it. This ties in with modern notions such as the paradox of choice (more options leave one less satisfied [Schwartz, 2015]) or decision fatigue (in a creative context, too much time is spent browsing options [Peuquet, 2018]). Artists will often limit their materials so as to not feel overwhelmed, something that will frequently lead to much more creative outputs. There is a sense of irony in that it may come full circle to the idea that the tropes of musical tradition are actually inevitable responses to the paradox of choice, and Schaeffer's proposals were too big of a leap forward to be synthesised in such a short amount of time. While the technology has perfectly adapted, the slow mechanism of brain evolution needs some more generations to come before a true shift in sound organisation takes root.

CHION, M. (2012). *The three listening modes. The sound studies reader*, 48-53.

PEUQUET, S. (2018). Electroacoustic Music, Pluralism, and the Intractability of Epistemological Limitation. *Journal SEAMUS*, *29*.

SCHAEFFER, P. (2017). *Treatise on musical objects: An essay across disciplines* (Vol. 20). Univ of California Press.

SCHWARTZ, B. (2015). The paradox of choice. *Positive psychology in practice: Promoting human flourishing in work, health, education, and everyday life*, 121-138.

Fig. 1. Compositor, teórico e escritor Pierre Schaeffer, 1961.

Fig. 2. Imagem criada através de IA.

UNIVERSIDADE ABERTA www.uab.pt

AD ASTRA
REVISTA ONLINE DA UNIVERSIDADE ABERTA