

Invisible Worlds of Francisco López (abstract)

This essay deals with both the theoretical and musical work of Spanish musique concrète theorist and composer Francisco López, who is considered among the most renowned artists within temporary electronic music. *Absolute musique concrète*, his notion of sound phenomena, develops the ideas already presented in two different historical musical genres. The idea of using the prerecorded environmental sounds from musique concrète is here related to the ideals of absolute music, the one devoid of any non-musical references.

Everything in López' music is following the concept. His albums are being released without booklets or information sheets; additional information on recording is reduced to a minimum. His live appearances are held in total darkness; his compositions are no more than layers of hiss and rumble. One could hear these were made of processed environmental recordings, yet both their origin and the technique they were treated remain undetectable.

In different ways López' work can be related to the late 20th century philosophy. His theoretical essays could be understood as an attempt to avoid further compositional, formal or ideological limitations through theoretical discourse. His musical creations could be perceived as an example of *phenomenological reduction* and *preferred reading*. In the final chapter I am questioning the very idea of absolute music. It has been historically considered as music without any non-musical references and thus having no other than formal meaning. The absence of any evident referential points however does not mean the composition is not referring to anything outside the music.

Keywords:

Absolute music
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