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| Futurist Music |
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| Francesco Balilla Pratella (1880-1955) was the first composer to associate with the Futurist movement and to outline an aesthetic of Futurist music, though he was ultimately superseded in this regard by the painter-turned-musician Luigi Russolo (1885-1947), who became most closely associated with this stylistic. In his three manifestos on the subject, written between 1910 and 1912, Pratella echoes F.T. Marinetti’s call to revolutionize art and reject the stultifying effects of *passéism*. He does not provide a coherent or convincing programme for how this might be achieved in music, however, and his efforts to realise Futurist music in practise – one of which, *Inno alla Vita* (*Hymn to Life*, 1913) involved whole-tone scales – were not especially radical. Russolo proposed an altogether more fundamental rethinking of what Futurist music might be. In his 1913 manifesto L'arte dei rumori (*The Art of Noises*), Russolo argues that the sounds offered by a symphony orchestra are a poor match for the acoustic force and timbral complexities of a modern city. He proposes to transform noise using newly invented instruments, aestheticizing and spiritualizing it in the process. |
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| Further reading:  (Avraamov)  (Brown)  (Chessa)  (Kahn)  (Pratella)  (Pratella, Manifesto tecnico della musica futurista)  (Pratella, La distruzione della quadratura) |