



EDITOR'S NOTE

Author: Alejandro Rossi

Source: *English Studies in Latin America*, No. 22 (January 2022)

ISSN: 0719-9139

Published by: Facultad de Letras, Pontificia Universidad Católica de Chile

This work is licensed under the Creative Commons Attribution-Non Commercial-No Derivs 3.0 Unported License. To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-nd/3.0/> or send a letter to Creative Commons, 444 Castro Street, Suite 900, Mountain View, California, 94041, USA.

Your use of this work indicates your acceptance of these terms.





Editor's Note

Alejandro Rossi¹

Dear Readers,

This 22nd issue of *ESLA* focuses on musical cultures in our Hemisphere, especially the relationship between the written word and music. From the musical presence in modern literature to literary presence in contemporary musical practices, the relationship between literature and music has long enriched the work of both writers and composers. This issue seeks to contribute to the study of this relationship.

Marco Katz Montiel's "Making Music Mean - An Introduction to the Theory and Practice of Composing Music that Reads Poetry and Narrative", is the opening article to this issue. While books that comment on musical works abound, Katz Montiel presents us with a unique proposal: through musical composition, he establishes a method of reading and commenting on literary works. In this way, we enter a path full of originality and creativity that allows us to return to the analysis of works with new possibilities.

¹ Independent researcher, Ph.D. in Spanish with Emphasis in Human Rights Studies, Performance Studies and Practice, and Native American Studies from the University of California, Davis, USA (2021). His research examines contemporary Southern Cone cultural products (literature, music, and performance) in the context of 21st-century neoliberal society.

“*Todo Paisaje es Interno: From Nature to Music*” by Alejandro E. Mundaca, the second article in this issue, explores the intersections between music, soundscapes, and language from an interdisciplinary perspective to analyze how variations, transformations, and adaptations are used in musical practices. To analyze this, he focuses his study on the album *Todo paisaje es interno* by Chilean artist Mario Concha.

Kathleen Curtis presents ““Silence, silence, silence:” An Exploration of Music and Sound in Virginia Woolf’s *Between the Acts*”. Taking as a starting point the novel by the renowned English writer, Curtis renews its reading through an analysis of sound and music, focusing on the sound/musical influences on Woolf’s writing at the time of carrying out her work.

In the non-fiction section, Matías Palacios’s “The In-Between and the Postcolonial Aesthetic of Reggae”, takes up the intellectual work of postcolonial critic Homi Bhabha to analyze the musical work of well-known referents from the reggae musical genre. Palacios bases his analysis on recurring themes within this genre to expose how musicians problematize the colonial condition to which they are heirs.

Finally, we close the issue with two creative works: the first one is the poem “Silence” by Ana María Franquesa Strugo which invites us to contemplate sound and its absence (as the title indicates) through the images that reverberate through her words. The second is “Bobby Discovers Salsa” an excerpt from *Salsa Nights* by Marco Katz Montiel. In this story, we enter the world of nightclubs through the experiences of the protagonist Bobby Fiorentino, a young musician.

I want to thank the *ESLA* team for their hard work on the journal and for all the help they provided me to make this issue possible. Without their work, this never would have been achievable: thanks to Carolina Osorio, Tamara Cubillos, Javiera Sepúlveda and the cover illustrator Maria Monroy. Also, thanks to Andrea Casals and Allison Ramay for their dedication and effort to make publishing projects like *ESLA* possible.

Enjoy the reading!

Alejandro Rossi
Guest Editor