

**Points de temps, point dans le temps, points dans l'espace.
Les premières œuvres de Agostino Di Scipio (1987-2000)**

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**Points of time, points in time, points in space. The early
works by Agostino Di Scipio (1987 – 2000)**

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Communication présentée au colloque *Musique et écologies du son. Projets théoriques et pratiques pour une écoute du monde* - Université Paris 8, mai 2013

Introduction

Ideas in A.Di Scipio music

- Sound and noise,
- Sound and listening,
- Sound and space,
- Sound and time,
- Auto-exploration of sound (harmonic, noise, voice, grain, background noise, ...).

Historical grid

- Sources:
 - Works (website and Andersen 2005, CMJ 29:3, pp. 11–28, Fall 2005)
 - Di Scipio writings (articles and books)
 - Documentation at CSC (Centro di Sonologia Computazionale dell'Università di Padova – Italy): he worked there from 1987 to 1992
 - CD and different recordings (courtesy A.DS).

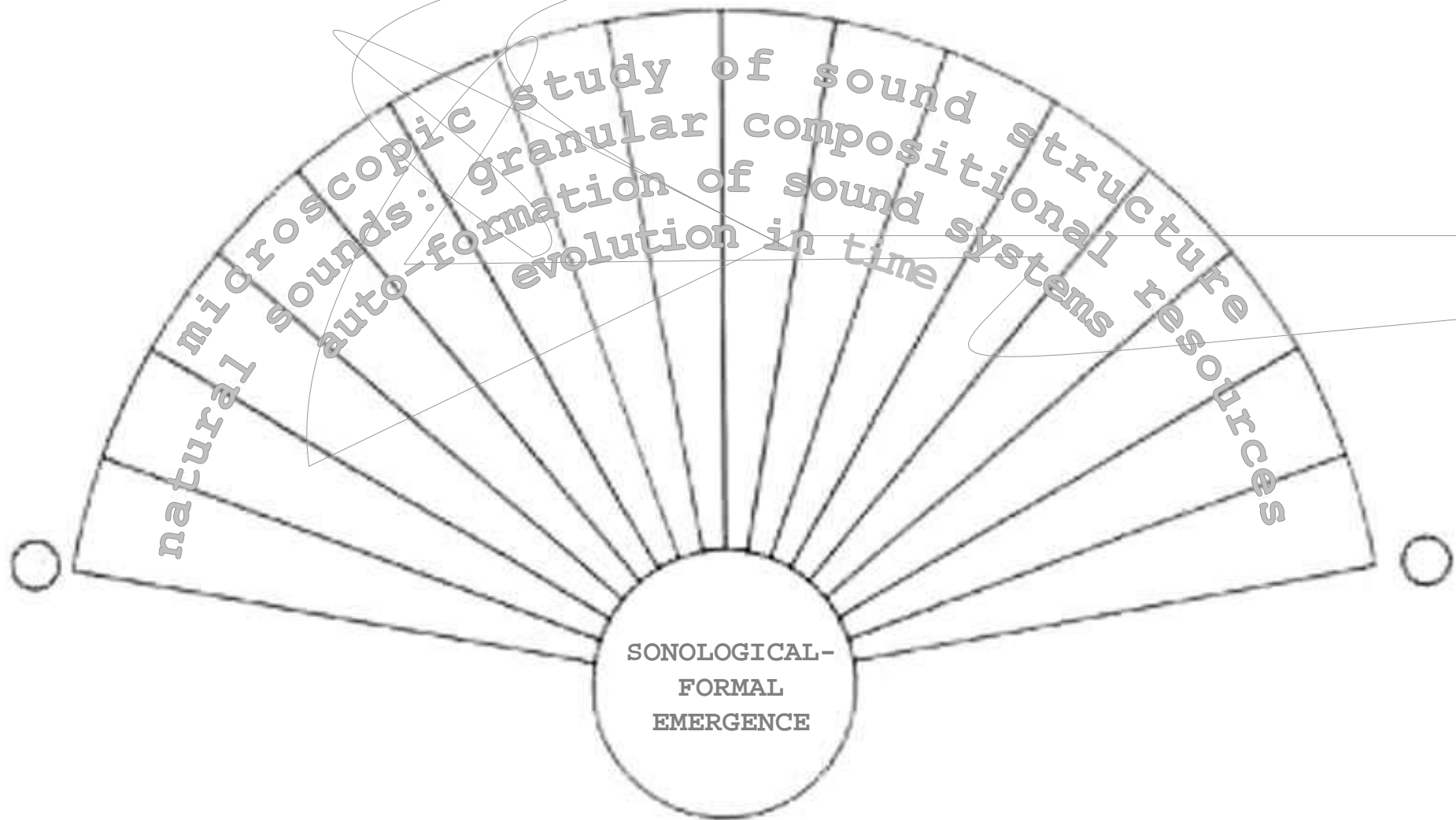
Historical grid

- Sources:
 - ...and oral witnesses
 - Andersen 2005, CMJ 29:3, pp. 11–28, Fall 2005
 - My interview to the composer (2012-2013)

Constellation of concepts

- *Punti di tempo (studio 1 sul valore formante della durata)*
 - electronically generated sounds – stereo track
 - composed: **1987-88**
 - duration: 7'30"
 - première: Cordoba (Argentina), 1997

Di Scipio: works 1987-2000



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- ***Punti di tempo (studio 1 sul valore formante della durata)***
 - electronically generated sounds – stereo track
 - 16 analog oscillators - Apple II, 8086 processor.
 - composed: **1987-88**
 - duration: 7'30"
 - Where: L'Aquila (student)
 - première: Cordoba (Argentina), 1997

- ***Estensioni (studio 2 sul valore formante della durata)***
 - electronically generated sounds – stereo track
 - [harmonics and sinusoids: unique work]
 - composed: 1988 (CSC Padova)
 - MUSIC 360
 - duration: 12'00"
 - première: Roma, 1988

- ***n/Phasis*** [
 - **for percussion (1 player), keyboard with pedal, and low-pitched reed instrument**
 - acoustic instruments (without electronics)
 - composed: **1989 (rev. 2002)**
 - duration: ca. 6'30"
 - première: L'Aquila, 1989 (G.Ruggeri, G.Arbonelli, A.Surprizi)
 - revision: Berlino, 2004 (Ensemble Mosaik Berlin)
 - ADS, "Composition by Exploration of Non-linear Dynamic Systems", Proceedings ICMC – International Computer Music Conference, San Francisco: International Computer Music Association, Ann Arbor, MI: MPublishing, University of Michigan Library, Vo. 1990, 1990, pp. 324-327, <http://hdl.handle.net/2027/spo.bbp2372.1990.092>

- ***Fractus***
 - **viola and electronically generated sounds – stereo track** [PDF score](#)
 - composed: **1990**
 - duration: 11'40"
 - première: L'Aquila, 1990 (Alessandro Santucci)

- ***Event***
 - **for flute, clarinet, 4-channel tape, and digital signal processing**
 - composed: **1990**
 - duration: 10'00"
 - première: Roma, 1990 (solisti dell'Artisanat Furieux Ensemble)
 - BMG Editions

- **Plex**
 - for double bass and 4-channel tape
 - composed: **1991**
 - duration: 12'00"
 - première: Roma, 1991 (Stefano Scodanibbio)

 - « Few more sounds were synthesized with a version of the venerable Music360 sound synthesis language, extended by James Dashow, running on a mainframe computer at the Centro di Sonologia Computazionale (CSC, University of Padova) »

- **Texture - Multiple**

- 3 to 6 instruments (vn, cello, fl., cl., pf., vib.) and room-dependent digital signal processing
- composed: 1993 (rev. 2002)
- duration: 10'00" – 14'00"
- CD Edition RZ 10015
- première: Roma, 1994 (Mutare Ensemble Frankfurt)
- revision: Berlino, 2002 (Mosaik Ensemble Berlin)



Agostino Di Scipio, “Formal Processes of Timbre Composition Challenging the Dualistic Paradigm of Computer Music: A Study in Composition Theory”, *Proceedings of the 1994 International Computer Music Conference – Aarhus*, San Francisco, CA, ICMA, 1994, pp. 202-208, Laura Zattra

<http://quod.lib.umich.edu/i/icmc/>

- **4 VARIAZIONI SUL RITMO DEL VENTO**
 - doublebass Paetzold recorder and electronics
 - (a) with live-electronics (digital signal processing)
 - (b) with tape (digital audio media)
 - 1995

Conclusions

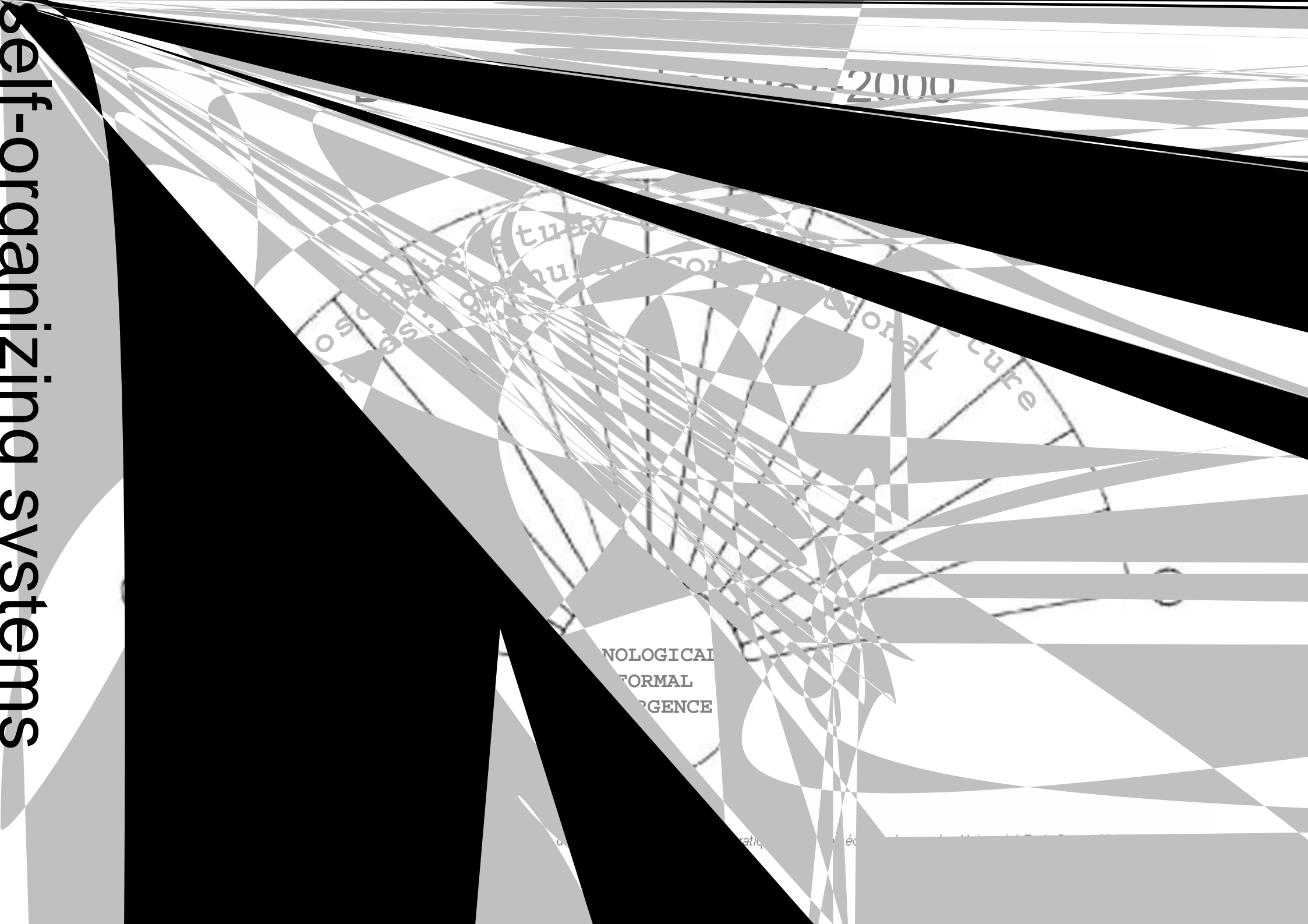
- Composer-researcher
 - Chowning – Risset (autonomous, no musical assistant)
 - Theory of musical composition
 - Mastering the techné...

Self-organizing systems

2000

Study
organizational structure

TECHNOLOGICAL
FORMAL
EMERGENCE



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1987 [teachers: Giancarlo Bizzi, Michelangelo Lupone]	Punti di tempo (studio 1 sul valore formante della durata) electronically generated sounds – stereo track composed: 1987-88 duration: 7'30" première: Cordoba (Argentina), 1997; Parigi Mai 2011, concert hommage à Xenakis		Etudes gréco-classiques Hendrix, Belew, Fripp, free jazz, punk Agostino d'Ipbona [concept de temps] Xenakis Variationen op.27. Anton Webern
1988 1) teachers: Giancarlo Bizzi, Michelangelo Lupone] 2) CSC – Padova	Estensioni (studio 2 sul valore formante della durata) electronically generated sounds – stereo track composed: 1988 (CSC Padova) duration: 12'00" première: Roma, 1988	Di Scipio, A. "A detailed analysis of <i>Contours</i> by J.C. Risset", C.S.C. Univ. of Padua, 1988 (unpublished)	
1989 1) teachers: Giancarlo Bizzi, Michelangelo Lupone] 2) CSC - Padova	n/Phasis [title ADS catalogue] for percussion (1 player), keyboard with pedal, and low-pitched reed instrument acoustic instruments (without electronics) composed: 1989 (rev. 2002) duration: ca. 6'30" première: L'Aquila, 1989 (G.Ruggeri, G.Arbonelli, A.Surprizi) revision: Berlino, 2004 (Ensemble Mosaik Berlin) <i>N/Tropics</i> , per 9 strumenti a fiato e suoni generati mediante computer, 1989 N. Tracce: stereo Durata: 8' 10"		Pendant les années '80, intérêt pour les "théories de la composition" (Koenig, Herbert Brün, Otto Laske, Xenakis) [interview 2012-13]. Il formalise à l'ordinateur les contrepoinit des œuvres de Bach analysées par son enseignant Giancarlo Bizzi [interview 2012-13].

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	Prima esecuzione assoluta: 11/11/1989, Roma, Sala della Cancelleria.		
1990 1) teachers: Giancarlo Bizzi, Michelangelo Lupone] 2) CSC - Padova	<p>Event for flute, clarinet, 4-channel tape, and digital signal processing composed: 1990 duration: 10'00" première: Roma, 1990 (solisti dell'Artisanat Furieux Ensemble) BMG Editions</p> <p>Fractus viola and electronically generated sounds – stereo track composed: 1990 duration: 11'40" première: L'Aquila, 1990 (Alessandro Santucci)</p> <p>Index for 4 percussionists (4 timpani) intrumental</p>	<p>Article ADS, "Composition by Exploration of Non-linear Dynamic Systems", Proceedings ICMC – International Computer Music Conference, San Francisco: International Computer Music Association, Ann Arbor, MI: MPublishing, University of Michigan Library, Vo. 1990, 1990, pp. 324-327, http://hdl.handle.net/2027/spo.bbp2372.1990.092 [n/Tropics – Fractus - Event,]</p>	
1991 L'Aquila Conservatory of Music "Musica Elettronica" (M. Lupone) diploma	<p>Plex for double bass and 4-channel tape composed: 1991 duration: 12'00" première: Roma, 1991 (Stefano Scodanibbio)</p> <p>Ikon computer generated sounds - 2 channels CSC Padova CD Camera verde 2013</p>	<p>Article ADS, "Caos deterministico, composizione e sintesi del suono (Deterministic chaos, composition and souns synthesis)", Atti del IX Colloquio di Informatica Musicale, 1991, pp. 337-350, http://old.aimi-musica.org/files/CIM_IX_ALL.pdf [Fractus]</p> <p>Article ADS, "Further Experiments with Non-linear Dynamic Systems: Composition and Digital Synthesis", Proceedings ICMC – International Computer</p>	Arfib, Bregman, McAdamsn, Curtis Roads Barry Truax, Skarda and Freeman, Maturana Varela, Giovanni De Poli, Piccialli

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		<p>Music Conference, Ann Arbor, MI: MPublishing, University of Michigan Library, Vol 1991, 1991, pp. 352-355, http://hdl.handle.net/2027/spo.bbp2372.1991.085</p> <p>[Plex]</p> <p>Artiche, ADS, "La musica di due culture. Tracce di una mutazione", in C. Boschi (ed.) AA.VV. Musica e Scienza. Il margine sottile, pp. 17-70, 1991, ISMEZ, Rome.</p>	
1992	<p><i>Kairós</i> Soprano saxophone and electronically generated sounds – stereo track (live electronics) composed: 1992 (rev. 2006) duration: ca. 11'00" première: Ghent, 1992 (Enzo Filippetti) revision: Perugia, 2009 (Gianpaolo Antongirolami, and Luigi Ceccarelli - Giorgio Distante: electronics)</p> <p><i>Zeitwerk (l'orizzonte delle cose), computer generated sounds - 4 channels</i> CSC Padova</p>	<p>Article ADS, "Microstructural time modelling of sound. A perspective of sonic design", presented at the 2nd Workshop on Models and Representations of musical signals, Capri October 1992 (unpublished) Zeitwerk (l'orizzonte delle cose) - Ikon</p> <p>Article ADS, "Sound matter evolving into musical form", Proc. of the ICMC-92, ICMA, 1992</p> <p>Article ADS, "An overview of digital sound synthesis modelling by nonlinear dynamical systems", Proc. of the Institute of Mathematics and its Application, Southend-on-sea.</p>	
1993 Conservatorio L'Aquila "Composizione" (Giancarlo Bizzi, Mauro Cardì)	<p><i>Essai du vide. Schweigen</i> electronically generated sounds – stereo track composed: 1993 (Simon Fraser University) duration: 14'10" première: Vancouver, 1993</p>	<p>Di Scipio, Tisato Graziano, "Granular syntesis with the Interactive Computer Music Systems", Proceeding of the X CIM (Colloquio di Informatica Musicale), Università di Milano, 159-165, 1993 (en ligne).</p> <p>Di Scipio, "Models of materials and of musical design</p>	

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diploma	<p><i>Some strings quiet, some strings cry</i> Harp and electronically generated sounds – stereo track composed: 1993 (Simon Fraser University) (rev. 2000) duration: 9'50" première: Vancouver, 1993 (Maria Di Giulio) revision: New York, 2004 (Asuncion Claro)</p> <p><i>Texture - Multiple</i> 3 to 6 instruments (vn, cello, fl., cl., pf., vib.) and room-dependent digital signal processing composed: 1993 (rev. 2002) duration: 10'00" – 14'00" CD Edition RZ 10015 première: Roma, 1994 (Mutare Ensemble Frankfurt) revision: Berlino, 2002 (Mosaik Ensemble Berlin)</p>	<p>become inseparable. A study in composition-theory". In Proceedings of the International Conference on Cognitive Musicology, Jyväskylä, 1993</p>	
1994	<p><i>7 piccole variazioni sul freddo</i> Trumpet (Whistles) and digital signal processing composed: 1994-95 duration: ca. 4'00" CD ORF Ars Electronica PAE95 première: Banff (Canada), 1995 (Russel Whitehead)</p>	<p>Article ADS, "Formal Processes of Timbre Composition Challenging the Dualistic Paradigm of Computer Music", Proceedings ICMC – International Computer Music Conference, Ann Arbor, MI: MPublishing, University of Michigan Library, Vol. 1994, 1994, pp. 202-208, http://hdl.handle.net/2027/spo.bbp2372.1994.053</p> <p>Article ADS, "Micro-time Sonic Design and Timbre Formation", Contemporary Music Review. Vol. 10, No. 2: London: Harwood, 1994, 135-148.</p> <p>Article, ADS, "Kairos: sulla morfologia dinamica del suono e del tempo", <i>Sonus – materiali per la musica moderna e contemporanea</i>, Anno VI, n. 1, gennaio-aprile 1994, Fascicolo 12 – pp. 1-96pp.45-53</p>	<p>Poussier, Xenakis, Brün, Stockhausen</p>

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		<p>Article, ADS, ""IL SUONO TRA EVENTO E CAOS" (1994) ripubblicato in <i>Enciclopedia delle arti contemporanee</i>, vol.II ("Il tempo interiore") (a cura di A.Bonito Oliva), Modadori Electa, 2013. Time: Xenakis, Bergson, Platone, Gerard Grisey</p> <p>Di Scipio, Prignano, I., "Sintesi per iterazioni funzionali", LMS technical report, 1994.</p>	
1995	<p>4 variazioni sul ritmo del vento <i>a / F Paetzold square recorder (double bass flute) and digital signal processing</i> <i>b / F Paetzold square recorder (double bass flute) and stereo track</i> composed: 1995 duration: 10'00" première: Helsinki, 1995 (Antonio Politano)</p> <p>6 studi (dalla muta distesa delle cose) for piano and adaptive digital signal processing composed: 1995-97 duration: ca. 7'00" première: Milano, 1999 (Maria Grazia Bellocchio)</p> <p>Sound & Fury for 2 reciters, 2 percussionists, 8-channel tape, sound synthesis, and room-dependent digital signal processing Musical theatre (from Shakespeare and Auden; and texts by Eugenio Tescione) composed: 1995-98 duration: 55'00" première: Evora (Portogallo), 2000</p>	<p>Book - Italian translation "Genesi e forma" de Gottfried M. Koenig (Semar, 1995)</p> <p>Book (ADS editor) <i>Teoria e prassi della musica nell'era dell'informatica</i>, (Agostino Di Scipio editor), Bari, Laterza, 1995 (Articles by Simon Emmerson, Marie-Elisabeth Duchez, Alan Marsden e Marc Leman, etc.)</p> <p>Article ADS, "Inseparable Models of Materials and of Musical Design in Electroacoustic Music", <i>Journal of New Music Research</i> Vol. 24, No. 1. Lisse: Swets and Zeitlinger, 1995, pp. 34-50.</p> <p>Article, ADS, "Centrality of Techné for an Aesthetic Approach on Electroacoustic Music", <i>Journal of New Music Research</i> Vol. 24, No. 4. Lisse: Swets and Zeitlinger, 1995, pp. 369-383.</p> <p>Article, ADS, "On Different Approaches to Computer Music as Different Models of Compositional Design",</p>	<p>Texts by Shakespeare, Auden; and Eugenio Tescione (Sound & Fury)</p>

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	revision: Venezia Mestre, 2002 <i>No. 1: Natura allo specchio (1998-9)</i> <i>No. 2: L'isola (SACMUS, Helsinki)</i> <i>No. 3: Intermittence (see also tape works listed above)</i> <i>No. 4: Caliban, to the (future) audience</i> <i>No. 5: Specchio alla natura</i>	Perspectives of New Music, Vol. 33, No 1-2. Princeton: Princeton University Press, 1995, pp. 360-402. [Plex, works by Michelangelo Lupone, James Dashow] Article ADS, « Riflessioni sull'analisi della musica elettroacustica e informatica Atti del XI Colloquio di Informatica Musicale, AIMI/DAMS-Bologna, 1995, pp. 19-22, http://old.aimi-musica.org/files/CIM_XI.pdf [Xenakis, Risset, Pousseur (Scambi), Koenig (Terminus).]	
1996	<i>5 piccoli ritmi</i> electronically generated sounds – stereo track composed: 1996 duration: 8'00" CD Neuma Records 450-93 première: Recife (Brasile), 1996 <i>Three</i> voice, 1 to 2 flutes (Paetzold contrabass) and electronically generated sounds – stereo track composed: 1996 duration: ca. 12'00" première: Roma, 1996 (Jill Feldman, Kees Boecke, Antonio Politano) <i>Suoni e colori dal mare</i> Sound installation in cooperation with Manilio Prignano	Article, ADS, "Interactive Composing with Granular Time-shifting of Sound Journées d'Informatique Musicale". Tatihou: Université de Caen/Institut des Sciences de la Matière et du Rayonnement, 1996, 74-78. [Hybris and Essai du vide. Schweigen.]	
1997 Monographic	<i>Intermittence</i> electronically generated sounds – stereo track	Article, ADS, "Towards a critical theory of (music) technology:	Texts bu Schoenberg [pp. 528-529]

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Concert: Jornadas Internacionales de Musica Electroacustica (Cordoba, Argentina, 1997)	<p><i>Ektopos</i> 1 guitar solo (or many guitars in unison) acoustic instruments (without electronics) composed: 1997 duration: ca. 7'00" première: Sassari, 2000 (Arturo Tallini) CD Edizioni Ut-Orpheus</p> <p><i>pp.528-529</i> co-authored: Manilio Prignano piccola installazione audio-video su un testo di Arnold Schönberg sound installation (text: A. Schoenberg) composed: 1997 duration: indeterminata première: Pisa, L'Arsenale, 1997 Commission: Itinerari Armonici L'Aquila</p> <p><i>Studio in crini, legni, metalli, voci e risonanze d'ambiente</i> Live electronics composed: 1997-98 duration: ca. 17'00" première: Roma, 1999 (Agostino Di Scipio, electronics)</p>	<p>Computer music and subversive rationalization", Proceedings ICMC – International Computer Music Conference, Ann Arbor, MI: MPublishing, University of Michigan Library, Vol. 1997, 1997, pp. 1-4, http://hdl.handle.net/2027/spo.bbp2372.1997.021</p> <p>Article, ADS, "The Problem of 2nd-order Sonorities in Xenakis' Electroacoustic Music", Organised Sound: Vol. 2, no. 3. Cambridge: Cambridge University Press, 1997 165-178. [Xenakis, Concret PH, Analogique B and the very recent Gendy3 and S709.]</p> <p>Article ADS "Musica tra determinismo e indeterminismo tecnologico", Musica/Realtà, Novembre, Anno XVIII, Nr. 54, LIM, 1997</p>	
1998	<p><i>Natura allo specchio</i> 2 percussionists, 8 channel electronically generated track, live electronics composed: 1998 duration: 8'30" CD MIT Press, CMJ2002 DVD TwelfthRoot, RA01 première: L'Aquila, 2000 (Alessandro Tomassetti, Fulvio Fuina)</p>	<p>Article, ADS, "Compositional Models in Xenakis's Electroacoustic Music", Perspectives of New Music, Vol. 36, No 2. Princeton: Princeton University Press, 1998, pp. 201-243. Xenakis (Concret PH, Analogique A-B, La Légende d'Eer, Mycenae-Alpha, Gendy301 and S709)</p> <p>Article,</p>	

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	<p>5 interazioni cicliche alle differenze sensibili for string quartet and roomdependent digital signal processing composed: 1998 (Istituto Gramma, L'Aquila) duration: 12'00" - 15'00" CD Edition RZ 10015 première: Roma, 1998 (Quartetto Prometeo) Commission: CEMAT Roma</p> <p>2 pezzi muti su Hans Richter electronically generated sounds – stereo track composed: 1998 duration: 7'00" première: Pescara, 1998</p> <p>Paesaggio storico n.1 (Rome, Cantor set) electronically generated sounds – 2, 4, to 8 channels composed: 1998 In cooperation with Michael Rüsenberg duration: ca. 8'00" CD Chrisopee Electronique LCD 2781130 CD NoteWork NW 5101-2 première: Roma, 1998 Commission: Goethe Institut Rom</p>	<p>ADS, "Questions Concerning Music Technology." Angelaki: Journal of the Theoretical Humanities 3(2), pp. 31–40, 1998.</p> <p>Article ADS. "L' emergere e il dissolversi del suono. Da un' analisi di Contours di Jean-Claude Risset" in Camilleri, L. (a cura di) Strategie di analisi nella musica elettroacustica, Bollettino GATM, n. 1, anno V, luglio 1998, pp. 65-88.</p>	
1999	<p>Première : Studio in crini, legni, metalli, voci e risonanze d'ambiente composed: 1997-98</p> <p>Première : 6 studi (dalla muta distesa delle cose) pianoforte e live-electronics composed: 1995-97 duration: ca. 7'00" Piano: Maria Grazia Bellocchio)</p>		

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	Première: Studio in crini, legni, metalli, voci e risonanze d'ambiente composed: 1997-98 duration: ca. 17'00" première: Roma, 1999 (Agostino Di Scipio, electronics)		
2000	<p>Tiresia in cooperation with Giuliano Mesa a poetry reading (1 or 2 reciters) with electronics Musical theatre Original text by Giuliano Mesa Scenic objects by Matias Guerra composed: 2000-01 duration: 35'00" première: L'Aquila, 2001 reprise: Roma, 2003; Berlino, 2005</p> <p>Paesaggio storico n.2 (Berlin, Bad Sampling) electronically generated sounds – stereo track composed: 2000 duration: ca. 2'00" première: Roma, 2001</p> <p>Première de: Natura allo specchio (1998) 2 percussionists, 8 channel electronically generated track, live electronics composed: 1998 duration: 8'30" CD MIT Press, CMJ2002 DVD TwelfthRoot, RA01 première: L'Aquila, 2000 (Alessandro Tomassetti, Fulvio Fuina)</p> <p>Première Ektopos (1997)</p>	Italian translation "Heidegger, Hölderlin & John Cage" by Michael Eldred (Semar, 2000) Article, ADS "Tecnologia dell'esperienza musicale nel Novecento (The technology of musical experience in the 20th century)", Rivista Italiana di Musicologia. Le discipline musicologiche: prospettive di fine secolo. (The musicological disciplines: end-of-century prospects) (Volume realizzato in collaborazione con il Progetto «Musica nel '900 italiano»), n. XXXV, 1-2, 2000, Firenze, Leo S. Olsckhi (bilingual edition)., pp. 211-246.	Texts by Giuliano Mesa [Tiresia]

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	<p>1 guitar (or more in unison) acoustic instruments (without electronics) composed: 1997 duration: ca. 7'00" première: Sassari, 2000 (Arturo Tallini) CD Edizioni Ut-Orpheus</p> <p>Première Sound & Fury (1995-98) 2 reciting voices, percussions (2 to 4 performers), video projections, 8 channel track electronically generated sounds, and live electronics Musical theatre (from Shakespeare and Auden; and texts by Eugenio Tescione) composed: 1995-98 duration: 55'00" première: Evora (Portogallo), 2000 revision: Venezia Mestre, 2002</p>		

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