

**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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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).

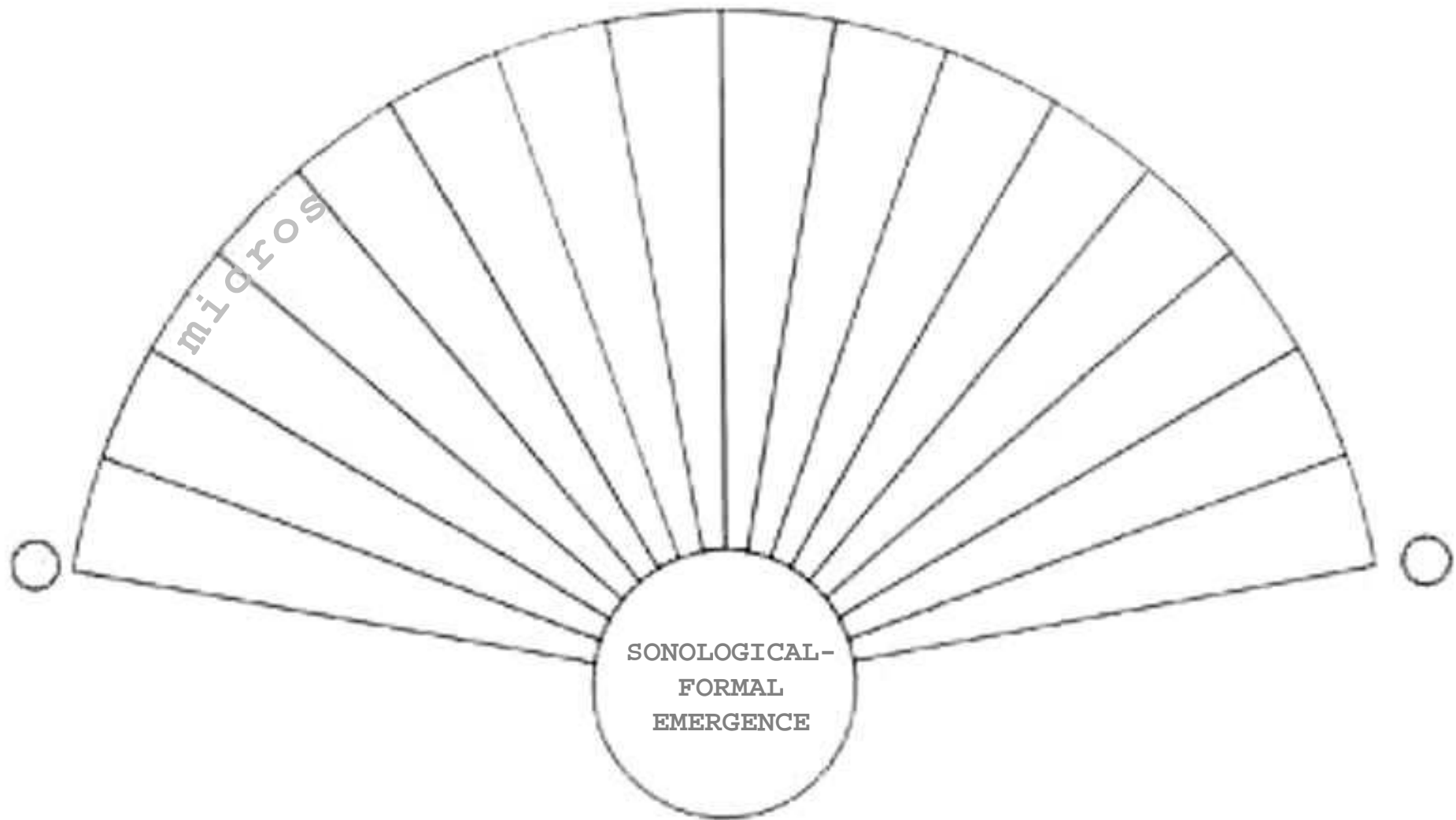
Historical grid

- 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

- ***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)



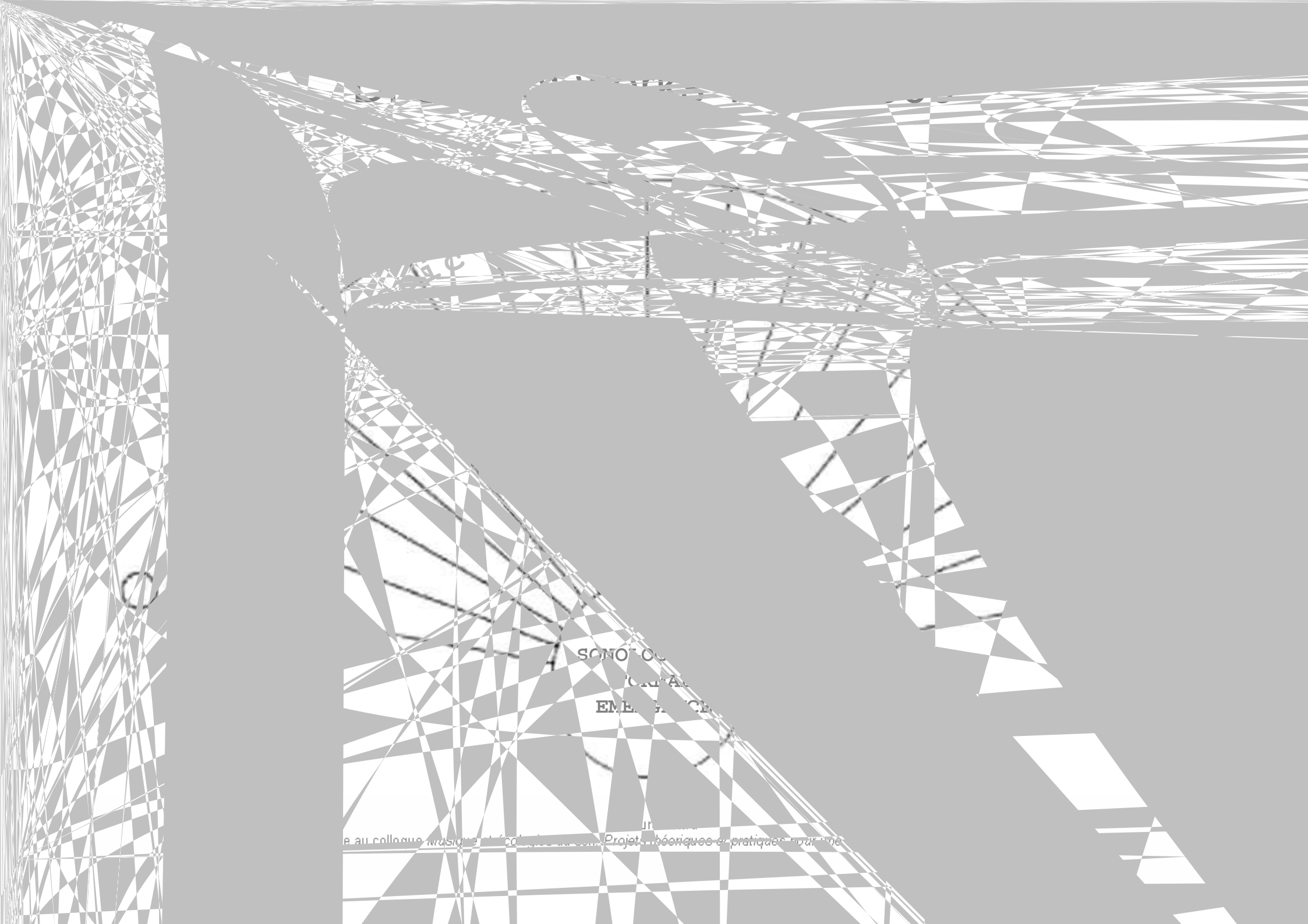
Agostino Di Scipio, "Formal Processes of Timbre Composition Challenging the Dualistic Paradigm of Computer Music: A Study in Composition Theory", *Proceedings of the 1994 International Computer Music Conference – Aarhus*, San Francisco, CA, ICMA, 1994, pp. 202-208.

<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...



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e au colloque *musique et technologie au sein de Projets théoriques et pratiques pour l'ina*

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<p>1987</p> <p>[teachers: Giancarlo Bizzi, Michelangelo Lupone]</p>	<p>electronically generated sounds – stereo track</p> <p>composed: duration: 7'30"</p> <p>première: Cordoba (Argentina), 1997; Parigi Mai 2011, concert hommage à Xenakis</p>		<p>Etudes gréco-classiques</p> <p>endrix, Belew, Fripp, free jazz, punk</p> <p>Agostino d'Ipbona [concept de temps]</p> <p>Xenakis Variationen op.27. Anton Webern</p>
<p>1988</p> <p>1) teachers: Giancarlo Bizzi, Michelangelo Lupone] 2) CSC – Padova</p>	<p>electronically generated sounds – stereo track</p> <p>composed: ! "</p> <p>duration: 12'00"</p> <p>première: Roma, 1988</p>	<p>Di Scipio, A. "A detailed analysis of <i>Contours</i> by J.C. Risset", C.S.C. Univ. of Padua, 1988 (unpublished)</p>	
<p>1989</p> <p>1) teachers: Giancarlo Bizzi, Michelangelo Lupone] 2) CSC - Padova</p>	<p># \$ % & ' "(') & () & *</p> <p>acoustic instruments (without electronics)</p> <p>composed: !+ , -- , "</p> <p>duration: ca. 6'30"</p> <p>première: L'Aquila, 1989 (G.Ruggeri, G.Arbonelli, A.Surprizi) revision: Berlino, 2004 (Ensemble Mosaik Berlin)</p> <p><i>N/Tropics</i>, per 9 strumenti a fiato e suoni generati mediante computer, 1989 N. Tracce: stereo Durata: 8' 10"</p>		<p>Pendant les années '80, intérêt pour les "théories de la composition " (Koenig, erbert Brün, Otto Laske, Xenakis) [interview 2012-13].</p> <p>Il formalise à l'ordinateur les contrepoinit des œuvres de Bach analysées par son enseignant Giancarlo Bizzi [interview 2012-13].</p>

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		<p> $\frac{\&+0?, 0??(\&122 + + 2,-, 2 \& +))\&,0 ,+ +-}{?}$ </p> <p># :%</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> & : & ' " / (! " composed: , !+, --@" duration: ca. 11'00" première: Ghent, 1992 (Enzo Filippetti) revision: Perugia, 2009 (Gianpaolo Antongirolami, and Luigi Ceccarelli - Giorgio Distante: electronics) </p> <p>! " ## \$ * & . !</p>	<p> $\begin{matrix} \\$ (7 & * & * & + \\ \& \& ! & <(\& & , \\ \& & \& A \& * \\ C & (\& B) & , \&) & " \\ & D & EE & & " \end{matrix}$ </p> <p> $\begin{matrix} \\$ (F & * & ! & ! & * & *F(& + \\ 3 & , & (3 & (& , & & \end{matrix}$ </p> <p> $\begin{matrix} \\$ (F & ! & ! & ' & * \\)' & * & ' & * & ' & *F(& + & 3 \\ & * & & \&\& & (& & + \end{matrix}$ </p>	
1993 Conservatorio L'Aquila "Composizione" (Giancarlo Bizzi, Mauro Cardì)	<p> %& ! ' " / " composed: 0 * 8 = ! "" 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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<p>diploma</p>	<p>& ' (\$ ') G & ' / composed: 0 * 8 = ! " !+, ---" duration: 9'50" première: Vancouver, 1993 (Maria Di Giulio) revision: New York, 2004 (Asuncion Claro)</p> <p>* +, 0 @ * ! ((+(+(& +(!)+)" * & & composed: 0 !+, --," 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>	
<p>1994</p>	<p>- # H * & " & composed: . ? 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: arwood, 1994, 135-148.</p> <p>Article, ADS, "I : * * * & <, Sonus – materiali per la musica moderna e contemporanea, 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>. # . # (/ / / # (/ /</p> <p>composed: ? duration: 10'00" première: Helsinki, 1995 (Antonio Politano)</p> <p>0 & & ! &</p> <p>composed: ?J duration: ca. 7'00" première: Milano, 1999 (Maria Grazia Bellocchio)</p> <p>& 1) . , (, & (& (' (* & &</p> <p>(from Shakespeare and Auden; and texts by Eugenio Tescione) composed: ?J 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>* (/) Shakespeare, Auden; and Eugenio Tescione & 1)"</p>

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	<p>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></p>	<p>Perspectives of New Music, Vol. 33, No 1-2. Princeton: Princeton University Press, 1995, pp. 360-402. [Plex, works by Michelangelo Lupone, James Dashow]</p> <p>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).]</p>	
1996	<p>2 ' / composed: @ duration: 8'00" CD Neuma Records 450-93 première: Recife (Brasile), 1996</p> <p>* ! (, E) " /</p> <p>composed: @ duration: ca. 12'00" première: Roma, 1996 (Jill Feldman, Kees Boecke, Antonio Politano)</p> <p>& Sound installation in cooperation with Manilio Prignano</p>	<p>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 [ybris and Essai du vide. Schweigen.]</p>	
1997 Monographic	<p>' /</p>	<p>Article, ADS, "Towards a critical theory of (music) technology:</p>	<p>Texts bu Schoenberg [pp. 528-529]</p>

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<p>Concert: Jornadas Internacionales de Musica Electroacustica (Cordoba, Argentina, 1997)</p>	<p>acoustic instruments (without electronics) composed: duration: ca. 7'00" première: Sassari, 2000 (Arturo Tallini) CD Edizioni Ut-Orpheus</p> <p>co-authored: Manilio Prignano & E J! K) : 1 +) "</p> <p>composed: duration: indeterminata première: Pisa, L'Arsenale, 1997 Commission: Itinerari Armonici L'Aquila</p> <p>& \$ ' \$ \$ # 5 / Live electronics composed: 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 P , Analogique B and the very recent Gendy3 andS709.]</p> <p>Article ADS "Musica tra determinismo e indeterminismo tecnologico", Musica/Realtà, Novembre, Anno XVIII, Nr. 54, LIM, 1997</p>	
<p>1998</p>	<p>6 , & (') (! composed: 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 P , Analogique A-B, La Légende d'Eer, Mycenae-Alpha, Gendy301 and S709)</p> <p>Article,</p>	

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	<p>Première: & \$ ' \$ \$ # 5 / composed: J duration: ca. 17'00" première: Roma, 1999 (Agostino Di Scipio, electronics)</p>		
2000	<p>* in cooperation with Giuliano Mesa & ' , "</p> <p>Original text by Giuliano Mesa Scenic objects by Matias Guerra composed: , ---J- duration: 35'00" première: L'Aquila, 2001 reprise: Roma, 2003; Berlino, 2005</p> <p>' ' % : \$: & ' /</p> <p>composed: , --- duration: ca. 2'00" première: Roma, 2001</p> <p>Première de: 6 " , & (' (! composed: duration: 8'30" CD MIT Press, CMJ2002 DVD TwelfthRoot, RA01 première: L'Aquila, 2000 (Alessandro Tomassetti, Fulvio Fuina)</p> <p>Première "</p>	<p>Italian translation " eidegger, ölderlin & John Cage" by Michael Eldred (Semar, 2000)</p> <p>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.</p>	<p>Texts by Giuliano Mesa [Tiresia]</p>

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	<p>* "</p> <p>acoustic instruments (without electronics) composed: duration: ca. 7'00" première: Sassari, 2000 (Arturo Tallini) CD Edizioni Ut-Orpheus</p> <p>Première & 1) ? " , ! (& , . & * "(! & M (, (!</p> <p>(from Shakespeare and Auden; and texts by Eugenio Tescione) composed: ?J duration: 55'00" première: Evora (Portogallo), 2000 revision: Venezia Mestre, 2002</p>		

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