



Generazioni Eletttroniche **LA DIFFUSIONE SONORA**

USER'S MANUAL

Includes setup, expansion, and
important health-related information for
Generazioni Eletttroniche Series



Artistic Director

Daniele Badocco

Scientific Director

Luca Cossettini

Scientific Committee

Dahlia Borsche

Gianni Di Capua

Eveline Vernooij

Staff Nova Gorica

Tadej Stoli□

Klub Goriških Študentov

Press Agency

Shadia El Tabch

Communication Area

Nicola Balbinot

Tech Stuff

Lorenzo Della Rovere

Layout Artist

Alessandro Olto

Getting Started

Electronic music is an ever-expanding universe. Ever since the fifties it has taken complex and often unexpected directions. In other words it has become an area of particular interest and full of possibilities for new generations.

Nonetheless, traditional historical musicology underestimated the impact of new electronic media on the recording forms and the spread of knowledge, and too often found itself before an epistemological impasse. This caused a great delay in the full understanding of this repertoire. By insisting on the separation between a 'high' and 'vulgar' culture, and based on the analysis of pre-composition models at the expense of performance, a large number of critics has ignored the common laboratorial practice which unites the different forms of expression. Through the study of the dynamic process for creating electronic works a change of the interpretational paradigms therefore can emerge: a new vision that no longer focuses on the differences but rather on common factors.

This year the aim of the meeting is to confront the different approaches to musical electronics, exploring the various aspects from multiple points of view. The inquiry focuses on the evolutions of the so-called 'classical' electronic repertoire, on the new pop(ular) tendencies and on the continuous contaminations between genres, styles and usages, without leaving out the history of the evolution of technology and taste.

A critical reflection cannot take place without an active debate. For this reason, Electronic Generations has been transformed this year in an international round table. Italian, Slovenian and Austrian musicians and musicologists will be hosted in the name of a cross-border unity that will witness Gorizia and Nova Gorica, cities that are a symbol of division, reunited for this year's meeting.

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Greetings

Roberto Calabretto (head of the DAMS course)
Greetings

4.00 pm Luca Cossettini (University of Udine)
Introduction: musicology and electronic music: an epistemological impasse?

4.30 pm Simone Heilgendorff (University of Klagenfurt)
Contemporary Art Music Participating in Popular Culture. The Interaction of Two Spheres, Illustrated with Music by John Cage

5.15 pm Franco Fabbri (University of Turin)
From musique concrète to rock'n'roll, from tape and electronic music to the Beatles, from minimalism and progressive rock to disco and techno: unscored music and its challenge to score-centered musicology

6.00 pm Angelo Orcalli (University of Udine)
Cybernetic generation: sounds for a forbidden planet

Wednesday 20th October 2010

9.30 pm Mostovna (Solkan, Cesta IX Korpusa 99a)

Electronic Action

Concert **Andrea Hideo Zorat (Conservatory of Trieste)**
Sine waves acquiring taste in our mouths

Fabrizio Fiore (Conservatory of Trieste)
Il mio 'sì lungo pianto

Simone Peraz (SCGV Emil Komel - Gorizia)
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Venus Orchestra

Marc Weiser aka Rechenzentrum (Berlin)
Experimental electronica live

Dahlia Borsche / Marc Weiser
IDM - Intelligent Dance Music, DJ-LIVE-Set

Will follow *LIVE DJ-SET* by **KGŠ** till dawn

Thursday 21st October 2010

10.30 am-1.00 pm Palazzo Alvarez - Aula P (University of Udine - Gorizia, Via Armando Diaz 5)

Electronic Conversation - 1st act (lecture part)

10.30 am Eveline Vernooij (University of Udine)
Sound in progress? On Varese's Deserts

11.10 am Gregor Pompe (University of Ljubljana)
Electronic music in Slovenia: reasons and influences, institutions and alternatives

11.50 am Dahlia Borsche (University of Klagenfurt)
Beyond pop. Reflecting noise music as model for a trans-categorial musicological approach

12.30 am Nicola Buso (Conservatory of Trieste)
Sound and drama: playing electronic music

chairman: Luca Cossettini (University of Udine)

2.00 pm-5.30 pm Palazzo Alvarez - Aula P (University of Udine - Gorizia, Via Armando Diaz 5)

Electronic Conversation - 2nd act (composers part)

2.00 pm Larisa Vrhunc (University of Ljubljana) talks to the composers:

Marjan Šijanec - Lorenzo Pagliei - Marc Weiser
- Andrea Hideo Zorat - Simone Peraz - Fabrizio Fiore

4.00 pm Round Table with all the participants

Quick Reference Description

Dahlia Borsche

studied musicology, ethnomusicology and sociology at Freie Universität Berlin. Between 2006 and 2009 she was production manager at the international *Club Transmediale Festival* in Berlin. Since September 2009 she is working as scientific assistant in the new study programme 'Applied Musicology' at Alpes-Adria-University in Klagenfurt. She attends the Klagenfurt PhD-programme with a thesis about the relation of noise and music within scenes between high and low culture. Besides her scientific engagement Dahlia Borsche has been working as promoter, curator and DJane for many years.

Nicola Buso

after a diploma in piano, and a degree in philosophy (Università Ca' Foscari, Venice), he received his diploma in electronic music under the guidance of Alvisè Vidolin, and a PhD in musicology with prof. Angelo Orcalli. Presently he collaborates with the Luigi Nono Archive in Venice and he teaches electronic music at the Conservatorio Tartini of Trieste. His compositions have been performed in Italy, Poland, Germany and the United States.

Luca Cossettini

is researcher in Musicologia e Storia della Musica at the Department of Scienze Storiche e Documentarie of the University of Udine. He teaches *Musical philology*, *History of music* and *Popular Music and recorded music history* at the DAMS-Music study program in Gorizia. He studies the influences of audio technology in the compositional processes of the second half of the 20th century, with the aim of laying the foundation for a musical philology capable of interpreting the electronic music repertoire. Currently his research projects focus on the intertextual problems of compositions involving both instrumental and electronic components.

Franco Fabbri

is a musician and musicologist. His main interests are in the fields of genre theories and music typologies, the impact of media and technology across genres and musical cultures, and the history of popular music. Fabbri has published on the rapport between music and technology (*Elettronica e musica*), on the confrontation of musical cultures in contemporary world (*L'ascolto tabù*) and on the intricate fabric of influences and coincidences in the history of popular music (*Around the clock*). His most read book (*Il suono in cui viviamo*, 3 editions) contains articles on diverse subjects including genres, analysis of popular music and aesthetics of sound.

Fabrizio Fiore

has attended Musicology at DAMS of Gorizia and then Music, Sound and New Technologies at the Conservatory G. Tartini in Trieste. After classical and electrical guitar studies he has performed as guitarist and bass player with a few bands. Since 2006 his musical production has shifted in the electroacoustic field with examples of electronic music, instrumental plus electronic music, live electronics, music for videos and music installations for art exhibition. His interest for popular music has led him to a composite approach close to the themes and methods of some bands active in social denunciation.

Simone Heilgendorff

is a University Professor of Applied Musicology, head of the Department of Musicology at Klagenfurt University (Austria) and of the study program in Applied Musicology (BA, MA). She studied Musicology, Philosophy, and Psychology (Humboldt University Berlin) as well as Viola (Univ. of Michigan Ann Arbor/USA). Since 1993 she has been teaching in several colleges and universities with an emphasis on the mediation of scholarly and artistic practice. Her researches are centered on New Music and music of the Baroque period, focusing on musical analysis, analysis of cultural connotations, performance practice, and the culture of musical interpretation.

Andrea Hideo Zorat

pursued his academic studies at the Conservatory of Music "Tartini" in Trieste gaining his diploma in Electronic Music. The lack of human interaction during his live performances with computer music made him turn back to the use of hardware as sound generators. He developed his own style within the No-input music, using mixing consoles and multieffects as live interactive musical instruments. Besides his electronic involvement Andrea Hideo Zorat has been playing for years in several rock bands (e.g. Threatcon Charlie, Enrico Berto, The Storylines, Arnoux). At the moment he working on his No-input solo album.

Angelo Orcalli

is a professor of *History of Contemporary Music* and *Esthetics and history of music theory*. His studies are in the fields of experimental music and of the history of modern and contemporary music theory, all of which employ an interdisciplinary approach that pays close attention to both philosophical and scientific thought. He has carried out research on the methodologies of audio restoration, made possible by his dual academic background: a degree both in Mathematics and in Philosophy. In 1998 he founded the MIRAGE Lab (Music Innovation Research and Applications Gorizia Equipe), a university laboratory for the preservation, restoration and critical analysis of audiovisual sources.

Lorenzo Pagliei

composer, electroacoustic musician and pianist. After the musical studies in Italy he moves to Paris to work at Ircam, where he realizes his last pieces and executes researches on the control of modal synthesis in real time and gesture following. He collaborates with artist of different disciplines and uses electronic music to realize what is not realizable with acoustical instruments: the sound synthesis of unreal materials, the hyper-amplification of acoustical objects or instruments, the spatialization of sound as a mean to open the hearing and to give value to live performance.

Simone Peraz

graduated in 2006 at the Conservatory G. Tartini in Trieste. Currently, he is attending the International Padova Piano Academy under the guide of M^o R. Zadra and M^o F. Righini as well as the 2nd year of the master program in piano-interpretation at the Conservatory J. Tomadini in Udine, under the guide of M. Cabai and D. Rivera. He has performed in Italy, Slovenia, Austria and Hungary as a soloist, and in duo with the pianist Neva Klanjšček. He has studied traditional composition with M^o D. Macculi and electroacoustic music with M^o R. Girolin.

Gregor Pompe

studied comparative literature, German language and musicology at The Faculty of Arts in Ljubljana, where he also defended his doctoral thesis Postmodernism and Musical Semantics. He is assistant professor at the Department of Musicology of The Faculty of Arts in Ljubljana, where his research interests are linked to questions of musical semantics and the history of opera and contemporary music. He taught at the Pedagogical Academy in Maribor and at the Karl-Franzens-Universität in Graz (Austria). Together with Jurij Snoj he is the coauthor of the book *Music in Slovenia through the Aspect of Notation*. He is the president of the Slovenian Musicological Society as well as a composer and music critic.

Marjan Šijanec

composer among the pioneers of the computer music in former Yugoslavia. He graduated in Composition at the University of Ljubljana and followed courses in electronic music and computer programming at the Electronic Studio of Radio Belgrade. Šijanec's compositions could be described as post-modern, belonging to the information era. He developed special algorithmical music based on integral serialism of magic squares. Šijanec realises his projects both in Slovenia and abroad (MBZ, Zagreb; Bemus, Belgrade; Annual Review of Yugoslav Music, Opatija; Festival of Experimental Music, Bourges, France; Slovene Days of Music, Ljubljana; Prix Ars Electronica, Linz, Austria).

Eveline Vernooij

graduated in musicology at the University of Udine with a master thesis in musical philology. Presently, she is a Ph. D. student in Audiovisual Studies at the University of Udine. Her research involves a philological-critical study of both the textual and audio sources of *Déserts* with the aim of studying the complex genesis of this composition as well as the influences of the electronic medium on the compositional practice of Edgard Varèse.

Larisa Vrhunc

studied music education and composition at the Ljubljana Academy of Music, composition at the Geneva Conservatory of Music and the National Superior Conservatory of Music in Lyon, post-graduate degree in composition from the Ljubljana Academy of Music, different composition courses. Residence in Künstlerhaus Schloß Wiepersdorf in 1999. In 2000 a 1 month training in computer music at IRCAM, Paris. She is teaching music analysis at the Faculty of Arts in Ljubljana. She was awarded several prizes home and abroad and received some important scholarships and commissions.

Marc Weiser

is co-founder of the audio-visual duo Rechenzentrum, which he continues as solo artist since the split in 2008. The project is widely considered as figurehead of *Berlin's Electronica* scene, and has been working at the borderline between club culture and art since more than ten years. Besides commissioned works and co-operations with established New Music-ensembles as well as his participation in the internationally active ensemble Zeitkratzer (electronics, guitar, voice) have been generating a close contact with the contemporary art music scene.

Audio System

Andrea Hideo Zorat - *Sine waves acquiring taste in our mouths*

Shaping the uncertain and risky audio feedback by searching raw sounds, such as sine waves and noise, slowly evolving into sweeter tones towards a more rhythmic form, using a variety of glitches and cuts to create the semblance of an unpredictable pattern machine in the space.

Fabrizio Fiore - *Il mio 'sì lungo pianto*

A sick clown will lead you to a reality where everything is clear, no masks, no lies. Here you face what you have always ignored: this is what you are eating. This piece is a vegan manifesto, a violent exposition to the cries of animals we always eat. Violence is not always a negative thing: in this case it is a method to make people think. When people think they are able to change themselves. You must be the change you want to see in the world, said Mahatma Gandhi. Most of the sounds are taken from a report on the life of animals in slaughter houses. The sonic material is lo-fi warped, stretched and distorted, then mixed in a rapid sequence of sound and long silences.

Simone Peraz - *Genesi*

Art imitates nature, which is an ongoing process. The universe can thus be interpreted as a constantly evolving form. In 'Genesi' we witness the birth of a world that propagates solely in the dimension of sound. A universe of pure audio that comes from an explosive Big Bang and branches out through a process similar to the growth of a plant. This universe influences the pace and density of the electroacoustic metamorphosis through multiple sound transformations, expanding more and more until it reaches a state of calm where gravity is stabilized on a basic tone. In the final section appears the 'voice' of the creator, of the composer himself, who, as a 'Phoniurge' communicates with his creatures.

Nicola Buso - *Wassersprache_101020*

Wassersprache_101020 wishes to investigate the sound of the architectural space. Wandering resonances will be amplified in a self controlled (electro)acoustic feedback, with an algorithm that observes itself, in a second-order cybernetics's 'musical declination' (from H. von Foerster to A. Di Scipio). During the performance the algorithm may be changed on the fly (live coding practice) by introducing different DSP methods, in order to reveal more hidden resonances

Lorenzo Pagliei - *I materiali*

Two performers use sensors of movements to produce sounds of concrete materials realized in real time with virtual instruments that simulate some instrumental archetypes: plates, strings, membranes. The goal is to create an orchestra of concrete but invisible materials always varying. The system recognizes a stored score of gestures and associates to it a complex musical score to perform. Some parameters are free to give the performer a certain space in interpretation that renders the performance always different. The sounds are produced also by touching some surfaces on which are fixed contact microphones.

Music: Lorenzo Pagliei - software and motion capture: Bruno Zamborlin - performed by Lorenzo Pagliei and Bruno Zamborlin using technologies by Real-Time Music Interaction Team, Ircam-Centre Pompidou, Paris.

Marjan Šijanec - *Venus Orchestra*

VENUS ORCHESTRA is Šijanec's fifth work from his cycle of twelve compositions entitled *Music of Cosmic Models*. It was composed on the bases of his own computer programme. All parameters were realized after the model of integral serialization in which he made use of various archaic numerical series called magic squares. In the present composition the 7 X 7 magic square was applied, since this number has by tradition appertained to the planet Venus. The composition programme simulates the sound of a symphony orchestra, thought both algorithms of synthesized sounds

of individual instruments and digital patterns of orchestral groups. The sound image is a result of various syntheses as well as of the forming of sound by means of diverse digitally and analogue processes. Venus Orchestra was recorded in Studio 22 of regional RTV Centre Maribor in 1995. The sound engineer was Sašo Papp, whereas the sound producer was composer himself.

Marc Weiser aka Rechenzentrum *Experimental Electronica live*

Rechenzentrum has always been bound for different worlds, contexts and disciplines – between video and audio, between club culture and sound art, between abstract and emotional sound worlds. In his music Marc Weiser not only found a very distinct expression, but also developed a special exposure to technology. Characteristic of his work is his intuitive approach to electronic devices, which he harnesses for his particular intentions and creatively employs in different ways. A Rechenzentrum live set takes the audience for a thrilling trip into Weiser's imagination of sound.

DJ-LIVE-Set by Marc Weiser and Dahlia Borsche *IDM – Intelligent Dance Music*

Marc Weiser aka Rechenzentrum and Berlin-rooted DJane Dahlia frequently get together for a special DJ-Live-Project: combining a DJ-Set with elements of live-electronic, Marc Weiser is setting several layers of experimental sounds and voices over the carpet of subtly interwoven minimal grooves provided by Dahlia. The interplay between both is not only a complex and surprising sound experience but challenges the traditional determination of the two fundamental sources of club sound – the live act and the DJ. The result is a spontaneous, energetic set that opens up a new exciting variety of standard club music.

Customer Care



Università degli Studi di Udine Centro polifunzionale di Gorizia

Palazzo Alvarez - via Diaz, 5
34170 Gorizia
Italia

tel. +39 0481 580311

@: generazionelettroniche.cego@uniud.it

web: <http://generazionelettroniche.uniud.it>

Laboratori audio DAMS Musica

Palazzo Alvarez - via Diaz, 5
34170 Gorizia
Italia

tel. +39 0481 580325

@: mirage@uniud.it

web: <http://audiolab.uniud.it>

Mostovna

Cesta IX Korpusa 99a
Nova Gorica 5000
Slovenija

tel. +386 5 3300 912

@: info@mostovna.com

web: <http://www.mostovna.com>



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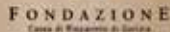
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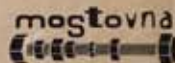
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