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Raise the Curtain!

Composing beyond the acousmatic to explore performative agencies

Skriftlig reflektion inom självständigt arbete

Till dokumentationen hör även följande inspelning: No Future, Futuribile No.2, celycib~
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Acknowledgements

I want to thank first of all my family who supported me during this extravagant journey into electroacoustic music. I am extremely grateful for their help, without which this would not have been possible.

I want to express my gratitude for all the people at Kungliga Musikhögskolan that have been fostering a fertile ground for this and many others artistic practices. Particularly, I want to thank Erik P. who has been part of my artistic research, offering many times highly valuable perspectives. I am grateful to Ludvig E. who worked closely with me in building this text, and incredibly helped me articulating my confused thoughts. I want to thank Annelie N. for the significant amount of positive critique and suggestions for improving this text before its submission. I am very thankful to Mattias H. with whom I have been spending so many hours inside and outside school discussing many things, some of which are significant to this text. Lastly, I want to thank Bill B. not only for supporting and supervising my artistic practice, but also for deciding to put a lot of attention to the human side of teaching, giving me incredibly valuable perspectives when I first arrived in Stockholm as an exchange student.

I want to thank all the friends I met during these years. Specifically, I want to thank Riccardo A. for the hours and long nights spent talking about music, as well as Claudio P., Giuseppe P., and Diego R. who have been incredibly supportive fellow travellers in this journey into electroacoustic music. I want to thank Elena P.A. and all the students with whom I have been working with. I am extremely thankful to Daniele C. and all my dear friends of Elettronica Collettiva Bologna and Senza Distinzione di Genere lab; despite the hundreds of kilometres between us, I still feel closely connected to them.
Submitted Materials

Given the nature of the last two pieces, the ideal way of appreciating them is not provided by the fixed medium format, since the performative agency relies on the multisensory perception of the work (see Critical Reflection).

For this reason, I consider this documentation only as a representation of the works.

- *No Future*
  (2021) fixed-media, 8’44’’

- *Futuribile No.2*
  (2021) for a spatial microphone and any ensemble, duration 16’36’’.

  I am attaching the score and the performance recorded in Lilla salen on the 30th of March 2022, with Johan Arrias, soprano saxophone, Johannes Burström, double bass, and Andro Manzoni, percussion.

- *celycib~*
  (2021 – 2022) for a bicycle and live electronics, duration 18’32’’

  I am presenting the video file of the performance recorded in Lilla salen on the 13th of May 2022.
Introduction

In this text, I aim to provide a critical account of a practice-based process where I composed the pieces: No Future, Futuribile No.2, celycib~, and radiocib~. In this iterative process, practical explorations provided foundations for theoretical development, which in turn, guided the following iteration of the practical work. In addition to this, I will critique the concept of the post-acousmatic, using the theoretical insights that emerged from the iterative process.

In presenting the artistic results, I will describe the compositional intentions, the process, the aesthetical decisions I made, and a critical reflection on the results. The outcomes of my compositional journey might be regarded as heterogeneous in terms of musical results, and I strongly regard this occurrence in a positive manner. Despite the heterogeneity of the artistic outcomes, a conceptual framework emerges from the critical reflection on the works, linking them together.

The conceptual basis of my work is related to two main aspects: one linked to my interest in political issues, the other to artistic and aesthetic matters. I see the artistic space as an opportunity to stage a potential socio-political scenario, in which different possibilities can be prototyped and explored, showing that a broader horizon of possibility (Berardi, 2018) can exist, even if in the confined boundaries of the stage. The artistic and aesthetic matters are related to my interest in acousmatic music. In this text I will show how I frequently make use of acousmatic techniques in a post-acousmatic context, which will be described in the Critical Reflection. The description and the critique of the works will highlight how such techniques contribute to this idea.

In this text I will frequently make use of the term acousmatic. I am aware of the ambiguity of using this term, which in my understanding, might refer either to a phenomenon or a music genre (see The Post-Acousmatic section). However, I find it a useful tool to address a set of intentions and compositional strategies, aesthetics, and communities.

My political and artistic stands relate to each other through my belief that an experimental approach to arts can contribute, to some extent, to the socio-political context. I regard the compositional approaches developed in relation to the acousmatic condition as the most interesting development in new music of the last century. Nevertheless, in the last decades, a standardized way of composing has emerged from the acousmatic communities. My belief is that this led to a speculation over self-referential aesthetics, and consequently, excluded new audiences to get access to it. On the other side, the absence of acousmatic music is noticeable in
the programmes of venues, or the online listeners communities, and therefore, the everyday life of people. My belief is that an experimental approach towards arts, including acousmatic music, might be beneficial for contributing to a less hierarchical society: an experimental attitude in arts is the way to explore a broader horizon of possibility.

1 My friend Riccardo Ancona and I, for instance, created the Acousmatic Music genre in https://rateyourmusic.com/genre/acousmatic-music/.

2 The debate over these problems is not new both inside and outside the acousmatic community, and this is addressed in some of the books or articles cited in the references, such as Waters (2001), Landy (2007), Andean (2013, 2018).
Works

In this section I will present the artistic outcomes of my work during my Masters studies at Kungliga Musikhögskolan in Stockholm. The works will be presented in an order which will highlight the dialectical processes that occurred during this journey.

No Future

No Future is a fixed-media work I started composing in December 2020 and finished in May 2021. This work is inspired by Mark Fisher’s view on hauntology. According to him, what defines this cultural phenomenon is the ‘confrontation with a cultural impasse: the failure of the future’ (Fisher, 2012). In my understanding, this is closely related to our socio-political and economic situation, strongly affected by climate change, social and political tensions, and the increasing precariousness in the labour market. Considering this impossibility of looking forward towards the future, our cultural panorama is made of aesthetics looking up to the opposite direction. Consequently, entities keep on coming back haunting reality, losing their significance, in such a way that they are not really present in time and space. As Derrida explains: ‘[the spectre] has no being in itself but marks a relation to what is no longer or not yet.’ (Jacques Derrida cited in Fisher, 2012, p.19).

This concept led me to write the words pronounced in this composition (Table 1) by Costanza Casadei (Italian), Emanuele Caly (Italian), Sara Madonia (English) and Franzi Käfferlein (German). In this short poem I elaborate on the idea of hauntology. Considering the text in the context of the composition, words become a synecdoche for concepts: in the same way ideas and aesthetics come back and haunt the present losing their significance, words, regarded both as a signifier and signified, lose their meaning and their phonetic, grammatic, and syntactic structures, as will be described in the next paragraphs.
Table 1 The Italian original poem, a literal translation and an English version curated by Sara Madonia

<table>
<thead>
<tr>
<th>Italian</th>
<th>English (literal)</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Le parole</td>
<td>The words</td>
<td>Words</td>
</tr>
<tr>
<td>è come se si staccassero,</td>
<td>it’s like they tear apart [from themselves],</td>
<td>they sound hollowed as if their substance</td>
</tr>
<tr>
<td>si svuotano!</td>
<td>they empty [themselves]!</td>
<td>withdraws.</td>
</tr>
<tr>
<td>Girano in tondo,</td>
<td>They turn around,</td>
<td>They turn in circles,</td>
</tr>
<tr>
<td>girano e girano</td>
<td>turn and turn</td>
<td>round and round</td>
</tr>
<tr>
<td>in un eterno ritorno.</td>
<td>in an eternal recurrence.</td>
<td>in an eternal recurrence.</td>
</tr>
</tbody>
</table>

To highlight the idea of recurrence, I chose to make use of a mirrored structure for the piece. The beginning and the end of the composition follow a reversed morphology in time, drawing an enclosed space. I wanted to create an aural scene in which all the sound sources, ghosts and characters appeared all at once. This resulted in a bursting explosion in the beginning, and conversely, an end in which the same energy collapses in itself. The breath, symbolically regarded as one of the most intimate human sounds, is represented as the agent causing the explosion and the point where all the energy (re)turns into itself.

In the timeline of the piece, it is possible to observe the organization in time of the recording of the phrases and their development. In the first sections of the composition, words are mostly populating the *aural landscape* as ghosts, appearing as a reminiscence of something that is quite unclear yet. According to Wishart (1996), the word *landscape* in the context of electroacoustic music is defined as ‘the source from which we imagine the sounds to come’ (p.136, his italics); the *source*, however, is strictly related to the context in which the sound is propagating. In the section that I regard as the climax in my composition, the centre of the mirrored scheme, the phrases are presented quite clearly by Costanza. The other participants follow shortly after, creating a ductile canon-like effect evolving in time. However, Costanza’s words soon start crumbling apart, causing again a canon-like behaviour. The vocal recordings are now presented sliced (both resembling a sense of regularity, as well as moving away from it), gradually stacking on top of each other, and revealing different qualities of the phonemes. The same units of sound, which until a moment before were leading our comprehension towards their signified,
became now something distant from their meaning, highlighting their shell and detached from their significance.

The idea of present made of past ruled the choices of the additional sound material. Other than the phrases recorded on purpose, I decided to make use of short samples of music which I regard as relevant in my personal journey into music composed with words; these are:

- a-ronne, Altra Voce, Thema (Omaggio a Joyce), and Visage, by Luciano Berio (1998, 2020);
- Fiori Chiari, Fiori Oscuri by Alvin Curran (1978);
- Quarto scherzo delle ariose vaghezze “Sì dolce è’l tormento” by Claudio Monteverdi (2009);
- Photophonie by Luc Ferrari (2019);
- Gesang der Jünglinge by Karlheinz Stockhausen (1957);

These slices are mostly put on the background, slightly hidden, to resemble the idea of haunting the scene: being there, perceivable, but not as if they were occupying a physical place. This is usually achieved by electroacoustic techniques such as simple filtering, granulation, or comb filtering. Such behaviour is then countered by the occurrence of breaking into the living dimension, causing abrupt changes in the aural scene. An example of this can be found in the section where Monteverdi’s sample becomes more recognizable (5’ 07” - 6’ 10”). The source material is initially presented in a way that makes the human agency not identifiable. I used granular synthesis to extend the source material in time, creating a pitch-based, distant, and ghostly texture which is layered on top of the other sounds. However, as soon as the progression starts to be perceived as tonal, the buffer’s reading speed is increased, so a vocal presence is revealed, with its embedded aesthetic references.

After the central section, the structure of the piece is mirrored: most of the sound sources presented until that moment are presented again, articulated, and varied further. The mirrored form of the piece clearly reflects the idea of recurrence; moreover, as described in the title, this does suggest not a cheerful future.

**Futuribile series**

*No Future* came from the urge to fix in time my own artistic statement in relation to a political, social, and cultural phenomenon. However, after articulating this constraining perspective, I felt
the need to work on a composition that might express the sense of escaping the closed circle conveyed by the idea of recurrence of the past. For this reason, I conceived of a series of pieces in which the idea of a composition fixed in time gradually becomes less influential. Consequently, so does the control of the composer over the actual sounding results, creating a conceptual axis running from maximum degree of control, where every detail is refined by the composer in the studio, to the total amount of detachment from the sonic results; these concepts will be further elaborated in the Critical Reflection section. Unfortunately, the second piece of this series, namely Futuribile No.1, is yet to be completed. No Future is intended as the zeroth piece in the series. The word futuribile in Italian stands for a future that might occur if certain conditions are fulfilled. The term was more commonly used in the last century in different contexts spanning from Futurism to Sci-Fi.

**Futuribile No.1**

*Futuribile No.1* will be an open form composition for bass clarinet and electronics, co-written with my friend, clarinettist, composer, and improviser Elena Perales Andreu. An open form composition is a work where the musical content is left intentionally incomplete (Eijden, 2019). The way of performing these compositions, or even listening, might include different possibilities such as assembling predetermined sections or interpreting conceptual instructions. In Futuribile No.1, the electronics musician will be provided with audio samples to reassemble during the performance. The samples will be some of the sections, textures, gestures, and phrases taken from No Future. The clarinettist will receive some *themes* which will consist of a transcription for their instrument derived from the audio samples. Thus far, the way of writing these themes has been done by ear with Elena; I am considering the possibility of writing software that will facilitate the work for both of us. The musicians will be asked to use these materials as a point of departure to perform the composition, with a high degree of freedom to re-construct a musical form out of the fragments, almost as if they were asked to resolve a puzzle in which they can shape their own pieces according to their own taste.

This idea will likely provide a creative yet ambiguous space for artists in which to move, and for the comprehension of the informed listener. In other words, during some moments the sonic results might resemble a close correlation with No Future, while in some others, one might experience completely different outcomes, both in sound and conceptual domains. The musicians will be asked to reflect about the issue of recurrence and its opposites, and to find a

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3 In Franco “Bifo” Berardi’s work, a similar concept is expressed as *Futurability* (Berardi, 2018)
way to escape the idea of recurrence in terms of musical form. They will be free to do so by moving in and out of provided audio files and musical themes.

**Futuribile No.2**

*Futuribile No.2* is a piece for a spatial microphone and any ensemble. In the score of the piece (included in the submitted materials), created with my close friend graphic designer Vincenzo Palumbo⁴, the musicians are asked to translate a short poem, then to record themselves reciting their own translation, and to produce a sonic phrase for their instrument derived from their own recording. The poem consists of the words written for *No Future*.

In the score, few suggestions are indicated to deal with the sound material over time. These instructions are based on some specified dichotomies, which should be established as a common ground between the ensemble, in order to develop a specific language for that improvisation. One of these dichotomies consists of separating their voice and their instrument. More precisely, on one side there is the performers’ voice and the *sonic phrase* for their instrument they derived from their own preliminary recording of the text, on the other side there is any other performed sound. Following this first separation, another behaviour is suggested: the phrases and the voice should follow gesture-oriented spectromorphologies, while any other sound performed should follow a textural behaviour⁵. However, it is specifically stated that they should feel free to break the given rules during the performance, and then to explore the differences that may occur in the musical language. Yet, it is strongly suggested to follow the guidelines as a point of departure both for the ensemble and the listener. Lastly, one of the most relevant instructions is outlined. The musicians are asked to deeply reflect on the issue of recurrence and its possible opposites; consequently, they should consciously make their own decisions according to their elaboration of this concept, both in the micro and the macro events. Particularly, it is requested to think about the overall music form in terms of the aforementioned idea of escaping the recurrence.

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⁴ Vincenzo’s work is available at [https://www.behance.net/vincenzopalumbo](https://www.behance.net/vincenzopalumbo)

⁵ Spectromorphology (Smalley, 1997) is a framework for music analysis, particularly helpful for electroacoustic music and heavily influential in the acousmatic music community. In this case this word is employed to designate the spectra moving in time.
<table>
<thead>
<tr>
<th>Swedish</th>
<th>English (literal)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ord</strong></td>
<td><strong>Word(s)</strong></td>
</tr>
<tr>
<td><strong>Det är som att dom dras isär</strong></td>
<td><strong>It is as if they are being pulled apart</strong></td>
</tr>
<tr>
<td><strong>Som att dom töms</strong></td>
<td><strong>As if they are being emptied</strong></td>
</tr>
<tr>
<td><strong>Dom snurrar runt</strong></td>
<td><strong>They’re spinning around</strong></td>
</tr>
<tr>
<td><strong>Snurrar och snurrar</strong></td>
<td><strong>Spinning and spinning</strong></td>
</tr>
<tr>
<td><strong>I ett evigt återkommande</strong></td>
<td><strong>In an eternal recurrence/In an always returning.</strong></td>
</tr>
</tbody>
</table>

*Table 2* Johannes’s version of the poem and his English literal translation

<table>
<thead>
<tr>
<th>Swedish</th>
<th>English (literal)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Orden</strong></td>
<td><strong>The words</strong></td>
</tr>
<tr>
<td><strong>det är som om de slits isär</strong></td>
<td><strong>it’s like they tear apart [from themselves],</strong></td>
</tr>
<tr>
<td><strong>och töms på sitt innehåll</strong></td>
<td><strong>they empty [themselves]!</strong></td>
</tr>
<tr>
<td><strong>De vrider sig i cirklar,</strong></td>
<td><strong>They turn around,</strong></td>
</tr>
<tr>
<td><strong>runt, runt</strong></td>
<td><strong>turn and turn</strong></td>
</tr>
<tr>
<td><strong>I en evig återkomst</strong></td>
<td><strong>In an eternal recurrence.</strong></td>
</tr>
</tbody>
</table>

*Table 3* Johan’s Swedish version translated from the English literal version
The musicians are asked to perform in the unconventional situation where the only listener is the microphone. In doing so, they must figure out the different consequences that may actuate a change in the relationships between themselves, the whole ensemble, and the transducer, almost as if they were a collective of acousmatic performers-composers. For the Ljudoljud festival in Stockholm on the 30th of March 2022, I asked the ensemble to perform the piece in a detached space, which augmented the creative boundaries of the composition and its perception. The audience is sitting in Lilla salen, where the Klangkupol, the twenty-nine speakers dome, is representing a sound scene happening right outside of the concert hall. The performers on this occasion were Johan Arrias, soprano saxophone, Johannes Burström, double bass, and Andro Manzoni, percussion. The ensemble did an incredible job reflecting intensely on the content of the score, even though there was only a short amount of time to do so. It is possible to find Johannes’s results in (Table 2, Figure 1), Johan’s in (Table 3, Figure 2), and Andro in (Table 4, Figure 3).

<table>
<thead>
<tr>
<th>Croatian</th>
<th>English (literal)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Riječi</td>
<td>The words</td>
</tr>
<tr>
<td>Kao da se odstrane</td>
<td>it’s like they tear apart [from themselves],</td>
</tr>
<tr>
<td>Njihova suština se isprazni</td>
<td>they empty [themselves]!</td>
</tr>
<tr>
<td>Okreću se u krug</td>
<td>They turn around,</td>
</tr>
<tr>
<td>Okreću i okreću</td>
<td>turn and turn</td>
</tr>
<tr>
<td>Te beskonačno ponavljaju</td>
<td>In an eternal recurrence.</td>
</tr>
<tr>
<td>Otrgnu</td>
<td>Tear off</td>
</tr>
<tr>
<td>Prazno</td>
<td>Empty</td>
</tr>
<tr>
<td>Vrati se</td>
<td>Return</td>
</tr>
</tbody>
</table>

Table 4 Andro’s Croatian version translated from the English literal version; Andro used additional words to employ if needed

6 For more information about the musicians see: https://johanarrias.se/, http://johannesburstrom.se/, and https://andromanzoni.com/
Figure 1 Johannes’ transcription of his recording of the text

The detachment of space sets the possibility for some thoughts about source bonding which will be presented in the Critical Reflection section. Source bonding is defined by Smalley (1997) as ‘the natural tendency to relate sounds to supposed sources and causes, and to relate sounds to each other because they appear to have shared or associated origins.’ (p.110). So far, I personally pointed out this concept to the different musicians, while in the future I might consider expanding the content in the score. I asked them to consciously reflect on the possibilities that this phenomenon might imply, both in terms of their decision over their sound material in space, and the reception and appreciation of the artwork. From the perspective of sonic outcomes, these usually resulted in using extended techniques, playing the instrument in rather unconventional ways, or even playing other objects that were not part of their instrumental set-up.
Figure 2 Johan’s notes and transcription of his recording
Figure 3 Andro’s notes and rhythmic transcription. He used a colouring system to reflect his way of intending the colouring of the phrase based on syllables.
celycib~

celycib~ is a work for bicycle and live electronics I have been working on since May 2020. The project was adapted to the two major circumstances in which it was performed. The first performance was a streamed concert in the online version of the Discomfort Dispatch series of events\(^7\), recorded on the 9\(^{th}\) of June 2021 (but which has not been published yet), that required a five-minutes improvisation. A few days later, I played with the same system (Figure 4) in Bologna in an event organized by our collective Elettronica Colletiva Bologna~, in which I was asked to present a performance of around 20 minutes\(^8\). A month later I played it for a MAINOFF concert\(^9\) in Palermo at Cantieri Culturali della Zisa, where I was asked to provide a 40-minute circa solo performance, plus an improvisation with Alessandro De Rosalia (Figure 5).

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\(^7\) Created by Francesco Zedde, more information can be found at [https://frazedde.eu/discomfort-dispatch/events](https://frazedde.eu/discomfort-dispatch/events).

\(^8\) Images and words about the concert can be found in my website at [https://gionogio.github.io/giovanni-onorato/c_cely-SPLIT.html](https://gionogio.github.io/giovanni-onorato/c_cely-SPLIT.html).

\(^9\) Information in Italian about the concert can be found at [https://www.mainoff.it/7-luglio/](https://www.mainoff.it/7-luglio/).
I decided to conceive of an instrumental system rather than a fixed musical structure, because of this need of re-adapting the same performance, and because of my approach to live practices which will be further discussed in the Critical Reflection. The compositional process started after purchasing a clunky bicycle in Stockholm which was not very comfortable to ride, but produced interesting sounds. What sparked my interest were the various combinations of the spokes of the wheel hitting different sounding-objects (i.e., a belt, metal bars, paper), and how my aural perception was changing from a single sound event to a continuous stream of sound, either noise or pitch-based. From that moment I decided to reflect on this parameter as one of the fundamental bases of the performance: moving in the space between the perception of discrete sound events and continuous sounds, in other words, what is called *iterative sound* (Chion, 1995). Initially, I recorded the sound of the bicycle using my Rode NTG2 shotgun microphone. However, in the context of a live performance, I knew I had to use a more robust solution, so I decided to make use of my self-built balanced piezo microphones attached to the bike frame.

The nature of the sound source, the venues in which this performance was programmed to be played, and the choice of microphones led me to opt to incorporate a noise-glitch oriented aesthetic. I also felt the urge to play an instrument, as I was used to during my undergraduate course, and which did not happen so much until the end of the first year of the masters. Because
of these choices, I decided to build a simple oscillator in Max\textsuperscript{10} playing a true rectangle wave (not preventing aliasing) at frequencies between 0 and 55 Hz. At first, I played with the oscillator as if I was chasing the movement of the spokes hitting the bike. Then I fed both sounds into different chains of processing, which led me to different artistic directions.

After this first stage of exploration of sounding results, I started reflecting on the different possibilities of achieving a successful transient detection. At that time, I discovered some of the works around the University of Huddersfield, specifically the work of Rodrigo Constanzo and Pierre-Alexandre Tremblay\textsuperscript{11}. It was then that I discovered \textit{Fluid Corpus Manipulation}\textsuperscript{12}, an EU funded project whose main aim is to provide artists and musicians with different tools for signal decomposition, processing, and machine learning, inside the most popular creative coding environments such as Max or SuperCollider\textsuperscript{13} (Green, Tremblay and Roma, 2018). Within this toolkit there are several ways to decompose a signal, both live sound and buffers. In my Max project I decided to make use of \textit{fluid.ampslice~}, an object allowing an accurate real-time transient detection\textsuperscript{14}.

During the first stages of the development of this project, I was charmed by the different sounds of the bass clarinet. After listening to several pieces involving that instrument, \textit{Birds} by Luigi Ceccarelli (De Gasperi, 2016) being the most inspiring, I started imagining the similarities between the clarinets’ lower and distorted register, and the baritone-like voices of the of certain rappers. I collected a small corpus of Busta Rhymes’ vocal samples. I then analysed the content of the various buffers with \textit{fluid.bufampslice~}, which provides the same transient detection algorithm, but operating on buffers. In this way, the algorithm sliced the vocal samples based on changes in amplitude.

\textsuperscript{10} Max is a visual programming language for audio and multimedia \url{https://cycling74.com/products/max}

\textsuperscript{11} For more information about these artists, see \url{https://rodrigoconstanzo.com/} and \url{https://www.pierrealexandretremblay.com/}

\textsuperscript{12} More information about the project can be found at \url{https://www.flucoma.org/}

\textsuperscript{13} SuperCollider is "a platform for audio synthesis and algorithmic composition, used by musicians, artists and researchers working with sound", as showed at \url{https://supercollider.github.io/} at the time of writing.

\textsuperscript{14} The following web article provides a detailed explanation to deepen understand the functioning of this algorithm, \url{https://learn.flucoma.org/reference/ampslice/}
In parallel, I asked Elena Perales Andreu to record different slap sounds of her bass clarinet, and I labelled them according to their pitch. In the Max project, *fluid.pitch~* was employed to retrieve the different pitches produced by the spokes hitting the objects. The frequency information was subsequently sent to a *poly~* object, playing a certain sample in the *polybuffer~*, whenever a transient was detected from my live incoming signal and according to the detected pitch. In this way, I achieved a stream of clarinet and vocal samples, which were later manipulated during the performance with simple filtering, gain, granulation, phase vocoding, and other digital signal processing techniques inside the first Max project\(^\text{15}\) (Figure 6). The layout of the two banks visible in the image, resemble the same layout of the controls in the Akai MIDIMIX (Figure 7), which is the main MIDI controller I have been using for my musical performances.

\(^{15}\) The repository of the max project in my github account is at [https://github.com/gionogio/celycib-](https://github.com/gionogio/celycib-).
Figure 6 Presentation mode of the first version of celycib~
For the MAINOFF performance, I ported the various algorithms of the main Max patch into different max4live objects, in order to use the same logic but in an Ableton project\textsuperscript{16}. Since the sounding results mostly consisted of transient-based sound events or noise streams, I felt the need to reach a wider sonic palette, to include more textural-oriented sounds. I decided to make use of different techniques such as sequencing longer samples or a more complex live sampling, comb filtering and different techniques of granular synthesis, which was easier to accomplish in that environment. This allowed me to use this system in more unpredictable contexts, such as the one of group improvisation. My intention is to develop more of the techniques and the core ideas of this performance, as will be discussed later in this document.

\textsuperscript{16} Ableton Live is a digital audio workstation designed for live performances, further information at http://www.ableton.com/live
radiocib~

This work is a live performance for a Toshiba Stereo Radio Cassette Recorder RT-6015 (Figure 8) and live electronics. The performance is closely related to radiocib~, because at the core of both performances lies the same conceptual and compositional intention which will be discussed in the Critical Reflection.

![Figure 8 John Richard’s Toshiba Stereo Radio Cassette Recorder RT-6015](image)

The idea of using this sound-making object arose after I performed with Dirty Electronics¹⁷, in this case consisting of John Richards, Matt Rogerson and Jack Shakespeare, at De Montfort University, Pace Studio 1 on 10th November during the Electroacoustic Music Studies Conference 2021 (EMS21¹⁸). The Toshiba Stereo Radio Cassette Recorder RT-6015 was one of the objects involved in John Richards’ performance Attending to Sound. His artistic intent is briefly described in the programme notes of the piece:

Attending to a sound infers that a sound or sound-making object has some kind of autonomy or agency, and performance happens at ‘arm’s length’. The attendee (the performer/unperformer) observes and listens and acts only when ‘called upon’. (Richards, 2021, n.p.).

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¹⁷ Dirty Electronics is John Richard’s musical project involving collective DIY electronics music making, more information at [https://www.dirtyelectronics.org/](https://www.dirtyelectronics.org/)

¹⁸ Information about the conference is available at [http://www.ems-network.org/ems21/](http://www.ems-network.org/ems21/)
In the context of electroacoustic performances, I have always been fascinated by the acoustic and haptic feedback one can get from physical objects, compared to the affordances of electronic music synthesisers\(^\text{19}\). Moreover, in most cases, I felt that this feedback contains a higher amount of unpredictability in comparison to the majority of the electronics equipment I have had access to. Discovering the various outputs of the radio was a considerably intriguing experience, providing me with new perspectives on performing with an unpredictable electronic object such as the radio.

Given the nature of this device, it might be placed in a peculiar spot in a hypothetical space between physicality and electronic signal: the radio is by definition (and historical circumstances\(^\text{20}\)) a provider of an acousmatic experience. Yet, some elements carry a considerably different meaning in comparison to the acousmatic listening; this will be further expanded in the Critical Reflection section. The mentioned elements are:

- performing with the glitch signals caused by the different switches in the radio (FM to AM to Tape; SW to MW to LW);
- the \textit{tactile} properties of the sound provoked by the buttons of the cassette player/recorder;
- the act of tuning the radio frequency.

The sound palette of the device is captured by its phones output and one of the balanced piezo microphones attached to its body. Thus, I had the possibility to get both the not-acousmatic sounds produced by the object, and the received acousmatic radio signal. Both signals were fed directly to the inputs of the audio interface and used inside an Ableton project similar to the one used for the last version of \textit{radiocib\textasciitilde}. I used a similar project for both performances because of my desire to continue working with the conceptual framework which will be presented in the following sections.

The radio as a source of indeterminacy was also a significant characteristic of this artistic experience. Despite the association a listener might make with works such as \textit{Imaginary Landscape No. 4} or \textit{Radio Music} (Cage, 1974, 1996), John Cage’s idea of \textit{anti-subjectivity} (Valle & Casella, 2016) is rejected in my practice. According to Cage: ‘The thing I don’t like

\(^{19}\)Gibson (2015, p.119, his italics) defines: ‘The \textit{affordances} of the environment are what it \textit{offers} the animal, what it \textit{provides} or \textit{furnishes’}. In this case, I refer to what the instruments offers to the musician.

\(^{20}\)See, for instance, how the diffusion of the radio, in conjunction with the Wall Street crisis, determined a shift in Louis Armstrong’s repertoire, as discussed by Zenni (2002, p.79)
about or didn’t like about improvisation was that it was based on taste and memory and it didn’t get the improviser to the point where he encountered a revelation something that he didn’t already know’ (Cage cited in Richards & Shaw 2022, p.7). In contrast, in my practice, I am interested in the performer’s ability to use the indeterminate sounds to build a musical discourse during the performance, in a dialectical relationship between the unpredictable sound source and the improviser’s aesthetical intentions.
Critical Reflection

A conceptual framework can be outlined, emerging from the description of the works, and linking together artistic results that might be regarded as considerably heterogeneous.

This framework is strongly influenced by my political views. A recurring pattern in many of the practices I joined is to use the artistic space to prototype socio-political behaviours that might translate into different musical practices; hopefully showing that a different horizon of possibilities can exists, and at the same time acknowledging all the implicit privileges that make this possible. Another significant element in this conceptual framework is composing beyond the acousmatic. My practice is based on exploring the process of taking concepts and aesthetics from the acousmatic paradigm and bringing them into a performative domain.

This section will be presented in a way that highlights a dialectical behaviour, but this time articulating it between the theoretical stands and the practical side of my work. In this process, both sides influenced each other in an iterative process between artistic outcomes and the reflection on them. The last part of this section will present how this iterative process led to results that might contribute to the idea of the post-acousmatic.

No Future and Futuribile series

The issue of social implications in the conceptual framework become fairly emblematic in the Futuribile series where the compositional aim moves from a strictly individual-led and fixed in time composition to a collective-oriented ductile music making. Even if in composing No Future I felt the need to fix in time and to refine the smallest sonic envelope or the various layering of sounds, this occurred decreasingly in the two other pieces.

Before moving into further discussion, it is important to outline how different compositional approaches employ different degrees of temporal rigidity. I regard fixed media compositions (acousmatic, tape music, and such) as the musical practice that most of all achieves the idea of being fixed in time: the timeline is there and cannot be changed, and the medium is the ideal carrier of the representation of the artist’s thought. Even though some parameters can still be manipulated during the acousmatic performances\(^\text{21}\), the actual timeline of the piece remains as it is. This amount of rigidity gradually becomes less pronounced as we move across the sphere of

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\(^{21}\) I refer to the perspective of Emmerson, (2007). According to him, the acousmatic concert is still a mode of presentation implying live performance.
notated music. *New Complexity* (Duncan, 2010) for instance, might be regarded as one of the practices closer to fixed media music in this perspective, because of how detailed sound events tend to be notated in the scores of this musical practice. The pieces in the *Futuribile* series can be considered part of the notated music category as well, given the presence of the score. However, it is rather clear how the notated instructions about sonic results become progressively more flexible. Proceeding in this fixed in time continuum, the most distant of the musical practices might be the radical improvisation, where any instruction is given. These interleaved processes of gradual decrease of the composer’s control over sonic detail and moving in the fixed in time continuum are already significant in *Futuribile No.1*. In this piece, Elena decides by herself which musical line to follow and how to abstract it for her instrument, and then the clarinettist will decide how to re-compose those in real time. In *Futuribile No.2* this is brought even further: each musician makes their own choices about the translation, the recording, and their elaboration over time. In both cases, the decisions in terms of musical forms are delegated to the performers, with the only request to reflect on the issue of recurrence and opposites.

In terms of artistic process, it is quite relevant to outline the idea of shared creation. This is linked to the idea of control over artistic results, from the micro details to the overall form. In terms of compositional approach, the aim was, and still is, to investigate the differences, the advantages, and the weak spots of the practice of such collaboration between artists. In the last performance of *Futuribile No.2* for instance, many positive aspects emerged. Among these, it is worth pointing out the different results of the musicians Johan and Johannes, who translated the material in the same language, but with considerably different outcomes. What I find interesting is not only this semantic creative space, but also how musicians might move in it, finding their own solutions (see the differences between Figure 1 and Figure 2). This pushed the artistic possibilities both in terms of their relation to their instrument, the initial sonic results and consequently, how they combined them during the improvisation. My intention is to bring this investigation further with artists whose primary means of expression is outside the aural domain, as will be described in the Future Work section.

Another significant concept behind the series is related to the ideas of space, source bonding, and surrogacy (Smalley, 1997, 2007). The concept of surrogacy can be framed as the various degrees to which one can imagine the *energy-motion trajectory* (gesture) provoking the sound. In *Futuribile No.2*, my aspiration was to suggest some unconventional perspectives on the idea of space, existing right on the edge between live improvised music and acousmatic music. The
musicians are asked to think deeply about the space between them, the transducer, and the room in which they are performing; moreover, they must be aware of how this will translate in the acousmatic context of the audience perceiving them. This is strictly related to the idea of source bonding: the musicians need to consider how the audience will perceive the sounding-objects played in the context of that acousmatic improvisation.

The underlying concept is also inspired by the idea of surrogacy and its existence outside of the aural domain. The intention was to explore the various degrees of surrogacy of the words, namely, the different layers of elaboration of them. This led to exploring the creative possibilities in the journey between diverse contexts, languages, musical practices, instruments, and the re-elaboration of each musician. Some of the changes on the semantic side, as well as the different phonemes and their musical outcomes, can be traced in the musicians’ annotations (Table 2, Table 3, Table 4, Figure 1, Figure 2, Figure 3). For instance, it is worth pointing out the changes in last sentence of the poem. In the Italian version it is written ‘in un eterno ritorno’ (Table 1). In the English translation, I chose to translate it as ‘in an eternal recurrence’, instead of return. Johan (Table 3) decided to use the word ‘återkomst’, which translates as return, getting closer to the Italian original version of the text. However, Johannes (Table 2) chose to use ‘I ett evigt återkommande’, which might be read as ”In an always returning word”. Opting for a closer translation to the English version, he also created a supplementary sense of recurrence, linking the last phrase of the poem to the first word. What I am interested in precisely, is this multi-layered creative space caused by the process of branching off from the same conceptual basis.

The concepts explained thus far are driven by my intention to bring some compositional strategies of acousmatic music outside of their context. They can be summarized in three fundamental areas of interest, strongly related to acousmatic music:

- The surrogation of words and meaning: how the signifier and the signified change their state through different contexts.

- The modes of presentation: the reception of the audience aware of the presence of the performers, either in a detached space or on stage.

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22 I refer to ‘sound elaboration’ to describe the wide possibility of manipulation of a given sound, from palm muting instruments to electronic sound processing techniques.
The instrumental-performer practices: the musicians need to deeply understand the acousmatic paradigm, which means to be able to turn the acousmatic condition into performative agency.

celycib~ and radiocib~

These two projects started from my interaction with sounding-objects and their relation to technology. This is a process that occurred several times in my artistic journey, and which specifically started during the second year of my bachelors’ education with Francesco Giomi. Since then, I have always been significantly interested in how designing the instrumental set-up becomes crucial in terms of the affordances of these objects.

The way I have been designing my instruments usually consisted of physical objects and sound processing of the captured signal. When I first approached this practice, I was very interested in the possibility of achieving a fast musical response to any external input, and particularly in the context of live improvisation. To accomplish this, I soon understood that an easier way was to interact with an amplified object as a starting point: the action of simply raising one fader was clearly faster than many other solutions with electronic sound generation.

I often refer to my instruments as systems, because of this interaction between objects and software, as well as the MIDI controls which serve as a physical interface for sound processing parameters on the software side. The way I use sound processing has a considerable degree of similarity with the techniques used in the studio for acousmatic music. These span from simple filtering to more complex synthesis techniques such as granular synthesis. Unfortunately, a further discussion on the technological implications goes beyond the scope of this text, due to the emphasis on compositional and conceptual matters. However, one of the aims of my future work will be to continue exploring the technological possibilities, with a specific focus on the FluCoMa project, which has been heavily influential in the making of these two performances.

I am interested in exploring the idea of performing the acousmatic, bringing the sound source on stage. My belief is that in doing so, the aesthetical choices of the performer become more apparent to the listener. In celycib~, for instance, the aural landscape is constantly moving between the actual bicycle, the bass clarinet, the vocal samples, the drums, and so on. Consequently, the performative agency, both in the physical world and the intervention in the sound processing, becomes perceivably more significant. At the same time, both groups of

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23) Further information about Francesco Giomi is available at http://www.giomi.net/
actions, assume an equal importance in terms of aesthetic decisions, which is not usually the case in many pieces for instrument and live electronics, where the latter has no agency if no instrumental intervention is given. Raising the curtain and bringing the acousmatic on stage means exposing the sound source and its elaboration, revealing the performer’s intentions. An earlier perspective about these ideas is suggested by Emmerson (2007, p. 23). While discussing the issue of live electroacoustic music, he refers to the composer’s ‘will, choice and intention’. Moreover, he suggests making use of Smalley’s *surrogacy* and Wishart’s *aural landscape* in the context of live electroacoustic music (p. 101). The elaboration of the signal becomes the crucial element that brings us to the need of getting closer to the performer’s intentions, and this is what emphasises the difference with instrumental live music. Smalley (1997) refers to *spectromorphological expectations*, namely, the expected sounding results from a given stimulus. He specifically refers to an auditory stimulus, but I believe this can apply in a visual context as well. In performing the acousmatic, the expectations may constantly be subverted, creating an additional layer of comprehension of the performance. My interest lies in performers making intentional use of this parameter, moving fluidly between the expected and its opposite.

During my master’s studies, I came across different readings about electroacoustic music which led me to think profoundly on issues regarding such practices. Among these, I find the topic of accessibility of electroacoustic music really relevant (Weale, 2006; Landy, 2007), namely, its appreciation. Weale (2006) defines a *tool of access* as follows: ‘any type of information that is offered to a listener (or indeed anyone engaging with an art form) in order to assist them in appreciating the art work’ (p.193). In the perspective of the listeners’ appreciation, already a decade before Weale, Wishart (1996) pointed out:

> [The] generalised use of landscape phenomena (sense of detachment underlined by the lack of real-world referents) tends to become accepted as convention as time goes by, [...] as our familiarity with electronic sound-sources increases. (p.145)

I believe that nowadays this phenomenon, namely the familiarity of audiences to acousmatic listening, is even more pervasive than it was almost thirty years ago\(^\text{24}\). I regard the said idea of showing the sound source as a precious tool of access, intensely related to these concerns, which, to some extent, have always influenced my musical practice. However, a deeper reflection on the issue of accessibility of electroacoustic music is beyond the scope of this text.

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\(^{24}\) Mark Fisher comes to my mind again, specifically, the story about one of the students and the music played from headphones without anyone listening (Fisher, 2009, p. 24)
Some of the artistic references I have been inspired by are: *Kaizo Snare* by Rodrigo Constanzo (2019); the performative works of Otomo Yoshihide (2014), especially the ones involving turntables (which Rodrigo references as well); the use of reel to reel by artists such as Jérôme Noetinger or Sec_ (Noetinger & Sec_, 2015); and many of my close friends’ works within *Elettronica Collettiva Bologna*~ such as Daniele Carcassi (2021). In many of these artists’ works there is a high amount of hybridization of different aesthetics bridging between glitch, noise, ambient and a mixture between concrète and acousmatic approaches.

### The Post-Acousmatic

The term *post-acousmatic* is useful in analysing my compositional practice. However, the usage of the term is not agreed upon. Therefore, in this section I will try to elaborate on how I position myself in the current discourse. The presented stands are the result of a long conversation started more than one year ago with Riccardo Ancona. He and I are in the process of writing the critique of the term post-acousmatic (Onorato & Ancona, 2022 forthcoming), which we presented for the *Rethinking the History of Technology-based Music* conference hosted by the University of Huddersfield on the 11th of June 2022.

Adkins et al. (2016) attempted to systematise the meaning of the term post-acousmatic, identifying the relation between the acousmatic and what goes beyond it as an ‘influence, an augmentation, or a critique of it’ (p.108). They describe this phenomenon as consisting of ‘a polyphony of activities which imply a variety of aesthetic or practical relationships with the acousmatic paradigm but are not contained within it’ (p.109). However, what I find problematic in this perspective is to identify what is contained within the boundaries of the *acousmatic paradigm*. This is due to the polysemy of the word acousmatic, which might refer to the actual listening phenomenon, or the *canon* of music making established among the acousmatic music community.

Later in the article, the authors describe in more detail the way they frame these tendencies, namely, as *nodes* diverging from the canon (Figure 9):

> These nodes propose emancipations from the acousmatic canon, first from its temporal and formal assumptions, then from its performative practice, and finally from its timbral, dynamic and tonal biases (p.109).

The idea of *nodalism* comes from an earlier article by Adkins (2014), in which he suggests to frame the culture panorama in a network-based structure, rather than, for instance, a linear one.
In my view, the boundaries of the acousmatic music itself are rather blurred, because they are strictly dependant on various temporal and geographical factors. Some cases subverting the way they frame the acousmatic music can be traced, for instance, in the use of time, pitch, noise or distortion, and electronic synthesizers in the early electroacoustic music. Examples can be found in the temporal dimensions of some works by Bayle himself during the 70s; Luc Ferrari’s use of analogue distortion, as discussed by Emmerson (2007, p.77); or the use of rhythm by Latin-American composers (Blackburn, 2010).

A different conceptualization of the post-acousmatic is suggester earlier by Emmerson (1998, p.136): ‘cross-arts work is ideally “post-acousmatic”’ in the sense of “taking account of and moving beyond” and not necessarily […] “anti-“. A similar consideration is raised by Cope & Howle (2018). When describing their cross-disciplinary practice that they name ‘electroacoustic movie-making’ (p.116), they posed the question: ‘is there such a thing as post-acousmatic music?’ (p.118). In doing so, they consider the phenomenon of trans-sensory perception, analyse relations between music and image, but relying upon electroacoustic and acousmatic
music concepts. However, in both circumstances, the authors did not attempt to further investigate the concept of post-acousmatic.

When I first encountered the term, I was oriented towards Emmerson’s suggestion, where the idea of going beyond the acousmatic means crossing the boundaries of an aural-only condition. In relation to the theoretical framework derived from my musical practice, a contribution to the debate over the term can be addressed. In my practice, I consciously use some of the compositional strategies and concepts borrowed from the acousmatic tradition (such as surrogacy or aural landscape) in order to bring them outside of their context. In doing so, I hope to reappropriate an experimental approach which was surely present in the early days of the development of such practices, and which I feel has not been present, or at least has been marginal, during the last decades.

Moreover, my belief is that the perception of the revealed sound source and its elaboration, is a vastly different way of perceiving an artwork, in comparison to the acousmatic listening. And this mode of presentation conveys a set of additional layers of comprehension and appreciation, building upon the phenomenon of acousmatic music. I consider this way of perceiving artworks as a multisensory experience, as described by philosopher O’Callaghan (2019). In his book titled A multisensory philosophy of perception, he presents a thesis about perception, explaining that human’s way of perceiving is always involving a cooperation between senses; therefore, it might be misleading to break the act of perception into discrete entities: ‘no sense is an island’ (p.viii). He then presents the phenomenon of perceptual illusions caused by sensory interactions, and how our perception can be reshaped by different agencies of senses interactions. I believe that this perspective might be a significant element in electroacoustic live performances. My intention is to bring further in my future practices the idea of working in the liminal space created by perceptual illusions, possibly working with artists whose primary mean of expression is outside of the aural domain.

My view is that the multisensory perception is what actually shapes a post-acousmatic context. Let us take in consideration one of the performances previously mentioned: Daniele’s Incontri d’Amore (Carcassi, 2021), specifically in the section between 7’35’’ and roughly, 9’15’’. The aural landscape is populated by the song cut in the vinyl, the turntable as a sounding-object, pre-

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25 As well as a vast sphere of research involving several disciplines such as psychology, neurosciences, aesthetics, or technological studies.

26 The performance excerpt can be found at https://youtu.be/W-Z9yBIQdNs?t=455
recorded synth samples, a soundscape with a dog barking, and lastly the various sound elaborations. My claim is that a certain amount of tactility is embedded in considering the aural-only domain of this section, like the concept of trans-modal listening in Smalley (2007). However, in the act of perceiving the performative agency, we experience an expanded comprehension of the performance: additional layers of the idea of tactility are revealed by following the gestures of his hands, showing different nuances of the perception. These different instances of tactility can be summarized as follows:

- how the sound is produced by the turntable cartridge and the performative agencies on the vinyl;
- the acousmatic sound making, namely, the pre-recorded sound events, including the vinyl and the sampled synth;
- the processing and the organization of the sound over time with the MIDI controller.

The musical considerations presented thus far do not come out of nowhere: many people have been playing, reflecting on, speaking about performative scenarios in electroacoustic music. Among the things I consider as relevant in relation to my practice, and this topic, is the Présences électronique festival hosted by INA-GRM, the institution where musique concrète was born. In the festival they present the ‘unheard territories of musical experimentation’\(^{27}\), hosting many artists which would be categorised as post-acousmatic such as Andrea Belfi or Lionel Marchetti’s performative works\(^{28}\). Another remarkably interesting suggestion can be found in the performance of Otomo Yoshihide and Luc Ferrari\(^ {29} \). At the end of the video (Yoshihide and Ferrari, 2010), it is possible to hear what the latter said about Otomo’s work:

\(^{27}\) [https://www.maisondelaradioetdelamusique.fr/ina-grm-presents-electronique-saison-21-22](https://www.maisondelaradioetdelamusique.fr/ina-grm-presents-electronique-saison-21-22) my translation

\(^{28}\) An examples of Belfi’s work is available at [https://www.youtube.com/watch?v=N9Atr1PtvM](https://www.youtube.com/watch?v=N9Atr1PtvM), Marchetti’s at [https://youtu.be/kZnjiYKZXoI](https://youtu.be/kZnjiYKZXoI)

\(^{29}\) The performance is available at [https://vimeo.com/11186314](https://vimeo.com/11186314), Ferrari’s words are audible around 9’32’’
What interests me is considering sound in a new way, and a new way of creating it which resembles what we did 50 years ago, as in musique concrete or electronic music. Finally, men like Otomo Yoshihide... when I heard him the first time, I knew he was someone who could understand musique concrète. He was making music that was concrète, but in real time - what we were doing in the studios 50 years ago.30

In my view, this statement is strongly connected with the need of experimentation I mentioned in the beginning of this text, and which is also the core idea behind the Présences électronique festival, as well as, I believe, the work of many other organizations such as Tempo Reale or the Centre for Research in New Music (CeReNeM) at University of Huddersfield.

I believe that this description of the post-acousmatic might still not be regarded as fully exhaustive. Nevertheless, my hope is that from this section emerges my interest in the subject, and which is clearly centred in my strong interest in musical performance involving technologies. As presented thus far, I believe that the post-acousmatic might involve not only musical performative contexts, but also audiovisual media or performances31, installations, sound art, or even soundwalks, as it will be described with Riccardo Ancona (Onorato & Ancona, 2022 forthcoming).

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30 This is the transcription of the speech by the YouTube user that uploaded it. However, I changed indirect with in real time, as suggested in the comments of the video.

31 I refer, for instance, to the works of Edison Studio. Specifically, I recall the live soundtrack performance of their composition for Battleship Potemkin, a video condensing their performance can be found here: https://youtu.be/zLrres7F898
Future Work

As I pointed out in the different sections of this text, there are different trajectories which I would like to pursue in my future. In this section I will summarize all the starting points I can trace thus far. Generally, my desire is to improve my compositional and performative skills; this involves different areas of expertise that I will present through different points which are inextricably linked to each other.

Improvisation and instrumental skills

My intention is to continue developing my performative practices, which thus far always included improvisational elements. This translates to improving my skills in relation to instruments, both on the technical side, as well as aesthetic decisions in the performance time.

Instrument design

Due to the nature of my practice, enhancing my instrumental skills is closely related to improving my instrumental design skills. I want to reflect further on the affordances of the self-designed instruments, and consequently, on the possibility of hacking the same instrument during the performance time. Next to this, another crucial element in terms of instrument design is the responsiveness of the systems, including both physical and software sides.

Technical implications

The technological aspects of my practice contribute significantly to my musical practice, and I am deeply interested in developing further my knowledge about this. I want to concentrate on exploring the possibilities offered by the FluCoMa Toolkit. In aesthetical terms, the technique I want to employ and develop is corpus-based concatenative synthesis (Schwarz, 2007), which roughly means re-constructing a given signal through a corpus of samples, selected by the algorithm based on similarities criteria. This will enable me to achieve a layer of proximity-distance in the surrogacy continuum, which will hopefully be one of the parameters I will use in my performative music making.

Multisensory performances

My intention is to develop further the multisensory relations I want to achieve in my performances. This involves the instrument design, the instrumental practice, and the conceptual framework. Designing the instruments involves considering the potential trans-modal properties conveyed by the sound of the determined objects, as well as the decision over sound processing
techniques. On the practical side, this translates to exploring the different consequences of performative agency issues such as what to show or what to stage.

**Multidisciplinary collaboration**

One of my aims is to work with artists whose primary means of expressions are outside the aural domain. This aspect is also connected with my wish to further explore the possibilities of shared creation.

In my practice thus far, this partly occurred with Vincenzo Palumbo, working with graphic design. However, in the context of *Futuribile*, he was involved only in the creation of the score, so that the intentions were already set. My hope for the future is to collaborate on a deeper level, sharing with other artists intentions and evaluation of results.

**Conceptual framework**

As stated in this text, the shared creation is an aspect strongly related to my political stands. My aim is to keep this interest alive through practice, hoping to strengthen or create new collective artistic practices that include political aims. In doing so, my intention is to keep building the theoretical stands built upon the artistic outcomes, namely the post-acousmatic paradigm. In doing so, my hope is to keep this iterative behaviour, but in a shared creative context.

**Studies**

Reading the different authors’ thoughts, specifically about the topic of electroacoustic music, was one of the most enlightening activities of my masters’ studies, together with improving my ability to critically connect and evaluate different perspectives. This is one of the aspects I would like to bring further in the hypothesis of future studies.
Conclusions

In this text, I presented my artistic approach which relies on different strategies. The description of my heterogeneous works provided several outcomes and various starting point to build the theoretical frame. The diversity of the works is implied by the modes of presentation of each work: *No Future* is a fixed-media composition; *Futuribile No.2* a conceptual open form composition involving collective instrumental improvisation; *celycib* and *radiocib* are solo electroacoustic performances. The diversification of elements such as modes of presentations, musicians involved, and tools employed led the artistic results towards various aesthetics, diverging, to some extent, from the acousmatic paradigm. Naturally, I could not present every single detail about the process, but I hope a clearer view of my practice emerged.

In the Critical Reflection I presented how the compositional intentions and outcomes developed in a dialectical relation with the conceptual framework. In my view, this iterative practice-based process created a unique knowledge contribution which consists of the presented artistic outcomes. However, these results are nested in a mesh of different aesthetics and contexts, but heavily relying on the acousmatic. My belief is that these theoretical stands might contribute to the idea of the post-acousmatic.

In the last part of this document, I presented how I intend to continue this artistic journey: my intention is to strengthen the conceptual basis of my work and naturally, to keep on practicing.
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