

Abstracts

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La Sostenibilità della Musica Elettroacustica eseguita dal vivo
Sustainable Live Electroacoustic Music

Real-time/performed electroacoustic music is currently facing a serious sustainability problem. Although historically its production is very recent, several technological revolutions have gone by in the meantime. Most of these works can hardly be performed because the technology involved has gone lost since the first realization, and no long-standing notational precaution was ever taken. This paper (first published in 2005 and translated in Italian for the first time) presents some typical case studies and introduces some techniques that might lead to a partial — when not completely adequate — solution to the sustainability problem.

Keywords: Sustainability, Live electroacoustic music, Performance, Karlheinz Stockhausen, Giorgio Battistelli, Pierre Boulez, Luigi Nono.

M. Mazzolini

Musica elettronica e scrittura: appunti di un editore
Electronic Music and Writing: Notes from an Editor

Electroacoustic music with its technological nature dictates a rethinking of traditional categories in music publishing. Concepts such as “work”, “author”, “instrument”, “performer”, even the very idea of “writing”, all change and must be reconsidered alongside the medium, the carrier. The work I’ve been doing as a music publisher puts me in the position to choose among different solutions, in the attempt to reproduce and guarantee this interesting complexity. On the other hand, I also intend to introduce an order in this complexity, with the aim to salvage every single process

of development, protection and valorisation of the works we are publishing. In my article I focus on the principles I'm following in my work, not so much to "domesticate" musical ideas into a fixed standard, but to free every work from its particularism – especially from the dependence from technological devices and specific human agents (performers, collaborators). In the last part I discuss the work we are doing to publish a new, more efficient score of *Prometeo. Tragedia dell'ascolto* (1981-1985) by Luigi Nono.

Keywords: Music publishing, Marco Mazzolini, Ricordi, Luigi Nono, Prometeo.

M. Angius

Tra il segno e il suono, intervista a Marco Angius

Between Sign and Sound, Interview with Marco Angius

In this interview with Marco Angius, the music conductor was asked about the role of technology in musical performances, the problems in the use of technological media and the evolution of his artistic-professional trajectory in electro-acoustic musical productions. Mr. Angius offers insight into a number of topics that stem from his interaction with technology, the splitting of the "sign" from sound and the resulting notational and interpretational problems. He also focuses on his work during the re-performance of *Prometeo. Tragedia dell'ascolto* by Luigi Nono in Parma in 2017. His thoughts come from a privileged point of view, the person who has at the same time the highest "control" over score and performers, and who embodies the medium between the latter and the electronic instruments.

Keywords: Orchestra conducting & technology, Music conducting/sound direction, Marco Angius, Prometeo, Luigi Nono.

C. Faia

Notating electronics

While we have always had the need to represent music — ephemeral and abstract in every sense of those adjectives — a special need has been more recently, and acutely, expressed in notating electronics and electro-acoustic music. This has presented composers and copyists with a certain number of problems, including how to notate these new sounds in the context of adapting a preexisting notational system, or with a purpose designed scheme to respond to the perceived needs of the medium. After an overview of the history of notation in the context of contemporary needs, the article presents the merits of using the traditional system compared to creating new system(s). In conclusion, moving towards a different system of notation is pitched against using what we already know and use with some suggestions on moving forward towards a common practice in notating electronics. Solutions are illustrated with real-world

examples taken from collaborative projects with composers Jonathan Harvey, James Dillon and others over the last 20 years.

Keywords: Music notation, Enchiriadis, Electronic music, Electro-acoustic music, John Cage, Jonathan Harvey, Karlheinz Stockhausen, Vladimir Ussachevsky.

A. Valle

Notazioni elettromeccaniche, o forse no

Electromechanical Notations, or maybe not

The paper discusses some aspects of musical notation when including both a human component and a computationally controlled mechanical one. The main themes taken into account in relation to musical notation are information visualization, code writing, procedural abstraction. To this end, some of the author's projects, developed between 2008 and 2018, are presented, mostly scored for electromechanical devices.

Keywords: Graphic notation, Data visualization, Graphical user interfaces, Multimedia notation, Physical computing, Andrea Valle.

M. Schedel and Federica Bressan

Notation for an Electric Stage:

Twenty Years of Writing about Notation and a Thought Experiment

With additional commentary about Preservation

This paper is a sprawling document covering practical issues about music notation with more theoretical implications of notation. A distinction between reperformance and preservation is elucidated, and a thought experiment of how to notate a time-based light sculpture (László Moholy-Nagy's Light Prop for an Electric Stage) encourages readers to think about notation as removed from sonic content. It is vital for composers to create notation that goes beyond the notes, so that pieces involving media can be re-performed in addition to creating an informed archive of the initial state(s) of the work as mediated by the composer themselves.

Keywords: Notation, Moholy-Nagy, Dance, Cognition, Reperformance, Archive.

M. Mizuno

The aesthetics of notation in Japanese Electroacoustic Music

This paper deals with the Japanese contemporary notation whose strategies are in close relation with the aesthetic search for Japanese identity. It focuses on Japanese electroacoustic music of the 1960s and 1970s, with particular attention for live electronic music. In this period Japanese composers are struggling for their musical identity which

has to have different language and different notation systems from those of Europe. “Live electronic” develops in a unique style in the 1960s in Japan (incidentally, in the same era when Japanese traditional music starts a new phase called Shin-Hogaku) in a different way from that of Western cultures, even though some composers are affected by Fluxus or Cagean aesthetics. Prescriptive notation of Japanese sound making (much different from the hearing-based graphic visualization like the graphic representation of *musique concrète*) is discussed in the first part. Chapter 2 focuses on the notation of *ICON* by Joji Yuasa. Ch. 3 discusses Japanese live-electronic music as indeterminate performance, while ch. 4 discusses notation in the new trend of Japanese traditional music called Shin-Hogaku.

Keywords: Japanese live electronic music, Joji Yuasa, Minao Shibata, Takehisa Kosugi, Masanori Fujita, Group Ongaku.