

Abstracts

Sound documents archives in Tuscany: a research

Fabrizio Cappelli e Antonella Rioda

The sound documents are part of a larger heritage that testifies the life, the culture and the history of the 20th century. But what is the quantity, the typology and the state of conservation of audio carriers? What strategies have been carried out for their preservation, administration and valorisation? To answer these questions, in 2007, a census was realized on a sample of 107 institutions in Tuscany. The research method developed into 3 phases: surveying, statistic processing and data evaluation. The results are worrying and confirm that the sound documents risk to deteriorate and to disappear in a short time: in fact 70% of the institutions don't take particular measures for their conservation; 75% make the original carriers accessible; 85% don't transfer the content on other carriers. In conclusion, a census not just on a small sample but on the whole national territory, would give us the real dimensions of the problem and how to face it.

Author's variants: Invenzioni su una voce by Bruno Maderna

Antonio Rodà

The analogue audio documents, containing the Electronic works of the second half of the XX Century, are often the result of a transmission process whose phenomenology, although it presents some peculiarities, shows analogies with the textual tradition. In this context, *Dimensioni II. Invenzione su una voce* by Bruno Maderna is an interesting case study: the more than twenty reviewed sources, which are different for duration, content, and recording format; the existence of at least five author's variants; the many relations among the Helm's text, the Berberian's performance, the electronic elaborations, and the tape editing process require edition criteria able to render the tradition of the work in its complex articulation.

This paper gives a detailed analysis of the audio sources of *Invenzione su una voce*, based on a deep knowledge of the electronic "writing system", by mean of which the work has been generated.

The audio recordings of the Luigi Nono Archive in Venice: guidelines for preservation and critical edition of audio documents.

Luca Cossettini

Studying audio recordings brings us back to ancient source verification problems that too often one thinks are overcome by the technical reproduction of sound. Audio signal is “fixed” on a specific carrier (tape, disc etc) with a specific audio format (speed, number of tracks etc); the choice of support and format during the first “memorizing” process and the following copying processes is a subjective and, in case of copying, an interpretative operation conducted within a continuously evolving audio technology. What we listen to today is the result of a transmission process that unavoidably transforms the original acoustic event and the documents that memorize it. Audio recording is no way a timeless and immutable fixing process. It is therefore necessary to study the transmission processes and to reconstruct the audio document tradition. The re-recording of the tapes of the Archivio Luigi Nono, conducted by the Audio Labs of the DAMS Musica of the University of Udine, offers clear examples of the technical and musicological interpretative problems one can find when he works with audio recordings.