



Dossier / Dossier / Dossîè

"Analysis beyond Notation in XX<sup>th</sup> and XXI<sup>st</sup> Century Music"

Alessandro Bratus and Marco Lutz (Guest editors)

## The Composition of Experience in the Musical-Holistic Art of Dario Buccino

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### Abstract

Nowadays music is no longer exclusively a performative art: as in the case of electronic music, it can also be produced completely by means of technology, without the live bodily action of an instrumentalist. With respect to this aesthetic paradigm, the Italian composer Dario Buccino (Rome, 1968) does exactly the opposite, creating a type of music which is even hyper-performative, in that it increases the requirements regarding the performing subject's awareness and free intentionality to the highest degree, and minimizes (human) automaticity. To this end, he has developed an original notation system (with many graphical *ad hoc* solutions), in which musical symbols are integrated with indications about the performer's proprioceptive attitude and physical actions (which are often akin to those in experimental theatre, dance, and body art), and above all with many indications about the *experiences* one has to have while playing. Buccino goes beyond the approaches of Karlheinz Stockhausen's "intuitive music" (circa 1968-70), Dieter Schnebel's *Maulwerke* (1968-74), Helmut Lachenmann's "musique concrète instrumentale", and Brian Ferneyhough's extreme demand for effort. He radicalises an approach which is instead typical of other musical genres, where at every level form arises in composition (often extemporaneous) from the singular physical relationship between the interpreter and his or her instrument.

**Keywords:** Contemporary music, performance, automaticity, physical actions, musical analysis



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## La composición de la experiencia en el arte musical-holístico de Dario Buccino

### Resumen

Hoy la música ya no es exclusivamente un arte performativo: por ejemplo, la música electrónica se puede producir completamente por medio de la tecnología, sin la acción corporal en vivo de instrumentistas. Con respecto a este paradigma estético, el compositor italiano Dario Buccino (Roma, 1968) hace exactamente lo contrario, creando una música aún hiper-performativa, ya que aumenta en sumo grado los requisitos sobre la conciencia y la libre intencionalidad del sujeto actuante y minimiza la automaticidad (humana). Para ello ha desarrollado un sistema de notación original, con muchas soluciones gráficas *ad hoc*, en el cual los símbolos musicales se combinan con indicaciones sobre la actitud propioceptiva y las acciones físicas del intérprete (a menudo afines a las de teatro experimental, danza y *body art*), principalmente sobre las *experiencias* que se sentirán durante la ejecución. Buccino va más lejos en la línea de la “música intuitiva” de Karlheinz Stockhausen (1968-70), de los *Maulwerke* de Dieter Schnebel (1968-74), de la “*musique concrète instrumentale*” de Helmut Lachenmann, de la demanda extrema de esfuerzo de Brian Ferneyhough, y radicaliza un enfoque que es típico de otros géneros musicales, en el que la forma en todos sus niveles surge en la composición (a menudo extemporánea), a partir de la relación física singular del intérprete con el instrumento.

**Palabras clave:** música contemporánea, *performance*, automaticidad, acciones físicas, análisis musical

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## A composição da experiência na arte musical-holística de Dario Buccino

### Resumo

Hoje em dia a música não é mais exclusivamente uma arte performativa: por exemplo, a música eletrônica pode ser completamente produzida por meio da tecnologia, sem ações corporais feitas ao vivo por instrumentistas. Em relação a este paradigma estético, o compositor italiano Dario Buccino (Roma, 1968) faz exatamente o oposto, criando uma música que é até mesmo hiper-performativa, pois ela aumenta ao mais alto grau as exigências relativas à consciência e à intencionalidade livre do intérprete, e minimiza a automaticidade (humana). Para este fim, ele desenvolveu um sistema de notação original, com muitas soluções gráficas *ad hoc*, onde os símbolos musicais são integrados com indicações sobre a atitude propioceptiva e as ações físicas do intérprete (frequentemente afins às do teatro experimental, dança e *body art*), principalmente sobre as *experiências* subjetivas tidas enquanto toca. Buccino vai mais longe na linha da “música intuitiva” de Karlheinz Stockhausen (1968-1970), dos *Maulwerke* de Dieter Schnebel (1968-1974), da “*musique concrète instrumentale*” de Helmut Lachenmann, da extrema demanda de esforço de Brian Ferneyhough, e radicaliza uma abordagem que em vez é típica de outros géneros, onde a forma a todos os níveis surge na composição (frequentemente extemporânea) da relação

física singular do intérprete com o instrumento.

**Palavras-chave:** música contemporânea, performance, automaticidade, ações físicas, análise musical

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## Performativity

First of all, I would like to propose the following formal definition of “performative (or performing) art”: *An art is performative if the unfolding of its typical forms requires a human, bodily action in real time.* The formal character of this definition implies that it is general and specific, hopefully covering all and only the cases of performative art; in other words, all the distinct elements of this definition are presumed to be the necessary and sufficient conditions for an art to be performative. This definition will function as a valid foundation for an argumentation about what is authentically performative or non-performative in the specific musical cases we will explore.

## Parenthesis: the audience

I assume that the above-stated definition is in agreement with the current conception, except for one point, which does not concern our case in particular, but that should in any case be clarified. Unlike our own definition, many other definitions of “performance” maintain that an essential feature of performance includes the presence of an audience, and the relationship between the performer and the audience. In this regard, we can refer to several sources: a recent, authoritative, and widespread theoretical essay, Fischer-Lichte (2008: chap. 2, “Explaining Concepts: Performativity and Performance”), which cites the principles expressed by the German theatre scholar Max Herrmann: “the specific mediality of performance consists of the bodily co-presence of actors and spectators” (Fischer-Lichte 2008: 38); an authoritative reference, the *Oxford English Dictionary* (OED 2015), *sub voce* “performing arts”, defined here as “those arts (as drama, dance, music, etc.) which involve public performance” (and only that); and a non-authoritative but widespread encyclopedia, *Wikipedia* (2015):

Performing arts are art forms in which artists use their voices and/or the movements of their bodies, often in relation to other objects, to convey artistic expression –as opposed to, for example, purely visual arts, in which artists use paint/canvas or various materials to create physical or static art objects. Performing arts include a variety of disciplines but all are intended to be performed in front of a live audience.

These quotes from such diverse contexts attest to how this particular idea of performance has spread; in comparison, our initial definition is polemical. In fact, I claim that for an art to be performative the presence of an audience is *typical*, but not necessary. A counterexample of the prevailing conception illustrates instead the possibility for a performative art (for some music) to be accomplished by itself, in the absence of an audience. This is the significant and unavoidable case of a solitary musical performance: if someone plays a Beethoven sonata at home, in an accomplished manner but only for him/herself, no one would doubt that it is music – fully fledged music. While it remains true that in this way an art is unfolding one of its typical forms through *a human, bodily action in real time*, I would find it difficult to define this as non-music or non-performative music simply because there is no audience (actually an audience is there: the piano player him/herself. But this is a path we shall not follow).

Furthermore, it seems to me that the category which is usefully opposite to the performative arts category (music, dance, drama, etc.) is that of the *objectual* arts: sculpture, painting, literature, etc. The latter also unfold their typical forms in front of an audience, but their difference with the performative arts lies in something else, in the fact that the unfolding itself does not require *a human, bodily action in real time*. To make this easier to understand, let me offer another example: the cinema, whose aesthetical-ontological constitution is hybrid, requires *a human, bodily action*, but not *in real time*. That said, this remark is marginal for us, since the presence or absence of an audience will make no significant difference in our subsequent reasoning.

### **Borderline cases**

There are other kinds of undoubtedly artistic (musical) facts, whose performativity is instead called into question for reasons which are different from the absence of an audience. I call them borderline cases because they are not even clearly objectual.

The first borderline case is that of a concealed performance. An example of this are the concerts which were given by the singer-songwriter Peter Gabriel in the 1970s, in which the guitarist Robert Fripp played behind a screen. Here we have a *human, bodily action in real time*, which is non-visible. In any case, I think that we can consider it as a performative fact. Indeed, I did not include visibility among the *necessary* conditions for an artistic action to be performative, even though it is plainly a *typical* one. We can imagine a live performance in which not only one, but all the musicians involved are hidden: I would still define it as a performance, even if its apparent form is identical to a technical reproduction.

The second case is a thought experiment. Let us suppose that through sensors applied to the brain of an individual, he/she can control some machines and make them move at will while remaining perfectly still, thus realizing an artistic form (musical or even scenic, etc.). In this case we have a *human, mental –and mechanic– action in real time*, but what is lost is the corporeality of the action itself. I would be inclined to define this as an instance of a performative art in any case, but the issue is evidently delicate (even more so if the mentally operating person is hidden offstage –which connects us to the previous consideration).

The third borderline case is a category proven by works like *Organ<sup>2</sup>/As Slow As Possible* by John Cage (1987), if executed in particular conditions. As the title suggests, this piece requires being played as slowly as possible; according to Cage's poetics, this could imply a duration which is both incongruent with ordinary musical executions, as well as infinite. When a performer spends 8 or 15 hours playing the piece (as for e.g. Stephen Whittington and Diane Luchese have done), the work is still clearly performative. But there is at least one case in which the execution of the piece is realized through the automation of the instrumental gesture, without any human playing: the organ version at St. Burchardi Church in Halberstadt, Germany, which began in 2001 and is scheduled to last 640 years (the goal being to obtain a superhuman duration). Is this rendition still performative? Probably not, just as no execution of music by means of any machine, for instance a home stereo system, is performative. Since music is technically reproducible, it is true that it has become both an objectual and performative art (while playing a record in front of an audience is not a sufficient condition to make this event performative). In general, the question which interests

us is: Is an instrumental execution by machines (robots or other) performative?

Auslander (2005) talks about what he calls “technical performances”, in which the executant (whether a human being or a machine) realizes an artistic form in real time by exercising only technical skills (which require a circumscribed and measurable efficiency), and not interpretive skills (which imply unpredictable and unquantifiable choices, typically in the sphere of “expression”). Since interpretive skills require the free will which human beings are endowed with, humans can exercise interpretive skills, though they don’t do so on every occasion. On the other hand, since machines are devoid of free will, they never exercise those skills. That said, Auslander talks about “machine performances”, since he attributes the possibility to realize technical performances to machines. He also discusses “immaterial performances”, which simply are reproductions of performances, artistic forms in which the performer and the audience are not physically co-present at the same time and place (Auslander 2006). Thus from my point of view, Auslander values an extensive conception of performance, while I adopt a more restricted one. I am certainly not saying that I am right and he is wrong; it seems to me that the concept of performance is not rigidly defined, that borderline cases do exist, and that the way both Auslander and I reason is interesting, but possible only if one accepts a degree of flexibility regarding definitions, as in all matters where terminology is one of the variables.

In light of these arguments, I would now like to propose a scheme in which I classify the different kinds of musical fact in their different phases, depending on whether they are performative or not, according to our definition.

<b>Performativity</b> <b>Phases</b>	<b>Performative</b>	<b>Non-performative</b>
<b>Composition</b>	Improvisation. (Details of composed written). (Details of composed non-written). Determination of indeterminate.	(Basic sketches of improvisation). Composed written. Composed non-written.  (Basic sketches of indeterminate). Totally electronic.
<b>Execution/production</b>	Improvisation. Composed written. Composed non-written. Acoustic part of mixed. Live electronics.	Electronic part of mixed.  Totally electronic.
<b>Reproduction</b>	Exceptions: DJing; some live electronics.	Composed written; composed non-written; improvisation etc. (Each and every, with few exceptions).

**Scheme 1.** Performativity of music: Common kinds of music.

### Composition phase:

All music is composed. Also improvised music is simply composed during the act of execution. Non-written music (the majority of music, in fact), both traditional and industrial, is also fixed in the collective or individual memory and is orally transmitted.

In the case of improvisation, most of the composition is usually created through performance, except for some kinds of predefined basic patterns (harmonic, rhythmic or other, according to genres and styles). In the case of written music, most of the composition is created before the performance, though some details are defined during the performance (e.g. relating to the *tempo*, dynamics, touch, etc. in an interpretation of Chopin's nocturne). The same is true in the case of composed but non-written music (e.g. rock songs): only details are defined through performance (I ascribe only some parts to improvisation, e.g. guitar solos). In the case of indeterminate music (in the Western academic tradition, such as many pieces by John Cage), some basic sketches are defined before the performance, but the larger part of the form is determined through performance. In the case of totally electronic music, compositions are totally non-performative.

### Execution/production phase:

Almost all musical genres are typically performative in the execution/production phase, even live electronics. Only the electronic part (the fixed part, not the live one) of electroacoustic music and all totally electronic music are non-performative, in that they are played through machines.

### Reproduction phase:

In the phase of reproduction all musical genres are typically non-performative. The only conspicuous exceptions are DJ'ing and some kinds of live electronics, in which the reproduction of some music fixed on a material device (e.g. a vinyl record or a digital storage medium) is in turn made the object of a performance: thus we have a reproductive performance, or a performative reproduction.

## **The automaticity inherent to human physical actions**

While we may ultimately entrust the issue of whether music played by machines is performative or not to scholars of aesthetics, who will strictly define the blurred ontology of performance, we will consider another related issue. In fact, the criterion of automaticity raises a question about human execution, as well. The idea that human actions are entirely governed by a free and conscious will is, in general, an illusion (Wegner 2002, Bargh 2007, Trautteur 2009). Not every human (physical) action is non-automatic and therefore performative, in a strong sense. Many human actions are actually automatic, more than one normally thinks. Even a large part of the learning processes by which a human baby becomes a mature individual consists precisely in acquiring automatisms. The same is true of the music-making learning process. And the same is true of improvisation, which is also largely composed of automatisms (Hallam 2014). In evolutionary terms, automaticity does not imply a low level of evolution, because the ability to



activate automatic behaviours is required for dealing with a multitude of situations in which human beings would be unfit for life without automatisms. And a degree of automaticity in the instrumental gesture is a necessary condition for the realization of most human music (also virtuosic music). Therefore automaticity is not an exclusively negative circumstance. But if the performativity of an artistic action depends on its being a human action rather than an automatic action, and if, however, a large part of human actions are automatic, then even the authentic performativity of human artistic actions is less than one normally thinks. Nevertheless, a possibility remains to work exactly on this: on the extension and elaboration of artistic actions that are really non-automatic. What is it that makes performance non- or less automatic? Precisely the application of more intense awareness, control, and free intentionality (in an attempt to prevent the possible consequent reduction of efficiency) (I obtained these categories from Bargh 2007: 2). This also opens a wide field of research for musical composition. We will examine this possibility through an analysis of the work of a particular contemporary classical composer, Dario Buccino (Rome, 1968), as it relates to the work of several similar composers who preceded him, and to the contemporary arts system, in general.



The composition of experience

g1 (Versione 4 Maggio 1994)  
 (Le indicazioni in minuti e secondi si riferiscono alla registrazione su CD dell'esecuzione del 4/5/94)

Violinista

(\*) Lo scopo delle indicazioni è quello di facilitare l'ascolto del CD con partitura alla mano....

	1	2 (1:32)	3	4	5 (3:28)
Tempo	A!	A!	□	□	A
Spazio	VCNI!	VCNI!	VCNI!	VCNI!	VCNI!
	≠	≡	≡	≡	≠
dx	A	↑ v ↓	↑ v ↓	↑ v ↓	↑ v ↓
	L	CORDE	CASSA	CASSA	CASSA
	Punto arco / Quali dita	CRN	= CRN	CRN	CRN
	Punto corda	TST!	—	—	—
	Incl. arco (mano)	ORD	ORD	ORD	ORD
	PRSS	♯	♯	♯	♯
	VLCT	♯	♯	♯	♯
	ENRG	—	—	—	—
	MSCL <sup>tr</sup>	u	u	HN	HN
	MSCL <sup>tr</sup>	u	u	HN	HN
sx	CRDE	I	I	I	IV
	Porz. de corde / Punto cassa	—	—	—	—
	DITA	1, 2, 4	—	—	3
	Incl. de dita	—	—	—	ORD
	PRSS	♯	—	—	—
	VLCT	—	—	—	—
MSCL <sup>tr</sup>	u	u	HN	HN	
MSCL <sup>tr</sup>	u	u	HN	HN	

pag 1

# Vocalista

... Non sono, quindi, indicazioni vincolanti nel caso di altre esecuzioni di questa stesura della composizione.

(1:32)

(3:28)

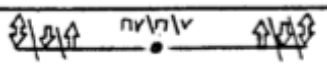
		2	3	4	5	
Tempo	^!	A!	∩	∩...	^	
Spazio	VCNI!	VCNI!	VCNI!	VCNI!	VCNI!	
		≡	≡	≠	≈	
↑ A	,	,	,	,	,	
↓ A	□	□	□	□	□	
↑	Immss. <sup>ne</sup> Emss. <sup>ne</sup>	HN	HN	HN	HN <sup>c</sup>	HN
	Cstr. <sup>ne</sup> SUP.	HN	HN	HN	HN	HN
	Cstr. <sup>ne</sup> INF.	SI NO	SI NO	SI NO	SI NO	HN
	RGST	♩!	♩!	♩!	♩!	♩!
	QLTA'	ORD	ORD	ORD	ORD	ORD
	YC/FT	○ ●	○ ●	○ ●	○	●
	FLOW	P! F!	P! F!	P! F!	P! F!	P! F!
↓	MSCL <sup>te</sup>	∩	∩	HN	∩	∩

Violinista (o Violinista):  
ELENCO DEI SEGNI

**Tempo** | A! | A! | A | □ | □! | □!

**Spazio** | VCNI! | LNTN! | HN




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**A** |  | PIZZ

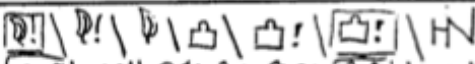
**L** | CORDE\CASSA\CORDE,CASSA | CORDE

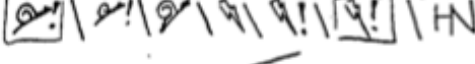
**Parte arco** | CRN | EGN | i | mc | a | mi

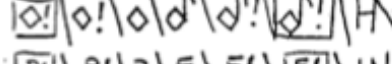
**Quali dita** | TST! | TST! | TST | PTC | PTC! | PTC! | □ | □ | HN

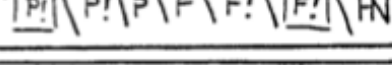
**Punto corda** |  | ORD |  | ORD | 

**Ornm. arco (mano)** |  | ORD |  | ORD | 


**PRSS** |  | HN

**VLCT** |  | HN

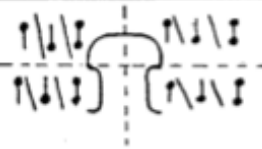
**FRON** |  | HN

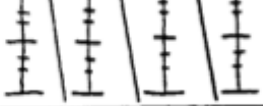
**ENRG** |  | HN

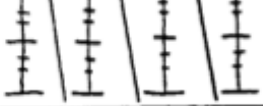
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**MSCL<sup>tr</sup>** |  | HN

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
**CRDE** | I | II | III | IV | 

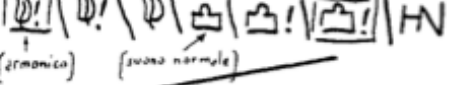
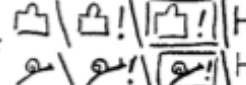
**Parte corde** | 

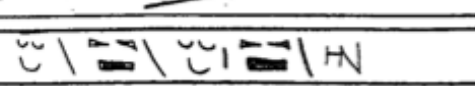
**Punto cassa** | 

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**DITA** | 0 | 1 | 2 | 3 | 4  
(pollice)

**Ornm. dita** |  | ORD | 

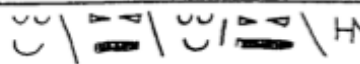
**PRSS** |  | HN (A-c PIZZ): 

**VLCT** |  | HN

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**MSCL<sup>tr</sup>** |  | HN

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**MSCL<sup>tr</sup> C** |  | HN

# Vocalista ELENCO DEI SEGNI

Tempo	[A!] \ A! \ A \ [A] \ [A]!
Spazio	[VCNI!] \ [LNTU!] \ HN
↑ A	[A] — • — [A] \ [A]
↓ A	[A] — • — [A] \ [A]
↑ Imm. <sup>RE</sup> Emss. <sup>RE</sup>	 
Cstr. <sup>RE</sup> SUP.	SI \ NO \ SI NO \ HN
Cstr. <sup>RE</sup> INF.	SI \ NO \ SI NO \ HN
RGST	[P!] \ P! \ P \ [P] \ [P]! \ HN
QLTA'	ORD \ ORD \ ORD ORD \ HN
VC FT	○ \ ● \ ● \ HN
FLOW	[P!] \ P! \ P \ F \ F! \ [F]! \ HN
√ MSCL <sup>te</sup>	 

*Questa composizione, plasmata sulla "fisionomia" di Marco Rogliano e Renato Gatto, e realizzata lavorando spesso in stretta collaborazione, è inestricabilmente legata al loro prezioso contributo creativo ed alla nostra bellissima amicizia.*

## INDICAZIONI PER L'INTERPRETAZIONE

### Azione :

Le indicazioni dello spartito non costituiscono semplicemente una partitura di "cose da fare", quanto limiti entro i quali scaricare la propria energia, concentrare la propria delicatezza...: *vivendo* la propria corporeità, più che articolandola secondo una puntuale intenzionalità musicale.

Il proprio comportamento si nutra degli impulsi provenienti dalla percezione del proprio corpo, assecondando la loro spinta a manifestarsi *es-pressivamente\**.

Controllo mentale e controllo corporeo non diventino mai realtà distinte: si sprofondi nel proprio agire, immedesimandosi il più completamente possibile.

Far nascere ogni azione ed inazione, infine, dalla *globalità* del corpo, da un impulso interno che coinvolga in un'*unità* senza fratture la *molteplicità* di ciò che si percepisce *nel* proprio corpo. Ogni stesso movimento o stasi sia mirato al continuo aggiustamento\*\* di tale *equilibrio propriocettivo\*\*\**.

### Inter-azione :

L'*interazione* tra i musicisti non si basi sull'*imitazione reciproca* o sulla ricerca "*positiva*" di relazioni, ma sia quella che si crea spontaneamente quando ogni esecutore riesce o cerca di mantenersi pienamente *presente*, in ogni istante, a sé stesso e agli altri esecutori.

- **Essere presenti a sé stessi:** ovvero al proprio corpo in ogni sua parte, alle proprie azioni e inazioni, alla propria stessa presenza nell'ambiente. Ciò conduce alla *pienezza* ed all'*autonomia* del proprio agire rispetto a quello altrui e, cosa altrettanto importante, alla *pienezza* ed all'*autonomia* delle azioni effettuate con le diverse parti del *proprio* corpo.
- **Essere presenti all'altro:** ovvero cercare sempre, pur nell'*autonomia* del proprio agire, di non soffocare completamente la propria percezione - *sinesteticamente uditiva, visiva, tattile, intuitiva* - delle *azioni* e della stessa *presenza* dell'altro. Ciò conduce ad uno spontaneo *reciproco lasciarsi spazio*, necessario ad ogni esecutore per continuare a "sentire" - in tutti i "sensi" - l'insieme. Non occorre scegliere o forzare il modo in cui creare e occupare questo spazio\*\*\*\*: lasciare piuttosto che il processo si produca da sé, come naturale manifestazione del **processo interiore di sensibilizzazione a ciò che è e che accade qui ed ora \*\*\*\***.

\*: L'interprete (in particolare il Vocalista) eviti l'intenzione "positiva" di rappresentare questa o quella emozione, poiché corre due rischi: quello di scegliere l'emozione, senza aver intuito nel corpo la tendenza o la disponibilità ad incarnarla, e quello di scegliere in quanto già codificata tanto nella mente quanto nel corpo.

Si assecondi e si alimenti, invece, la *memoria corporea*, non-concettuale - risvegliata dal proprio agire - di esperienze *emozionali*, in modo da ricordare ed attuare spontaneamente i comportamenti ad esse legati.

\*\* : Parlo di aggiustamento continuo, perché l'equilibrio propriocettivo assoluto *non può esistere*. Esiste invece la funzione di riferimento di un obiettivo verso cui tendere con il proprio corpo-mente, e a cui riportare ogni *inevitabile e necessario* momento di squilibrio.



- \*\*\*: I vincoli fissi e le indicazioni presenti nel pezzo (in particolare quelle riguardanti la *marzialità*) intendono simulare questo processo - paradossalmente per certi versi ostacolando -, e a depotenziare la tendenza ad un agire cerebrale e affettato, meccanico e in-cociente, manifestazione di impulsi ed energie uni-laterali, periferiche, non comunicanti tra loro, un agire fatto di gesti più che di azioni (intendendo il gesto come quell'atto che si sostituisce o si sovrappone all'azione vera e propria costituendone la rappresentazione artificiosa, enfatica).
- \*\*\*\*: I modi più ovvi di lasciare spazio all'altro musicista parrebbero quelli di interrompere la propria azione sonora o di moderarne il volume, ma, oltre al fatto che non sempre le delimitazioni parametriche lo consentono, si tratta solo di alcuni modi di intendere l'obiettivo, e comunque dei modi più esteriori di realizzarlo, tanto più che a volte è proprio il fatto sonoro a volume più basso ad acquisire maggior risalto.
- \*\*\*\*\*: Il processo di sensibilizzazione al *qui ed ora* intende coinvolgere lo stesso ascoltatore, che, a questo scopo, si trova ad essere nel medesimo spazio in cui *sono* ed *agiscono* gli interpreti: ciò rende più facile abbandonare l'approccio oggettivo e clinico dell'"osservatore" di fronte ad una "rappresentazione", ovvero la tendenza a ricondurre ciò che sta accadendo ad un *là ed allora*.

## PARTITURA: SPIEGAZIONI GENERALI

Gli interpreti non agiranno su un palco ma condivideranno lo stesso spazio degli ascoltatori, muovendosi, quando richiesto, in mezzo e intorno a loro.

I musicisti potranno stare nei punti della stanza che preferiscono, rispettando però la distanza tra loro indicata sullo spartito (Spazio).

La parte di ciascun interprete è suddivisa in battute la cui durata è espressa approssimativamente dall'indicazione Tempo.

La durata di ciascuna battuta è uguale per i due esecutori, i quali perciò passeranno da una battuta alla successiva simultaneamente, pur con una certa inevitabile elasticità, non essendo attribuita alla battuta nessuna funzione ritmico-mensurale.

Ogni battuta è caratterizzata da una serie di vincoli, nell'ambito dei quali l'interprete agirà *estemporaneamente*.

Non esiste - e non dovrà mai esistere - una partitura definitiva del pezzo: tramite una serie di *operazioni compositive* (qui non riportate), è possibile realizzare infinite stesure della composizione.

Durata: 30' ca. (per 60 battute ca.)

## PARTITURA: SPIEGAZIONI GENERALI PER IL VIOLINISTA

- 1) E' sempre aperta la possibilità di fermare ogni movimento, in qualsiasi istante.  
Ciò può avvenire indipendentemente dalla *velocità* o dalla *rapidità* prescritta per il movimento, ma continuando ad osservare *tutti* gli altri parametri.
- 2) Alcuni "dati" possono essere utilizzati in modo sia *sincronico*, sia *diacronico*.  
Ovvero: le diverse corde, corde e cassa, le diverse dita (sia della mano sx, sia della dx), possono essere utilizzate simultaneamente o consecutivamente.  
N.B. Lo stesso discorso vale, per il **Vocalista**, per quanto riguarda il passaggio dell'aria attraverso il naso o attraverso la bocca.  
N.B. Fa invece eccezione, per il **Violinista**, l'indicazione  $\begin{matrix} \text{E} & \text{R} & \text{N} \\ \text{---} & \text{---} & \text{---} \\ \text{---} & \text{---} & \text{---} \end{matrix}$ , che indica l'utilizzazione *sempre* simultanea delle due parti dell'arco.

Figure 1. Dario Buccino, *E allora, oggi, la mano la scorgo spiegare le linee, ordire pazienza* (1994), for a violinist and a vocalist: p. 1 of the score, table of symbols, and pp. 1-2 of the legend.

Figure 1 shows some pages from one of Buccino's first mature pieces: the beginning of the score, the table of symbols, and indications for the executants. We do not have room here for a complete translation, but to summarize, 1) all the indications serve to ask the interpreters for physical actions rather than precise sound results; 2) for physical actions which are not rigidly established, but are determined for the most part in an extemporaneous way; 3) firstly, they are not determined according to chance or an unlimited free will, but according to the indications in the score; secondly, according to verbal agreements – that go beyond the score itself – which are established during work sessions with the composer before the performance; and thirdly, according to meticulous adherence during the performance to both one's own present psychophysical and proprioceptive condition and the interactions with the other interpreter. In essence, the physical actions required are those which are precisely needed to obtain certain sound results, and which at the same time are experientially full and dense as such.

I've translated only a few exemplary expressions (framed in yellow in the figure): The score's indications do not simply constitute a scheme of "things to do", but rather are limits within which to apply one's energy, concentrate one's delicacy [...]: *experiencing* one's corporeality, more than articulating it, according to a punctual musical intentionality.

One's behaviour should feed on the impulses coming from the perception of one's body, and support their push to manifest themselves *expressively*.

Mental and bodily control should never become distinct realities: one should plunge into one's acting, identifying with it as much as possible.

One should let each action and inaction spring from the body's *globality*, from an inner impulse which involves, in an unbroken *unity*, the *multiplicity* of what is perceived *in* one's body. Each movement or standstill should point to the continuous adjustment of this *proprioceptive balance*.

*Being aware of oneself*: that is, to one's body.

*Being aware of the other*.

[...] the inner process of sensitization to what's happening *here and now*.

[...] to weaken the tendency to a cerebral and affected acting, mechanical and unconscious way of acting.

Each bar is characterized by a series of constraints, within which the interpreter will act *extemporaneously*.



Tempo	Al	Al	A	Al	3-1	3-1
Respirazione	2 HF 0 HF	1 HF 1 HF	2 HF 0 HF	2 HF 1 HF	1 H	1 H
ds	VLCT PRSS	//	○	//	//	//
	A	f	● X	f	f	f
	L	LSC fine	LSC fine	LSC fine	LSC fine	LSC fine
	M	(f)	(f)	(f)	(f)	(f)
	ENRG	7	//	PI	PI	PI
MSCL						
IN	VLCT PRSS	IN	IN	IN	IN	IN
	A	✠	✠	✠	✠	✠
	L	CRP de	CRP de	CRP de	CRP de	CRP de
	M	(f)	(f)	(f)	(f)	(f)
	ENRG	//	//	//	IN	PI
MSCL						
scd	A	//	//	//	//	//
	ENRG	//	//	//	//	//
	MSCL	//	//	//	//	//

\* Sempre più ampio il mio grande fisco alle marte \*

↓  
Tutti GLASSICO Pag 2

The image shows a handwritten musical score for a string quartet, organized into three systems. The score is divided into six measures, numbered 1 through 6 at the top. Above the first system, there are markings for 'Tempo' (Allegretto), 'Respiro' (Breath), and 'Opus' (Op. 104). The first system includes staves for 'VLCT PRSS' (Violin), 'A' (violin), 'L' (violin), 'M' (violin), 'RPDT ENRG' (Rhythm/Energy), and 'MSCL' (Musical Structure). The second system includes staves for 'VLCT PRSS' (Viola), 'A' (viola), 'L' (viola), 'M' (viola), 'RPDT ENRG' (Rhythm/Energy), and 'MSCL' (Musical Structure). The third system includes staves for 'A' (cello), 'RPDT ENRG' (Rhythm/Energy), and 'MSCL' (Musical Structure). The score contains various musical notations, including notes, rests, dynamics (e.g., *soff.*, *f*), articulation (e.g., *acc.*, *stacc.*), and performance instructions (e.g., *Respiro*, *Tempo*). The notation is dense and expressive, reflecting the composer's style.

*"dopo il respiro il mio grande fiato sta morto"* P. 1

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## LA COMPOSIZIONE

*SEMPRE PIÙ AMPIO IL MIO SGUARDO FISSO ALLA MORTE — PER DUE PIANISTI — SI ESEGUE SU UN PIANOFORTE A CODA. I DUE INTERPRETI SUONANO L'INTERO STRUMENTO, AGENDO DIRETTAMENTE SULLA CORDIERA, SULLE SUPERFICI DI LEGNO E DI GHISA, SUI PIROLI PER L'ACCORDATURA, SUL PROPRIO STESSO CORPO, SUL PEDALE (UTILIZZATO COME MEZZO DI PRODUZIONE, E NON SOLO DI TRASFORMAZIONE DEL SUONO) E SULLA TASTIERA (GESTITA TECNICAMENTE COME UNA DELLE SUPERFICI SU CUI SI APPLICANO LE AZIONI FISICHE DEI DUE PIANISTI). IL FATTO CHE LO STESSO CORPO DEI DUE ESECUTORI VENGA UTILIZZATO COME SUPERFICIE SUONABILE, CONTRIBUISCE A QUELLA CONFUSIONE — NELL'INTERPRETE — TRA AZIONE E PERCEZIONE, DA CUI L'ESECUZIONE TRAE FORZA PERFORMATIVA.*

I DUE PIANISTI, OLTRE ALLE MANI (DI CUI IMPIEGANO PALMO, POLPASTRELLI, UNGHIE, NOCCHIE DELLE PRIME E DELLE ULTIME FALANGI...) UTILIZZANO TRE PICCOLI STRUMENTI AUSILIARI: UNA SFERA DI MARMO, UNA PALLINA DI GOMMA (LA COSIDDETTA 'SUPER-BALL') MONTATA SU UNA BACCHETTA FLESSIBILE E UN SONAGLIO COSTRUITO CON DUE CHIAVI DI METALLO LEGGERO.

IL VOCABOLARIO DI AZIONI FISICHE, IMPIEGATE PER DAR VITA AI FATTI SONORI, COMPRENDE SFREGAMENTO, ROTOLAMENTO, PERCUSSIONE, PRESSIONE, TRAZIONE, CONTRAZIONE MUSCOLARE 'PURA', ETC... LA PARTITURA, DI BATTUTA IN BATTUTA, SCOMPONE OGNI AZIONE NELLE SUE SOTTOCOMPONENTI, RICOMPONENDOLE QUINDI IN FORME DIVERSE. OGNI AZIONE È VINCOLATA DAI PARAMETRI DI VELOCITÀ, PRESSIONE, FREQUENZA E ENERGIA. OGNI PARAMETRO SI ARTICOLA IN SCALE DI SEI VALORI, PROCEDENDO DAL MINIMO AL MASSIMO GRADO DI ESPRESSIONE DEL PARAMETRO STESSO. IN ALCUNE BATTUTE ANCHE IL RESPIRO È VINCOLATO DA PARAMETRI SPECIFICI.

ALL'INTERNO DELLA COMBINAZIONE DI ELEMENTI ESECUTIVI OFFERTA DA CIASCUNA BATTUTA L'INTERPRETE SI MUOVE CON LIBERTÀ IMPULSIVA (OSSERVANDONE, PERÒ, RIGOROSAMENTE I CONFINI). ANCHE LA DURATA DELLE BATTUTE È ESPRESSA TRAMITE UNA SCALA DI SEI VALORI, CONCETTUALMENTE PRECISI MA DA INTERPRETARE SECONDO LA PROPRIA CONDIZIONE ESPERIENZIALE DELL'ISTANTE, IN AFFIATAMENTO SINCRONICO CON L'ALTRO PIANISTA.

## IL SISTEMA HN

SEMPRE PIÙ AMPIO IL MIO SGUARDO FISSO ALLA MORTE È IL PEZZO CON CUI HO AVVIATO L'ELABORAZIONE DEL SISTEMA HN DI PARAMETRIZZAZIONE E NOTAZIONE DELL'ATTO CORPOREO.

CERCAVO UNA NOTAZIONE CHE MI PERMETTESSE DI IMPRIGIONARE NELLA PAGINA LA FORZA ESPRESSIVA — NON SOLO, QUINDI, L'IMMEDIATA OGGETTIVITÀ FORMALE — DELLA TECNICA ESECUTIVA CHE ANDAVO DEFINENDO. MI PREMEVA FISSARE TANTO L'ORGANIZZAZIONE COMPOSITIVA (CIOÈ LA DISTRIBUZIONE POLIFONICA E TEMPORALE) DELLE AZIONI ESECUTIVE, QUANTO LA LORO QUALITÀ PERFORMATIVA: OBIETTIVO, QUEST'ULTIMO, PER ME IRRINUNCIABILE, AVENDO AVUTO RIPETUTAMENTE MODO DI COSTATARE COME OGNI SINGOLO DETTAGLIO, UNA VOLTA TRASCritto IN NOTAZIONE TRADIZIONALE, ~~TRASCritto~~ — NELL'ISTANTE DELLA RIPRODUZIONE — PARTE DELLA PROPRIA POTENZA MAGNETICA.

OGNI ATTO CREATIVO (COMPOSITIVO, METODOLOGICO, ESECUTIVO...) DEVE, PER ME, ESSERE UN ATTENTATO IPNOTICO PUNTATO CONTRO L'ASCOLTATORE (E QUINDI A SUO FAVORE). È — PERCIÒ — PUNTATO CONTRO L'ESECUTORE E IL COMPOSITORE STESSO (E QUINDI A LORO FAVORE).

MI ASPETTO CHE L'ASCOLTATORE PRETENDA DA ME QUESTO.

OGNI VOLTA CHE L'ATTENTATO RIESCE, COSTITUISCE UN CONTRIBUTO, PUR MAGARI MODESTO, ALLA LOTTA CONTRO LA DITTATURA DEL LUTTO E DEL TEDIO IN CUI TENDE COSTANTEMENTE A CADERE LA NOSTRA ANIMA. SI TRATTA DI UNA DITTATURA IMPOSTA TANTO DALL'ORDINE SOCIALE, QUANTO DAL NOSTRO ORDINE INTERNO. FORSE È INEVITABILE E FORSE PERFINO IN QUALCHE MODO ARCHETIPICAMENTE NECESSARIA AL MANTENIMENTO DI UNA FORMA ESISTENZIALE. MA LA FORMA MUORE, DIVENTANDO ILLUSIONE DI FORMA, SE NON È COSTANTEMENTE — NELLA GIUSTA MISURA, DIVERSA IN OGNI ISTANTE — DISINTEGRATA DALLA FORZA VITALE.

L'INTERPRETAZIONE DI UNA MIA PARTITURA, QUINDI, CONSISTE NELL'INDIVIDUARE LA PROPRIA CONCENTRAZIONE ESPERIENZIALE E LA PROPRIA FORZA PERFORMATIVA, USANDO, COME TRAMPOLINO, LA PAGINA — IN OGNI SUO MINIMO DETTAGLIO — E LE MIE INDICAZIONI METODOLOGICHE.

... HN STA PER HIC ET NUNC — QUI E ORA.

**Figure 2.** Dario Buccino, *Sempre più ampio il mio sguardo fisso alla morte* (1994), for two pianists (on a single piano): p. 1 of the score, and attached texts.

Figure 2 shows the first page of another important score by Buccino and two attached texts in which the composer presents the composition and his musical system in general, which is called “HN system”. I’ve translated some other significant excerpts (framed in yellow in the figure): Each action is constrained by the parameters of speed, pressure, rate and energy. Each parameter is articulated in a scale of six values, proceeding from the minimum to the maximum degree of expression of the parameter itself [analogously, see fig. 1, table of symbols].

Within the combination of executive elements offered by each bar, the interpreter moves with impulsive freedom (while strictly observing its boundaries).

*Sempre più ampio il mio sguardo fisso alla morte* is the piece with which I began an elaboration of the *HN system* of parameterization and notation of the corporeal act.

I was looking for notation that would allow me to capture on the page the expressive power – and not just the immediate formal objectivity – of the executive technique that I was trying to define.

Form dies, becoming illusion of form, if it is not constantly – in the *right measure*, and different in every moment – dis-integrated by the vital force.

The interpretation of my scores consists then in identifying one’s experiential concentration and performative force, using the page – in each tiny detail – and my methodological indications as a stepping stone.

HN stands for *hic et nunc* – here and now.

In this way we have the elements needed to make a schematic comparison between ordinary musical composition and Buccino’s “HN system”, depending on their performativity in the different phases and with regard to both the sound result and the physical actions.



<b>Performativity</b> <b>Phases</b>	<b>Performative</b>	<b>Non-performative</b>
<b>Composition</b>	(Composed written: details).  HN: part of the sound and part of the physical actions.	Composed written: both the sound and the physical actions.  HN: part of the sound and part of the physical actions.
<b>Execution/production</b>	Composed written: both the sound and the physical actions (but largely in an automatic way; and the physical actions in a functional manner to the sound).  HN: both the sound and the physical actions (both with the least possible degree of automaticity; and the physical actions on a par with the sound).	
<b>Reproduction</b>		Composed written.  HN.

**Scheme 2.** Performativity of music: common composed written music vs. HN system.

#### Composition phase:

In ordinary composed written music, only the details of the sound result are defined during the act of performance, along with the details of the physical actions, at times (e.g. fingering, for those pianists who do not predetermine it). Instead, in the “HN system”, which is a particular kind of indeterminate music, an important part of both the sound result and the physical actions is determined, or composed, in the performance. Therefore, we can define the “HN system” as a particular kind of “performative composition”.

#### Execution/production phase:

In the phase of execution/production, both ordinary composed written music and the “HN system” are totally performative. The difference is that in the former, the majority of the physical actions are executed in an automatic or semi-automatic manner, while in the latter the greatest profusion of means is invested in order to minimize the automaticity of human action, to make it aware, voluntary and free *hic et nunc*. In this aspect, the goal is also to overtake improvisation, which is commonly realized in a semi-automatic manner, as well.

#### Reproduction phase:

In regard to the reproduction phase, there are no differences between ordinary composed written music and the “HN system”.

### Historical precedents

In the lineage of Western written composition prior to Buccino, let us consider some other composers who, in different ways, have moved in the direction of accentuating the physical action generating sound aspect, or that of the present moment intentionality; and who, consequently, have led music in the direction of that authentic performativity which, according to Buccino, arises when the two aspects join together.

Metzger (1997) has argued that since Buccino's music is "organic", namely, "for the body", it belongs (not by direct and conscious derivation, yet "objectively") to the tradition inaugurated by Dieter Schnebel (b. 1930) with his *Maulwerke* (Mouth works) (1968-74). In these pieces, Schnebel uses the human body as the resonating instrument, that is, he uses physical actions as instrumental actions. We should not place too much emphasis on an indirect and unconscious influence; nonetheless, it is true that the idea of making the body make sounds belongs to the *Zeitgeist* of our epoch, and that contemporary classical music reaches this stage a bit late and with a certain resistance. For this reason, the precedents are significant.

The specific characteristic of the "intuitive music" proposed by Karlheinz Stockhausen (1928-2007) at the end of the 1960s, for instance in *Aus den sieben Tagen* (1968), is not an "action notation" of some kind, but an indication of the states of mind through which the execution should be realized. Let us look at some examples (Stockhausen 1968).

#### *Intensity (Intensität)*

play single sounds  
with such dedication  
until you feel the warmth  
that radiates from you

play on and sustain it  
as long as you can

#### *Set Sail for the Sun (Setz die Segel zur Sonne)*

play a tone for so long  
until you hear its individual vibrations

hold the tone  
and listen to the tones of the others  
–to all of them together, not to individual ones–  
and slowly move your tone  
until you arrive at complete harmony  
and the whole sound turns to gold



to pure, gently shimmering fire

*Gold Dust (Goldstaub)*

live completely alone for four days  
without food  
in complete silence, without much movement  
sleep as little as necessary  
think as little as possible

after four days, late at night,  
without conversation beforehand  
play single sounds

WITHOUT THINKING which [ones] you are playing

close your eyes  
just listen

Another precedent worthy of attention is the “Musique concrète instrumentale” of Helmut Lachenmann (b. 1935), which the composer describes in the clearest terms: “The sound events are chosen and organized so that the manner in which they are generated is at least as important as the resultant acoustic qualities themselves. Consequently those qualities, such as timbre, volume, etc., do not produce sounds for their own sake, but describe or denote the concrete situation: listening, you hear the conditions under which a sound- or noise-action is carried out, you hear what materials and energies are involved and what resistance is encountered” (Lachenmann 2008).

Finally, in the famously arduous music of Brian Ferneyhough (b. 1943), the notion of psychophysical *effort*, which justifies and redeems the almost unplayability of the score, is fundamental. The effort in performance is so spasmodic that it becomes a value *per se*, beyond the execution’s precision. Furthermore, as it transmits by empathic contagion to the spectator, this is an extreme and exemplary case of the general fact that music composers compose forms made up not only of sound material, but also, quite properly, of this kind of psychophysical material (Lombardi Vallauri 2012).

With respect to Schnebel, Lachenmann, and Ferneyhough, the original element added by Buccino as a means for the creation of form is an indication not only of bodily actions, but also global (bodily, mental) experiences. Stockhausen also prescribes experiences, though he indicates them in a generic and intuitive manner, in mystical terms; he does not explain how to translate the mental states in sound-producing behaviours, he only asks for it. With respect to this composer, Buccino adds an exact description of the required experiences, as well as of the physical behaviours apt to produce the required sound results. Furthermore, he adds the customary practice

of prolonged and detailed work sessions shared by the composer and the executants before the performance, so that these experiences and behaviours occur with certainty, the purpose of all this being “to ensure that the unrepeatable takes life systematically” (2007).

### **Non-contemporary-classical precedents**

In addition to precedents belonging to the contemporary classical canon, we should also consider others. In fact, regarding a composer with Buccino’s genealogy, a young member of the global community, we should keep in mind that in musical traditions distinct from the Western academic one, the bodily origin and meaning of musical action is a very common principle (Godøy and Leman 2010). I will give just a few examples and glimpses from three different musical fields (traditional, popular, and pre-contemporary classical) as well as one from a non-musical field.

Regarding traditional music, the case of the sub-Saharan African instrumental polyphony is well known, in which the sound results derive from motor patterns rather than from previous mental representations (Kubik 1994). In popular music, a section of a rock song as typical as the electric guitar solo is not less determined by pregnant corporeal and gestural intentions than by plans concerning the form of the sounds. Coming up to the pre-contemporary classical repertoire, the form of hand gestures on the piano was a decisive source of ideas in the creative process which led to Stravinsky’s *Pétrouchka* and *Sacre du Printemps* (Taruskin 1996, Locanto 2014). On the other hand, when we investigate the sum of Buccino’s cultural influences we understand that he derives his approach also from the theatre, in particular from the lineage of Konstantin Stanislavsky, who developed the “physical actions” technique (Richards 1995, Lombardi Vallauri 2011).

### **Musical-holistic art**

Buccino’s system is based on physical actions, acts of the body. With an equal degree of aesthetic investment, it combines the formalization of the sound result, which is commonly understood to be essential in music, and the formalization of the actions performed to produce sound, commonly seen as ancillary. The density of sense, meaning, and experience is sought with equal determination in both these fields of expression, which is why in composition he uses only actions deemed worthy both in and of themselves and as a means to generate sound. Rather than take advantage of the well-established executive specialism of a single instrument (pianism for the piano, violinism for the violin, etc.), a different dimension of the musical fact is delved into more deeply; this is the integral corporeality of the performer (in both the holistic and the analytical sense, because the body-mind is treated as a unit, but all the various organs or muscles or functions are activated separately) in its interaction with the instrument (or indeed in the use of voice, the corporeal instrument *par excellence*), exposing its most peculiar traits, which are often quite abnormal with regard to current practice. For Buccino, the prime musical instrument is thus the performer – a person with a first and last name – with his/her unique gift of psychomotor attitudes (e.g. see fig. 1, p. 1 of the legend, orange frame).

It is not surprising that Buccino has also composed pieces for dancers, and that many of his (mostly recent) pieces include bodily behaviours similar to those practised in body art: cruel and

self-exposing. In general his is not a purely musical art, nor the union of several distinct arts in a multi-artistic whole (e.g. a new kind of musical theatre or *Gesamtkunstwerk*). Rather it is a singular but holistic art, a kind of music which, through recourse to essential elements of human bodily behaviour, comprises traits from all the different performative arts.

### On the part of analysis

Any form of art inevitably produces consequences for critique. In dealing with a holistic and hyper-performative art like Buccino's music, and trying to account for it in its integrity, one cannot limit oneself to analysing the sound form, but it is indispensable to analyse the global and multifaceted form of the performance, in accord with the way it is realized as an intensification of experience *hic et nunc*.

Less than ever in cases like that of Buccino's, the analysis can concentrate only on the score, which proves to be inadequate – more than usual – in fully representing the authentic aesthetic object. First, it is inadequate because this is indeterminate music in part – in an essential part. As for what remains which is not determined by the score, one part is determined by the executant during the performance, and another during the preparatory work with the composer. Moreover, the reason why the composer leaves that part indeterminate is not the adoption of a formal possibility (open form), but rather an exigency concerning a qualitative aspect that inevitably remains out of the score, regardless of whether it is determinate or indeterminate: the *hic et nunc* of the performance which is not notated in the score is not simply *musical* but rather globally *experiential*, namely, it relates to the kind and quality of the proprioceptive, neuromuscular, psychomotor (and, of course, also musical) experiences that the performer is required to have at the present moment.

There are three objective levels which the analysis must address, separately and as they relate to one another: the score, which is the least elusive, and the performance and sound, which are more elusive but are still material data (in fact they can be recorded). In considering the relationships between these levels, it should be clarified that from the point of view of sound, we have seen how Buccino's scores adopt an action notation, not a result notation. However from the point of view of performance, they adopt a result notation, in which the desired result is an action, which in turn has a desired result, which is a sound. With respect to Buccino's music, it is true more than ever that the analysis (and the interpretation of meaning) of the form of performance is particularly important, as it integrates exceptionally on a par with the analysis of the form of sound. This is an extreme case of performativity that does nothing but confirm a principle which is valid for the analysis of almost all music (Cook 2013) (the only exception being totally electronic music, in which the performative aspects are practically reduced to zero). However, there is a further level that should be analysed as well, because the composer is careful to compose that too; it is extremely elusive, as it consists in the performer's subjective experience. Actually this level also has correlated material data, which are (and will be increasingly) measurable and detectable through the tools of experimental psychology. Nonetheless, the interpretation of its meaning must continue to be the responsibility of aesthetic thought, as understood in a broad sense.

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**Biography / Biografía / Biografia**

Stefano Lombardi Vallauri studied musicology (Bologna, MA; Lecce, PhD) and composition. At present he is fixed-term researcher and lecturer (tenure track) at the Department of Arts and Media of the IULM, University of Milan. Besides studies on particular authors (Cage, Evangelisti, Guaccero, Cappelli, La Licata, Incardona, Di Scipio, Romitelli, Buccino), his research covers the aesthetics and analysis of contemporary music (academic and extra-academic), treating it as both a repertory of works and a system of experience. He is the author of the book *Dodecafonía postseriale. Gilberto Cappelli e Federico Incardona* (Milano, 2013) and co-editor of the book *Federico Incardona. Bagliori del melos estremo* (Palermo, 2012). He is currently writing a handbook of initiation to contemporary music for students non-musicologists nor musicians.

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