Associated Researchers – Project Presentation

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Gianmarco Canato – Conservatorio di Como (IT) / “Dottorato in Prassi e repertori della musica italiana”, Conservatorio “Antonio Vivaldi”, Alessandria (IT)
Improvising within Multimodal Dramaturgical Frameworks: Towards Explicit Compositing
As a bassoonist and electroacoustic improviser, I have increasingly performed in multimodal dramaturgical frameworks that combine sound with imagery, text and movement. In each, my means of action are configured differently: at times I am included only as a bassoonist, at times I choose electronics alone or help shape the framework itself. A purely musical perspective no longer suffices to decide how to act or participate in these contexts. I therefore ask how a perspective informed by experimental music theatre shapes the way I configure and act through these means. Drawing on practice diaries and recordings, the talk presents strategies that emerged across the cases, such as discontinuous video, fragmented asynchronous text and live electronics as a disembodied presence. Together, they point to a principle I provisionally call “explicit compositing”: no element, music included, is complete on its own, and completion is possible only as an open relation in real time.

Gianmarco Canato is a bassoonist, electronic musician and improviser who currently researches free improvisation through the lens of experimental music theatre. As an artist-researcher, he presented his work in Cagliari, Antwerp (deSingel), Rome and Karlsruhe. He’s currently active in various ensembles ranging from classical repertoire to contemporary music and free improvisation; he teaches History of Electro-acoustic Music at the Scuola Civica di Musica “Claudio Abbado” in Milan.

Cecilia De Lazzaro – “Dottorato in Prassi e repertori della musica italiana”, Conservatorio “Antonio Vivaldi”, Alessandria (IT)
The Ecological Sonic Archetype: A Device for Exploring the Rice-field Ecosystem through the Work Songs of the *Mondine* and Sound Ecology
This research is based on my practice as a singer and electronic musician, focusing on protest songs of the *mondine*, women workers in northern Italy whose struggles helped secure the eight-hour working day. Through field recordings and interviews, it investigates the ecosystems where these songs originated and their transformations. Video performances combine songs with electroacoustically processed field recordings, using resonance or contrast to explore ecological dynamics. The “Ecological Sonic Archetype” is my original theoretical and methodological framework: it identifies transferable functions of work songs, connecting historical repertoires with contemporary environmental change. Two case studies in Vercelli, northern Italy, address nuclear waste management (*Pretty Nuclear SunRICE*) and biodiversity and non-native species (*Riso dell’Ibis*). Connecting cultural memory, ethnographic

knowledge and environmental change, this research makes ecological tensions perceptible through sound.

Cecilia De Lazzaro is a performer and artistic researcher exploring traditional work songs and sound ecology. Her PhD research develops the “Ecological Sonic Archetype” through audiovisual performances and vocal practices. She teaches Theory and Analysis of Traditional Forms at the “A. Vivaldi” Conservatory and Vocal Improvisation within her PhD programme. She has presented her work at PARL, DARE, SAR, Oi Dialogoi, Convergence and IV ANDA Conference, and contributes to the editorial curation of ANDA proceedings on artistic research.

Alberto Potente – Course in Historiography and Musical Philology, Conservatory of Music ‘‘Agostino Steffani” in Castelfranco Veneto, Treviso (Chief Institution) and Conservatory ‘‘Stanislao Giacomantonio” in Cosenza (Operative Institution)

An interpretative exploration of Italian organ music through historical roll recordings by not-Italian players at the beginning of the 20th century. From Seewen Museum of Music Automaton Collection

The focus of this study is to describe how Italian music was perceived by not-Italian organists at the beginning of the 20th century in terms of interpretation and performance on the organ, identifying established practices. The Swiss National Museum of Music Automaton in Seewen has been chosen as a point of reference because of its collections of perforated organistic rolls and the Welte Philharmonic organ preserved in, the ideal instrument to play the Welte rolls. A selection of organistic rolls from Seewen Museum, principally music originally for organ will be analyzed with guidelines useful to point out defined aspects (regarding tempo, use of stops, expression, agogic, legato, staccato, etc.). The aim is that useful data for musicological purposes can be obtained in order to identify established performance organ music practices, at beginning of the 20th century.

Alberto Potente since 2024 is a PhD student with the supervision of Prof. Nicola Cittadin in Conservatory of Castelfranco Veneto (Chief Institute) and Conservatory of Cosenza (Operative Institution). Born in Treviso, he studied piano, organ and composition in Trieste and in Castelfranco Veneto. He has been awarded several scholarships, was operative as composer and organist. He wrote many composition for various ensembles performed in some music festivals and he also recorded for RAI.

Francesca Naibo – Languages of improvisation in contemporary music, Siena Jazz University

Am I Right? Exploring Guitar Handedness Through Improvisation

The research is focused on exploring the symmetries and asymmetries that characterize the guitar in terms of shape, posture, technique and the movements that the guitarist can carry out to produce sounds on it. Starting from my personal experience as a left-handed guitarist, the research studies how the hands and the body are involved in traditional and contemporary performance practice.

The goal of this research is to amplify the technical and expressive possibilities of any guitarist, no matter what posture and technical approach they started from, in order to integrate all the possibilities that being left-handed or right-handed tends to exclude at the beginning of the learning process. A natural instability arises from reversing habits and performance practices, while sound travels through both controlled commands and imprecise gestures. In so doing, this research explores new guitar gestures and postures and applies them to the field of free improvisation.

Francesca Naibo (Italian guitarist, improvisor, researcher and teacher) explores sound in the fields of free improvisation and contemporary music, using both the acoustic and the electric nature of her instrument. Since 2024 she is a PhD student in Siena Jazz University, exploring guitar handedness through improvisation. She has given lectures on improvisation and the

guitar in Italy, Ireland, Spain, Australia, South Africa, USA. She has extensive live activity and released two solo albums.

Pietro Paolo Dinapoli – doctoral programme MUSART, Conservatorio di Milano (Italy)
Unfolding feedback
Modelling performative strategies for feedback-augmented classical guitar
The Unfolding Feedback project explores compositional and performative methodologies integrating the classical guitar with controlled audio feedback, aiming at structured, notated practices beyond improvisation. Its core is the Feed-Guitar, a feedback-augmented classical guitar in which a transducer, a contact microphone and a SuperCollider algorithm form a non-linear electroacoustic loop. Rather than seeking absolute repeatability, the research maps “control zones”: parametric configurations where the system behaves predictably within defined margins, so that controlled instability becomes compositional material. Drawing on the idea of diachronic mastery, the performer negotiates with a partially autonomous system, and feedback is treated as a bounded co-performer. The project combines MIR analysis of extended techniques, a self-adaptive feedback system that stabilises control zones in real time.

Pietro Paolo Dinapoli is a classical and electric guitarist specialising in contemporary music. He has expanded the repertoire for both instruments and performed at leading festivals in Europe and Canada. Alongside performing, he writes and researches, engaging with interdisciplinary practices. He is currently a PhD candidate at the Conservatorio “G. Verdi” in Milan, researching different models of interaction between classical guitar and live electronics.