SEAM PROJECT

Sustained ElectroAcoustic Music

Giovanni Michelangelo D'Urso
Conservatorio S. Cecilia of Roma
giovannimick94 @ gmail.com

Giuseppe Silvi
Conservatorio N. Piccinni of Bari
silvi.giuseppe @ docenticonsba.it

Davide Tedesco
Conservatorio S. Cecilia of Roma
me @ davidetedesco.it

Sustained ElectroAcoustic Music [1][2] is an open-source project inspired by Alvise Vidolin and Nicola Bernardini's article [1] on live electroacoustic music sustainability. Their text points at the sustainability problem's multiple technical faces such as technological, notational or general conception issues. Even if the article aforementioned focuses only on live electroacoustic music, the concept of sustainability applies to any documented music that uses electroacoustic environments, including the acousmatic works, instruments mixed with tape, and structured amplified work the purpose of the presented text. This project aims to grow the interpretation and electroacoustic musical practice with the consciousness of electronic and informatics issues.

Almost one hundred years ago, Ottorino Respighi introduced a recorded media into his orchestral composition *I Pini di Roma* [2] and, even today, we do not have a shared consolidate electroacoustic practice to play it likewise the orchestral one. The problem is more profound if we consider that most of today's electroacoustic manipulators do not know who Respighi was and the differences between his pioneer usage of recordings, instead the later compositional purpose usage made by John Cage. [3]

Electronics and informatics introduction in composition changed the music industry inexorably and transformed the playing and production approach. We are not speaking about the inevitable technologic half of those facts, but of the musical one, built on literature and interpretation.

Sustainable musical activity stems from the ambition to perform and interpret an electroacoustic work without rebuilding the instruments every time. This activity has led to the exclusive treatment of technical aspects, with the consequent separation of the electroacoustic medium's significance from the composition's poetic and executive aspects. The SEAM community's purpose is to collect musical instructions, establish them, and share them for more agile musical interpretations often hampered by the same technical aspects, ensuring the possible stratification of information following multiple performances.

The process of making a piece sustainable is to collect and pass on the helpful information for performance at the highest possible level, stimulating and educating the composer himself. In this way, it will be possible to create electronics that are technically independent and infinitely reproducible.

[1] http://s-e-a-m.github.io

[2] http://seam-world.slack.com

References

[1] Nicola Bernardini and Alvise Vidolin. Sustainable live electro-acoustic music. *Sound and Music Computing*, 2005.

[2] Ottorino Respighi. *I pini di Roma*. G. Ricordi and Co., 1925.

[3] John Cage. *Imaginnary Landscape No. 1*. Peters Edition EP 6716, 1939.