

RICCARDO MAZZA



EXPERIMENTAL WORKS 2000-2015







Experimental Works 2000-2015 is a collection of 9 CDs with over 50 original compositions created in the first fifteen years of the 2000s by Riccardo Mazza, inspired by his extensive experimentation with sound in different cultural, artistic and scientific contexts.

It is a monographic collection that, due to its complexity and versatility, was divided into themes referring to specific moments that led the composer to develop methods, algorithms and special experimental techniques used in his works.

Such thematic areas include concrete music, often based on sounds recorded by Riccardo Mazza around the world with special surround microphone techniques developed by the composer himself when producing Dolby sound libraries, algorithmic music composed with the use of computer code, especially for contemporary art exhibits, and a vast production of electronic/synthetic music compositions created as sound environments for many multimedia museum installations, developed and created by the composer with *Interactivesound*, an acoustic design studio founded by Riccardo Mazza in 2001.

Some experiments are also based on scientific studies, such as the creation of simulated sleep waves, published in a study on their psychoacoustic applications and included in many of his compositions. The complex themes of these 9 CDs are described in the booklet included in the box set, where every CD is accompanied by a brief description of the period and type of experiment that led to the creation of the track itself.

# CONCRETO

The tracks of this album are based on environmental sounds and noises recorded by the composer over the years.

There were two decisive moments in the development of this type of experimental research, firstly in 1999-2000, with the creation of the *Renaissance sfx Dolby Surround sound library*, the first ever sound collection of Dolby Surround environmental recordings, and then, a few years later, when another sound collection was produced with SoundBuilder®, a software application which allows complex surround sound environments to be progressively recreated from the individual elements.

This collection recalls the work done based on these concrete sounds, often created as acoustic settings for exhibitions and museum installations.

Before being included in this collection, each track was reworked and reinterpreted by the composer to achieve a more artistic-musical version suitable for stereo reproduction.

1. Flight (2000)	3:07
2. Stream (2010)	4:54
3. Oil for Food (2005)	7:36
4. Memoria - I (2015)	11:45
5. Panta Rei (2001)	7:20
6. Amazonas (2010)	12:43



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1. CONCRETO



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2. ASTRATTO

## ASTRATTO

The tracks of this album do not present a defined harmonic development, nor do they possess a linear structure, since these compositions were created by Riccardo Mazza for exhibition, museum and art gallery events. They consist mainly of looped sound environments, devoid of thematic development, that leave the visitor suspended in a timeless space.

These tracks are usually very long and produce an almost constant musical flow. Before being included in this collection, each track was reworked, and sometimes other elements were also added, in order to invoke greater linearity, while preserving the original acoustic characteristics.

1. Synapse I (2002)	6:44
2. La Forza dell'Unità (2012)	17:48
3. Meccanismi (2013)	5:56
4. The Big Embrace - I (2003)	11:13
5. Urban Center (2012)	4:23
6. Memoria - II (2013)	13:04



# VOCALÉ

The use of the human voice to express thoughts as sounds is the main theme of these tracks, created primarily for contemporary art events. They were developed by the composer to accompany exhibits of his own work as well as those of other artists.

One of these exhibits was called *Inside*, an impressive 11-metre high sculpture by the artist E.T. De Paris suspended within the Atomium in Brussels and for which Riccardo Mazza had composed a track based on the minimalist poetry of poet Jean-Cluade Oberto; or *Cosmometrie*, a sound space created for the work from which it takes its name by artist Mario Airó, where images and symbols for the 12 zodiac signs, taken from Teucer of Babylon and incorporated in Giordano Bruno's *De Umbris Idearum*, were interpreted as sounds and vocally rendered by poet Luisella Mesiano.

- |                                       |       |
|---------------------------------------|-------|
| 1. Borgo Vecchio (2009)               | 5:43  |
| 2. Cosmometrie (2002)                 | 13:23 |
| 3. Inside (2007)                      | 13:37 |
| 4. Donde esta<br>Oesterheld II (2002) | 3:24  |



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### EXPERIMENTAL WORKS 2000-2015

#### 3. VOCALÉ



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4. PULSAZIONI

## PULSAZIONI

These tracks were composed at different times and in different situations, but share the same base which gives them a similar rhythm.

The time constant is generated, to a greater or lesser extent, by psychoacoustic algorithms giving the cognitive impression of very low frequencies, sub-harmonics often below 20 Hz (the nominal hearing lower threshold frequency).

These special mathematical models were developed by Riccardo Mazza during his research on sleep waves, published in 2003 along with a patent for a method for the acoustic simulation of theta, alpha, sigma and delta waves produced by the brain during sleep phases. Later, the author artistically applied these techniques to create the low frequency rhythmic pulsations that we recognize in the tracks of this album.

- |                              |       |
|------------------------------|-------|
| 1. Lingua Materna (2005)     | 4:48  |
| 2. Synapse - II (2002)       | 4:48  |
| 3. Chaos (2003)              | 5:03  |
| 4. Santi e Luoghi - I (2012) | 10:05 |
| 5. OneOff (2002)             | 4:43  |
| 6. Sonno Sogno (2002)        | 3:44  |



# RISONANZE

The tracks of *Risonanze* share the same timbric quality typical of certain acoustic frequencies that evoke a sensation of resonance. These are synthetic sounds programmed by the composer using programming languages and audio systems designed for computer synthetic generation (e.g. Kyma, SuperCollider, MSP) and then recalled within the musical composition.

The synthesis methods employed are varied and include direct modification of the Fourier spectral content and models for resonators using filter banks or mixed granular synthesis (cross-synthesis) techniques.

Many of these experiments are the result of the composer's need to create specific acoustic elements for his extensive libraries of film and television sound effects.

- |                                |      |
|--------------------------------|------|
| 1. Santi e Luoghi - II (2012)  | 6:02 |
| 2. Santi e Luoghi - III (2012) | 3:50 |
| 3. Flower Design (2008)        | 6:43 |
| 4. Drops (2009)                | 4:20 |
| 5. Frequenze - II (2001)       | 4:11 |



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EXPERIMENTAL WORKS 2000-2015  
5. RISONANZE





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6. ALGORITMI

## ALGORITMI

This album is a particular collection of algorithmically or interactively generated sounds. These are independent compositions, often created for art or theatre performances and that, unlike a traditional work that would be created and completed in a studio, are generated in real time by means of specific hardware-software systems designed by the composer himself. These systems may include different types of sensors, photocells or detectors connected to a computer that executes a certain code or a mathematical listing.

Since the reproduction cannot be precisely repeated, because the sound track is composed as a real-time event, some recordings were taken directly during the original performances and later reassembled for a duration sufficient to render a precise idea of the concept. This type of experiment tries to include writing (in this case represented by computer code) as a formal element of the electronic composition, where the execution is produced by the audience that, by interacting with the system, participates in the composition itself in diverse and unrepeatable ways.

- |                             |       |
|-----------------------------|-------|
| 1. Laboratory (2003)        | 1:51  |
| 2. De Umbris Idearum (2001) | 2:23  |
| 3. Bioweeds (2003)          | 22:24 |
| 4. Ortosonoro (2013)        | 1:34  |

# SPAZI ARMONICI

The tracks contained in *Spazi Armonici* are compositions characterised by a dominant harmony. The tracks are not necessarily written in tonal or modal mode, however, they are based on a vertical structure that, to a greater or lesser extent, is based on harmonic ratios.

These compositions represent a transition between tonal music and pop music, which is typical of Riccardo Mazza's work during the mid '90s and the acoustic and psychoacoustic experimental research which began at the end of the decade.

On the one hand, harmonic ratios still have a key role, while, on the other, there is a clear need for more experimentation, through the use of concrete acoustic elements such as sounds and noise, or non-harmonic synthetic elements.

This transformation also express the desire to explore a more complex world in terms of timbre and track structure, where these new elements try to find their own space within the composition.

1. Interazioni - I (2000)	2:44
2. Il Bel Paese (2013)	5:25
3. Akhenaton (2009)	4:07
4. Into the game (2001)	5:31
5. Interazioni - II (2000)	5:41
6. Forum Fulvii (2008)	11:29
7. Amore e Psiche (2009)	7:14



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7. SPAZI ARMONICI





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8. VISIONI IMMAGINARIE

## VISIONI IMMAGINARIE

*Visioni immaginarie* is a collection of compositions created by Riccardo Mazza during the transition phase between the acoustic experimentation developed between 2000 and 2006 when creating contemporary art exhibits, and the first phase of results achieved with Interactivesound, the studio founded by the author in 2001 to create works for cultural and museum events.

This album is a collection of the most evocative works where the author interprets his visions in a free and personal way, like a soundtrack for a fictional world or story. Many of these compositions were designed, or rather envisioned, as soundtracks of abstract works by contemporary artists.

*The Big Embrace*, for example, is the soundtrack created for a visual art work on DVD by the artist E.T. De Paris, with whom Riccardo Mazza has collaborated on many occasions, or *Noir*, a surreal setting created for The Noir Film Festival.

1. Lhasa - II (2001)	7:29
2. The Big Embrace - II (2003)	8:41
3. Noir (2001)	4:39
4. WWII (2006)	8:39
5. Molte Realtà (2000)	15:34
6. Industry (2001)	7:47

# TRACCE SONORE

*Tracce Sonore* is a collection of tracks that essentially relate to plots or a narratives. These soundtracks have a cultural theme and a fairly well-defined temporal development, with effects, settings and suggestions very similar to those of movie soundtracks.

The context of these works is varied and ranges from works such as *El Eternauta*, a real "sound-story" with the same plot of the story written by the Argentine production designer Hector Oesterheld, to the series called *Etere* that celebrates the history of RAI Radiotelevisione Italiana, or *Battaglia di Marengo*, a musical-sound re-enactment of the famous Napoleonic battle.

The last track of this album is *Giardini*, a 32-minute composition inspired by oriental gardens, with alternating concrete ambiances and minimalist musical intervals.

- |                                      |       |
|--------------------------------------|-------|
| 1. Donde esta<br>Oesterheld I (2002) | 1:41  |
| 2. El Eternauta (2002)               | 13:13 |
| 3. Etere - I (2005)                  | 4:15  |
| 4. Frequenze - I (2001)              | 4:17  |
| 5. Lhasa - I (2001)                  | 7:28  |
| 6. La battaglia di<br>Marengo (2009) | 5:23  |
| 7. Etere - II (2005)                 | 2:16  |
| 8. Giardini (2002)                   | 31min |



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9. TRACCE SONORE





Marengo Museum: *La Battaglia di Marengo* (2009)

Jean-Claude Oberto

INSIDE: mon âme / OUTSIDE: mon crâne

le pareti del mio cranio  
sono quello che rimane

(...)

il POETA: un insetto  
la POESIA: un esoscheletro

(...)

MA il tempo è rettile-  
le situazioni squamano

(...)

objets\*trouvés-  
kadavres\*eXquis

-que\*sais-je-  
laissez-faire

escamotages -

(...)

cosa ne consegue  
ditemi cosa  
cosa ne consegue

(...)

mémoire\*vivante  
-fait\*accompli-

\*débris



E.T. De Paris: INSIDE, Atomium Bruxelles (2007)





Pralormo Castle: *Ortosonoro* (2013)

## Credits

All tracks composed and programmed by Riccardo Mazza  
Mixed and mastered by Riccardo Mazza at Interactive Sound Studio - Turin

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This work is dedicated to my sons Davide and Caterina.

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