

Marco Ferrazza: *Inextricable*

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Notes by the author

The materials used in the compositions are derived mainly from samples of a concrete type. All sounds were processed electronically in a more or less accentuated manner in order to diversify or call back the link with the original source.

The tracks have been designed and built to a type stereo spatiality and realized between 2012 and 2014.

In "**Diversivo per il respiro**" ["Diversion to the Breath"] we witness to the succession of musical developments and sudden breaks. The events that come back after these interruptions look like previous ones and simultaneously appear new, modified by time and from digital signal processing. Here's the "Diversion," a linguistic alternative to the "breath," namely to a seductive but insidious idea, that of a circularity of human cases that would be repeated always equal to themselves, deceptively cyclical and tidy.

Consider a piece of music as the explanation of a narrative program. With that in mind, or rather based on this epistemological metaphor, "**Piani modali**" ["Modal Plans"] interprets the sound materials as actants that are manipulated during the various stages of the action (i.e. the musical composition). Here the "story" is clearly unspeakable, interpreters are decidedly atypical. What remains is a narrative schema that focuses on the relationships between the forces at work, leaving to the knowledge and sensitivity of the listener (if he so wishes) any responsibility of interpretation.

The music of "**Handmade Memory**", originally part of a short video, examines the possibility of constructing new mnemonic structures on the basis of some recordings about places distant from each other in space and time. The assembly work, with its internal relations and references between signs, helps to reinforce these indirect reminders and builds an independent perceptual dimension by means of a real handcrafted memory.

The compositional strategy of "**Stratificazioni, passaggi**" ["Stratifications, Passages"] is declared in its title: a progressive overlap of textural elements that develop until the passage of new, unexpected sound events. The function of these "passages" can be regarded as conative in their first appearance (that is intended to solicit an emotional response in the listener), and only later is phatic (direct to verify the contact with the receiver). The regular form of the composition allows a careful listening to the accumulation of materials, to their consolidation and the subsequent dissolution.

In "**Cantus**", the figure that prevails is the voice, that of the birds and the anthropomorphic one, both present on a background in which the passage of motor vehicles is accompanied to sounds produced by the computer. An orchestration between nature, machine and mankind, that wants to emphasize how the relationship between sound events in the acoustic sphere may seem conceptually inextricable.