

SOUND of SILENCE

Arte vs Musica

Materiali per l'arte. II

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Sylvano Bussotti. "Coeur pour batteur - Positively yes" (1959).

Performed by Max Neuhaus, realized in 1965.

Copertina-Manifesto / Cover-Poster

Guido Harari. "John Cage, 1970"

Questa rivista è formata da una raccolta selettiva di materiali visuali dedicati al rapporto tra l'arte figurativa e gli altri media. Non mostra pitture o sculture ma è dedicata ai documenti a stampa - fotografie, libri d'artista, partiture, cataloghi, documenti, ephemera e dischi - che non solo richiamano il clima e l'ambiente di già noti avvenimenti dell'arte, ma si pongono a pieno titolo e senza alcuna sudditanza come autonomi artefatti. Manifesta una certa riluttanza nei confronti della parola, non è infatti redatta da critici d'arte, ma privilegia l'immagine delle cose, lasciando alle cose stesse la capacità persuasiva del comunicare le idee.

Arte vs musica. La musica, regina dell'immateriale, trova nel Novecento la capacità di prendere corpo attraverso oggetti inconsueti che contendono la scena all'arte visuale. Qui si tenta solo di svelarne la prepotente bellezza.

Nel 1964 Simon and Garfunkel cantano "Sound of Silence", mentre altri silenzi scuotono il mondo della musica e dell'arte.

I prossimi numeri della rivista - ogni numero sarà accompagnato da un libro d'artista e da un manifesto - saranno dedicati ai seguenti temi: **Arte vs Corpo • Arte vs Design • Arte vs Natura • Arte vs Scrittura • Arte vs Cinema • Arte vs Cibo**

La rivista contiene un disco in vinile con una composizione di Sylvano Bussotti e un manifesto con fotografie di Guido Harari dedicate a John Cage di cui ricorre il centenario dalla nascita.

I redattori sono immensamente grati a tutti quanti hanno reso possibile questa pubblicazione.

MANIFESTE DES MUSICIENS FUTURISTES

Il y a un an, une commission de professeurs, de critiques et de maîtres, dont quelques-uns illustres, comme Pietro Mascagni, décernaient à l'unanimité le premier prix de 10,000 francs du Concours Baruzzi à mon opéra futuriste *La Sina 'd Vargòin*, dont j'ai écrit la musique et les vers libres, et qui a remporté un succès enthousiaste au grand Théâtre Comunale de Bologne. Cette première victoire nous permet de condamner l'état de déchéance, de vulgarité et de mercantilisme où pourrit la musique italienne, et de hausser d'autant plus la voix, que nous n'avons pas de rancune à assouvir ni de batailles personnelles à livrer.

Il est incontestable que l'Italie ne peut guère opposer un seul nom de musicien novateur à ceux de Debussy, Dukas, Charpentier, Richard Strauss, Edward Elgar, Musorgsky, Rimskj Korsakov, Glazounov et Sibelius, qui tous, avec plus ou moins de génie, s'efforcent de surpasser le génie révolutionnaire de Richard Wagner.

Nous croyons d'autre part en l'interminable inspiration musicale de notre race; nous déclarons aussi que l'infériorité actuelle de la musique italienne est le produit logique:

1° des conservatoires de musique empestés par le traditionalisme ignorant des professeurs; 2° des grands éditeurs, marchands de notes et de voix, ladres et peureux.

Et effet les jeunes musiciens italiens qui sortent de l'atmosphère méphitique des conservatoires sont immédiatement apprivoisés par les éditeurs, qui après leur avoir imposé une horreur profonde pour l'originalité créatrice, un mépris chronique pour l'art et une adoration absolue pour les différents crétinismes du public, les enchaînent à jamais par des contrats étriangleurs aux pieds de ces deux grands modèles en carton-pâte: Puccini et Giordano.

Jeunes compositeurs d'Italie, désertez donc les conservatoires et les académies, pour étudier et composer dans la plus absolue des libertés. Révoltez-vous contre la tyrannie des éditeurs, l'outrage au public et le bavardage des critiques plus ou moins vendus.

Attaquons ensemble le préjugé de la musique *bien faite* — bon devoir de rhétorique — et conspuons cette phrase courante, lâche autant que stupide: *il faut revenir à l'ancienne musique*. Détruison le règne du chanteur. Il faut que son importance corresponde exactement à celle d'un instrument de l'orchestre. Transformons la conception, la valeur et le titre du livret d'opéra dans la conception, la valeur et le titre de poème dramatique pour la musique.

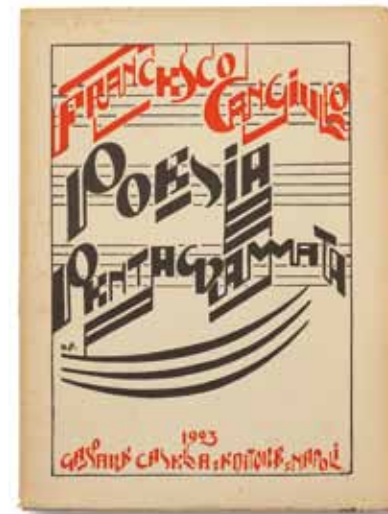
Il faut que chaque compositeur soit l'auteur de son propre poème.

Combattons ensemble catégoriquement toutes les reconstructions historiques, la mise en scène traditionnelle et le mépris du costume moderne dans l'opéra. Luttons ensemble contre le succès énervant et délétère des romances du genre Tosti et Costa et des chansonnettes napolitaines. Proscrivons ensemble la musique sacrée qui, étant donnée la banqueroute des religions, est devenue le monopole exclusif de tous les directeurs de conservatoires, affamés de gloire et dénués de talent.

Arrachons de l'esprit du public le goût des vieux opéras, dont l'exhumation encombre la marche des musiciens novateurs; obligeons ensemble le public, par une pro-



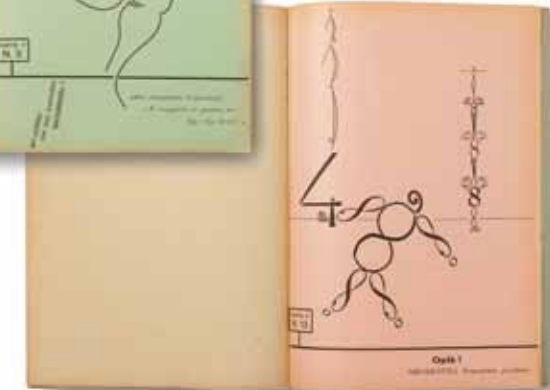
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9

Un paesaggio udito.
10 secondi di sciacquo / 1 secondo di crepitio / 8 secondi di sciacquo / 1 secondo di crepitio / 5 secondi di sciacquo / 1 secondo di crepitio / 19 secondi di sciacquo / 1 secondo di crepitio / 35 secondi di sciacquo / 6 secondi di fischio di merlo.

"Cinque sintesi per il teatro Radiofonico", 1933.

Filippo Tommaso Marinetti.

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3



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11

L'arte musicale ricercò ed ottenne prima la purezza e la dolcezza del suono, indi amalgamò suoni diversi, preoccupandosi però di accarezzare l'orecchio con soavi armonie. Oggi l'arte musicale complicandosi sempre più, ricerca gli amalgami di suoni più dissonanti, più strani e più aspri per l'orecchio. Ci avviciniamo così sempre più al suono-rumore.

Questa evoluzione della musica è parallela al moltiplicarsi delle macchine, che collaborano dovunque coll'uomo. Non soltanto nelle atmosfere fragorose delle grandi città, ma anche nelle campagne, che furono fino a ieri normalmente silenziose, la macchina ha oggi creato tante varietà e concorrenza di rumori, che il suono puro, nella sua esiguità e monotonia, non suscita più emozione. Per eccitare ed esaltare la nostra sensibilità, la musica andò sviluppandosi verso la più complessa polifonia e verso la maggior varietà di timbri o coloriti strumentali, ricercando le più complicate successioni di accordi dissonanti e preparando vagamente la creazione del Rumore musicale. Questa evoluzione verso il "suono rumore" non era possibile prima d'ora. L'orecchio di un uomo del settecento non avrebbe potuto sopportare l'intensità disarmonica di certi accordi prodotti dalle nostre orchestre (triplicate nel numero degli esecutori rispetto a quelle di allora). Il nostro orecchio invece se ne compiace, poiché è già educato dalla vita moderna, così prodiga di rumori svariati. Il nostro orecchio però non se ne accontenta, e reclama sempre più ampie emozioni acustiche.

Bisogna rompere questo cerchio ristretto di suoni puri e conquistare la varietà infinita dei suoni-rumori. Ognuno riconoscerà d'altronde che ogni suono porta con sé un viluppo di sensazioni già note e sciupate, che predispongono l'ascoltatore alla noia, malgrado gli sforzi di tutti i musicisti novatori. Noi futuristi abbiamo tutti profondamente amato e gustato le armonie dei grandi maestri. Beethoven e Wagner ci hanno squassato i nervi e il cuore per molti anni. Ora ne siamo sazi e godiamo molto più nel combinare idealmente dei rumori di tram, di motori a scoppio, di carrozze e di folle vocianti, che nel riudire, per esempio, l'"Eroica" o la "Pastorale".

"L'arte dei rumori", 1913

Luigi Russolo.



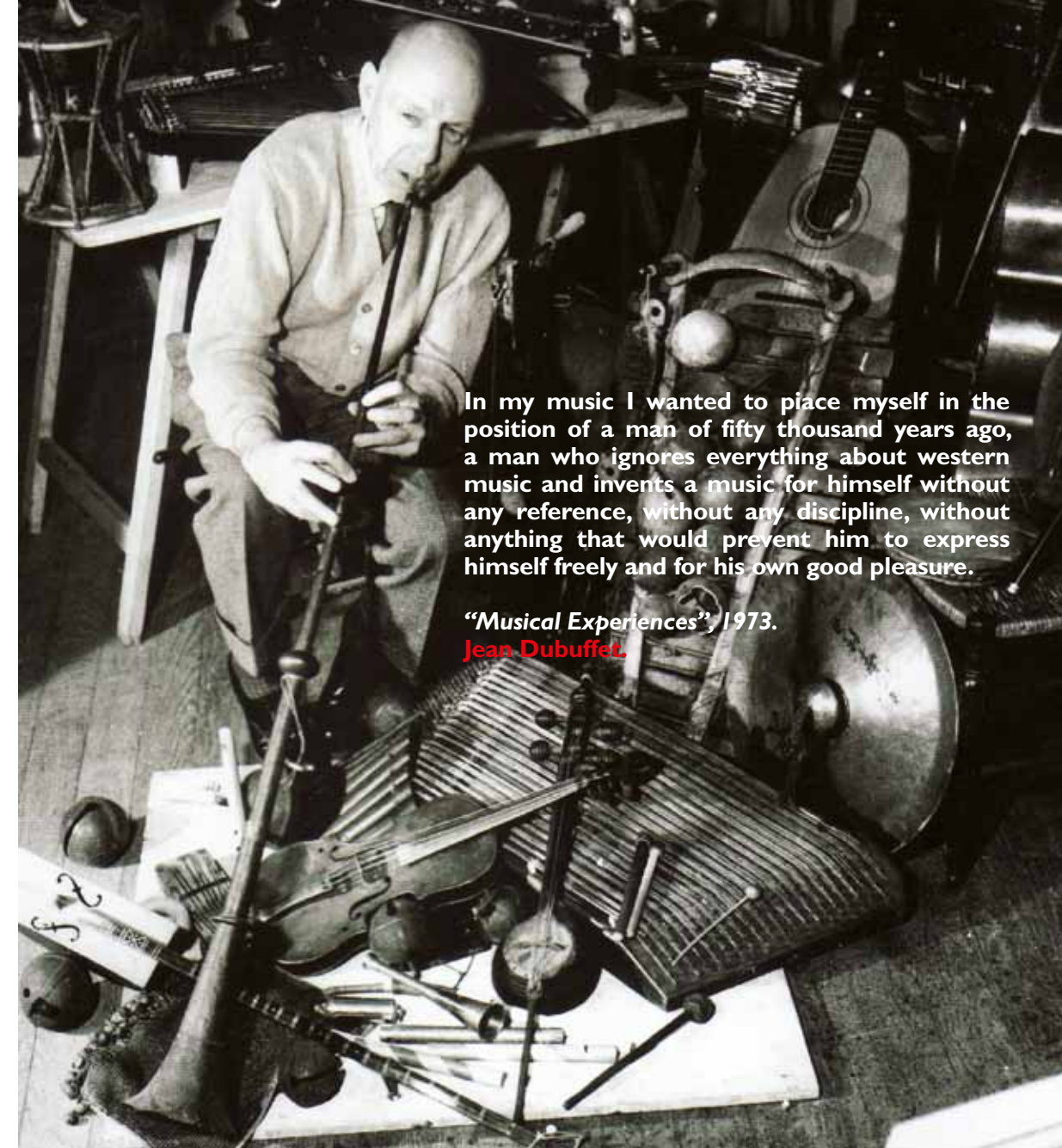
SAVINIO, MUSICIEN 1914
Récital mi-scénique par Luigi Rognoni

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Le lettere alfabetiche adoperate devono essere pronunciate in lingua tedesca. Una vocale singola è breve, due simili non sono doppie, ma lunghe. Se tuttavia due vocali uguali dovessero essere pronunciate doppie, allora la parola in quel punto è staccata. Dunque, "a" come in "schaps", "aa" come in "schlaf", "a a" è una doppia "a" breve ecc., "au" si pronuncia come in "haus". Le consonanti sono sorde. Perché siano sonore devono essere seguite dalla vocale che dà il tono. Esempi: "b, be, bò, bee. b p d t g k z" consecutive devono essere pronunciate isolatamente, dunque: "b b b" come tre singole "b". "f h l j m n r s w eh sch" consecutive non devono essere pronunciate isolatamente, ma dilatate. "rrrè" un suono più lungo di "r". Le lettere "e q v x y" cadono. La "z" viene mantenuta per motivi di comodità. Le maiuscole servono solo a indicare la separazione, il raggruppamento, una migliore individuazione dei periodi, sono le prime lettere del rigo ecc. "A" si pronuncia come "a". Si potrebbe usare una sottolineatura rossa per il forte e nera per il piano. Dunque un grosso segno rosso indica fortissimo, uno sottile forte, un sottile segno nero piano, uno grosso pianissimo. Ogni lettera non sottolineata mezzoforte. Una scrittura simile a quella delle note è possibile se il ritmo è cadenzato. (...)

Nel ritmo libero si possono usare eventualmente le sbarre, anche per stimolare la fantasia. Tutti i numeri servono solo a individuare i tempi ritmici. Numeri, segni e tutto quanto tra parentesi non va letto; le lettere da impiegare, per riepilogare tutto ancora una volta, sono: "ààaueeieuiouüübd fgh k l m n p r s sch eh w z". Le vocali sono: "a e i o u ei eu au a o ù". Se le "r" devono essere pronunciate isolatamente si raccomanda la scrittura seguente: "Rr Rr Rr Rr Rr Rr". Ugualmente "Schsch Schsch", o "LeLeLeLeLe" ecc. Nel ritmo libero si adoperano intervalli e segni d'interpunzione come per la lingua, nel ritmo fisso sbarre o indicazioni delle battute per mezzo di una corrispondente divisione dello spazio nella stampa, gli "n" intervalli di uguale grandezza, ma senza interpunzione. Dunque anche ", . ; / ? ." devono essere letti solo come timbro. Naturalmente nella scrittura si dà soltanto un'indicazione molto lacunosa rispetto alla sonata recitata. Come in ogni notazione musicale sono possibili molte interpretazioni. Come in ogni lettura bisogna avere fantasia, se si vuoi leggere esattamente. Il lettore deve lavorare egli stesso con serietà se vuole realmente imparare a leggere. Lavorare richiede al lettore maggiore sensibilità che il porre semplicemente domande o criticare distrattamente. Solo chi ha compreso tutto ha il diritto di criticare. Più che letta la sonata deve essere ascoltata, lo stesso per questo motivo recito volentieri in pubblico la mia sonata. Ma poiché non è possibile organizzare delle serate dappertutto, ho intenzione di registrarla. Durata normale per la dizione della sonata 35 minuti.

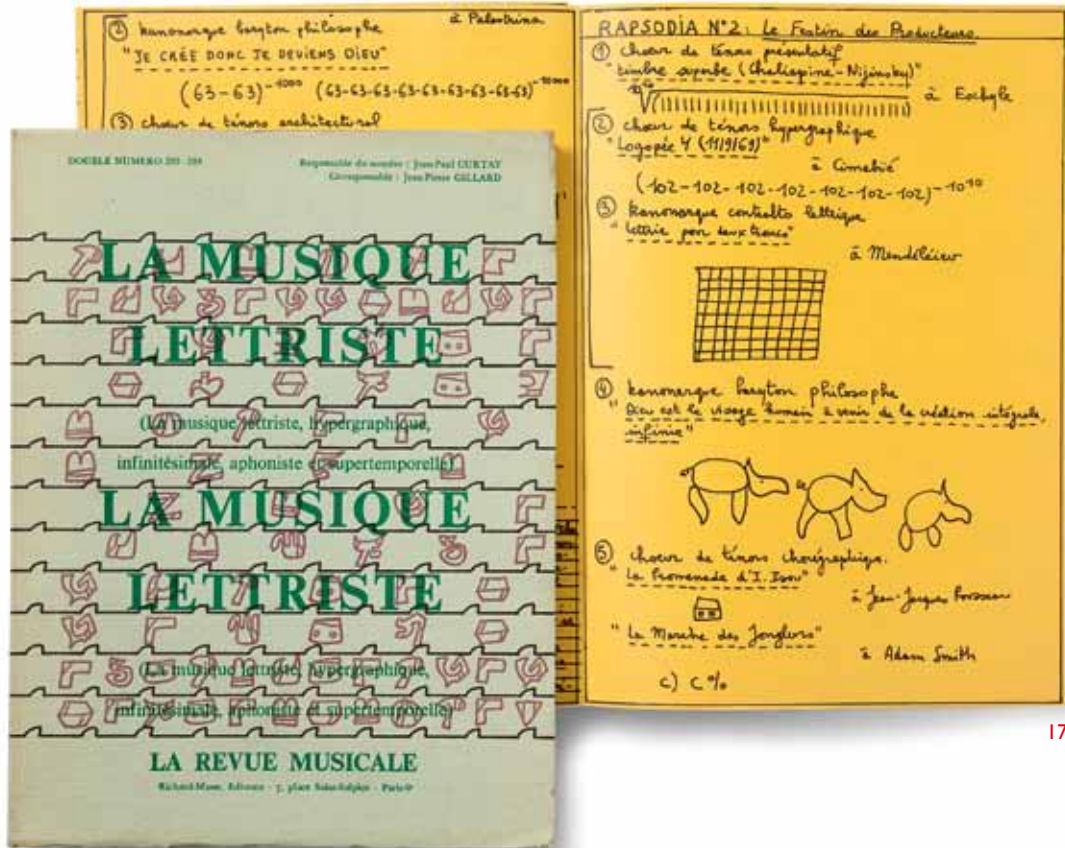
"Chiarimenti alla mia sonata archetipica", 1932
Kurt Schwitters.



In my music I wanted to place myself in the position of a man of fifty thousand years ago, a man who ignores everything about western music and invents a music for himself without any reference, without any discipline, without anything that would prevent him to express himself freely and for his own good pleasure.

"Musical Experiences", 1973.
Jean Dubuffet.





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Mi sono allontanato dalla musica per “paura”. Per non cedere totalmente alla volontà della musica. Perché da ogni crisi musicale io sorgevo come da un sonno senza sogni. Perché la musica stupisce e instupidisce. La non conoscibilità della musica è la ragione della sua forza, il segreto del suo fascino; e se l’uomo cede con tanto piacere alla musica, è soprattutto per il “diverso”, per l’“ignoto” che è in essa.

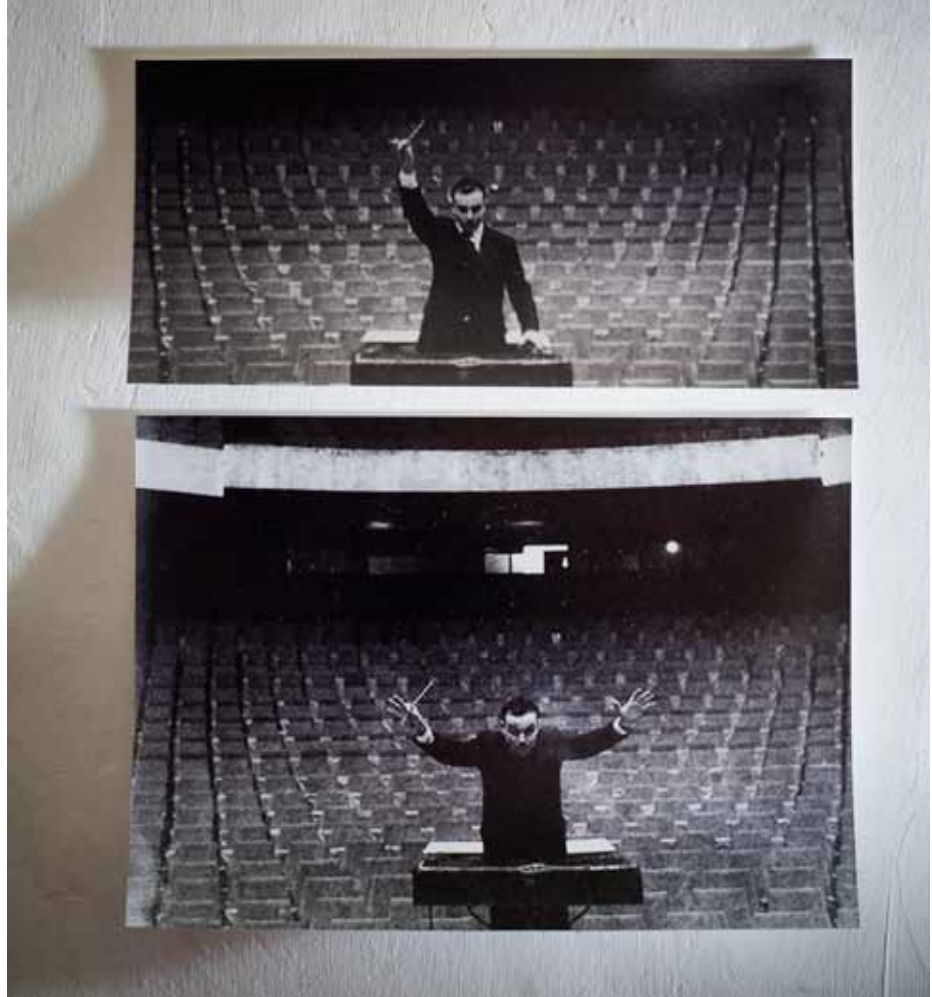
“Scatola sonora”, 1915
Alberto Savinio.



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Le lettrisme est une nouvelle musique poétique qui n'utilise comme notes que les lettres et les voix comme seuls Instruments. Ses sonorités étranges surprennent tout d'abord, car on croit à un langage inconnu, comme celui des chœurs nègres. On cherche à distinguer des mots et des phrases. Mais il ne s'agit pas d'un langage. Il faut écouter le lettrisme comme une musique et se laisser entraîner par son rythme extraordinaire, la violence et la beauté sauvage de ses voix.

“Maurice Lemaître présente le lettrisme”, 1958
Maurice Lemaître.



Around 1947-48 I created a ‘monotone’ symphony whose theme is what I want my life to be. This symphony lasts for forty minutes and consists of one single, continuous, long drawn out ‘sound’; it has neither beginning nor end, which creates a dizzy feeling, a sense of aspiration, of a sensibility outside and beyond time.

“On Monotone Symphony”, 1947
Yves Klein.



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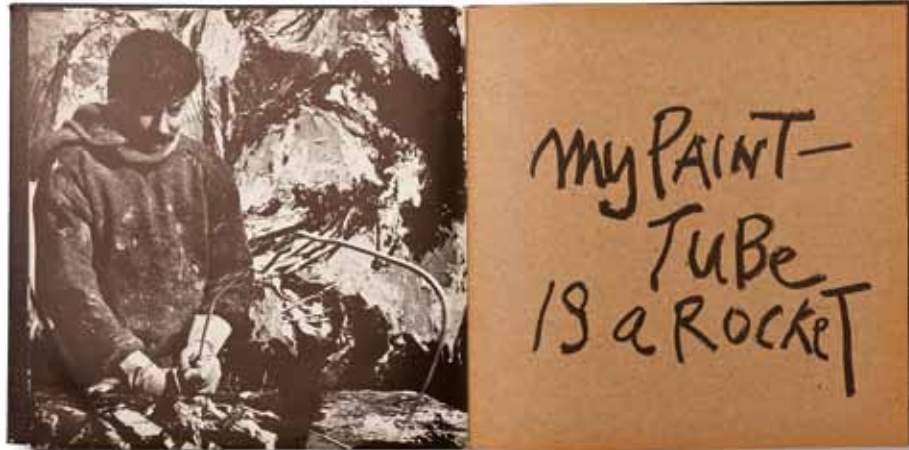




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“My work is no art, but the spontaneous adventure of now. I never try to make a painting - it's a cry - it's a child, it's like a tiger behind bars. I paint as a barbarian of this barbarous time”.

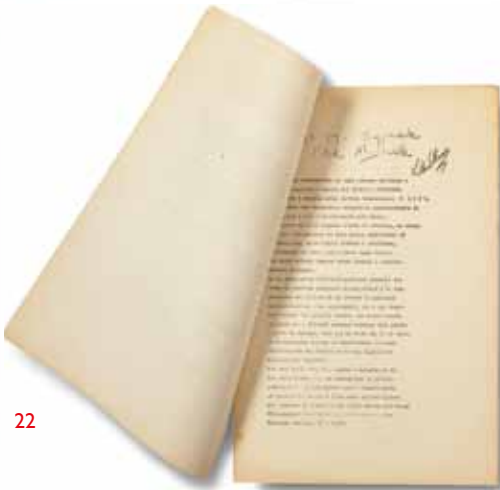
“Musique Barbare”, 1963
Karel Appel.



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22



Sounds lasting and leaving from different places and forming a sounding sculpture which lasts. Identifying. To lose the possibility of recognizing 2 similar objects - 2 colours, 2 laces, 2 hats, 2 forms whatsoever to reach the Impossibility of sufficient visual memory, to transfer from one like object to another the memory imprint. Same possibility with sounds; with brain facts.

“Musical Sculpture”, 1912-21
Marcel Duchamp.



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Alfa

- 1) Il linguaggio epistaltico, che si situa al termine della tradizione astratta nella espressione glossica, fonde le valenze formali insite nel linguaggio con tutte le possibilità tonali ed armoniche.
- 2) Il termine epistaltico è stato scelto per ragioni puramente formali: ogni riferimento alle sue passate, presenti e future possibili suggestioni semantiche è puramente casuale. Ci è parso che il termine epistaltico contenesse in sé elementi ritmici e melodici di rara potenza evocatrice.
- 3) L'inclusione nelle composizioni epistaltiche di «effetti sonori» tratti dal vero corrisponde a ciò che sul piano della scultura è l'arte polimaterica e su quello della pittura il «collage».
- 4) Linguaggio epistaltico vuol dire inventare tutte le parole, svincolarle dal loro valore utilitario per farne dei razzi traccianti contro gli edifici decrepiti della sintassi e del vocabolario.
- 5) La parola è soprattutto suono: va eliminato il muro divisorio tra la musica e la poesia, che sono essenzialmente la stessa cosa.
- 6) Nella musicalità e quindi nel suono consiste l'essenza vera della parola.
- 7) In questa riduzione ai minimi termini la parola ritrova la sua autonomia e la sua natura evocativa.
- 8) La voce umana non deve essere limitata alla monotonia del linguaggio articolato.
- 9) Essa è una fonte inesauribile di strumenti musicali naturali.
- 10) Il linguaggio epistaltico è l'unico valido in sede poetica dei nostri tempi.

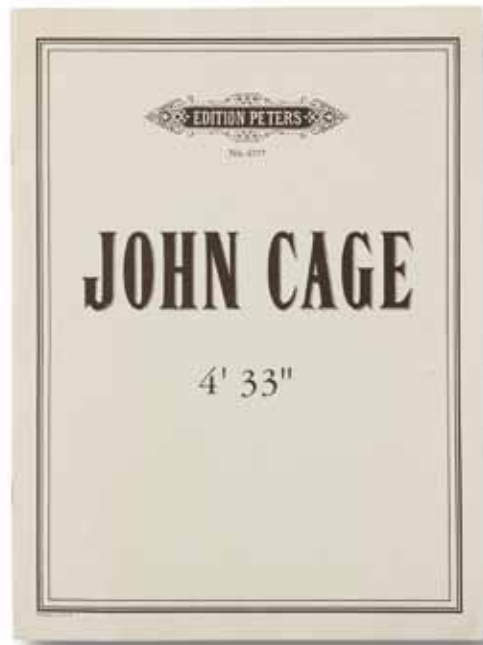
“Manifesto dell'epistaltismo”, 1949
Mimmo Rotella.



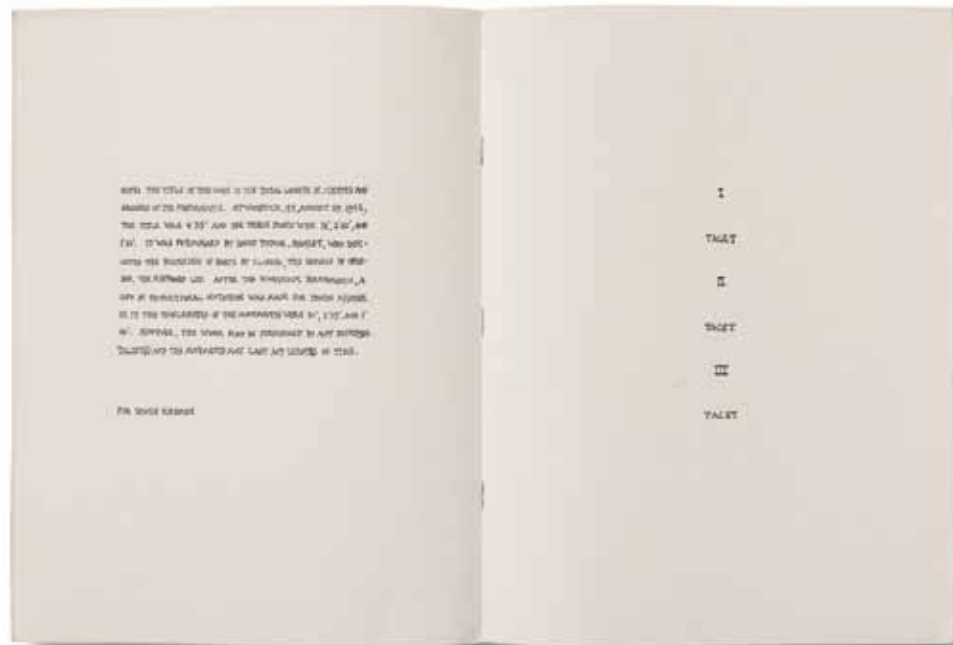
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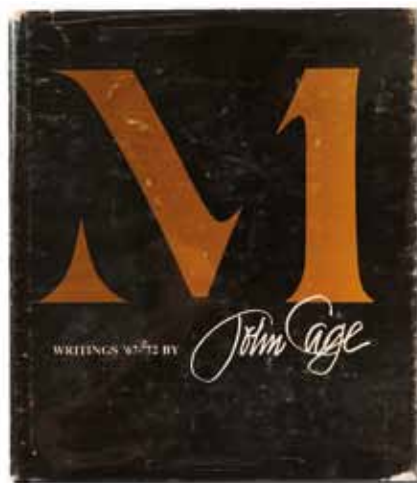


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I have no objection to your using a recording of 4' 33" or a blank unrecorded tape. Instead of my writing a statement why don't you just put it on top of a copy of "Silence"?

In "Extended Play". New York, Harvey, 1988.
John Cage.



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THE PRESENT METHODS OF WRITING MUSIC, PRINCIPALLY THOSE WHICH EMPLOY HARMONY AND ITS REFERENCE TO PARTICULAR STEPS IN THE FIELD OF SOUND, WILL BE INADEQUATE FOR THE COMPOSER, WHO WILL BE FACED WITH THE ENTIRE FIELD OF SOUND.

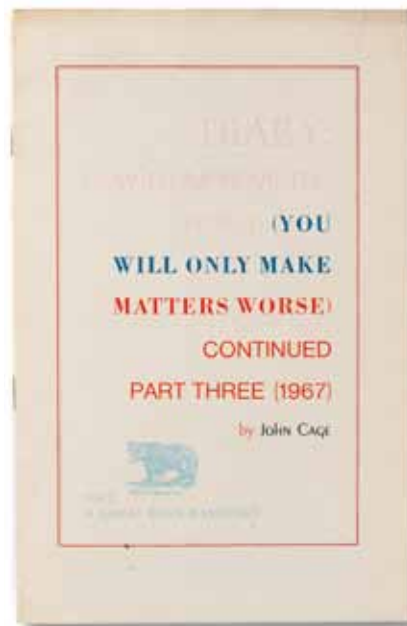
"The Future of Music: Credo", 1958
John Cage.



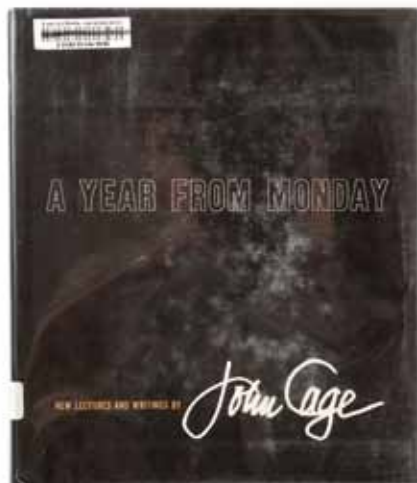
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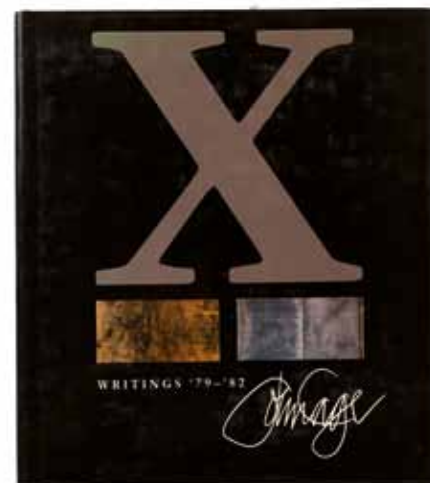
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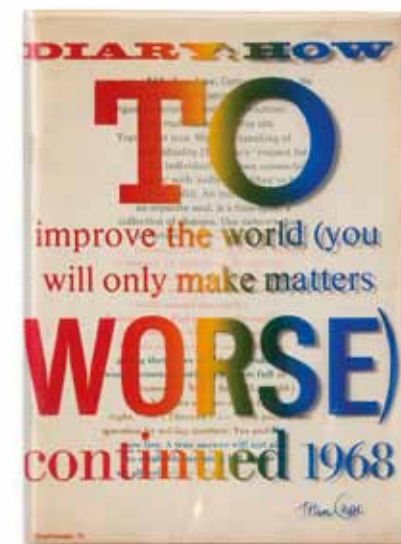
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I think perhaps my own best piece, at least the one I like the most, is the silent piece. It has three movements and in all of the movements there are no (intentional) sounds. I wanted my work to be free of my own likes and dislikes, because I think music should be free of the feelings and ideas of the composer. I have felt and hoped to have led other people to feel that the sounds of their environment constitute a music which is more interesting than the music which they would hear if they went into a concert hall.

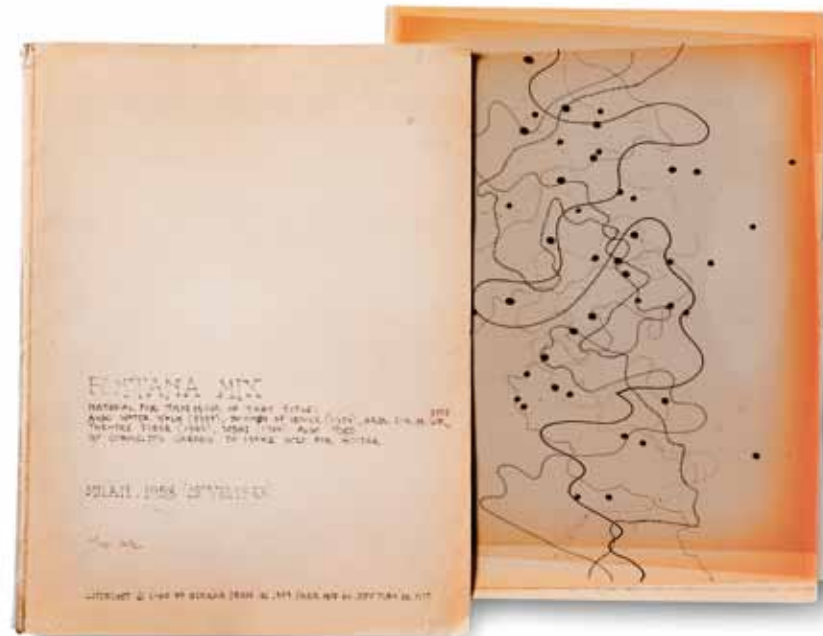
“Cage conversation with Jeff Goldberg“, 1974
 John Cage.

I've never heard any sound that I didn't enjoy: the only trouble with sounds is music.

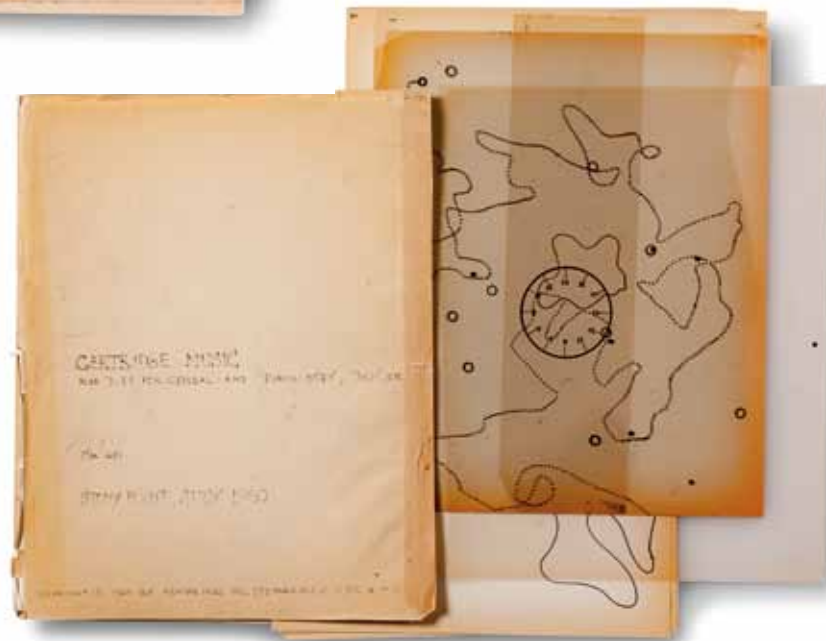
“Je n'ai jamais écouté aucun son sans l'aimer“, 1988
 John Cage.



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My "Composition 1960 No. 9" consists of a straight line on a piece of paper. It is to be performed and comes with no instructions. The night I met Jackson Mac Low we went down to my apartment and he read some of his poems for us. Later, when he was going to go home, he said he'd write out directions to get to his place so we could come and visit him sometime. He happened to pick up "Composition 1960 No. 9" and said: "Can I write it here?" I said: "No, wait, that's a piece. Don't write on that". He said: "Whadaya mean a piece? That's just a line".

Marian Zaxeela. "Selected Writings", 1969
La Monte Young.



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Le son du piano est piégé à l'intérieur de la peau en feutre. Au sens habituel du terme, un piano est un instrument qui sert à produire des sons. Quand il ne sert pas, il est silencieux, mais il conserve son potentiel sonore. Ici, aucun son n'est possible et le piano est condamné au silence.

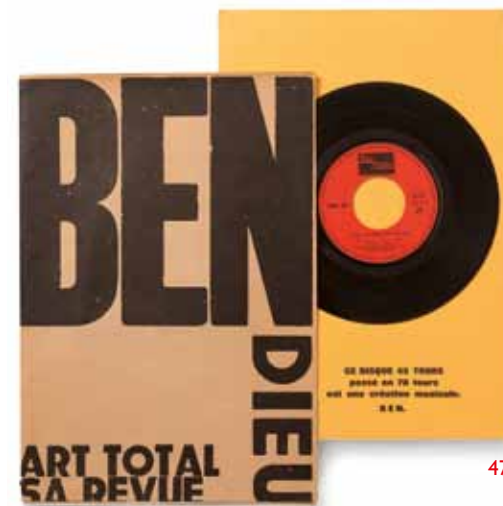
"Entretien avec Caroline Tisdall", 1979
Joseph Beuys.



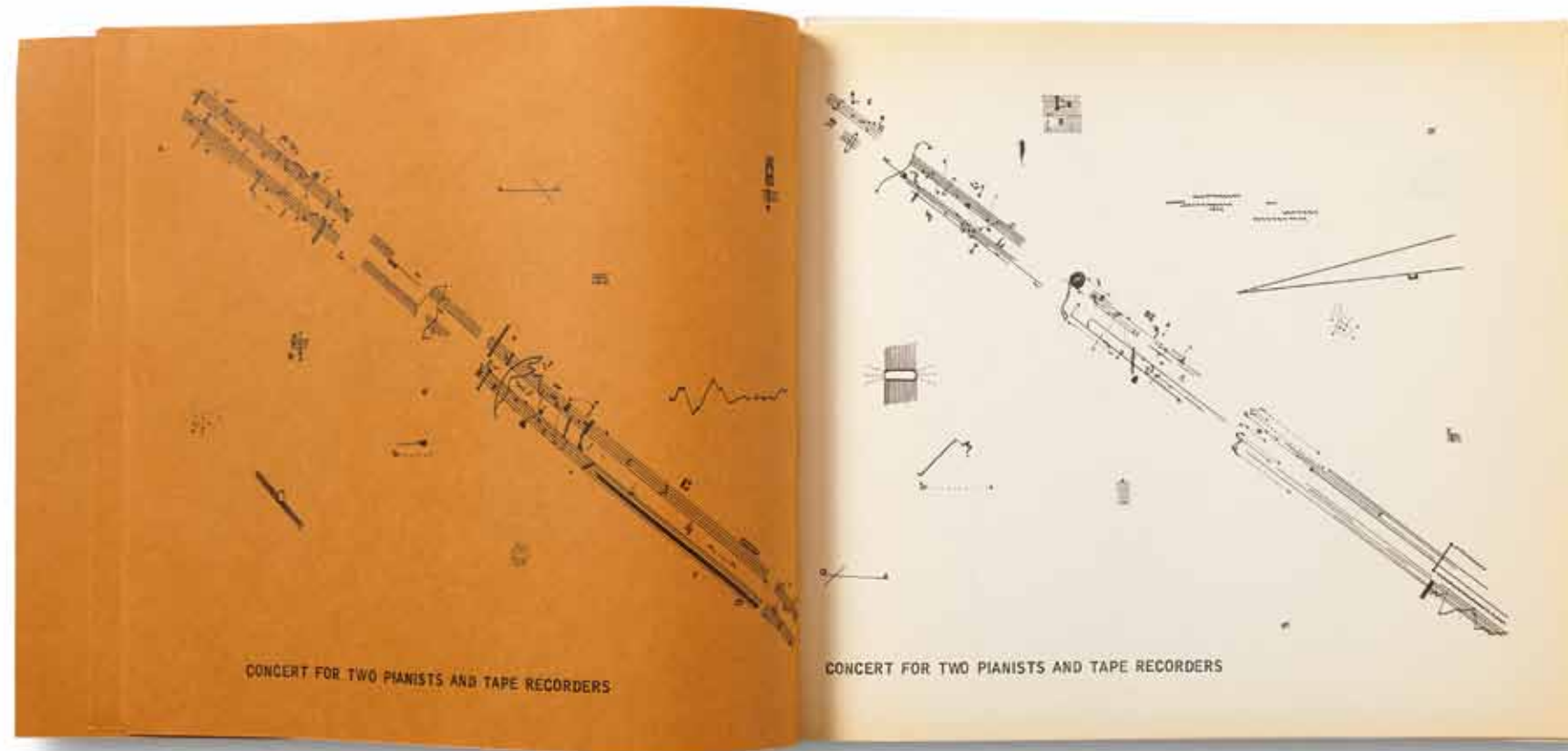
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Il faut que la musique change.
John Cage après avoir préconisé une attitude théorique des plus révolutionnaires envers la musique et l'art, pratique aujourd'hui une politique de satisfait qui n'est pas en rapport avec ses enseignements Cage a-t-il peur de pratiquer le nouveau ?
La principale caractéristique du nouveau est que lorsqu'il apparaît Il divertit et étonne.
La musique d'aujourd'hui, qu'elle soit aléatoire, sérielle ou déterminée se ressemble trop et m'ennuie.
Il s'agit toujours d'une suite de sons et d'un public qui les écoute. Puisque la musique peut tout se permettre car tout est musique, Il faut tout changer.
Il ne faut plus placer les instruments aux mêmes endroits.
Il ne faut plus faire les mêmes sons.
Il ne faut plus faire de son du tout.
Il faut courir après le pianiste.
Il faut que les musiciens se cachent dans les arbres.
Il faut faire jouer les spectateurs.
Il faut que les musiciens jouent en marchant.
Il faut attacher et bâillonner le public.
Il ne faut rien faire.
Il faut administrer un somnifère à John Cage et l'écouter dormir.
Il faut pousser le piano (La Monte Young).
Il faut peindre le piano en blanc (Maclunas).
Il faut faire comme d'habitude ou il ne faut rien faire, mais surtout Il faut tout se permettre et non pas uniquement proclamer que l'on peut tout se permettre.
La musique doit se libérer de la musique.
Il n'y a qu'un seul devoir celui d'être différent quel que soit le Nouveau déjà atteint."

"Tout", 1966
Ben Vautier.



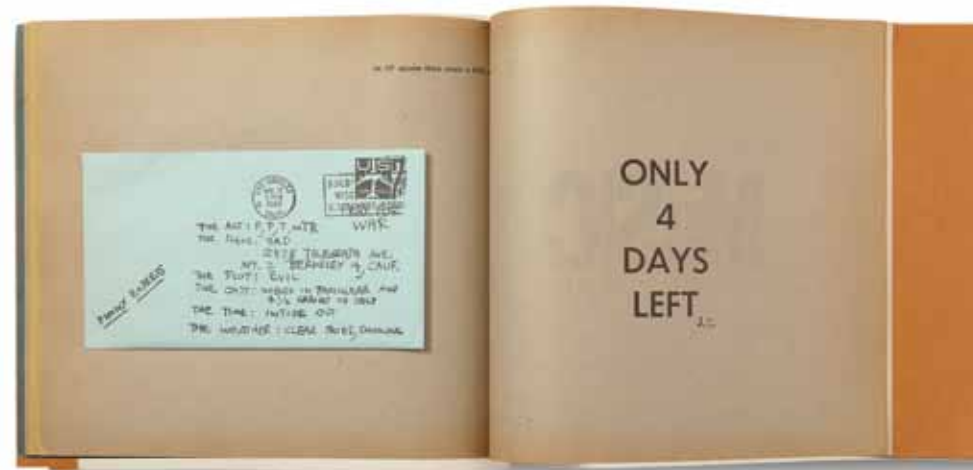
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We have the idea of indeterminacy and simultaneity and concretism and noise coming from Futurism, theater, like Futurist music of Russolo. Then we have the idea of the Ready-made and concept art coming from Marcel Duchamp. Okay, we have the idea of collage and concretism coming from Dadaists. . . . They all end up with John Cage with his prepared piano, which is really a collage of sounds.

“Interview with Larry Miller”, 1978
George Maciunas.

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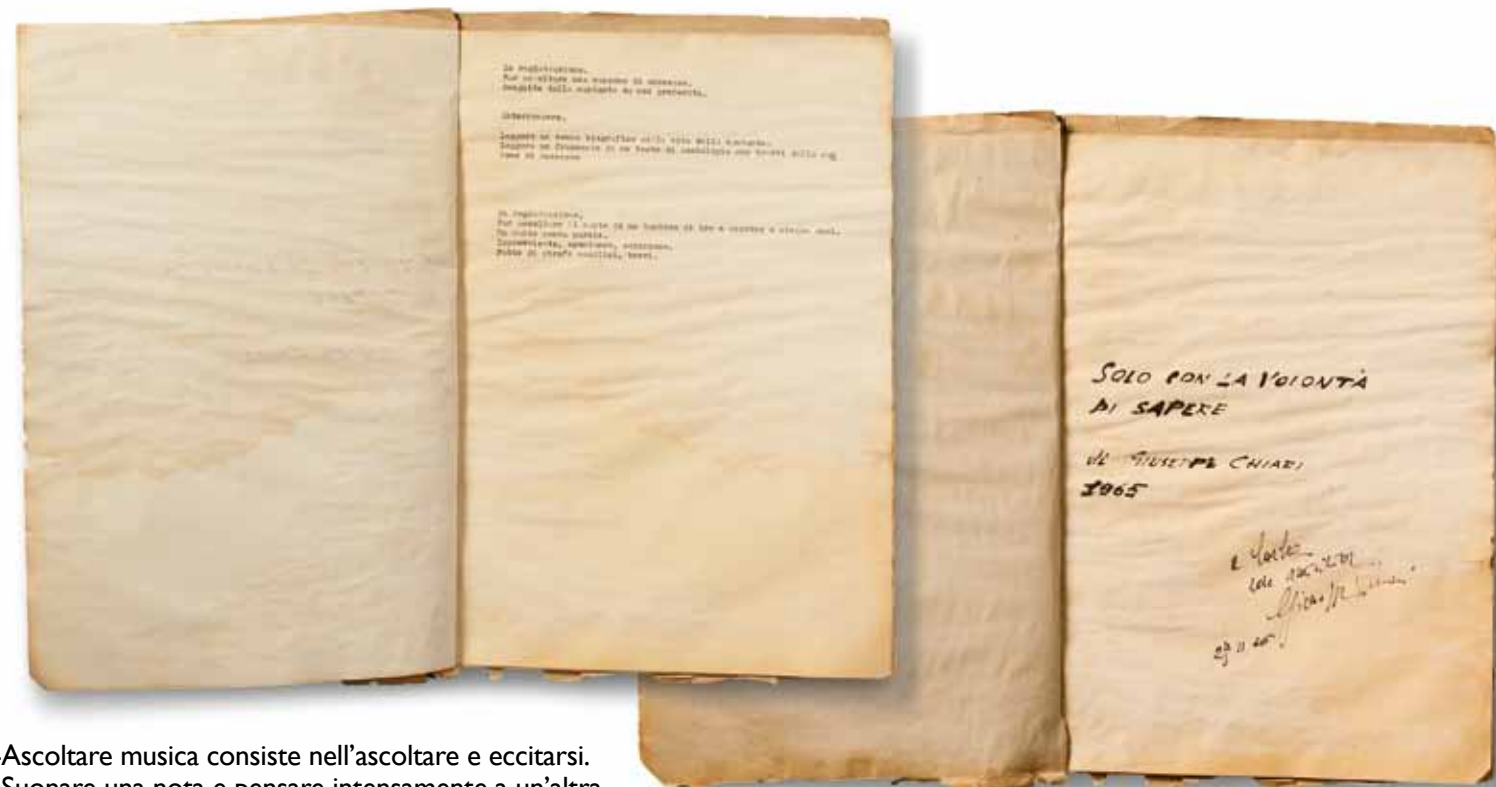
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When a violinist plays, which is incidental: the arm movement or the bow sound?

Try arm movement only. If my music seems to require physical silence, that is because it requires concentration to yourself - and this requires inner silence which may lead to outer silence as well. I think of my music more as a practice than a music.

The only sound that exists to me is the sound of the mind. My works are only to induce music of the mind in people. It is not possible to control a mind-time with a stopwatch or a metronome. In the mind-world, things spread out and go beyond time. There is a wind that never dies.

"To the Wesleyan People", 1966
Yoko Ono.



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- Ascoltare musica consiste nell'ascoltare e eccitarsi.
- Suonare una nota e pensare intensamente a un'altra.
- Se si deve suonare in una stanza si deve suonare la stanza.
- Suonate quel che volete, quel che vi piace. Come dilettoni.
- Suonare una nota sul pianoforte solo dopo aver bevuto acqua. Un sorso.
- Suonare il violino in tram.
- Appoggiare l'orecchio alla clessidra e ascoltare il tempo.
- Tutte le musiche sono uguali.

"Musica senza contrappunto", 1969. "Senza titolo", 1971. "Musica madre", 1973.
Giuseppe Chiari.



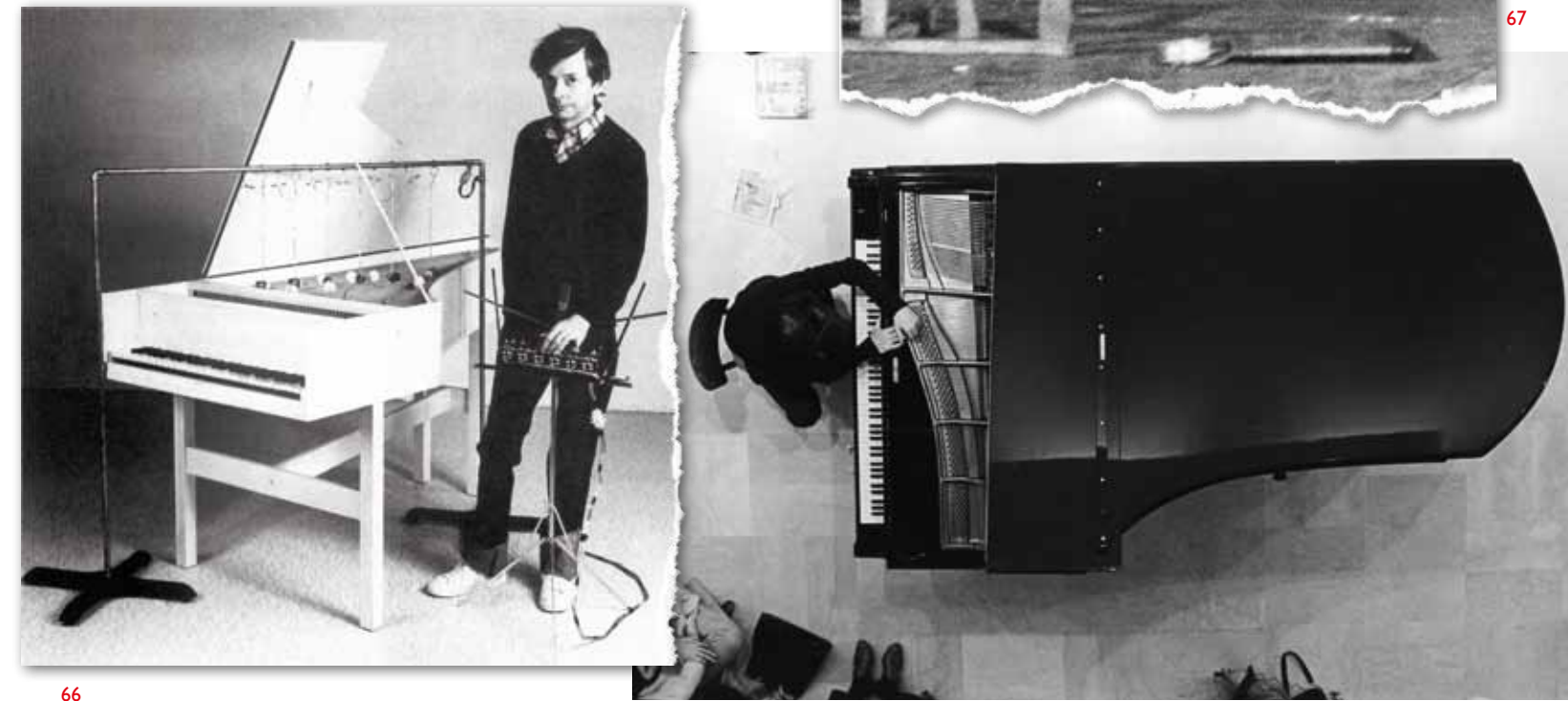
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"Musiche da camera", 1989
Walter Marchetti.

21

20



Sono stanco di rinnovare la forma della musica... devo rinnovare la forma ontologica della musica... Nel "teatro mobile" i suoni si muovono per la strada, il pubblico si imbatte in essi, li incontra "inaspettatamente". La bellezza del teatro mobile è proprio in questa "sorpresa a priori", poiché quasi tutto il pubblico non è stato invitato, non sa di che si tratta, quali sono le sue motivazioni, chi è il compositore, l'interprete, l'organizzatore - o, per meglio, dire - l'organizzatore, il compositore, l'interprete."

"The Worlds of Nam June Paik", 1963
 Nam June Paik.



69



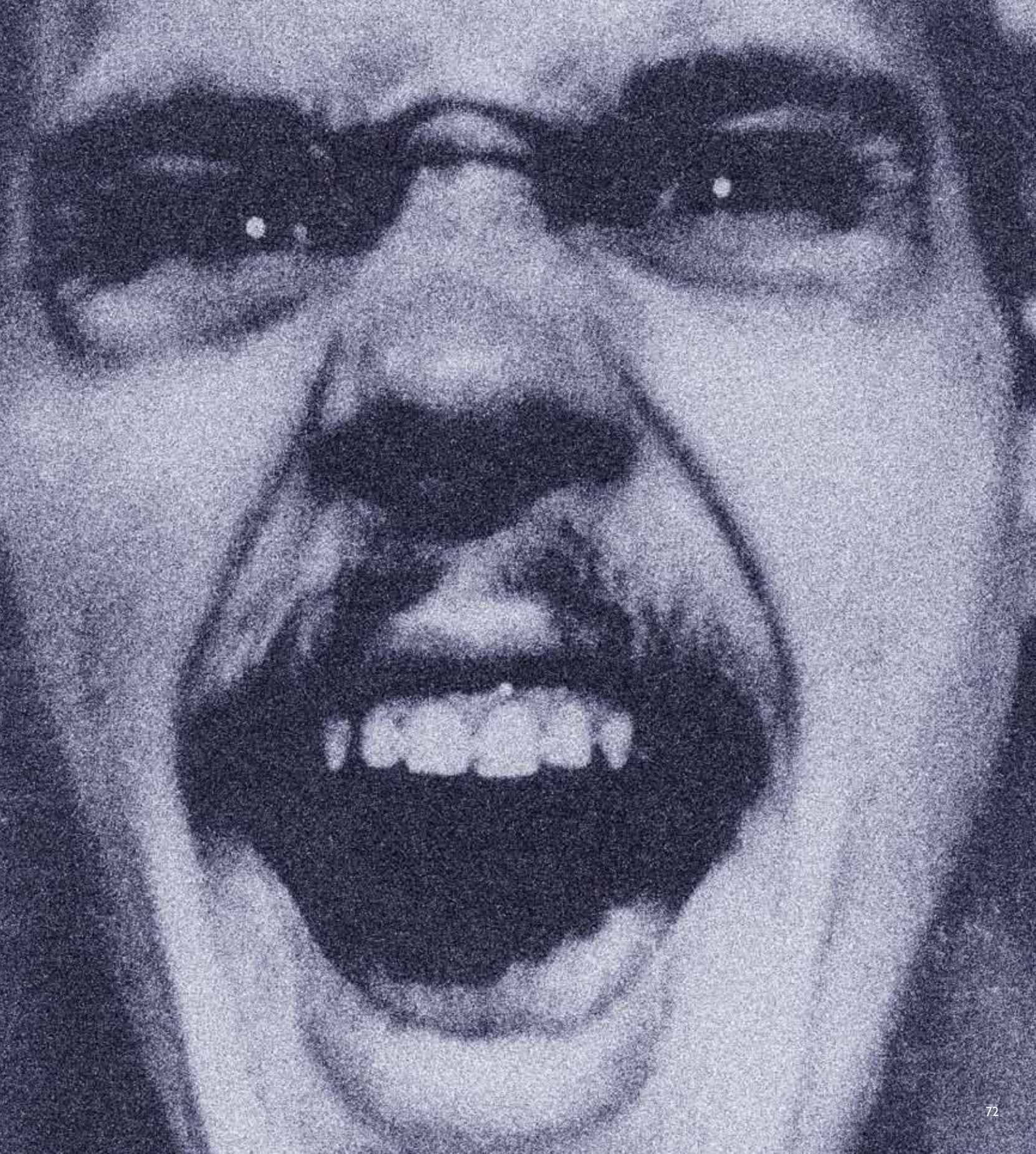
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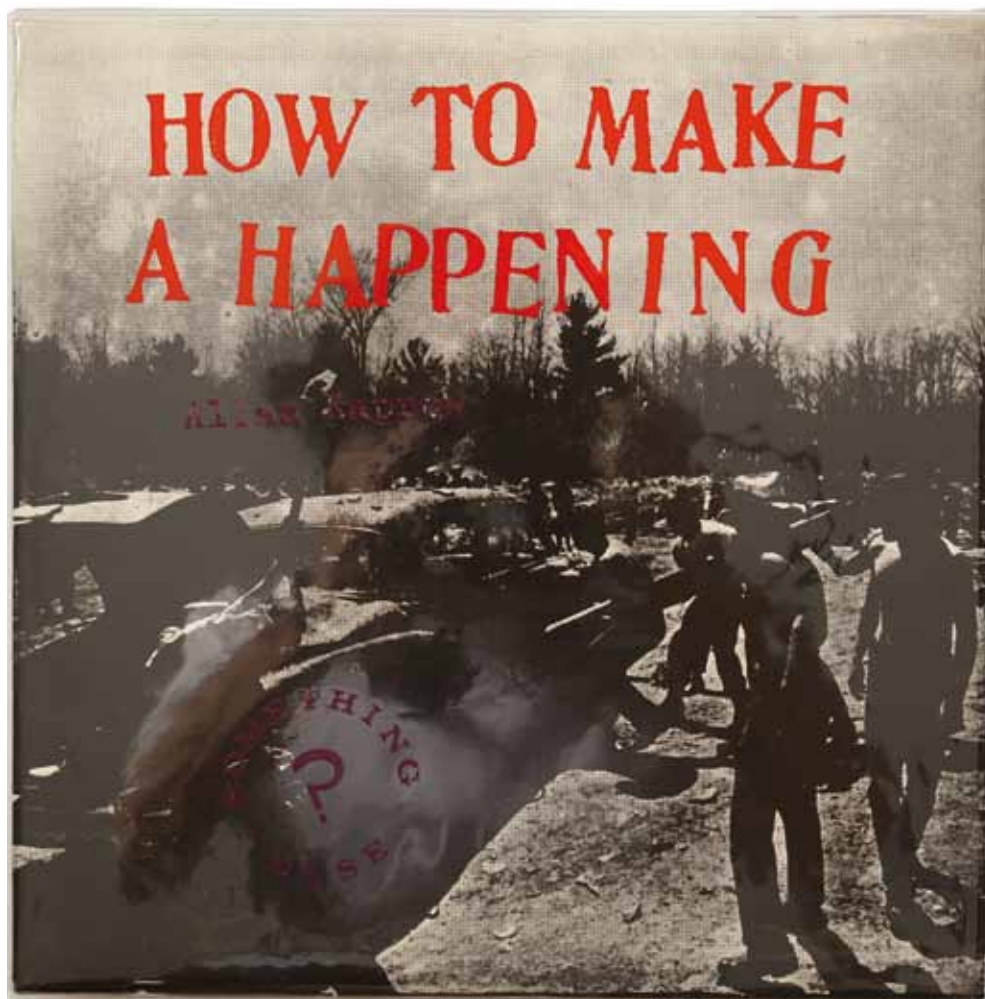
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Discover interesting sound.
Capture it.
Preserve it.
Perform it.

"Methods + Processes", 1962
Ben Patterson.



72



73

Consider: if chance operations and the appropriation of noise could summon to one piece of music fragments of Beethoven and scratchy noises equally, then such chance operations could also bring into combination or isolation any of the art genres, or none of them at all! But this could be problematic. A chance plan that might call for doing a piece in a concert hall, a gallery and a kitchen simultaneously simply couldn't be realized. Some external decision would have to be made in the interest of practicality. In other words, the chance method was wonderfully productive of fresh auditory experience, but Cage applied it at his own discretion and almost always within the social, physical and temporal limits of the concert situation.

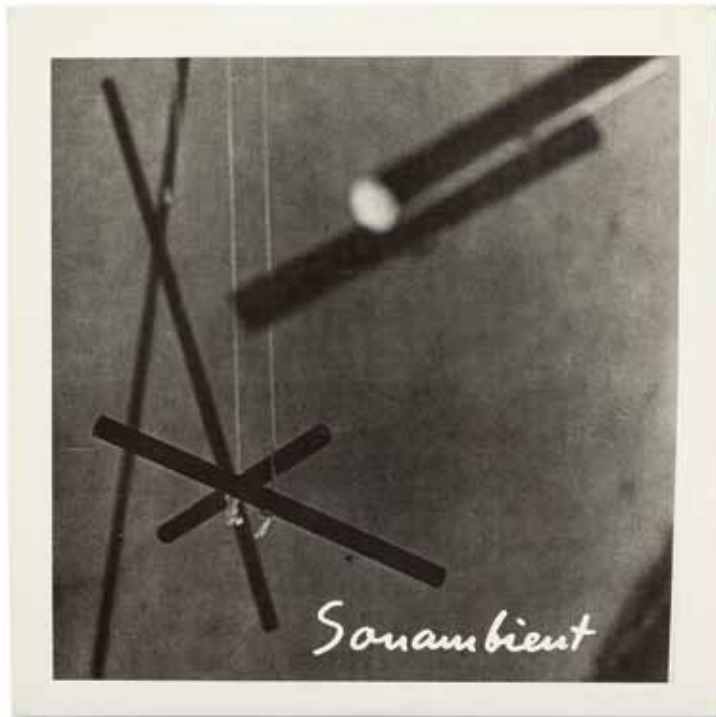
"Right Living", 1987
Allan Kaprow.



74

The new, non-additive form of the Gesamtkunstwerk, whose plot, or course of events, consists of real-life situations, uses the natural sound of the event as the acoustic-musical means of conveyance. The ecstasy of abreaction, of instinctual discharge, of the whole-hearted satisfaction of drives by means of Dionysian excess, is dependent on sound, desires noise. The sadomasochistic tearing asunder of skinned animal carcasses, raw meat and moist intestines, is encouraged by ecstatic noise. Noise is an essential component of the far-reaching satisfaction of drives. A maximum amount of intensive noise is produced, almost crossing the pain threshold. The orchestra consists primarily of drums, woodwind and brass instruments, beat instruments and noise instruments of all kinds. The guttural human cry is a crucial element of this (naturalist) music of expression, which enhances the event, the orgy. The force of sounds never heard before will assault and frighten us, the vomited, spewn-out sounds of wind instruments (tubas, trombones), noise instruments and screams reveal themselves as the expressions of long-repressed feelings. Aggression, animal heat, the noise of war and of lust, battle cries, the screams of death and of anger, force themselves out of our mouths, like warm, soft, bloodied and slimy intestines that spew forth from a wound. The noise music of the O.M. Theatre is revealing in nature. It turns repressions inside out, tears out our innermost feelings, like the disembowelment of an animal. The ecstatic cry activates our entire psycho-physical organization; cleanses tired senses of frustration, sluices the human mind with sensual experiences. I began to explore the theory of screams for my first abreaction play in 1961.

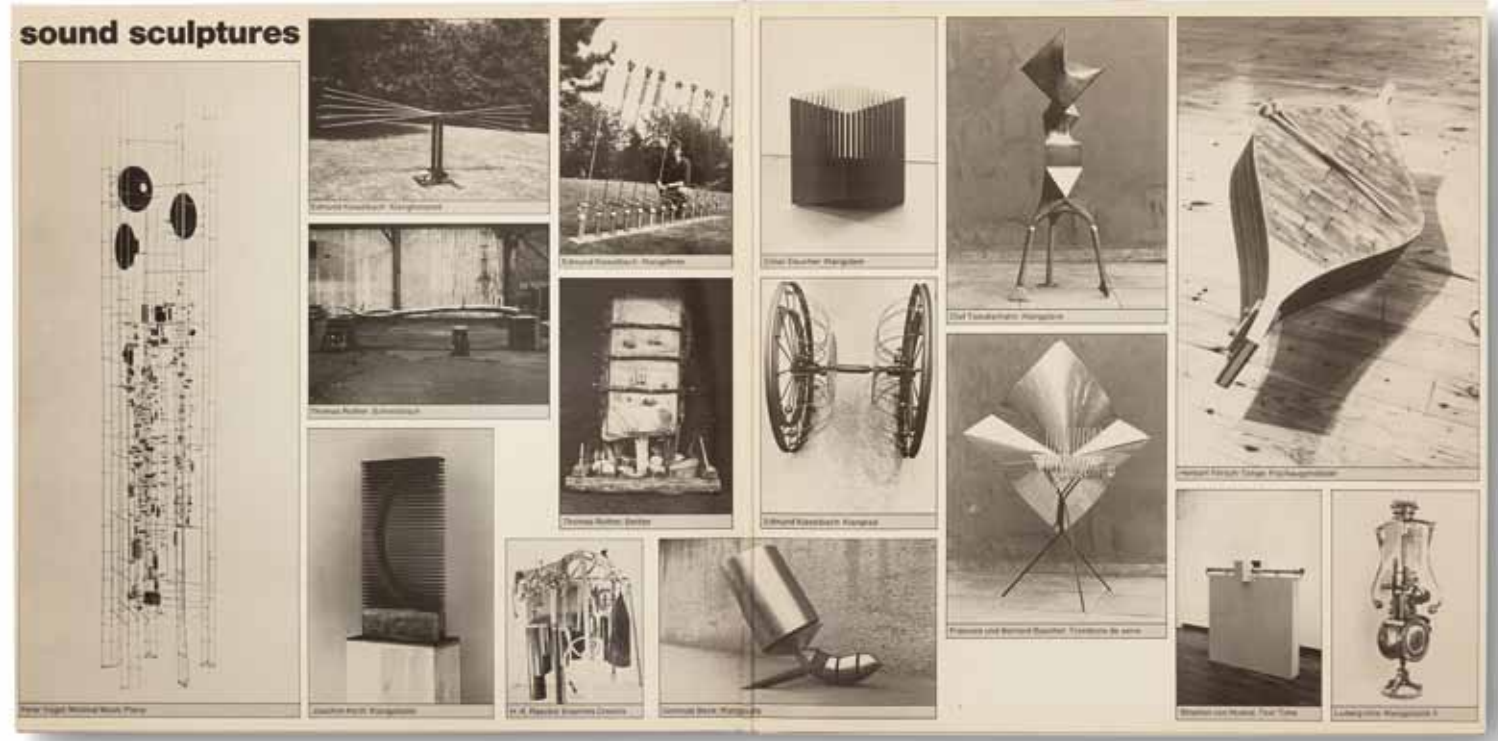
"The Music of the O.M. Theatre", 1985
Hermann Nitsch.



75



76





77

One of the things about the music in the work is first of all there is no classical bass line at all. The ground of this music is generally to establish a very monotonous beat, it's a metronomic situation rather than a musical one ... almost all of these things have a pulse that's very, very even and this then frees you to use real talking styles over that rather than being locked into a verse structure. So you can work outside of meter and use language the way it is used in an everyday sense, with all the stumblings and repetition and pauses and that kind of improvising with words.

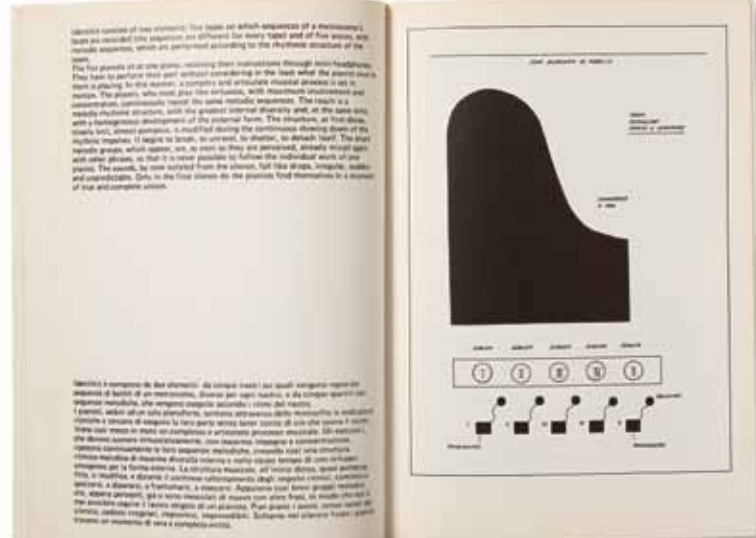
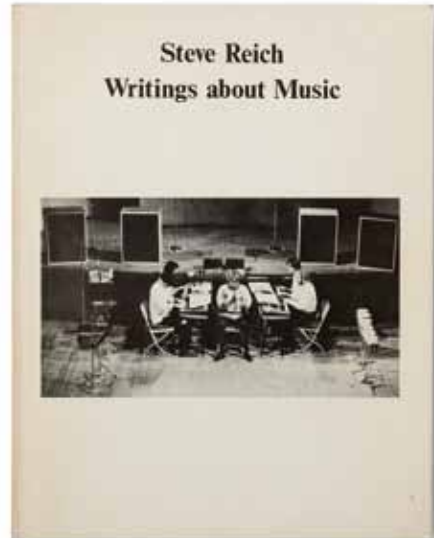
“Interview with Bob George”, 1981
Laurie Anderson.



78

I generally work with ‘opposing’ sounds. Natural sounds: recordings made in nature, animal sounds, water sounds, the sounds of different materials, the voice, primitive instruments like a sea-shell or an Australian didgeridoo. I am particularly interested in these sounds because they are evocative and, when heard in a different space from the original, can take on a magical and mysterious quality. My intent is to create a landscape of sounds (soundscape) in which the public can move freely, exploring and individually changing the composition. It's like walking in a jungle or along the seaside at different times of the day and on different paths. Electronic sounds: I like to create sounds that are close to the character of the above mentioned sounds, interesting in their timbre and structure, and yet, not immediately identifiable with traditional instruments. The sounds are more articulated in their innate micro-structure than in melodic or harmonic patterns. Of special interest to me are rhythmic. Structures and their combinations. For example, a listener ‘caught’ between two cable-fields is apt to hear a polyrhythmic pattern. Natural and electronic sounds can be integrated into a kind of music that I call Ethno Electronics: music where electronic nature and natural electronics are so integrated that they form a new unity.

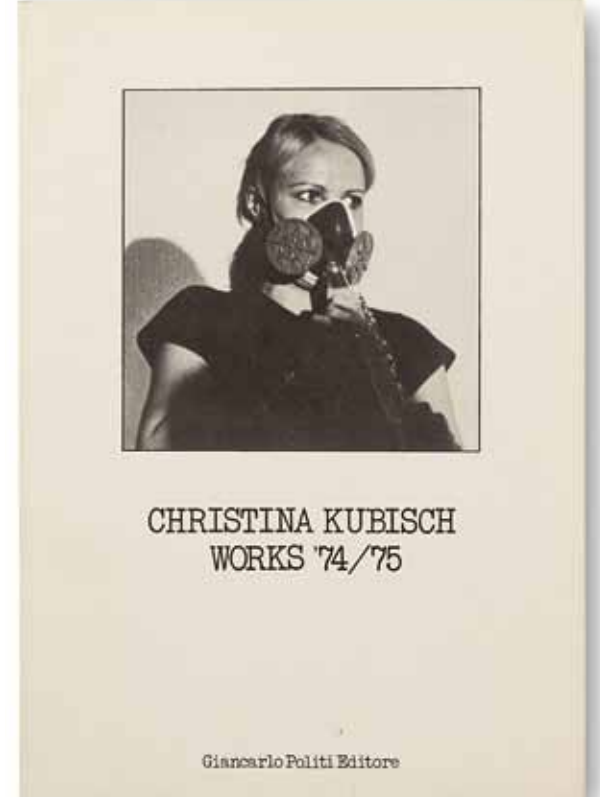
“About My Installations”, 1986
Christina Kubisch.



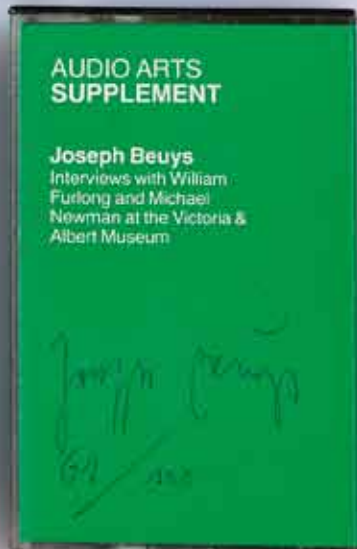
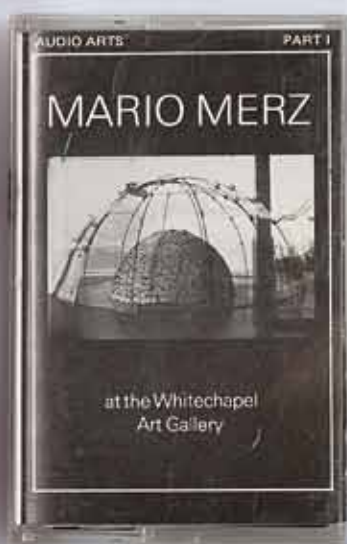
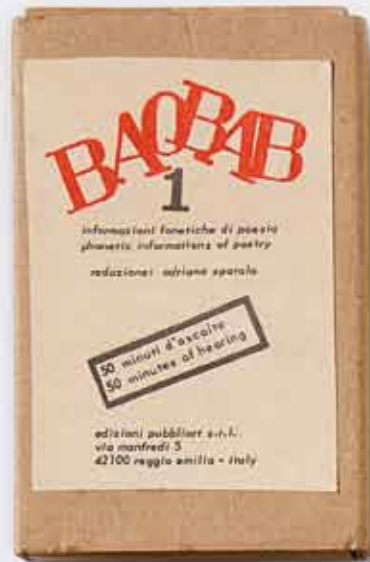
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Giancarlo Politi Editore



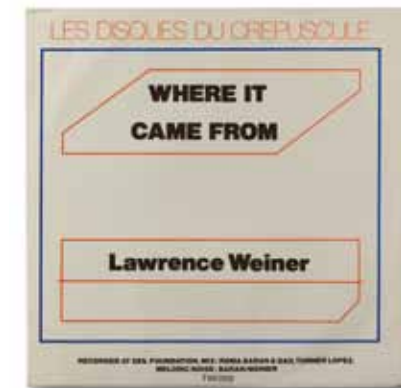
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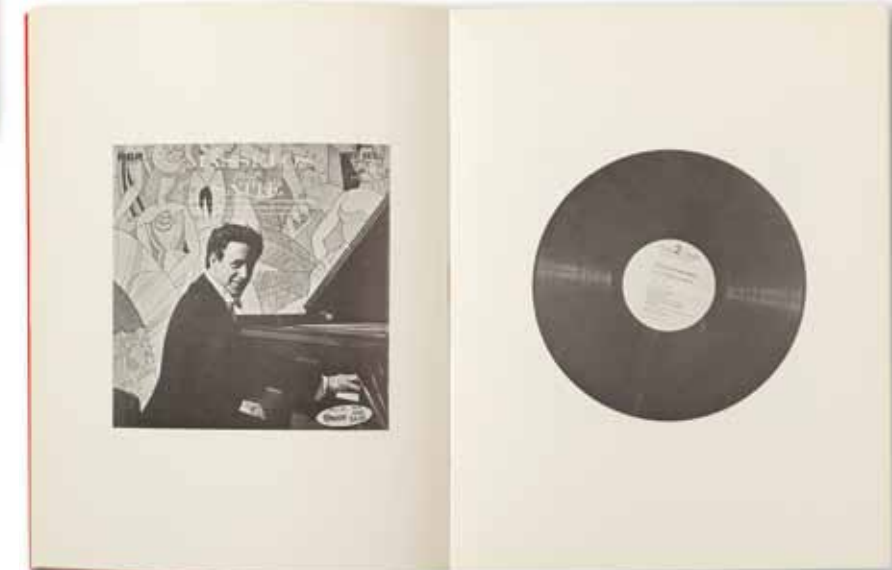
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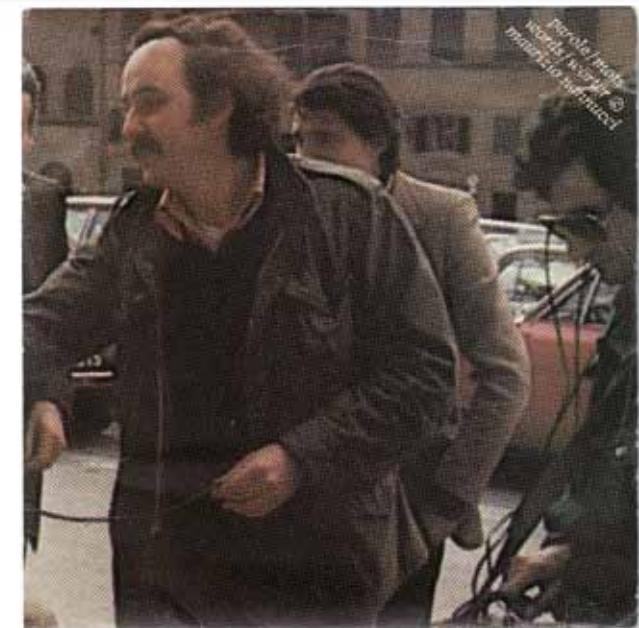


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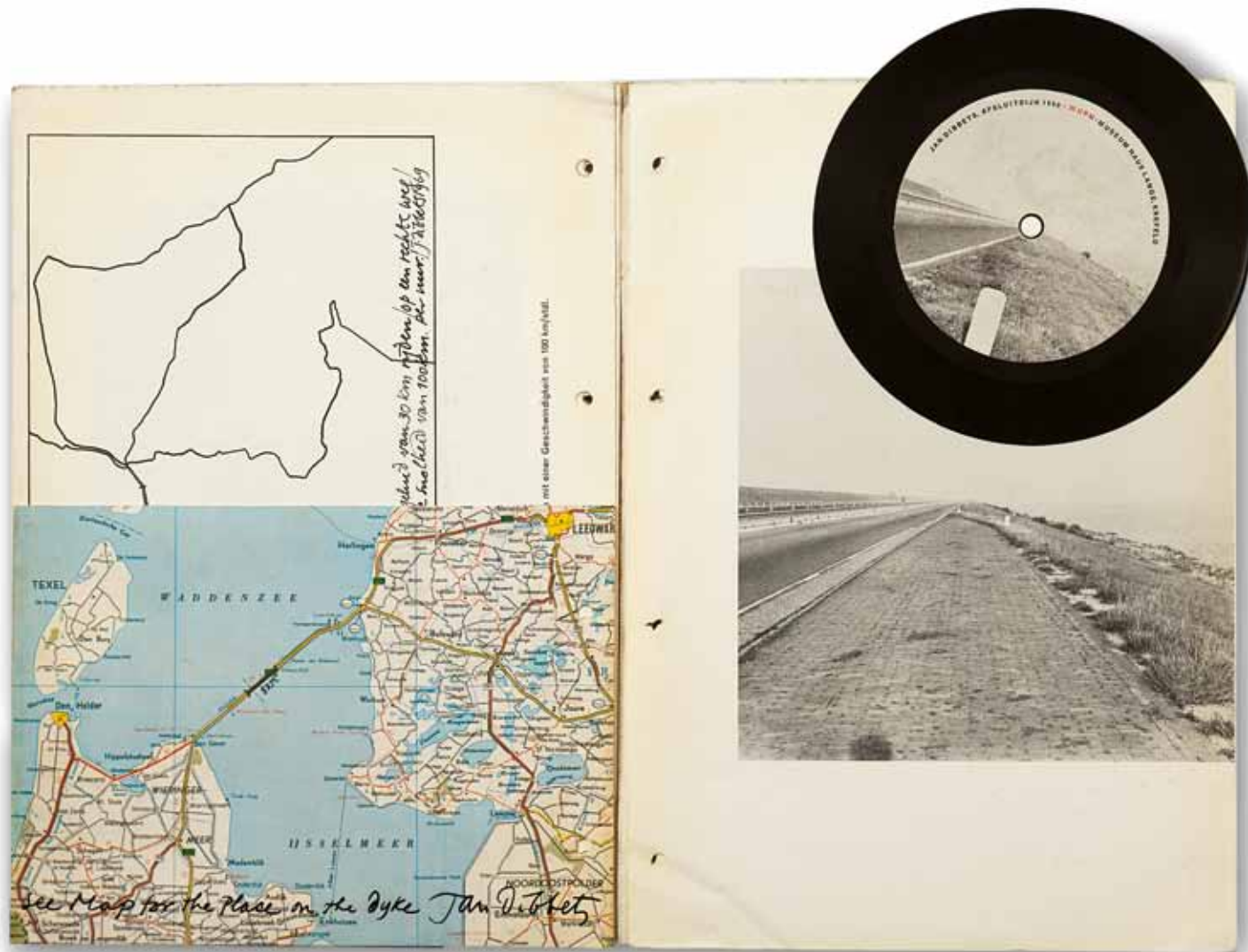


Sound effect records create a picture of a fragmented part of nature. This fragmented part of nature, as record, is a picture in place of its fragmentation.

"In Extented Play"
Jack Goldstein.



85



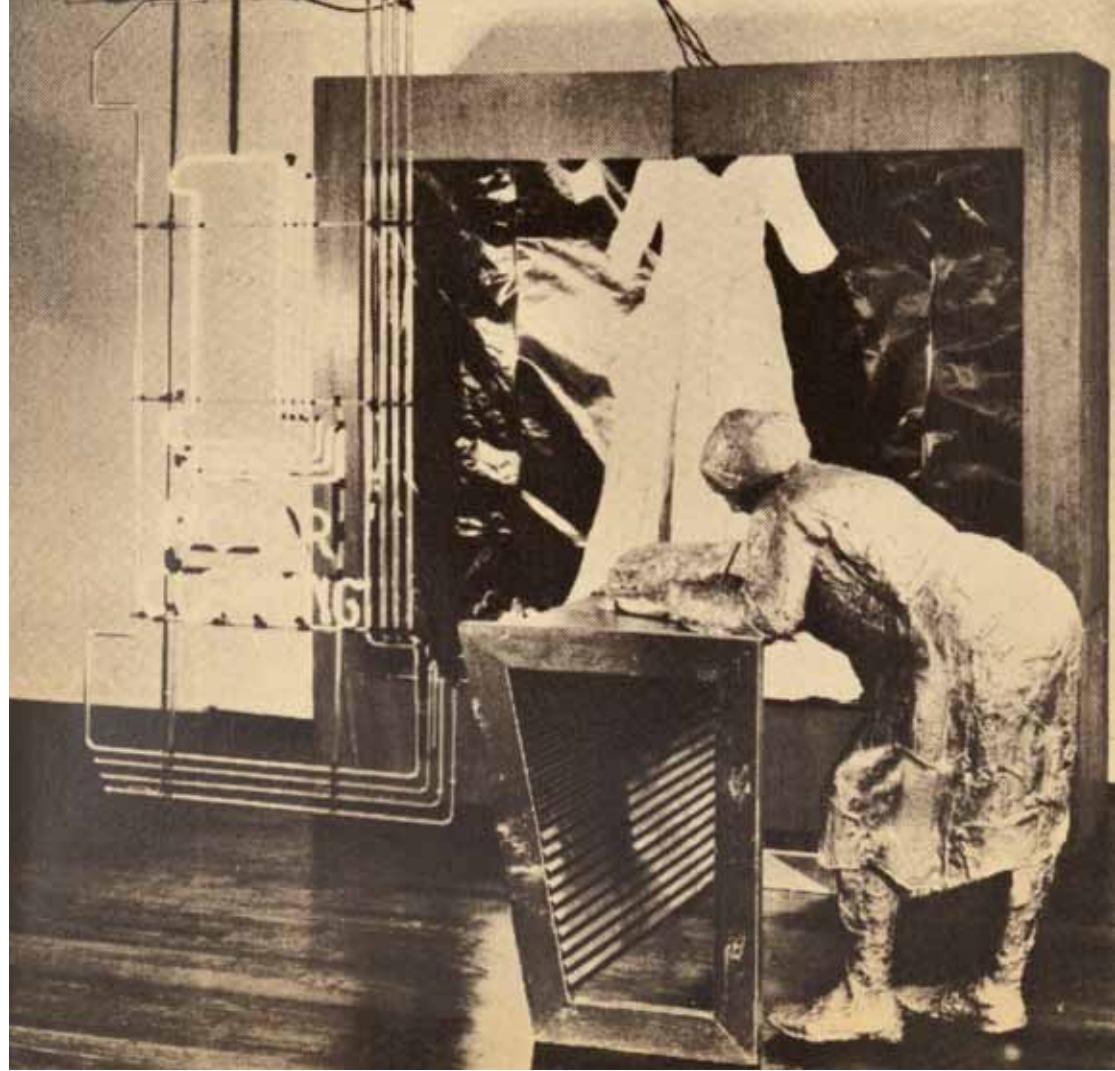
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87

NOTATION-When I started the Velvet Underground and it's various springoffs, my concern was not, as was assumed abidingly lyrical, verbally oriented at heart, 'head' rock, the exploration of various 'taboo' subjects. drugs, sex, violence, passion, realism. Realism was the key.

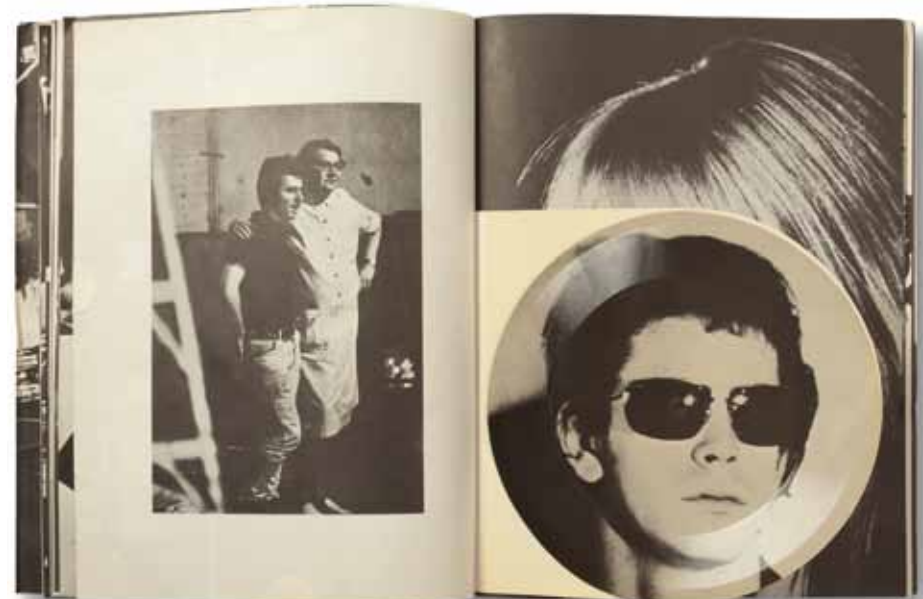
"Metal Machine Music", 1975
Lou Reed.



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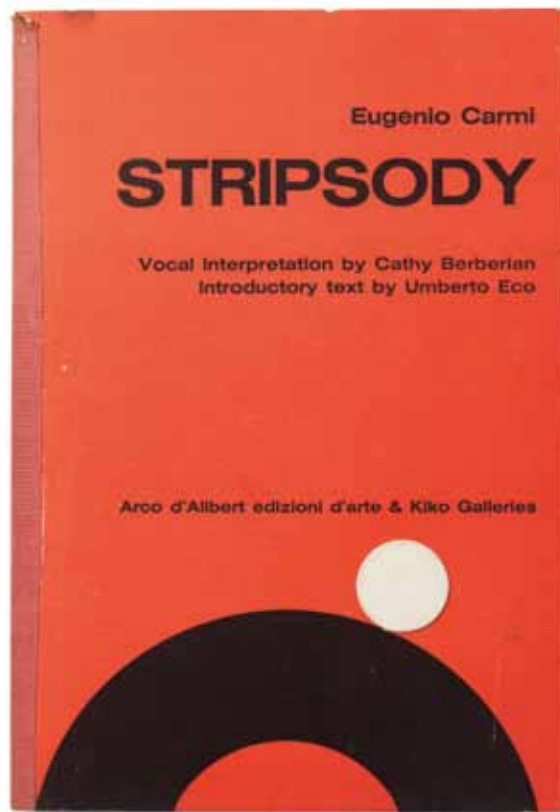


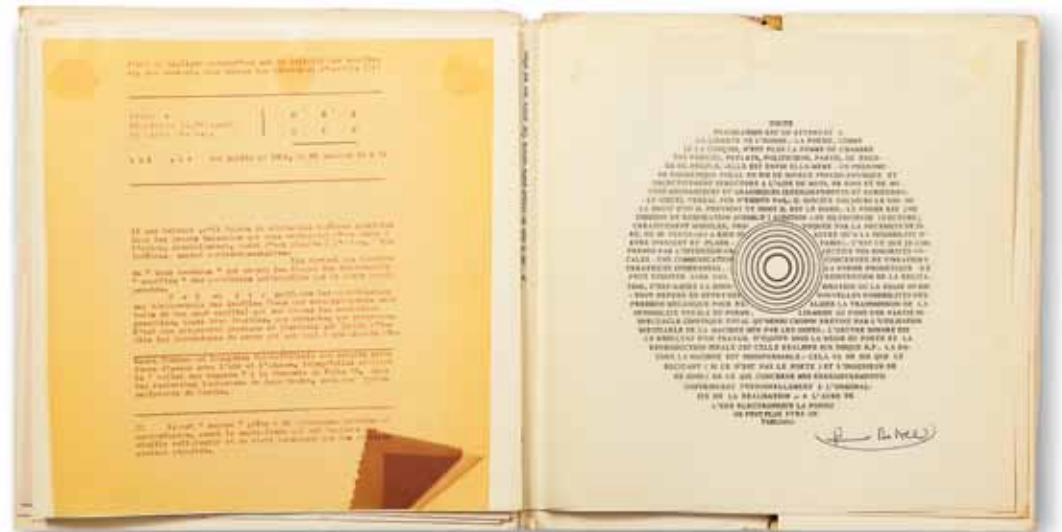
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91







hé

Un jeu qui sera imprimé sur une page de ce magazine en 1974 dans un ouvrage.
Le dessinateur est Roger Verdier, de la France. Dites-vous bien que nous sommes en 1969.

10 ANI BERTINI
POUR parler

9 SALUT LES POTES

8 MAINTENANT J'AI COMPRIS. J'AI ÉCOUTÉ VIBRESPACE
SALUT
HOUSEHOLD NEEDS

5ème SAISON

6

5

H.C.

4

AU PIED DE LA LETTRE

3

2

A PROPOS J'Y PENSE: CONNAISSEZ VOUS BERTINI? VOUS DEVRIEZ VOUS DEVRIEZ

11 BILLY WEST EN SOR-TANT DIT A LA FEMME DE CHAMBRE "ALORS CA ELLE EST BIEN BONNE."
à suivre.

12

13

Jeu de l'Ouie

Après avoir lu le matériel, le joueur qui ne joue pas doit se choisir une lettre pour commencer à jouer. Pour le joueur n° 1, c'est le "O".

Le jeu se déroule ainsi: le joueur n° 1 doit trouver un mot commençant par "O" et qui se termine par "E".

Le mot trouvé est écrit sur une feuille de papier. Le joueur n° 2 doit trouver un mot commençant par "O" et qui se termine par "E" et qui est différent du premier.

Le jeu se poursuit ainsi jusqu'à ce qu'un joueur ne trouve plus de mot.

C'est alors que s'élève du jeu le premier joueur qui trouve un mot. Ce joueur, qui arrive au premier tour, gagne.

Le second joueur peut alors commencer à jouer.

C'est là que vient intervenir le 4 de jeu. Car si le premier joueur a trouvé un mot commençant par "O" et qui se termine par "E", le second joueur, lui, est contraint de trouver un mot commençant par "O" et qui se termine par "E" et qui est différent du premier.

Le jeu se poursuit ainsi jusqu'à ce qu'un joueur ne trouve plus de mot.

C'est alors que s'élève du jeu le premier joueur qui trouve un mot.

Ce joueur, qui arrive au premier tour, gagne.

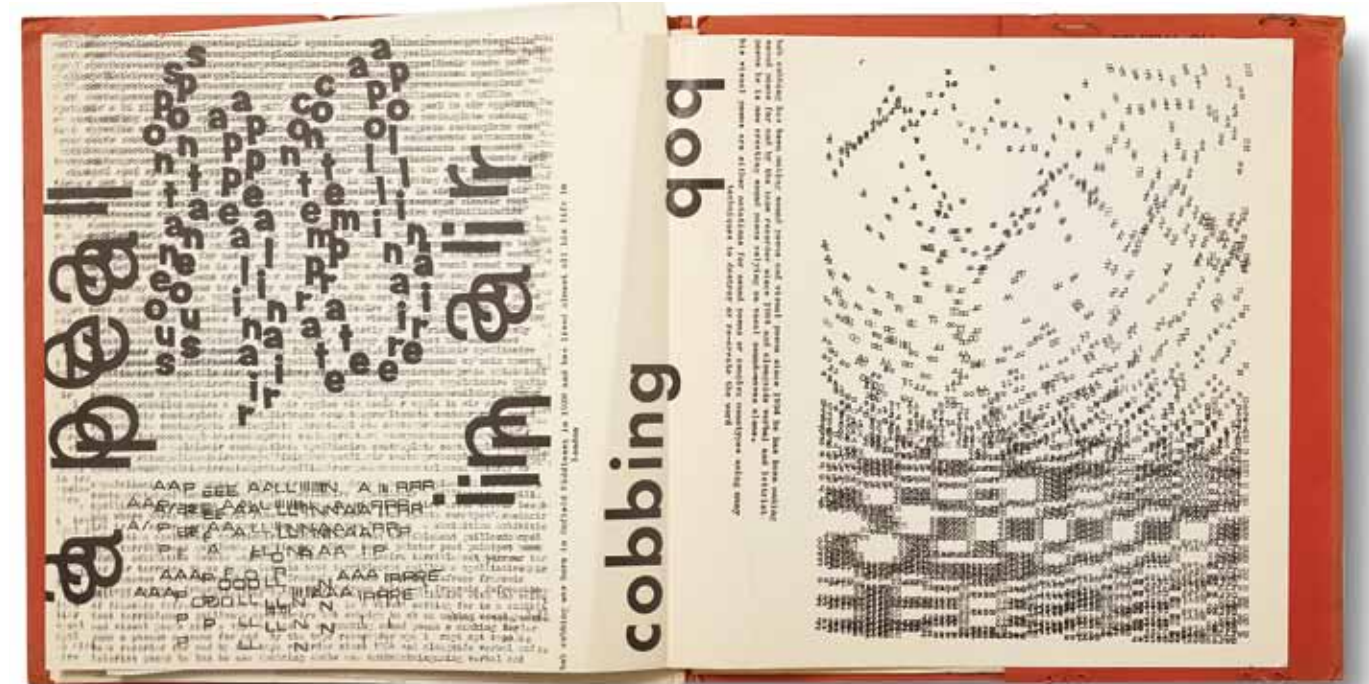
Le second joueur peut alors commencer à jouer.



bertini '69



97



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Germano Celant: **Artsound**

It is the opinion commonly accepted by the authentic libertines that the sensations communicated by the organs of hearing are the most exciting and that their impressions are the most vivid.

Marquis de Sade: Les 120 Journées de Sodome

Once there was an avant-garde, and it represented opposition. Today it is so totally accepted and established that it has become a common and quotidian matter. One can no longer speak about it because the violation matter of the rules is rhetorical, and intellectual discourse no longer evolves within the dialectic between avant-garde and tradition, but rather between avant-garde and avant-garde or, say, between tradition and tradition. The permutability of the terms carries within itself a challenge to the progression of tendencies and movements as much as it does to the interchange between progress and retrogression, revolution and reaction, development and involution, quality and quantity. At this stage, the sign is not susceptible to criticism and secures for itself a place in history without causing its antecedent to lose its place. The themes of discussion and struggle that used to condition inquiry crumble, and an all-encompassing course is adopted in which convention embraces experimentation. All values become comparable but subtly subordinate to the well-being of the art establishment which, with the fall of the prohibition against non-involvement, is no longer differentiated from the industrial establishment. In fact, with the end of the political discords that characterized the art establishment during the sixties, some compromises are announced in which artist exclude the representation of disorder and the defeat of the imaginary.

What is produced now is no longer an agitation but an assent, the excess value of which resides in its maneuverability and reproducibility. Such a transformation could be explained as much by current consumer demands as by the withdrawal of artistic involvement that has realized the rise on the social scene of a creativity of the masses. The effect of homogenization, from which current inquiries suffer, is, furthermore, both the consequence of an overall conformity in accordance with which the area reserved for personal choice has been reduced and the realm of production has been extended - and of an indoctrination characteristic of a society which, in the levelling association among products, tends to abolish disassociation and discussion. Art as well is associated with this process and so confounds its art-objects with decoration for the eye and ear that is disintegrates every sign of change and vitality. Furthermore, in order not to run the risk of becoming disassociated, art often aims at a passive imitation of the past, which, recycled by quotation, becomes contemporary in order to satisfy the demands of the consumer. In this sense, a part of "the new" is presented as a copy of the modern and fulfills, in the post-modern, the double role of an object which is "experimental" yet based on the security of the historical model. The subject of the sale is then secure; it moves between the tradition of the avant-garde and the avant-garde of the tradition.

In the U.S., too, the acceleration of the contemporary brought about by the consumption of art as well as by the demographic explosion of gallery owners, dealers, curators, and museum directors, has so enlarged the base of power and cultural exchange that the illusion of a democratization of art has arisen. This mirage, sustained by the National Endowment for the Arts and by corporations, has taken on the appearance of an overall conformity to such an extent that individual sensibility has made itself subservient to a surrendering of taste and inquiry to the masses that has no equal in history. Exhibits multiply, new museums spring up, and private galleries flood the field, but the call to debate the procedures as well as the process of making art is extinguished, and the face of culture shows the terrified expression of one who waits behind the counter for the real and true command, the request of what to serve.



The Red Crayola
with Art and Language
Kangaroo 1981



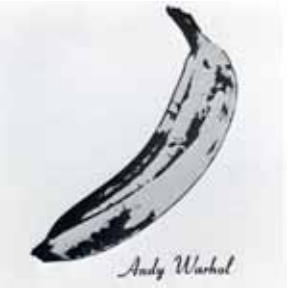
Cabaret Voltaire
The Voice of America 1980

Along with its apolitical content, a linguistic debasement is the consequence to such an extent that, if one were think about pattern-painting and the neo-Fauves, one would find a rise in the value of decoration and eclecticism as escapes from every problem other than business affairs and the multiplication in quantity of the "artistic gadget" that is to be collected on the walls of the petty bourgeois. In this process of despoliation that confounds the lightshade, carpet, the couch, the fresco, and the painting, the aim of art is to be at the level of all the consumer signs. In respect to arts exist from the margin and its entrance into a decoration that satisfies the common taste, one may adopt various position. One may enact and ideological amorality, as for years Warhol has done, and in a cynical way dry up the very concept of margin in order to render it anti-heroic and commercial, that is to say, to enact the total and definitive annulment of the concept "avant-garde" in order to turn it into a subculture for the rich. Or, one may move within art with the humanistic - and therefore idealistic - hope that art will bring something good to the world. The latter hypothesis, we know, is a suicidal one because it continues to believe in the separate womb of culture where the petty-bourgeois rarities are formed. At the same time, the former hypothesis, riskier but lucid and indifferent, seems open because in letting itself be maneuvered by the stars of finance, film, fashion, and musical stage, it can reach out for the definitive levelling between industry and art in which both reproduce inexpressive and cold objects and images that are the only experiences common to millions of persons. To redouble industry in order to devour it in a system of its own may seem utopian and unreal, but it also means that the passive becomes active and the artist attempts to put himself in the place of the objects.

The artist's identification with an undistinguished and easily recognizable (it could be a book, record, film, photograph, advertisement, etc...) may be considered the norm of the mass-society in which the factitiousness of mass-consumption and of the fetishism of the signals does not mean losing oneself nor negation oneself, but keeping up with the times. And because the cadence is accelerated one has to make the signals denser rather than rather. The repetition carries with it a disturbance of the unique, but it increases its identity with the mass. Now, it is not surprising that contemporary artists identify themselves with everything that the artist of yesterday "lacks" in particular the circulation of his wares and his signals. Here they are, then taking into consideration the possibility of a real diffusion through mechanical and electronic repeaters, with which they might lose themselves in the fields of television and radio. The goal for the artist is to divest himself of whatever is predestined and humiliating in his creativity, and to make of this predestination and humiliation, not a praxis of ruin, but of success.

The first step consist in discovering the threshold for crossing from one establishment to another so as to be able to circulate freely in the diversified fields of both the star establishment and the art establishment. The first breakthrough seems to have occurred in music and in the production of scores and records. Many artists today seem to address themselves to passing from an artisan to a machinelike function in order to translate their "dexterity" into consumption and money and their imagination into a warehouse from which business emerges. Now, there is no richer nor more fashionable field than music - a territory in which the "signer" sign produces an economic and mythical acme. The idea of taking music-recording technology as a model for our own alteration dates from the beginning of this century when the Futurists and the Dadaists, renouncing using themselves as a unit of measurement, trusted themselves to radio and the cinema like ecstatic lovers. The process continued up to the seventies but always within the ambit of the experimental.

Today, instead, the process seems to flood throughout the music industry itself, where the image of creativity is subservient to the work done by Ralph Records or RCA. In a kingdom of sounds, where one artists occupied a small reservation, art seems to have carved out for itself a domain. This is a proof of power, and for this reason art's intolerableness is today considered to be a uniqueness which can, however, be multiplied into millions of copies of either records or tapes.



The Velvet
Underground & Nico
Untitled 1967

This attitude, by now common among artists and persons interested in art, is disquieting to those who have a horror of multiplication and reproduction, but it excites instead all those who are interested in the perfection of the “transmissions” because the absence of error typical of reproduction in a review or book serves to obliterate the difference between direct experience and indirect information. This coincidence occurs in records and concerts. For a generation educated via cable and satellite, which provide at home all the data and all the patterns, both narrative and cinematic, what counts is reception - because expression transformed into image and sound must result in perfection - since it is perfection that determines attention even more than content. The passion, in fact, turns on the quality of the recording and of the reprinting, and it is on these that the eye and ear express their judgement. All bits of information, insofar as they are expressed, recommend themselves for their reproductive and receptive qualities. What is consumed, sitting in front of a television and a movie screen, or walking or roller skating with the earphones of a cassette-recorder, is ever less a statement or a story and ever more an inexpressive and uniform image and sound. One might even say that the real stereotype travels in photographic and musical disguises. Those are the ones that are trustworthy as being objective - because are controlled technically- more than the accounts of the human eye and ear.

The exasperating minutiae that these new realities form offers great interest today. Compared to the silence and opaqueness of painting and sculpture, music seems sensational - owing to a certain fashionable dazzle which fascinates - because it corresponds to quotidian reality. Each sound is a absolute entity, born out of fixed points, but it renders the world something unheard of. The unusual, which the frame or the pedestal used to send forth, today originates from loudspeakers and the projector. For this reason the greatest measure of the contemporary artist is that of self-expression in order to be painter, a photographer, a filmmaker, and a musician like Robert Longo and Mayo Thompson, Alan Vega and Laurie Anderson, Jack Goldstein and The Residents. Their needs are regulated, in fact, in accordance with the imprint left on the paper, the film, and the record, on which one is able to incise a perfect sign. In addition, the original matrices shape the world itself, because from them thousands of copies - consequently millions of images and sounds - are derived, which circulate everywhere in the eye and ear of all. Now, since artists have always been interested in shaping reality, or at least in influencing it, what better process is there than to reproduce their own ideas in limitless quantities? As may well be seen, after the opening up of the media that has taken place in the last twenty years, all the artists are now armed with cameras and recorders. To them, to click a shutter or record a tape is a normal process; it serves to tranquilize them, since they are able to take away with them any image or sound whatsoever, on the instant, without designing or composing it. The identification between trace and real world renders the world a box of sounds; therein lies its own existence, the rest does not count. An so it is perfectly logical that artists today react to their own restricted existence, and they start to roam like vagabonds in the space of electronic and filmic images. On this ground, the location is not fixed, as it is in painting and sculpture, but spread out, since the panoply of figures and noises pours out through gigantic sources of emission. It is not surprising, then that following the historic example of The Velvet Underground, the artists working at the beginning of this decade have broken away from the marginalization of art and have passed from the “personal show” to the “music show” in nightclubs and on television.

The list of artist or persons coming from the art world who has formed groups is today very long: it goes from Red Crayola (dubbed Art &Language) to the Disband of Martha Wilson, from Cabaret Voltaire to Alan Suicide, from Brian Emo to Glenn Branca, from Rhys Chatham to David Byrne. For these, imagination or the process of conceptualization has made everything useable, to the point where they urge the creation of an indiscriminate catalogue of products. This attitude is premonitory of a change in the artistic establishment as well as in the musical establishment, as if they were aiming at a spectacular tune-up of the avant-garde. It is not by chance that the Talking Heads



Brian Eno and David Byrne
The Jezebel Spirit 1981

have put into music poems by Hugo Ball and that Cabaret Voltaire has used the sonorous poems of Marinetti, or that Phil Glass “translated” himself in Polyrock.

Besides music is an industrial sector: it permits expansion toward the audience and the direct verification of its reactions. In contrast to the sepulchral silence of exhibitions space, the actions induced by music are explosive, almost like an exorcism of a dead painted or sculpted object. Each sound eradicates, in fact, the knowledge of the body, to the point of revitalizing the blind and spent pupil as well as the atrophied arms of the spectator of the show.

Might the mechanism which was formed in these years of musical wandering now be called “inversion”, which is to say, substitution of one establishment for another? One might say, no: one might, rather, speak of equivalence, due to the fact that industry entered into art, and art, instead of being passively present at its own despoliation, has entered into industry. In addition, if the musician allows himself the luxury of artistry, he does it because art “acts” on the audience, and it can then be put on the stage. The musical rite is, therefore, complementary to the artistic sacrifice, except that the artist hides behind the object, does not transcribe himself, and remains separate from the senses of the audience, while the singer and the musician do not. In some way, if artist form bands, from Peter Gordon to Arto Lindsay and Pere Ubu, it means that art aspires to the destruction of the limits that condition its systems of traditional reception. It attempts to sacrifice itself, sweats and howls, in order to be accepted and adored by thousands of spectators, to whom the “diversity” of the rite gives pleasure. All forget, in fact, that the aspiration of every artist is to penetrate the castle of society and to be recognized; now, from 1968 to 1977, with the feeling of shame caused by political involvement, this chance was just missed unless they had recourse to the “tragedy” of decoration. And yet if it is moralistic to declare oneself rich, as well as poor, today, no one wants to oust himself from the world, and artist least of all.

So, now that they no longer seem to have anything to do with politicians, they have been infiltrating the shows, first in performances and in the theatre, now in concerts. Since the show is made to be seen, the jump from visual art does not prove unnatural; in addition, the event occurs for everyone, in a way that replaces the loneliness of art with a mass-participation that is further augmented by the circulation of records. Welcome, then, be the exchanges and collaborations between artist and filmmakers, musicians and photographers, who meet together at the Mudd Club or the Rocky Lunch in New York in order to set up gigs with Blondie and Lydia Lunch, Steve Pollack, the Bush Tetras, and DNA. Naturally, debarking in the terra incognita of music is not easy. We understand, then, the trust in chance and improvisation that characterizes de musical products of the “new wave”. The vagabondage of persons educated within the avant-garde of Futurism and Dadaism, of metaphysics and Surrealism, cannot be pre-directed, but must be found, like a readymade. Many musicians neither know music nor know how to use traditional instruments; they often trust themselves to toys and gadgets, which, along with gestures, lights, and filmed bits, become resounding instruments on a par with percussion instruments and the guitar. The horizontal convergence of “diverse” sonorous apparatuses, even if bound together by their “immateriality”, does not alter the status of the artists, who, operating in the Minimal and the Conceptual, is accustomed to carry to the extreme any “material” whatsoever that results in the sensitive or the insensitive, expressive or inexpressive, so as to satisfy the spectator and the audience, who today seem more and more interested in sustaining the opinion of de Sade.

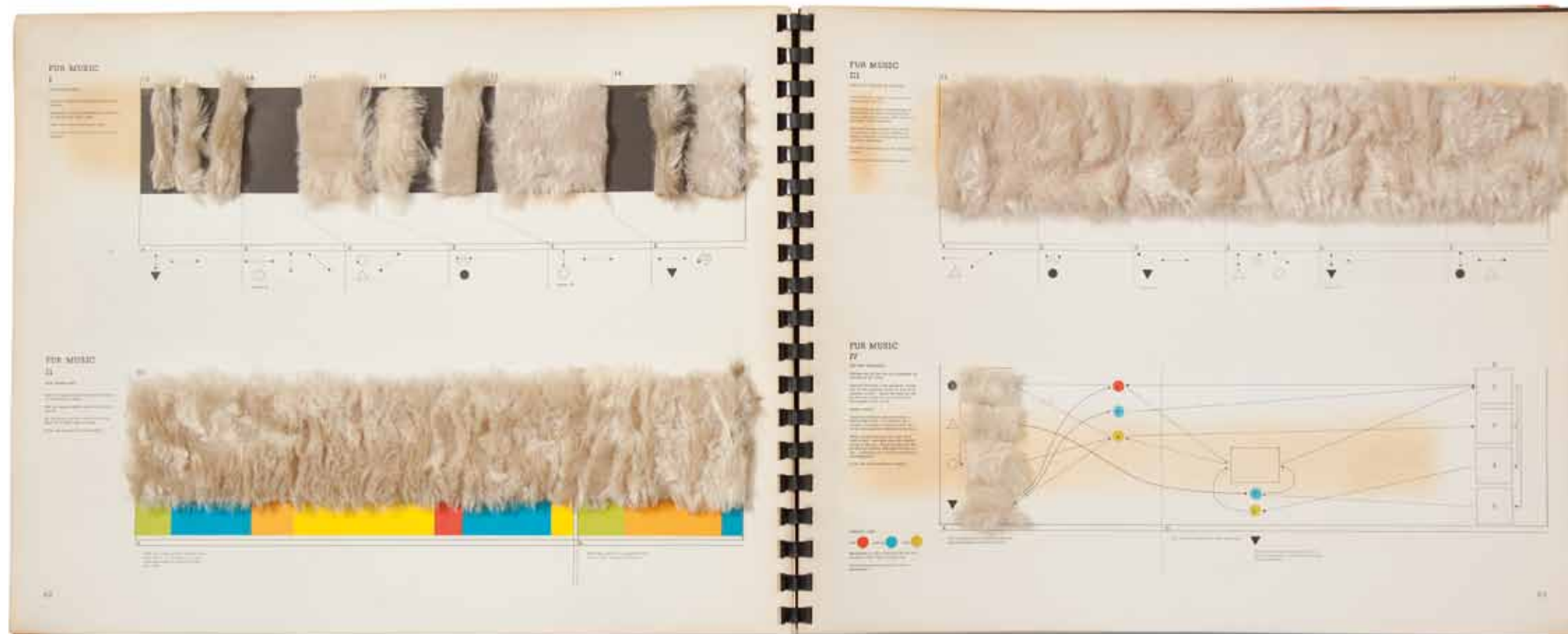


The Residents, 1980.
Photo: Ralph Records

Extract from ‘Artsound’, translation Carla Sanguineti Weinberg, in Soundings: An International Survey of Sound in the Plastic Arts (Purchase, New York: Neuberger Museum, State University of New York, 1981) 4–6



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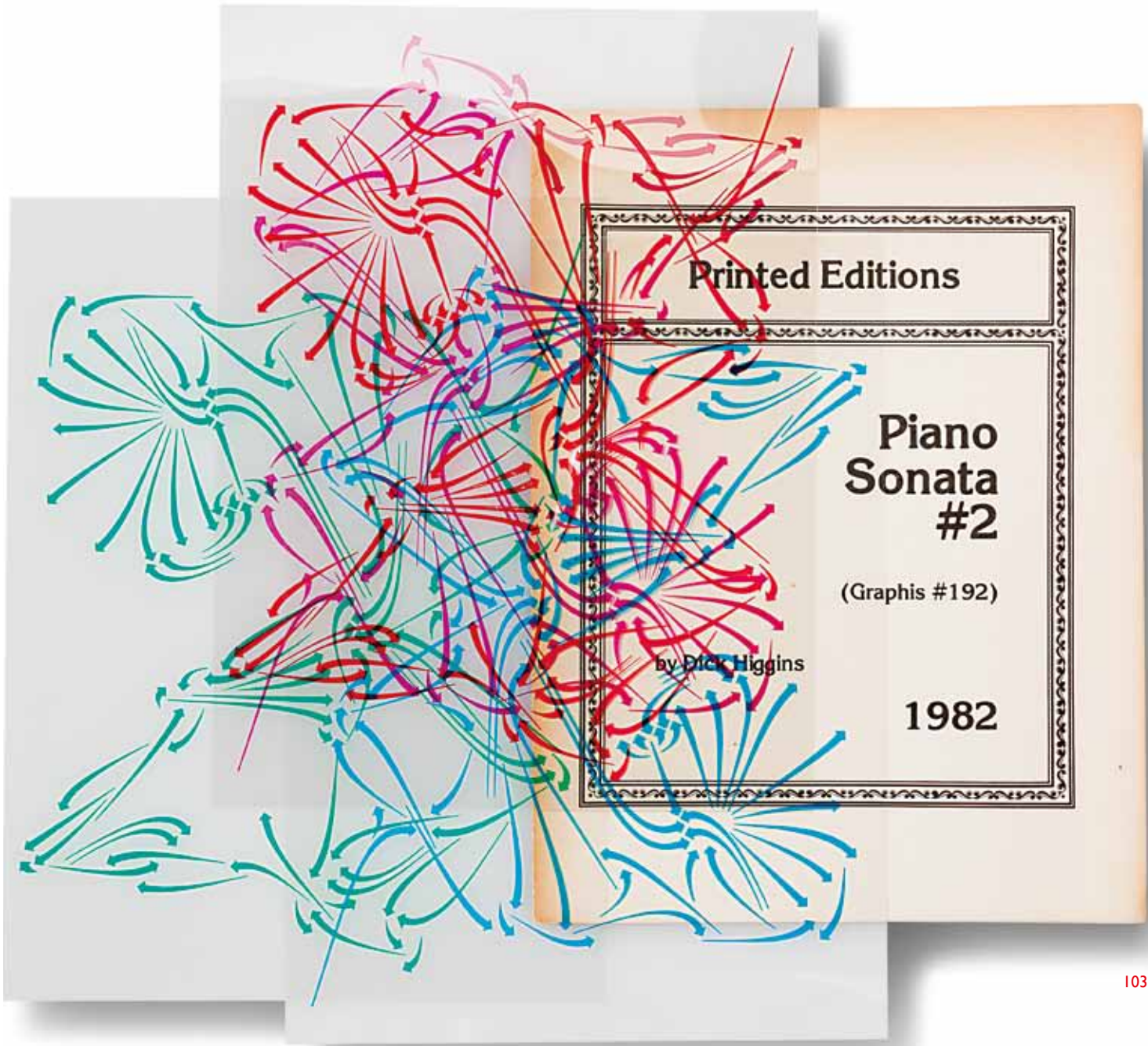
Sul tracciato che scorre

Sul tracciato che scorre di sfondo all'immagine, viene ad incrostarsi tutto un repertorio di segni minuti, a volte impercettibili, piccoli agglomerati di figurazioni geometriche, brevi tratti, legature, punti, rare zone sfumate di pointillé. Si riconosceranno segni allusivi all'ordinaria scrittura musicale, come armonici e frecce di glissandi, che potrebbero far pensare ad una scrittura d'arpa (già in questo si scoprirà di fatto che la realizzazione sonora del pezzo vada intesa nell'uso della totalità dello strumento, non soltanto la tastiera, dunque, ma le corde direttamente sollecitate all'interno e la cassa in legno dello strumento con tutte le sue parti metalliche) e, in due o tre casi, vere e proprie note. Tutte queste figurazioni interrompono, ricoprono, deviano ed in certi casi contraddicono il decorso orizzontale delle linee. A questo proposito le legature rivestono particolare importanza poiché è prescritto di seguire la curva in ogni senso allo scopo di determinare la sequenza dei vari attacchi o gruppi sonori.

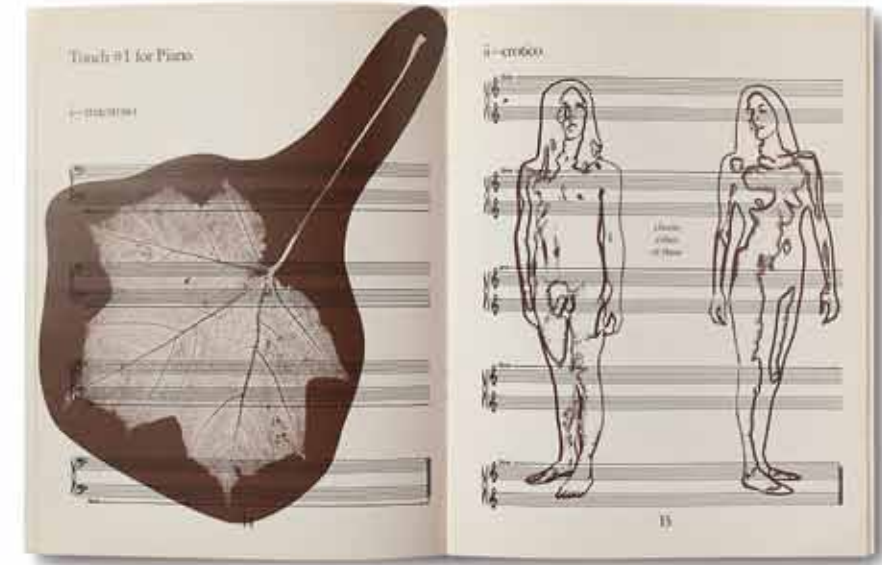
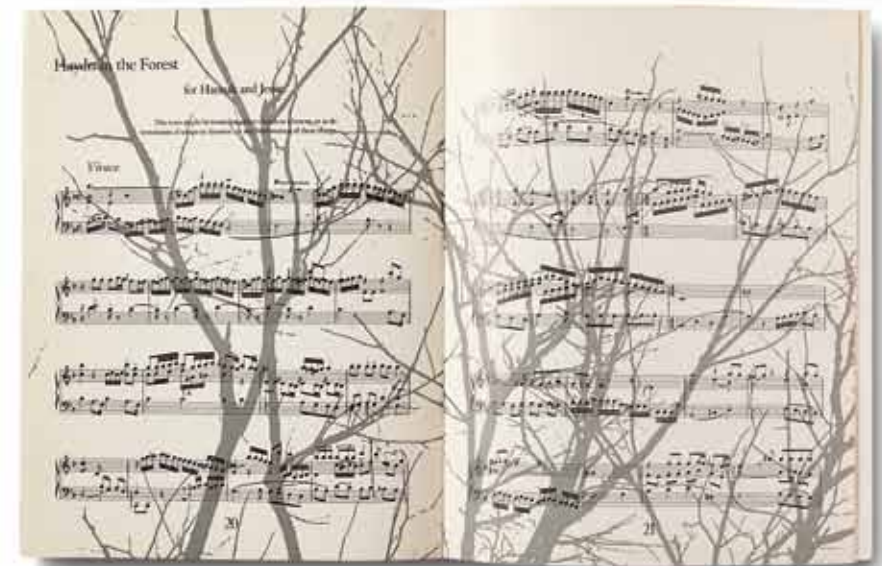
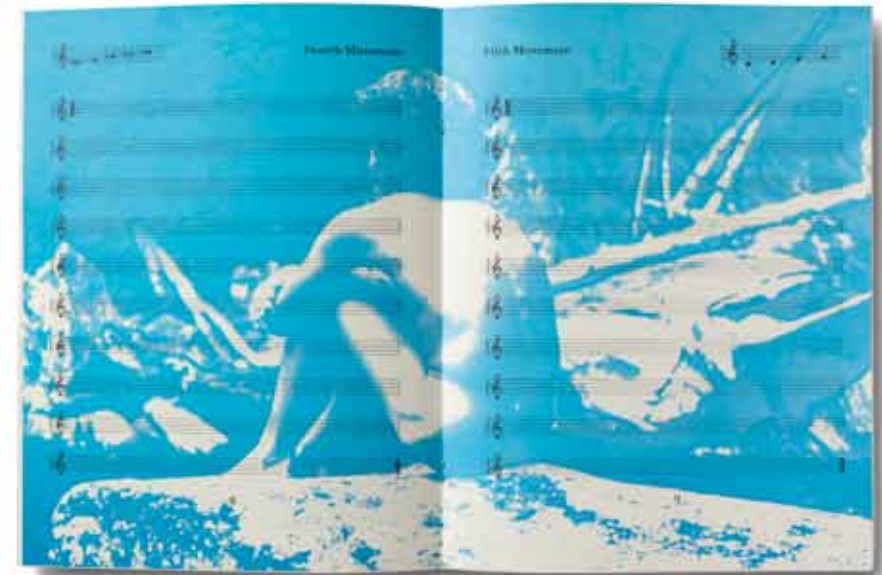
Dato un senso ad ogni segno, stabilendo così un rigoroso codice per le modalità di lettura, e fissata in una scelta strumentale la sua veste sonora, il tradursi dell'atto grafico in atto musicale provocherà la scoperta sperimentale in tutta la sua estensione. Da parte autorevole, ci si è spesso compiaciuti nell'ipotesi - tendente a relegare nel solito ambito passepartout della «pura astrazione» tali esperienze, lusingandone, con cattiva coscienza, la pretesa emancipazione assoluta dell'atto grafico dall'atto sonoro ed al tempo stesso sbarrando così il cammino ad ogni probabilità di progresso inteso, quest'ultimo, come precisa acquisizione tecnico-musicale - secondo la quale a simili composizioni non si potrebbe di certo, attribuire alcun «significato» musicale, se non quello di un vago stimolo visivo per delle improvvisazioni lasciate al più libero arbitrio dell'interprete». Si è veduto sopra, al contrario, quanto poco l'interprete sia libero qui di abbandonarsi all'«improvvisazione», per cui un sistema tanto complesso d'induzioni in senso obbligato lascerà trapelare solo una infima chance; ed in che poco conto sia tenuto lo «stimolo visivo» (che, in quanto ed esclusivamente tale potrebbe sì venir tacciato di squisita vaghezza) durante l'elaboratissimo e faticoso atto pratico della lettura.

In "Marcatré", n.2, gennaio 1964.

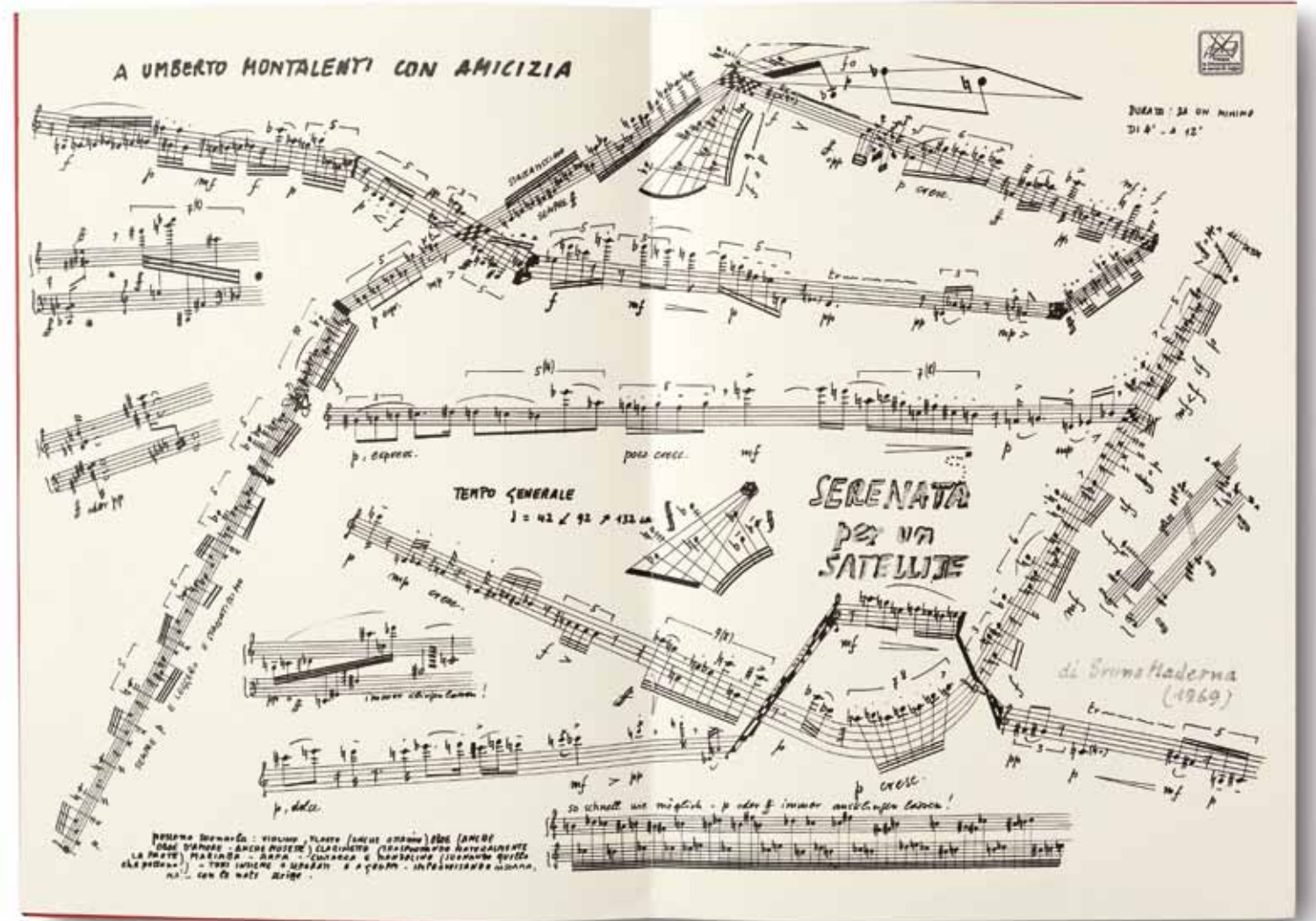
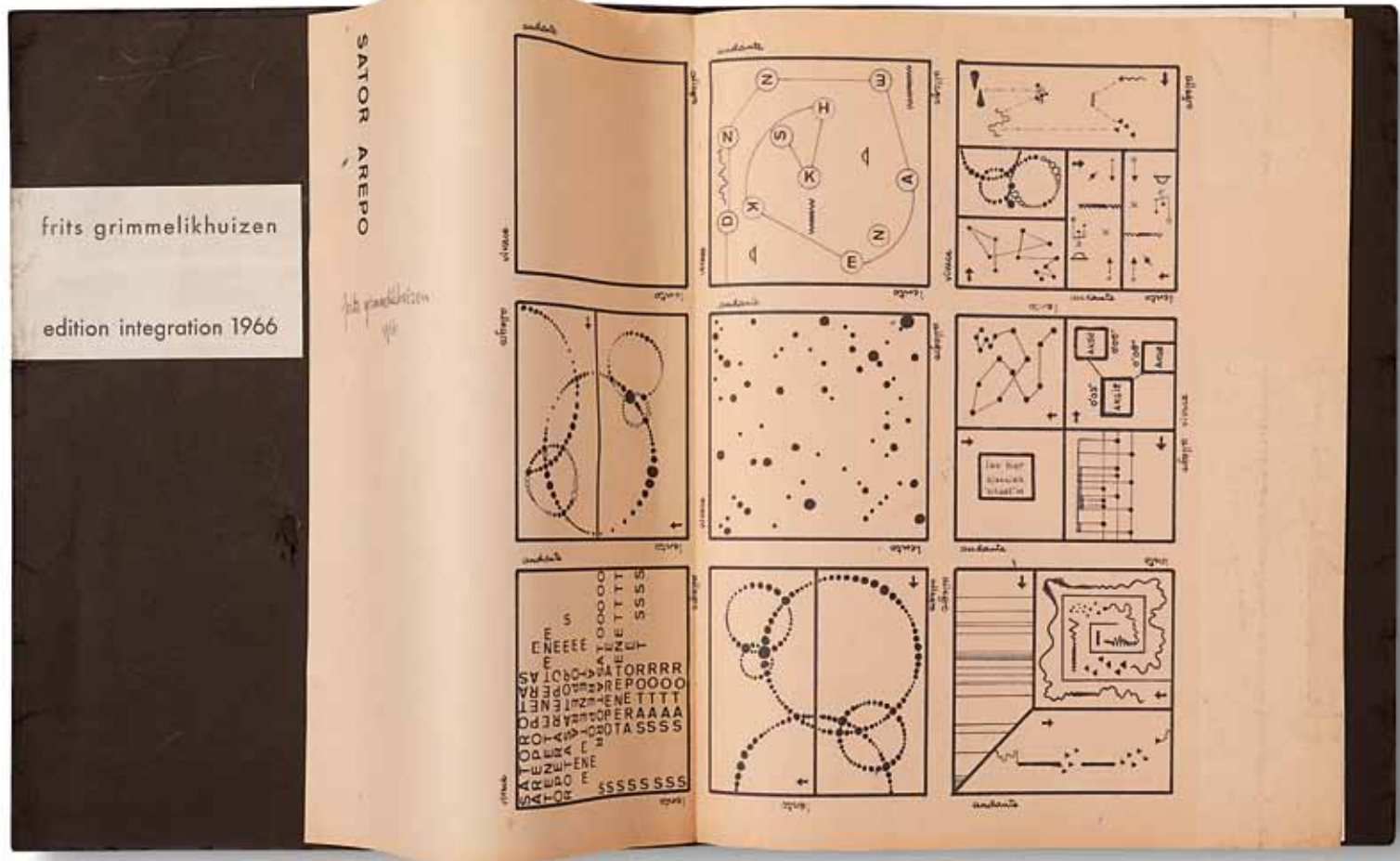
Sylvano Bussotti.

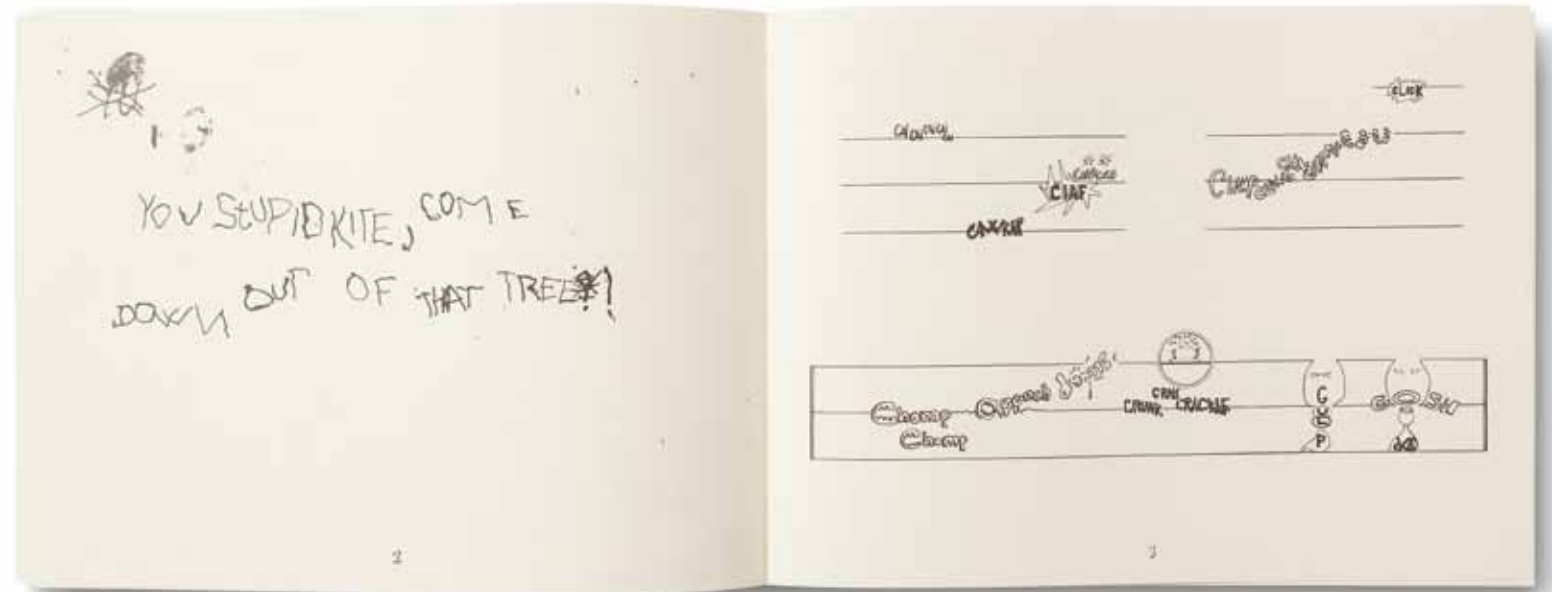
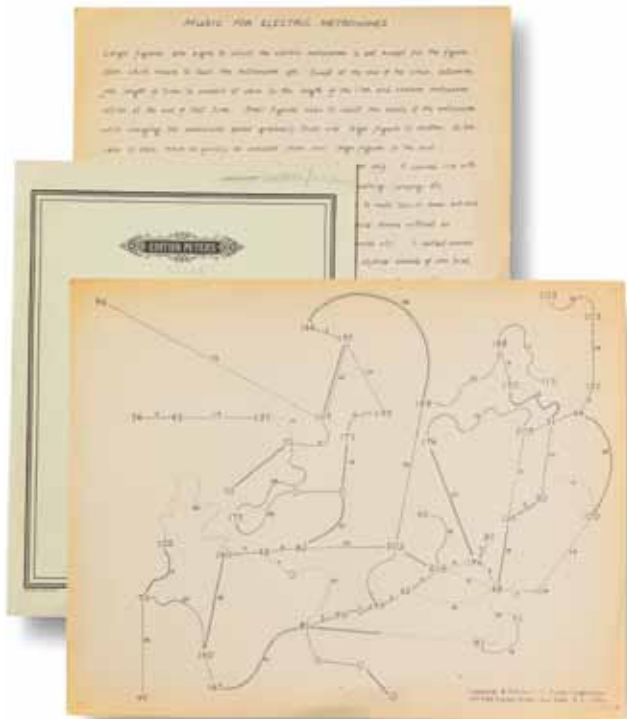
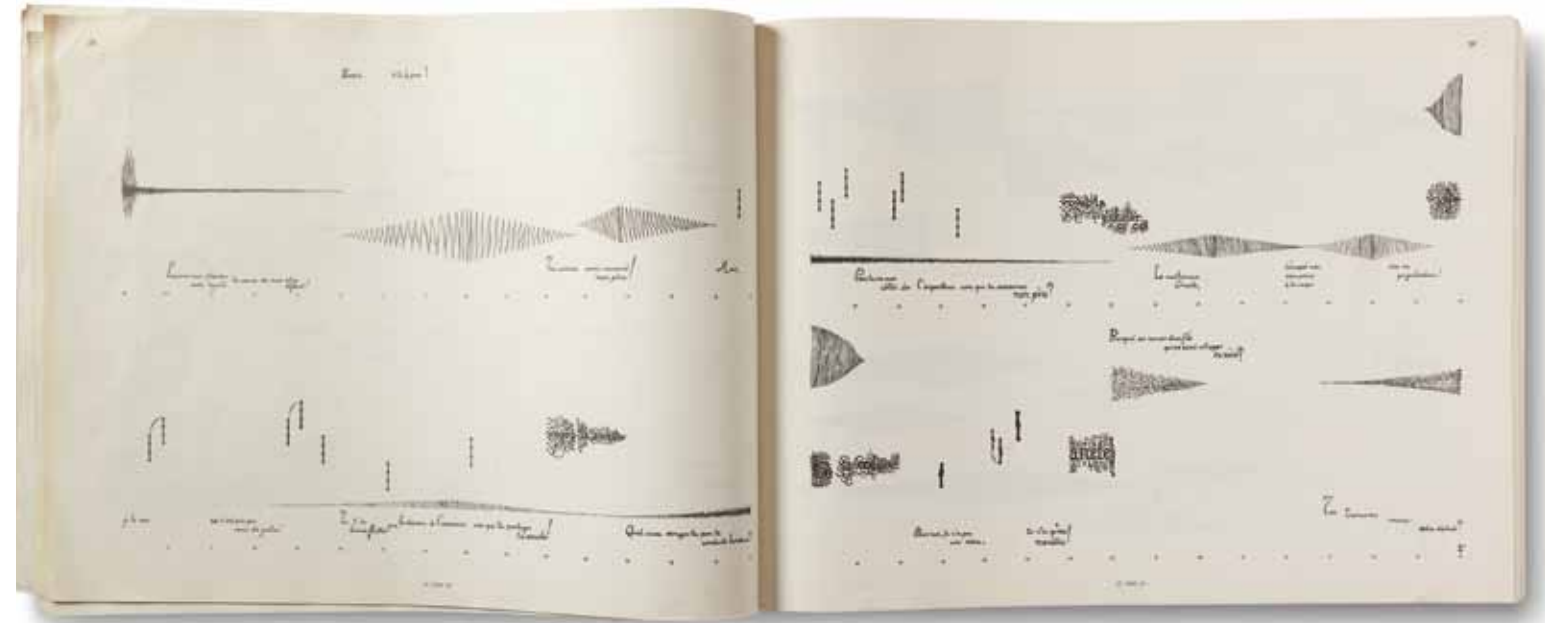
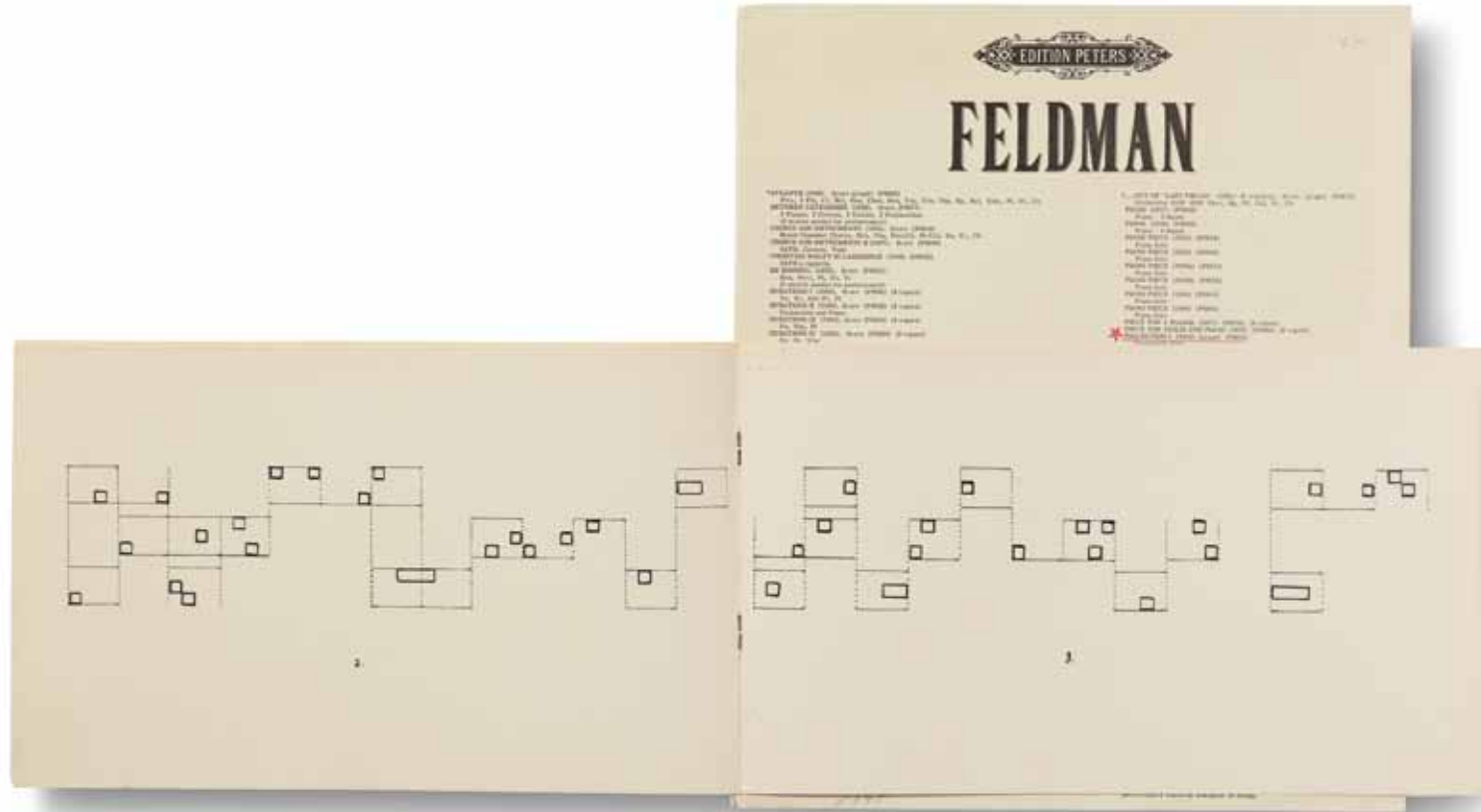


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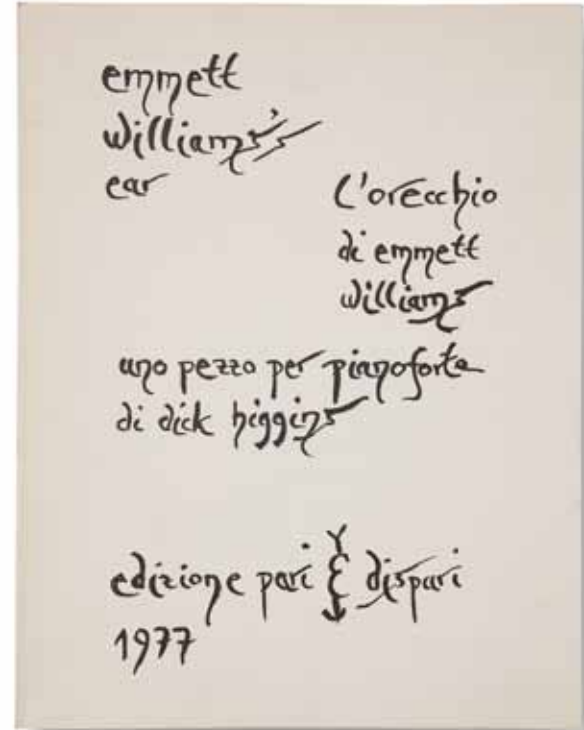
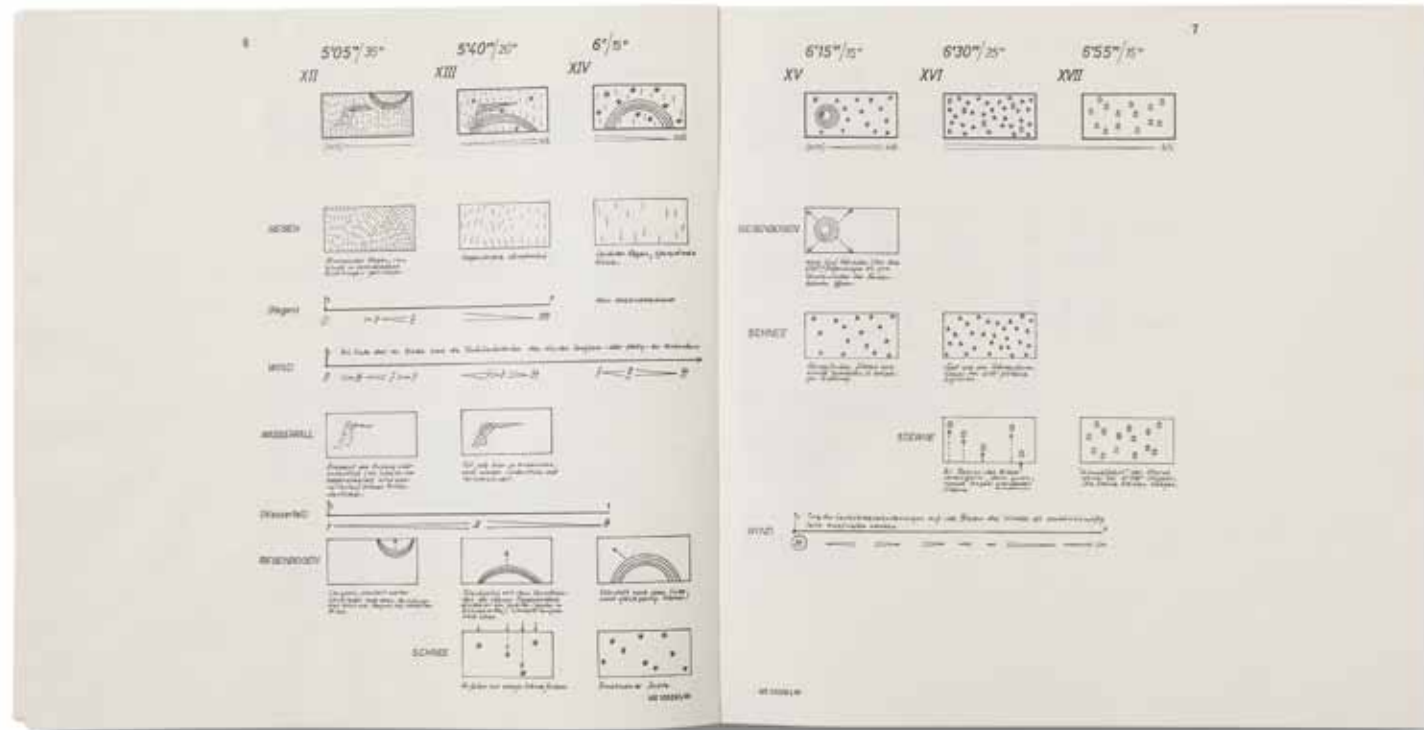
104







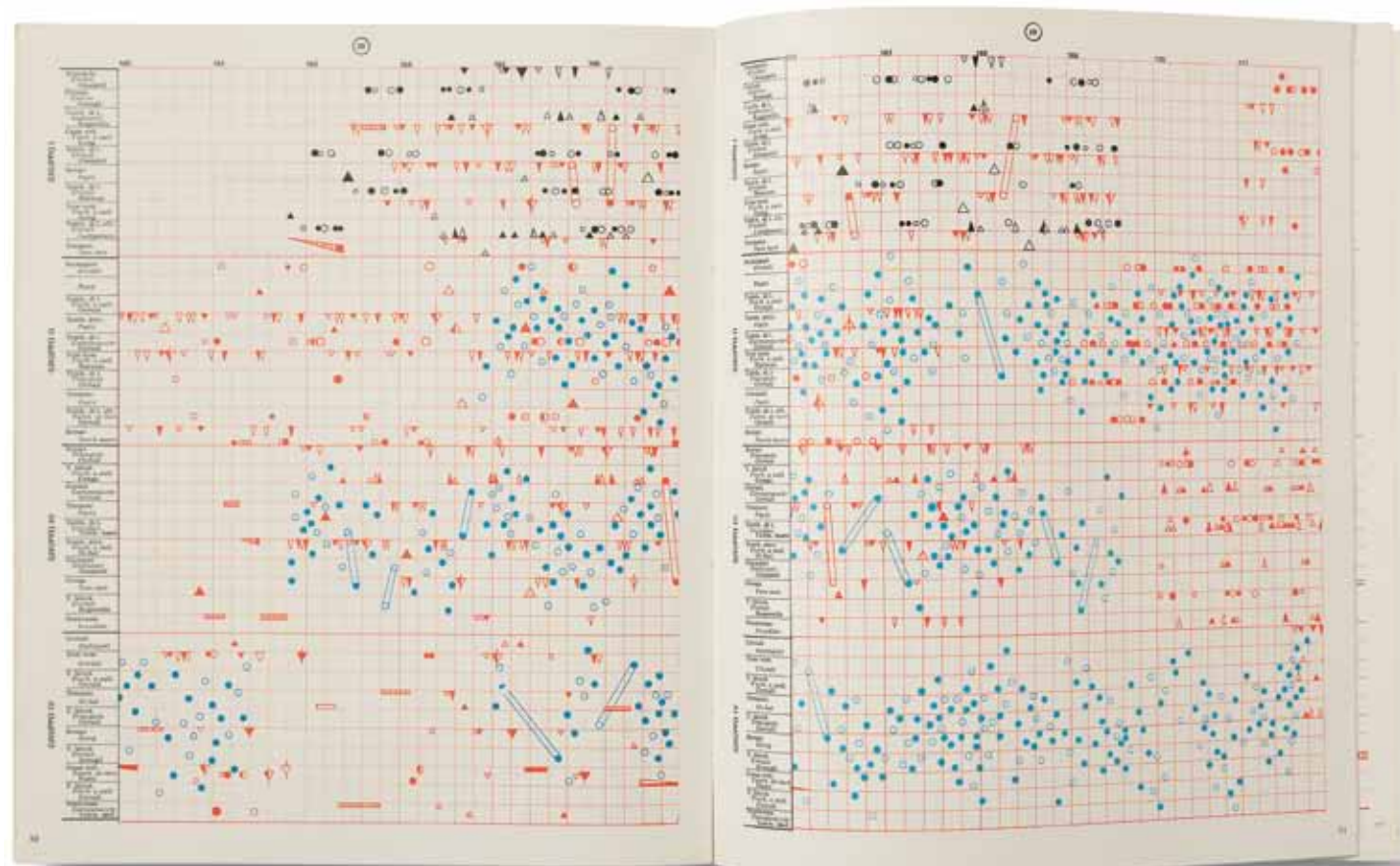
111



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114

Karlheinz Stockhausen
Nr.9 Zyklus

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FRANCO DONATONI
QUARTETTO IV
(Zircado)

per quartetto d'archi

INSTRUZIONI FOR PERFORMANCE

EDIZIONI SUVINI ZERBONI - MILANO

117

MARCELLO
DANNI

CHE COSA
ADDARIRA' ?

PER DIVERSI
STRUMENTI A PIACERE

1970

EDIZIONI SUVINI ZERBONI - MILANO

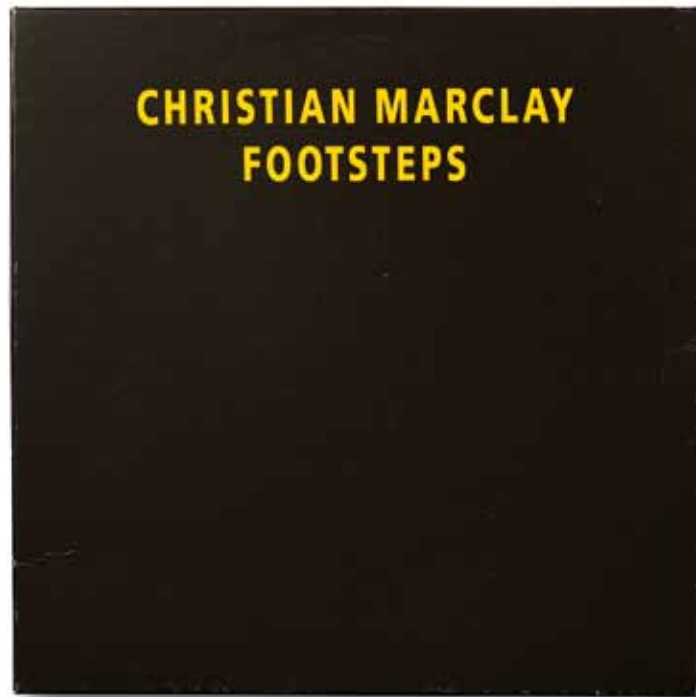
116

David Bowie è una scritta su un campo di Subbuteo, quando avevo dodici anni e mio fratello mi portava come una cavia ai bizzarri tornei per atleti semi-professionisti del 'calcio in punta di dita'. Era il 1990, forse l'anno prima, forse l'anno dopo. *Do you remember / your president Nixon?*, vergato con un pennarello nero sul duro foglio di compensato. Poche settimane prima avevo ascoltato per caso, nel vecchio stereo portatile della nostra Ford Escort color aragosta, la registrazione pressoché integrale di una trasmissione della Rai, *David Bowie Marathon*. Mio fratello la metteva come qualsiasi altro nastro, ma per me divenne un talismano: ancora oggi, darei parecchi soldi per rimettere le mani su quella C90 che iniziavo a sentire appena sveglio e finivo di sentire poco prima di addormentarmi. David Bowie è stata la scoperta del mondo moderno. David Bowie scriveva canzoni istantaneamente memorabili, eppure complesse, come *Ashes to Ashes*, oppure inni misteriosi come *Five Years*, e sublimi apparizioni *mèlo* come *Rock'n'Roll Suicide*. Ma David Bowie era anche un corpo, in lenta scoperta, in un'epoca in cui la conoscenza non era ancora trasferita in quel pozzo levigato che è lo schermo di un computer, e tutto era da rintracciare fisicamente, caoticamente, sugli scaffali di negozi, nelle 'guide ai segreti e alle meraviglie discografiche' al fondo dei libri, nelle note a piè di pagina degli *speciali* che le riviste dedicavano al 'camaleonte'.

David Bowie aveva molte cose da insegnare a un giovanissimo appassionato di *tutto*, dal cinema alla letteratura, dalla filosofia alla musica, perché i suoi album erano fitti di riferimenti, citazioni, oscure trame che rimandavano sempre a qualcos'altro: un campione del postmoderno in potenza e in atto, e - come dicevo prima - un volto magnifico, affilato e contundente, pallido e insieme luminescente, come ogni vera stella dello spettacolo, assente e presente.

Bowie ha fatto dischi psichedelici in onore di Syd Barrett, suo nume ed eroe: ha fatto dischi obliquamente *soul*, come *Young Americans*: ha fatto dischi pop perfetti come *Ziggy Stardust*, ma anche *kraut* come *Station to Station*. Ogni disco portava con sé un cambio d'immagine, pose differenti, abiti diversi: *Low* aveva in copertina un frammento de *L'uomo che cadde sulla terra* di Nicholas Roeg, quella che rimane la sua migliore interpretazione cinematografica di sempre: un alieno umbratile e pericolante, in un mondo con ogni evidenza dominato dal bisogno di accumulare quel che basta per aver l'impressione di dominare il tempo.

Time, memorabile pezzo del '73, racconta di un uomo che cade sul pavimento mentre cerca di provocarsi piacere, come in una *performance* di Vito Acconci. *Heroes*, con quel bellissimo video *ante-litteram*, mette in mostra l'ambiguità di avere gli occhi di colore diverso, e quel modo stentoreo di urlare, e rappresentare l'unico eroismo possibile, per un David Jones che desiderava sopra ogni cosa diventare una stella assoluta: provocare emozioni senza perdere neppure un'idea.



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And the sound. There are many people in Europe who grew up listening to British or American pop songs and never understood the lyrics well. But it didn't matter: the music had meaning, even though I know the words are so important. Rap is even harder to understand because it contains a lot of slang that I'm not familiar with, or different accents. I tend to listen to the textures, the samples used, the more unusual the better. Very often, there's this language barrier. For example, I listen to a lot of Brazilian music and don't understand the words. Listening to lyrics in French is more natural for me. It's interesting that you have the same kind of relationship to lyrics as I do, that they're not always so crucial I'm surprised, especially because you sing. Which dominates in your mind when you create a song, the music or the lyrics?

"Christian Marclay and Kim Gordon in Conversation", 2003
Christian Marclay.

Because of your knowledge of the piano, you can read notes, recognize keys, you have an understanding of music that is never going to be the same as mine. Yet there's a common understanding of Western music, because of listening habits that allow most people to recognize if something sounds good. It's not so much a question of exact pitch or anything learned, but perhaps because it is the music that we've been nurtured in, we understand when something is right or wrong. We recognize when musicians are in sync.

"Michael Snow and Christian Marclay in Conversation", 2000
Christian Marclay.



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From the early 1980s on there have been an increasing number of exhibitions at visual arts institutions that have focused on sound. By 1995 they had become almost an art fad. These exhibitions often include a subset (sometimes even all) of the following: music, kinetic sculpture, instruments activated by the wind or played by the public, conceptual art, sound effects, recorded readings of prose or poetry, visual artworks which also make sound, paintings of musical instruments, musical automatons, film, video, technological demonstrations, acoustic reenactments, interactive computer programs which produce sound, etc. In short, 'Sound Art' seems to be a category which can include anything which has or makes sound and even, in some cases, things which don't. Sometimes these 'Sound Art' exhibitions do not make the mistake of including absolutely everything under the sun, but then most often what is selected is simply music or a diverse collection of musics with a new name. This is cowardly.

"Sound Art?", 2000
Max Neuhaus.

numero	autore	titolo	città	editore	anno	note
1	Francesco Balilla Pratella	Manifeste des Musiciens Futuristes	Milano	Movimento Futurista	1911	
2	Filippo Tommaso Marinetti	Il Futurismo	Milano	EMI	1974	
3	Francesco Cangiullo	Poesia Pentagrammata	Napoli	Gaspere Casella	1923	
4	Felice Boghen	Preludio Satirico	Firenze	Maurri	1931	Copertina di Primo Conti
5	Francesco Cangiullo	Piedigrotta	Milano	Edizioni Futuriste di Poesia	1916	
6	Francesco Cangiullo	Caffeconcerto	Milano	Edizioni Futuriste di Poesia	1919	
7	Virgilio Mortari	Musica per i bimbi	Milano	Carisch	1943	
8	Francesco Balilla Pratella	Musica Futurista	Bologna	Bongiovanni	1912	Copertina di Umberto Boccioni
9	Henry Bidou	Les Bruiteurs Futuristes Italiens de Luigi Russolo	Milano	Movimento Futurista	1921	
10	Luigi Russolo	L'Arte dei rumori	Milano	Edizioni Futuriste di Poesia	1916	
11	Luigi Russolo	Ritratto fotografico	Milano		1916	
12	Alberto Savinio	Savinio, Musicien 1914	Milano	Multhipla	1978	
13	Kurt Schwitters	An Anna Blume	London	Lord's Gallery	1958	
14	Jean Dubuffet	Ritratto fotografico	Paris		1961	Fotografo non identificato
15	Jean Dubuffet	Musical Experiences	New York	Finnadar	1973	
16	Jean Dubuffet	La Fleur de Barbe	Roma	De Luca	1961	
17	AA.VV.	La Musique Lettriste	Paris	La Revue Musicale	1971	
18	Maurice Lemaitre	Le Lettrisme	Lyon	Columbia	1965	
19	Yves Klein	Conférence à la Sorbonne	Paris	CNAC	1959	
20	Karel Appel	Musique Barbare	Baarn	The World's Window	1963	
21	Francois Dufrene, Gil Wolman, Jean-Louis Brau	(titoli vari)	Paris	Achele	1965	
22	Valter Olmo	Come non si comprende l'arte musicale	s.l.	Olmo.Arte Critica	1957	
23	Mimmo Rotella	Poemi fonetici 1949-1975	Milano	Plura Records	1975	
24	Bernard Heidsieck	Partition V	Paris	Le Soleil Noir	1973	
25	Arrigo Lora Totino	Tritaparole / Mozzaparole	Torino	Lora Totino	1970	Strumenti di Piero Fogliati
26	Emilio Villa	Letre enculé	Roma	Villa	1968	
27	John Cage	4' 33"	New York	Edition Peters	1960	
28	John Cage	Diary: How to improve the world...	West Glover	Something Else Press	1967	
29	John Cage	M - Writings '67-'72	Middletown	Wesley University Press	1973	
30	John Cage	A Year from Monday	Middletown	Wesley University Press	1967	
31	John Cage	Silence	Middletown	Wesley University Press	1961	
32	John Cage	X - Writings '79-'82	Middletown	Wesley University Press	1983	
33	John Cage	Ritratto fotografico	s.l.		s.d.	Fotografo non identificato
34	John Cage	Ritratto fotografico	s.l.		s.d.	Fotografo non identificato
35	John Cage	Ritratto fotografico	s.l.		s.d.	Fotografo non identificato
36	John Cage	Notations	West Glover	Something Else Press	1969	
37	John Cage	Diary: How to improve the world... Continued 1968	New York	S.M.S. Press	1968	
38	John Cage	Il treno di Cage	Bologna	Grafis & Fylkingen	1979	
39	John Cage	Fontana Mix	New York	Henmar Press	1958	
40	John Cage	Cartrige Music	New York	Henmar Press	1960	
41	John Cage	Il treno di Cage	Lugo, Rimini		1978	Photo Emilio Simion

numero	autore	titolo	città	editore	anno	note
42	La Monte Young	Pianofortissimo. Ritratto fotografico	Milano	Fondazione Mudima	1990	Photo Fabrizio Garghetti
43	La Monte Young, Marian Zazeela	Selected Writings	Munchen	Friedrich	1969	
44	La Monte Young, Marian Zazeela	(senza titolo)	Munchen	Edition X	1969	
45	Joseph Beuys	Sonne statt Reagan	Koln	EMI Electrola	1982	
46	Ben Vautier	Total. Disque de musique	Nice	Centre d'Art Total	1963	
47	Ben Vautier	Ben-Dieu Art Total Sa Revue	Bruxelles	Lebeer Hossmann	1975	
48	La Monte Young, Jackson McLow	An Anthology	New York	Young, McLow	1963	
49	Yoko Ono, John Lennon	Unfinished music	London	Apple Records	1968	
50	Yoko Ono	Voice piece. Ritratto fotografico	New York		1961	Fotografo non identificato
51	Giuseppe Chiari	Teatrino	Brescia	Banco, Nuovi Strumenti	1974	
52	Giuseppe Chiari	Arte	Firenze	Chiari	1973	
53	Giuseppe Chiari	(senza titolo)	Milano	Toselli	1972	
54	Giuseppe Chiari	Solo con la volontà di sapere	Firenze	Chiari	1965	
55	Juan Hidalgo	Tamaran. Gocce di sperma per dodici pianoforti	Milano	Cramps Records	1974	
56	George Maciunas	Piano voice no. 13. Ritratto fotografico	s.l.		1964	Photo Peter Moore
57	Meredith Monk	Ritratto fotografico	Milano		s.d.	Photo Roberto Masotti
58	George Brecht	Incidental music	Wiesbaden		1962	Photo George Maciunas
59	Philip Corner	Piano work	Wiesbaden		1962	Fotografo non identificato
60	Geoffrey Hendrichs, Al Hansen, Ben Vautier	Performance	s.l.		s.d.	Photo Fabrizio Garghetti
61	George Maciunas, Dick Higgins, Wolf Vostell, Ben Patterson, Emmett Williams	Piano Activities	Wiesbaden		1962	Fotografo non identificato
62	Walter Marchetti	Performance	Milano		1988	Photo Fabrizio Garghetti
63	Emmett Williams, George Maciunas, Dick Higgins, Benjamin Patterson	Piano Activities	Wiesbaden		1962	Fotografo non identificato
64	Dick Higgins	Performance	Venezia		1981	Photo Fabrizio Garghetti
65	George Maciunas	Carpenter's Piano Piece	New York		1964	Photo Peter Moore
66	Joe Jones	Fluxharpsichord	s.l.		1981	Fotografo non identificato
67	Nam June Paik	Sonata quasi una fantasia	Dusseldorf		1962	Photo Manfred Leve
68	Giuseppe Chiari	Performance	Bologna		1977	Photo Gianni Melotti
69	Ben Patterson	Double Bass	Verona		1980	Photo Fabrizio Garghetti
70	Joe Jones	Musikmaschinen	Wiesbaden		1977	Fotografo non identificato
71	Charlemagne Palestine	Overtone Study for Voice	s.l.		1970	Fotografo non identificato
72	Dick Higgins	Danger Music	s.l.		1962	Fotografo non identificato
73	Allan Kaprow	How to Make a Happening	New York	Mass.Art Inc.	1966	
74	Hermann Nitsch	Akutisches Abreaktionsspiel	Wien	Galerie Klewan	1972	
75	Harry Bertoia	Sonambient	s.l.	Bertoia	1979	
76	AA.VV.	Sound Sculptures	Mainz	Wergo	1985	
77	Laurie Anderson	United States	New York	Warner Bros	1984	
78	Laurie Anderson	Let X=X	New York	Artforum	1982	
79	Steve Reich	Writings about Music	Halifax	Nova Scotia Press	1974	
80	Christina Kubisch	Works '74/'75	Milano	Politi	1977	

numero	autore	titolo	città	editore	anno	note
82	Jack Goldstein	Sound effect records	New York	Goldstein	1976-1977	
83	Ed Ruscha	Records	Hollywood	Heavy Industry Publications	1971	
84	Lawrence Weiner	Where It Came from	Belgium	Crepuscule	1982	Music by Peter Gordon
85	Maurizio Nannucci	Parole / Mots / Words / Köln	Firenze	Recorthings, Zona	1979	
86	Jan Dibbets	Afsluitdyk 1969. The sound of driving 5 km on a straight road with a constant speed of 100 Km an hour	Krefeld	Museum Haus Lange	1969	
87	Andy Warhol, Velvet Underground	Ritratto fotografico	New York		1966	Fotografo non identificato
88	George Segal	Remembrance of Marcel	New York	Styria Studio	1973	
89	Andy Warhol, Lou Reed	Andy Warhol's index (book)	New York	Ramdom House	1967	
90	Jean Tinguely	Méta	Berlin	Propylaen Verlag	1973	
91	Robert Rauschenberg	Speaking in Tongues	New York	Sire Records	1983	Music by Talking Heads
92	Eugenio Carmi	Stripsody	Roma	Arco d'Alibert	1966	Music by Cathy Barberian
93	Mario Schifano	Le Stelle di Mario Schifano	Milano	Bidiesse	1967	
94 - 95 - 96 97 - 98	Henri Chopin, AA.VV.	Revue OU (Cinquième Saison)	Paris	Chopin	1964-1973	
99-100	Sarenco, AA.VV.	Radiotaxi. Vibrazioni del sonoro	Verona	Lotta Poetica, Studio Morra	1982-1984	
101	Sylvano Bussotti	Rara. (eco sierologico)	Milano	Ricordi	1967	
102	Nelson Howe	Fur Music	Sacramento	Source, no.9	1971	
103	Dick Higgins	Piano Sonata #2	Barrytown	Printed Editions	1982	
104	Dick Higgins	Piano Album	Verona	Factotumbook. Printed Editions	1980	
105	Frits Grimmelikhuisen	Sator arepo	Arnhem	Edition Integration	1966	
106	Bruno Maderna	Serenata per un satellite	Milano	Ricordi	1969	
107	Morton Feldman	Marginal Intersection	New York	Edition Peters	1962	
108	Toshi Ichiyanagi	Music for Electric Metronomes	New York	Edition Peters	1968	
109	Henri Pousseur	Electre. Action musicale. Représentation graphique par Sylvano Bussotti.	London	Universal	1968	
110	Cathy Barberian	Stripsody	New York	Editio Peters	1966	
111	Mauricio Kagel	Die Himmelsmechanik	London	Universal	1975	
112	Roland Kayn	Phasen	Milano	Suvini Zerboni	1962-1970	
113	Emmett Williams	L'orecchio	Reggio Emilia	Pari & Dispari	1977	
114	Paolo Castaldi	Clausola	Milano	Suvini Zerboni	1961-1968	
115	Karlheinz Stockhausen	Nr.9 Zyklus	London	Universal	1959-1978	
116	Marcello Panni	Che cosa apparirà?	Milano	Suvini Zerboni	1970	
117	Franco Donatoni	Quartetto IV	Milano	Suvini Zerboni	1963-1969	
118	Christian Marclay	Footsteps. Hommage à Fred Astaire	Zurich	Rec Music & Schedhalle	1989	
119	Martin Kippenberger, Albert Oehlen	The Alma Song	s.l.	Kippenberger, Oehlen	1990	
120	David Byrne	Your Action World	Milano	Gotham	1999	

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