

...nere chiuso il becco  
...ile sul registratore 1  
...atore 2 metti tutte le  
...> dirti quando capita  
...ora fai parlare i due  
...per cinque secondi  
...produce per tre se-

...next time round an  
...your arguments ar  
...call tape recorder  
...der 2 put all the thi  
...when occasion ari  
...make the machine  
...seconds tape rec



...n piedi fino alle due  
...re è chi ha messo la  
...strerà efficace nello  
...ivi tutti gli schemi  
...alla testa e caccialo  
...di lamentarti smetti  
...hi a litigare lamen-  
...zione estrinsecata

...until two o'clock la  
...tape recorder 3 v  
...sand in the spinach  
...the use of irreleva  
...breaking obsessio  
...tion tracks are ol  
...and into the mach  
...stop talking let the  
...a tape recorder is  
...nervous system

### La generazione invisibile

#### Una produzione per i Laboratori Audio dell'Università degli Studi di Udine

...suppose you have three programmed machines tape record 1 programmed to play back five seconds while tape recorder 2 records tape recorder 2 play back three seconds while tape recorder 1 records now say you are arguing with your boy friend or girl friend remembering what was said last time and thinking of things to say next time round and round you just can't shut up put all your arguments and complaints on tape recorder 1 and call tape recorder 1 by your own name on tape recorder 2 put all the things he or she said to you or might say when occasion arises out of the tape recorders now make the machines talk

tape recorder 1 play back five seconds tape recorder 2 record tape recorder 2 play back three seconds tape recorder 1 record run it through fifteen minutes half an hour now switch intervals running the interval switch you used on tape recorder 1 back on tape recorder 2 the interval switch may be as important as the context listen to the two machines mix it around now on tape recorder 3 you can introduce the factor of irrelevant response so put just anything on tape recorder 3 old joke old tune piece of the street television radio and program tape recorder 3 into the argument

tape recorder 1 i waited up for you until two o'clock last night  
tape recorder 3 what we want to know is who put the sand in the spinach  
the use of irrelevant response will be found effective in breaking obsessional association tracks **all association tracks are obsessional** get it out of your head and into the machines stop arguing stop complaining stop talking let the machines argue complain and talk a tape recorder is an externalized section of the human nervous system you can find out more about nervous system and gain more control over your reactions by using the tape recorder than you could find out sitting twenty years in the lotus posture or wasting your time on the analytic couchâ€

(William Burroughs, *The ticket that exploded*)

Voices: Irene Manganini, Nickolas Komninos

Photo by: Damiano Andreotti, Daniele Badocco, Giulia Berto

Set up : Chiara Cesaro

Audio Editing: Daniele Badocco

The Invisible Generation  
A Production for the Audio Labs of the  
University of Udine

Generazioni Elettroniche 2011

University of Udine | Gorizia-based

Ex convento di Santa Chiara - Via Santa Chiara 1a - 34170 Gorizia (GO) Italy

<http://generazioneelettroniche.uniud.it/2011/eng/invisibile.php>



## generazioni elettroniche 2011

### *sound mixtures*

*Musique Concrète, Live Electronics,  
Computer Music, DJ-Set*

**CROSS-BORDER MEETING AND PERFORMANCES**  
November 3rd 2011 | Gorizia-Nova Gorica

@: [generazionelettroniche@uniud.it](mailto:generazionelettroniche@uniud.it)

[Program](#) [Speakers](#) [Artists](#) [Installations](#) [Partners](#) [Links](#) [FOCUS ON](#) [Contacts](#)

Following the success of the 2010 edition, Electronic Generations continues its inquiry on the development of electronic music and on the way this repertoire has challenged and still continues to insistently challenge musicological research.

Due to new electronic means, the composer's private study has been substituted by recording and production studios, or even garages. The solitude of the writing table of the demiurgeous composer runs counter to the joint creation of the group, the *équipe* or the band. In this context, musical textuality, one of the foundations of analytical musicology, has yielded to a new form of processal creative orality, registered in the continuum of human and/or technological memories. In so-called "mixed" electronic music, the cultural universes of literacy and orality, that remind the musicological antinomy of "text vs act", coexist and interact, creating an extremely complex system in which the artistic outcome cannot be confined into a single paradigm nor considered as simply the sum of multiple ones. The artistic result must be viewed as an emergence of the system, a form of magical and mysterious epiphany that arises from the ever-changing relationship between man, the artistic idea and technology.

The third edition of Electronic Generations aims at exchanging views on the fine line between the different "dimensions" of mixed music. It will face the "open frontier" whose border posts are enveiled, both in the "classical" genre and its "popular" counterpart, in the reciprocal influences between electronic production and the traditional musical composition and their joint participation in the act of composition and performance.

**Generazioni Elettroniche 2011**

**University of Udine | Gorizia-based**

**Ex convento di Santa Chiara - Via Santa Chiara 1a - 34170 Gorizia (GO) Italy**