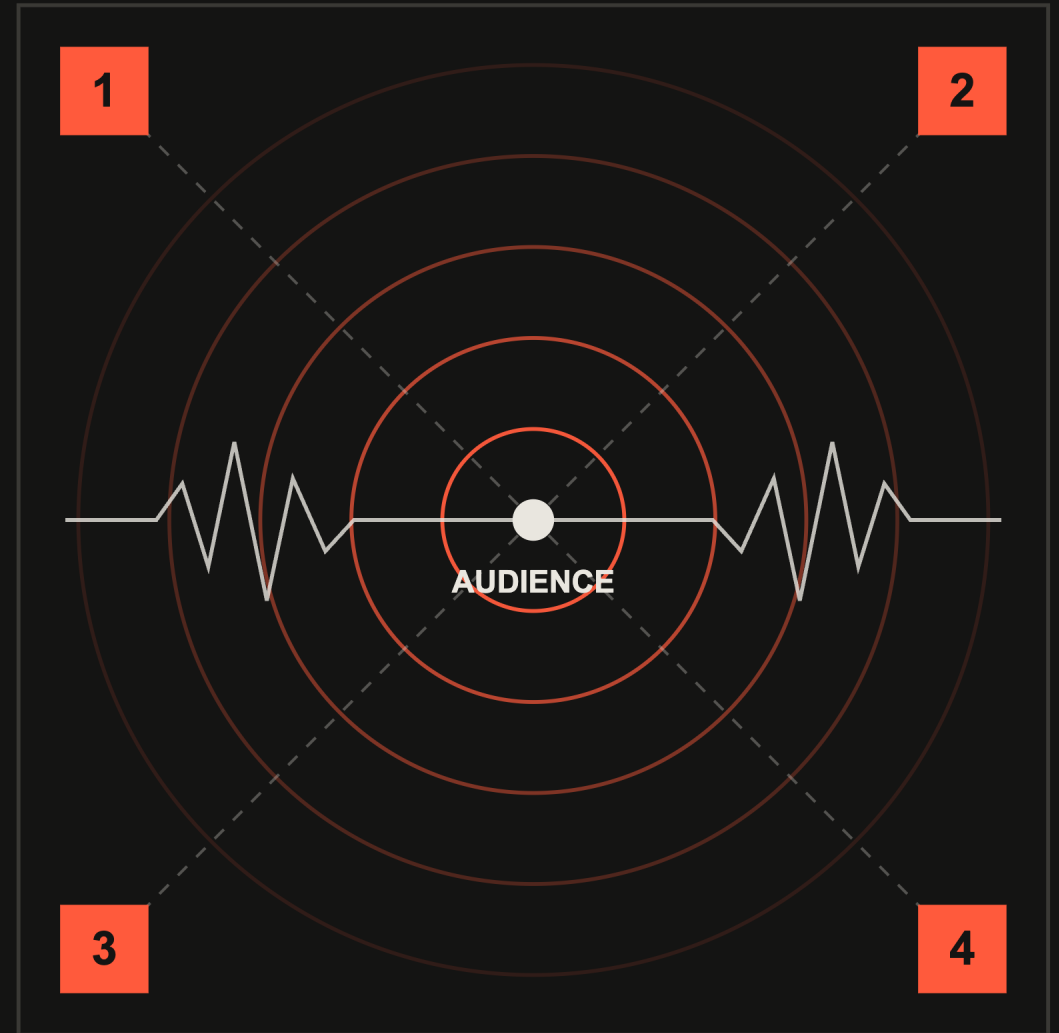


IMMERSIVE LIVE · QUADRAPHONIC · IN THREE ACTS

ACUSTICA DEL POTERE

The Acoustics of Power: the political soundscape as physical matter. Voice, machine, echo.



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THE VISION

POWER IS HEARD BEFORE IT IS SEEN.

Timbre, rhythm and repetition build consent before content does. This live set follows its decay, all the way to noise.

THE ACOUSTICS OF POWER — 02

THE PROJECT

AN IMMERSIVE LIVE IN THREE ACTS

The Acoustics of Power (Acustica del potere) brings the political soundscape into the room. Documented, archived recordings of today's geopolitical upheavals are treated in an industrial key: a physical, at times violent experience that leads the audience from the voice that commands, to the machine that executes, to the echo of what remains.

4

audio channels, quadraphonic

3

acts: voice, machine, echo

45 MIN

approx. duration, in a dark space

LIVE

ON STAGE, IN THE DARK



THE STRUCTURE

FROM LANGUAGE TO NOISE



VOICE

Power that speaks.
Language is still intelligible,
almost hypnotic.



MACHINE

Power that acts. Language
disappears and only the
apparatus remains.



ECHO

What remains. Noise opens
into space, the ending stays
unresolved.

ACT I

VOICE

Power that speaks.

MATERIAL

Speeches, rallies, anthems, sirens, announcements, crowds, radio and TV propaganda.

TREATMENT

Loops, stretching and progressive saturation: the voice stays intelligible, almost hypnotic, then cracks.

4-CHANNEL SPACE

Voices surround the audience from every side: the rally comes from everywhere.

ACT II

MACHINE

Power that acts.

MATERIAL

Borders, ports, factories, drones, surveillance, armaments, data centres, construction sites, energy infrastructure.

TREATMENT

Language vanishes and the apparatus remains: mechanical rhythms, physical frequencies, sound pressure.

4-CHANNEL SPACE

Sounds collide along the room's diagonals: the violence is felt in the body.

ACT III

ECHO

What remains.

MATERIAL

Ruins, forced silences, post-conflict environments, civilian voices, resistance, field recordings after the event.

TREATMENT

Noise opens into space. The ending is deliberately unresolved: a void or a fracture.

4-CHANNEL SPACE

The speakers switch off one by one: the last sound stays in a single corner of the room.

THE THROUGH-LINE

A SIGNAL THAT RUNS THROUGH EVERYTHING

A recurring frequency runs through all three acts and changes meaning: a collection of material becomes a dramaturgy.

I · VOICE

ALARM

The frequency sounds like a siren, a warning that calls for attention.

II · MACHINE

MACHINE RHYTHM

It becomes a mechanical pulse and carries the industrial rhythm.

III · ECHO

RESIDUE

It thins out to an echo: what survives after the event.

SOURCES, LICENCES AND ETHICAL APPROACH

SOURCES

Documented, archived recordings, organised by act and by geopolitical area.

LICENCES

For each item, source, date and licence of use are declared.

APPROACH

Real suffering is never aestheticised: sound makes it unsettling, never spectacular.

THE FORMAT

TWO VERSIONS OF THE SAME LIVE SET

IMMERSIVE VERSION

4 CHANNELS

Quadraphonic: the full experience, designed for festivals and venues with a multichannel system.

REDUCED VERSION

STEREO / 2.1

The same set as a downmix, conceived as an adaptation for clubs and venues without a multichannel system.

Live set from laptop, audio interface and controller · Optional guitar · Approx. 45 min, in a dark space

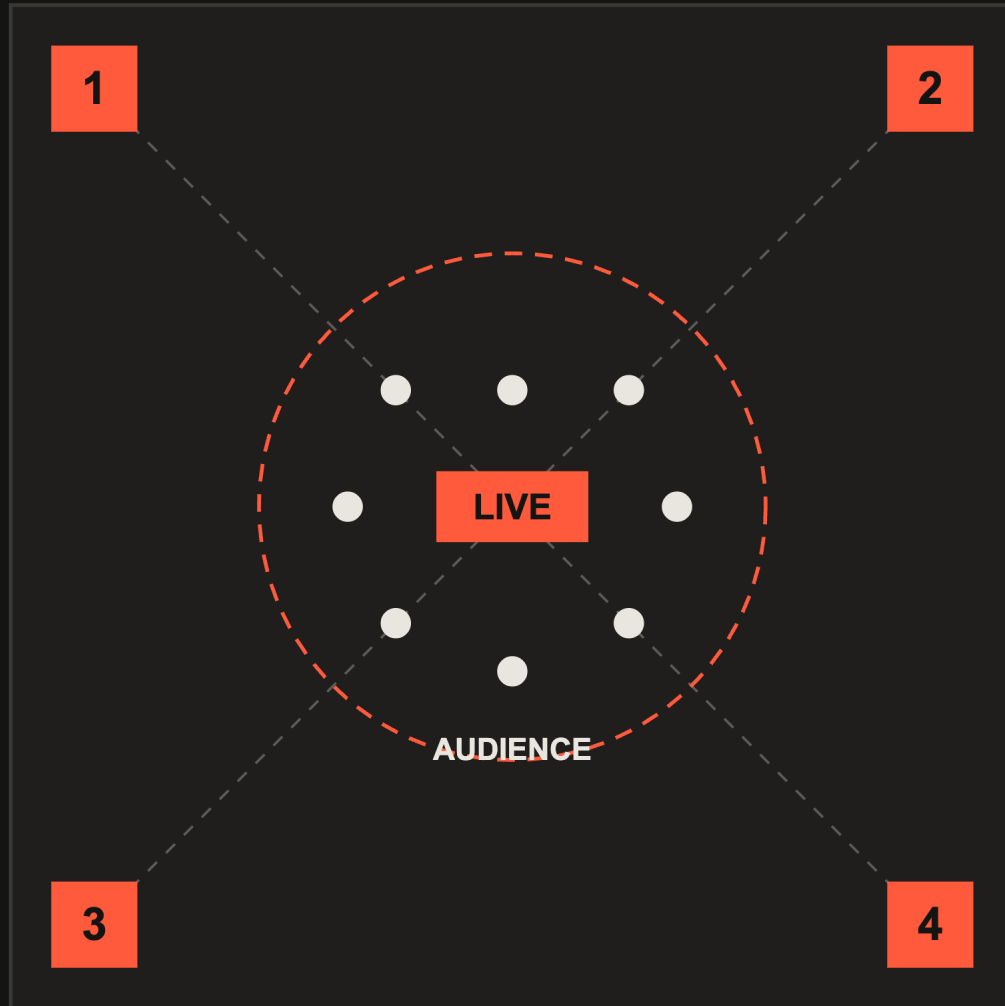
WHAT I BRING AND WHAT IS NEEDED

I BRING

- Laptop with live and spatialisation software
- Multichannel audio interface with 4 outputs
- Controller
- Guitar (optional)
- Connection cables

REQUIRED FROM THE VENUE

- 4 full-range speakers in the corners of the room (sub optional)
- 4 balanced lines from my station to the PA
- Table [150 cm x 50 cm] and power outlets in the room
- Dark space for the whole performance, with a light point at the centre of the table (approx. 45 min)



ROOM LAYOUT

FOUR SPEAKERS, ONE LISTENING POINT

- Speakers 1 to 4 in the corners, facing the centre
- Live station at the centre of the room: it is my listening point
- Audience seated around the station



BY FRANCESCO GIANNICO

Francesco Giannico is an electroacoustic musician, sound artist and video artist. For over twenty years his research has revolved around the soundscape. He graduated in Musicology from the University of Lecce with a thesis on film music, and the link between sound and image runs through all his work: a cinematic journey of digital textures, soft melodies and instruments such as guitar and piano.

In 2010 he founded AIPS – Archivio Italiano Paesaggi Sonori (the Italian Soundscape Archive) and in 2013 the label Oak. He is the founder of the association LAIKA APS and co-founder of Collettivo Zeugma, a group of Italian sound artists that curates LANDSCAPE, an international open call dedicated to sound art.

He has collaborated with artists such as Bruno Dorella, Amy Denio, Kim Cascone, Anacleto Vitolo, Giulio Aldinucci and many others. Thurston Moore (Sonic Youth) likened his music to Luigi Nono and Toru Takemitsu. He has presented his work at MAXXI and MACRO in Rome, at Soundfjord in London and at Madame Claude in Berlin, and has been a live guest on RAI Radio 3.

He currently works in production, training and sound design at his studio, Rumore Bianco Studio, in Puglia, and also works for external institutions such as IDI in Milan. He also collaborates as a trainer on numerous sound ecology projects across Italy, including Ichos in Taranto.

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LISTEN

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