

**"Telling stories" with sounds**  
**Exploring the relationship between narrative structures and electroacoustic composition**

This project aims to investigate the relationships between narrative forms and the compositional approaches to 20th-century Western avant-garde music, exploring whether “narrative paradigms” have constituted, or can constitute, a model for structuring an electroacoustic piece today.

With the advent of the audiovisual media, scripts - narrative macro-structures - were employed to blend images and audio tracks of different origins: music, noise, speech. In Western music, experimentation with heterogeneous sound materials emerged slightly later, around the mid-20th century, as avant-garde composers began exploring the world of ‘sound objects’.

What is the relationship between the narrative forms inherent in the new media of the 20th century and the early experiments in electroacoustic composition? Can narrative models today inspire musical structures to organise sounds of different origins?

To outline the state of the art and verify correspondences between narrative forms and avant-garde compositional approaches, particularly in Europe, we aim to examine electroacoustic musical works from the 1950s onward, focusing on pieces that emphasize voice and soundscape, elements fundamental in audiovisual contexts as well. The method chosen for the analysis will be the *cognitive-aesthetic* method<sup>1</sup>, which will help identify temporal macrostructures and delineate subdivisions into sections and events. Once the piece’s structure is visualized, it will be compared with “narrative paradigms” described by screenwriters such as Robert McKee and Syd Field<sup>2</sup>.

Finally, the project aims to identify case studies in which such correspondences have emerged, referencing these significant works for: 1) the creation of original electroacoustic pieces that use narrative forms for organizing sound events, and 2) the creative development of an alternative compositional approach for works requiring the temporal organization of heterogeneous sound materials.

This project was developed within the 2023-2024 Warm seminars, with two of the instructors, Giacomo Danese and Francesco Torrigiani, present for the discussion.

---

<sup>1</sup> Giomi, F. and Ligabue, M., L’esperienza elettroacustica di Franco Evangelisti: analisi di “Incontri di fasce sonore”, Sonus - file no. 15, May 1996.

<sup>2</sup> McKee, R., Story. Contenuti, struttura, stile, principi per la sceneggiatura e per l’arte di scrivere storie, Roma, Omero Ed. ©2010; Field, S., La sceneggiatura. Il film sulla carta, Milano, Lupetti ©1991

Parallel Session



**Marina Giaccio**  
**Supervisor Giacomo Danese/Francesco Torrigiani**  
**Warm Project 2024 by**  
**Conservatory Luigi Cherubini (Florence, Italy)**  
**with Conservatory Giuseppe Verdi (Milan, Italy)**  
**and Orpheus Institute (Gent, Belgium)**  
**sing.mari@gmail.com**

In 2005, I graduated in Philosophy with a thesis in Aesthetics on the relationship between music and time in the work of V. Jankélévitch. Thereafter, I began working as a singer-songwriter. Between 2006 and 2012, I was selected to participate in various competitions including the “Musicultura Prize”. In 2010, I produced my inaugural album: “Nata Domani.” In 2016, I released my second album, “Il Tempo Giusto” which was presented at the Roman Theater of Fiesole in the “Costellazione Toscana” review for the “Temporeale” research center of Florence. From 2018 to 2020, I designed sound environments for the NCP theatre company in Florence. In 2023 I graduated in MNT at the Luigi Cherubini Conservatory in Electroacoustic Composition. I participated in the 2023 and 2024 editions of the WARM seminars on Artistic Research. In September 2024, I was awarded a PhD in “Art, Technology and Perception” at the Luigi Cherubini Conservatory in Florence.