

D'istante la durata¹

It is born
the active wait has ended
the new whole
from a whole has parted.

Morphologically speaking, I view a piece of music as a plot of interacting relationships, more similar to an organism than to an object to be taken apart. From this point of view – of which there are certainly many others – the process of life taking shape in the prenatal phase offers an enlightening structural parallel. After the spermatozoid enters the egg, through the exponential subdivision of the first cell from morula to the blastocysts to the embryo to the fetus, the process of formation develops from the general to the particular simultaneously on three different levels – inner, middle and outer – becoming finally a form in and of itself at the moment of birth. An unfathomable process that more often than not manages to occur, miraculously overcoming innumerable perils to the great awe of everyone, including the mother, who would never have believed.....

Scientifically, we can follow the development in something close to detail but we are still unable to predict it with any precision or to modify it without interrupting the process itself. Learning to appreciate the mystery (this one or any other, although it is my belief that the plural only dilutes the quantity entrusted to each single one), without falling into insipid sentimentalism, offers us the chance to emerge from our closed perspective, which otherwise has no problem continuing to refract *ad infinitum* the single syllable I, I, I, I, I....

Works (not only in the realm of art) that leave the most powerful mark contain/in-form (give form to) a measure of mystery. By opening what is too closed while at the same time closing what is too open, they hint at a new measure, a mobile balance there in the middle. It could be said perhaps, more generally, that every work of this type is the materialization of a well-defined question about the context: an initially unstable place which brings everything into question, and in so doing disperses it all in order to re-orient it. A dangerous question indeed as it destabilizes the previous order, and yet a creative one, as it points to a new and vaster order.

One must learn to recognize (identify, distinguish, admit) and to observe (in two senses – look attentively/examine carefully and respect/not disobey (violate) the presence of the mystery where it exists. Not to weaken it but, on the contrary, to concentrate its force, separating it out from the platitudes into which it is routinely reduced. Every new probing work carves out a form inside the mystery, stealing mystery from the mystery, on the one hand, but circumscribing it and giving it greater definition, on the other.

Every new probing work *fulfills* the mystery, pointing it out – *here now, like this* -

The aim of a morphological investigation, in its search for sense, is to describe the constants within a structure that, by becoming references, allow us to comprehend its order and hierarchy. These days I am particularly interested in those constants that I have managed to identify at the source of the specific developments in each piece, or better still, the constants that the specific developments have suggested to me beyond their local applications. In speaking of art, it is essential (to practice it, or at least) to refer very precisely to the practice, because art is *practice* (as opposed to the straightforward application of a technique, insofar as it is an instrument acquired by experience). It should be remembered, however, that the heart of the practice stimulates relationships, not mechanisms. That which is most valuable in a (probing) work is not open to question; at most, one can perhaps make allusions by freeing up space around it. I am attracted to this idea of making space around it - beginning with the need to find the sense within the product, but also to find the sense the product communicates beyond itself.

I will try to describe not so much a technique as a morphological practice as I have seen it grow in my work, from the general to the specific, ending with the specific representative example of *place* (, a quartet composed in 2001 that opens a cycle of 4 pieces for prepared strings (which is followed by a trio and then 2 cellos with their backs touching, and then a contrabass solo, for a total of about 70').

¹ The title simultaneously expresses two different ideas: duration which is distant (in space) and the duration contained in an instant (in time).

Morphological practice

The study of a structure – both creating it and analyzing it *a posteriori* - but also understanding/relating to a form, an organism, or body, in my opinion, must begin with a receptivity to listening, listening to the other and to oneself.

to become receptive – to suspend momentarily one's own needs, habits, not to rush, to find time, to leave space, to pay attention

listening - patterns of interpretation are essential given that we cannot separate anything from chaos without references. But, in addition to being absolutely unnecessary, the usual rigidity of these patterns in adults limits it/us uselessly,.

The formation of an individual is a process of progressive data acquisition and processing, which constitutes the profound (physical, mental and spiritual) sense of one's life. This sense, with varying degrees of awareness, by transmitting and receiving signals to and from the life of others, allows each individual to relate to the world and characterizes the modalities of this relation. A process of continuous formation that all too often, however, once physical survival is ensured, slows down, growing lazy with age (not necessarily actual physical age), to the point of hardening into a series of behavioral tics - automatic reactions to a few, select stimuli that support the immutability of the chosen references - while remaining deaf to all else.

listening – interpretative flexibility; this could be defined as an open pattern in constant transformation (typical of children), based on relationships that are being continually confirmed and updated, substituting the terms within it as required. Unlike a behavioral tic, it corresponds to a *dawning state* in which habit (conditioning) tends to cancel itself out in favor of the novelty of the instant; a state utterly present, that regenerates the past by *living* the present.

It is precisely in the ensuing correspondence between the work and the dawning state that one can find that novelty inevitably linked to significant artistic production – novelty that always recalls the new listening that generated it, in any field of endeavor.

to the other – everything not included in the interpretative scheme – that is, everything that takes us by surprise, the missing link, emptiness– nothing spectacular, an active difference or rather, a difference compared to before which we still not know how to interpret but that is already at work transforming us. The work will become the hollowed out trace, mark, form and track of the passage of this heard and circumscribed *emptiness*

to oneself – to know how to distinguish between the different levels of the interpretative scheme that characterizes us, to find our own autonomy within it. The more profoundly we manage to observe, the more this autonomy is truly our own. From conventions to the thought that generated them, from the values passed down in that thought to the sense uniting similar values in different thoughts, progressively clearing away the incidental to find the essential; only at that point can we listen more freely

Imagining a piece as a plot of relations, listening must then expand steadily as it explores, both internally while discovering the complexity contained within the single elements and externally with the multiplying of the elements, coming to envision a topography of the places encountered (vibration/relation). In this way a context will surface, within which a structure can be organized that in turn (perhaps) will give birth to the singularity of a new form.

Simplifying, I shall illustrate this expansion as a progression of concentric circles, from the smallest to the largest, although in reality, the process takes place (almost) simultaneously on all levels: (to be more precise) - *listening, exploration, writing the places, context, structure, and form.*

A progression that the successful piece manages to turn upside down, transforming the final form into a narrow passage to the other upside-down, larger cone (like an asymmetrical hourglass) that lies beyond the piece, *pointing the way* back to the structure/writing/search/Listening in which in turn, in our turn, we are contained.

Listening (more precisely)

I can synthesize the act of listening into three different modalities in which I have often surprised myself while hearing/thinking music – predatory listening, analytic listening and suspended listening.

Predatory listening tends to focus on the presence of clear yet unusual sound objects (whether they be notes, new instrumental techniques, novel uses of known techniques or a combination of the three) to extract them from the context and use them, in the solid state, rigid insofar as they are identified as objects at this point. *Predatory* listening captures (a note, an image, a technique): what is lost in the incorrect practice of this type of listening is the generating context, demoting the subject(s) in question from elements to objects and denying the necessity of their existence. Such listening however should not necessarily be ruled out. It can become listening that penetrates the particularity, seeking the relations that compose it, and becoming a type of listening that uses the instant as a door open to everything, entrusting itself to the enlightening instant in order to approach the all. Regardless however, this listening must always transform its “prey”; that is, it must find/give it new freedom, without which such action is no more than useless plagiary.

Analytic listening is layered listening, it arches out broadly, creating relations between the various clusters, little by little isolating those elements it considers as supports that serve (like the spans of a bridge) to sustain attention throughout the entire duration. More than the others, this type of listening can be translated into musical, graphic, mathematic or verbal signs, and precisely thanks to this easy conductivity/translatability, it has been used as the tool for the countless studies thronging the music arena. Only apparently objective, it is highly influenced by the hierarchy of previously established values, often becoming a type of listening that seeks a confirmation of those values. Thus, the more quantifiable the presence of the sought-after values, the more satisfying the listening. It is interested in structure, often forgetting that no matter how detailed the description, the structure is never the thing itself. It becomes an essential listening, however, (especially for musicians and composers) when - without considering it exhaustive - we make use of its approximative potential to connect singularities and thereby strengthen the perception of the differences by placing them within a context. I would suggest that particular attention be paid to the outer edges of the context where the information loosens its hold and the structure becomes more receptive to the unpredictability of *the other*.

If analytic listening proceeds in spans, *suspended* listening (not interrupted, suspended) is the risk of one long span all the way to the end of the passage for its entire duration. It is a more open listening because it assumes the ability to momentarily suspend the interpretative categories that usually characterize us; to manage to do this means to manage to listen to what is being presented in and of itself and not in relation to ourselves (in relation to what we think is interesting, correct, historically valid, etc.). This is obviously difficult, not only as regards the listener’s suspension of his or her own categories (relying on the faith in the work or man that should always be granted), but also as regards what is being presented, which in turn must not be the umpteenth repetition of the categories the listener is trying to abandon (the so-called banalities). This listening seeks commitment, the sharing of a commitment among the composer, the player and the outside listener.

From outer listening (*predatory* or *analytic*), passing through listening *from* inside (*suspended*), I offer a few short observations concerning inner listening, the listening that listens to the other three.

Inner listening emerges from a need for silence – silence from sounds, images, opinions, expectations, deadlines, controls; from the need to (re)discover a measure, a distance. It precedes any distinction between the senses; it is not yet hearing. It is capable of containing the single sound or the entire music, an image, a perfume, a taste, a physical sensation, an emotion. This listening makes space, it is space, a space of attention, and is the only one for which *distance* (in space, in time) is experienced as a *simultaneous presence* and not as a separation.

Exploration

Studying an instrument, for me, is equivalent to exploring a new territory.

Let’s be clear: the quantity of work on the instrument, with the instrument, guarantees nothing. In the last pieces it was an essential condition, but certainly not the only one; nonetheless even outside of my personal application I believe it is of great importance to persevere.

To persevere with an instrument, a material, a structure, a relation, an idea, without stopping at the first results using them just the way we found them, but to carry on, trying to project the results onto other planes, imagining their different potential applications, consequences, transformations and concretely experiencing their developments.

However, this staying close, this perseverance, should not suffocate the instrument-material-structure-relation-idea (the most difficult thing of all and the possibility of avoiding it depends

primarily on the quality/capacity of our listening), but should rather gain its confidence – confidence not in the sense of an excess of familiarity (which almost always then manifests as a lack of attention) but ‘*con-fidenza*’ in the original Latin meaning of ‘trust, courage, hope’, as indispensable power (not so much to conceive as) to realize a new form or any type of birth.

Writing the places

From the exploration of new territory through the increasing confidence gained, we can conceive, on the basis of the relationship between the similarities and differences encountered along the way, an initial, approximative topography – literally, a *writing the places* (despite its simplified, provisional character) that allows us to choose where and how to investigate further into them (the places discovered).

By saying *places*, I mean specific energy states that materialize in a particular characteristic, which may be timbre, harmonic, temporal, structural, mental, poetic....

The identification or distinguishability of the individual places results from having established relations between the similarities and differences encountered in the explorative phase – relations that will condition subsequent developments. In effect, it is the sign we choose to indicate these places that allows us to work them (that is, to live them and make them live).

Sign, hence, *writing*: whether it be verbal, graphic, musical, mathematical, it must always be precise – precise in the way it indicates the essential characteristics that, from one passage to the next, from the first draft to the final score, will be the concrete material of the work. To this end, I believe that the type of notation chosen, gradually as it is deposited in the score, should become increasingly simple and as neutral as possible; in other words, it should contain the maximum amount of information with the minimum number of signs. And this holds both out of respect for the musicians (who all too often are forced to decipher what the composer is asking of them before they can even begin to play) and because the neutrality of the writing reveals more clearly what is actually there, beyond personal problems or notations aimed to please the eye.

Therefore, *writing the places* is a list in which a provisional relation is established between the signs, (corresponding to different energy states) so they can be chosen.

The context

The subsequent *choice* of places that establishes an all-inclusive bond between them – in other words, the map, the sphere in which it will be possible to project a *single* route among all the possible routes.

Given that a piece can be understood as a trip, there are many ways to travel. Personally, I prefer those that are open to dialogue with the diversity encountered along the way and thus offer a chance to recalibrate the space of our private certainties.

From among the numerous gradations between “wandering about” and ultra-organized tours, everyone finds their own way. At that point, it is the reality of the trip itself – with all the unforeseen events that inevitably occur (practicing the piece, for example) – that tells us if the choices made *a priori* have served to develop our perceptive capacity or merely to deafen it. It is quite common, for example, to suffer from the narcosis of accumulation – accumulation of certainties mainly, but also accumulation of need, commitments, information, accumulations that would seem to guarantee fullness while in fact they are often prison walls surrounding us wherever we go.

The structure

A structure is the relationship of coordination and interdependence in which the individual elements are organized in the whole. It differs from the context with respect to the degree of articulation within it. Establishing the laws, it governs the order of succession of the levels of information so as to ensure the properties for which that type of structure was elaborated. It could be described as a highly complex filter that holds back part of the information flowing through it, leaving the rest to pass through. It is characterized by a modulated recursiveness of the basic relationships – from level to level, from transformation to transformation, as a result of changes in the terms (elements) of each relation, the original relations can lose their recognizability, though still connected to the whole in which they are contained. Furthermore, the variant structure, by regulating its variability according to precise parameters, never compromises its identity.

As I see it at this point, a musical structure always tends to refer to a precise space, to the subdivision of a space/context in a system of relations generating different qualities and quantities. In fact, when one speaks of a temporal, metric, or rhythmic structure, or of anything that revolves around the durations (from entire movements to single impulses), a spatial representation is almost always

used. We use 1, 2, 3, 4, or 5 centimeters to indicate *where* whatever happens within the structure in any given second is happening.

The organization of each single level tends to be simple enough when analyzed locally because a structure's complexity, in fact, manifests in the relations of interdependence between levels.

The structure *is* a system of (qualitative) relations. Superimposing one level over another (quantitatively) as independent layers generates indifference, not structure.

Its job is to ensure the whole and therefore, the structure, no matter how detailed, always remains "general" because it describes *where* and *how* it should be but not exactly *what* will be. Even the most description can never be the thing described; it stops before.

Thus, speaking of music or art, the structure has no value in and of itself because it cannot live alone; it is crucial but not sufficient to generate the quality of the product it aspires to. It is of no use to question the validity of a work on the basis of the supposed complexity of its structure. A work that does not by itself generate *new evidence* is fated to remain a work *manqué*. It is missing the breath, and thus it *is not*. I cannot say where this breath comes from; I look for it in the time, in the continuity (re)called by the time.

The form

Having understood the where and how, the form is precisely the *what* – that which stays in the filter and brings together all the passages in the unimaginable complexity of the finished body; a tangible memory, a trace, left in time by the life that has passed through the structure.

Three elements – structure, life, and time – that become three forces when a connection is established between them:

of the first we have already spoken, predominantly static, does not act in isolation

the second is the flow we have mentioned many times, the continuity of the flowing in which everything is immersed and transformed; totally dynamic, acts indiscriminately when isolated from the first

the third is the whole that allows the other two, statically and dynamically, to exist.
In this case, the timing is the duration of the exposure of the structure to the flow.

In terms of art, the form is the realization of a (specific) dynamic equilibrium between the three, which takes form in the work. It seems to me that its intensity varies according to the depth of the experience of the conception of difference that it materializes, according to the multiplicity of the listenings, views, senses that it suggests and encourages.

Contrast is the first degree of difference; a primitive one that separates: just as two contiguous points on a circumference are as close as possible in one sense and as far apart as possible in the other, the path of the form's intensity goes in the *other* direction, the one that by completing the circle reconnects the greatest distance returning to contiguity.

In art, there are very capacious forms/works, less capacious forms (that never open up due to their defensive nature) and non-capacious structures. The breath within them is full, held, suffocated. This no such thing as a non-capacious form though there are many structures that life has never passed through.

I am increasingly attracted by expansive forms, forms bordering on the absence of form, perhaps *resonance* forms that resonate with their own silence. Returning to the image of the filter, a broader initial structure could be understood as a subtle space of resonance, that "harmonically" exalts certain components from within the flow, orienting every single instant in the whole to manage perhaps to complete itself into a subsequent form, *diffuse*

The life charge transmitted by listening to a form (I intentionally do not use the word vitality because it could easily be identified as a generic hyper-kinetic quality from which on the contrary we should defend ourselves) is indicative of the *newness* it gives form to, of its – at this point justified – necessity.

The sure sign of an accomplished form is the desire to make that it communicates, the enthusiasm that it entrusts to us and to which we likewise entrust ourselves.

But why insist so much on specifying the passages, on the words I use to try to clarify them, on the differences between exploration, writing the places, context, structure, and form?

I think that seeking to create clarity, including within oneself, even if it begins by swinging between over-simplification and over-complication, often leads to a new and necessary measure – and the longer the path foreseen, the more necessary it is.

For me, to write is to *make* attention, to *practice* attention by building; stretching time to live in closer contact with the intensity of the instant and to gather the trace from every instant (make it last, recompose it) in Duration, trying to bring the distance that separates (instants, things, we ourselves) back to the Presence (that unites); even the attempt *transforms* (me)

Over the past few years, I have been trying to merge three aspects, three attitudes of composing that at least in part can refer back both to the three modalities of listening and to the three forces discussed above

the possibility of generating sense that a structure synthesizes
the assembling of predefined elements according to one or more layers of listening,
trust in the potential of an insight to re-invent what went before it

) place (

inner listening

In this string quartet, the original core is the friction, the omnipresent attrition that generates life from difference. The explorative instrumental studies led me to rediscover certain properties of the very material of which the instruments are made:

the thin wood waiting resonantly for contact, the hollow heart of the case, alive with shadow and light, inside-outside, almost weightless

the bow as mediation, horsehair, ridge, contour, boundary, moving limit, measure, as an instrumental sense organ without which all falls silent, indistinct, compact; the bow is the touch, it has a palm and a back, an inside and an outside, hence two faces, the second (wood) is the old one, extreme, not at all pliant, wooden: it holds together memories that predate written culture and perhaps through the very power of its holding together it *tightens* the culture that follows (the horsehair), creating the roots by which it can become experience; as I said, experience is always mediation. In the wood is the ancient face that speaks and all turns coarse; the surface thickens, encouraging the material to open up

the string is drawn, a tightrope, a blade, recalling metal, all the metals inhabiting our daily lives, that have become habits in our daily lives; the string, fingered or not, is the foundation, the fundamental that makes each partial tone vibrate with it

and the bridge: a bridge that spans the distance between the strings, uniting them; 4 strings tuned to resonate together, 4 instruments tuned to contain each other, divided, on the air bridge of the resonance

I was attracted to the sound at the bridge, the bridge-sound:

so much music around there, why? not only in string instruments, also in winds for example, the development of paths (harmonics, complex sounds) parallel to the homogeneity of the register they have been constructed for; what's more, the bridge in string instruments is a physical reality and the distance from it, together with the pressure/speed of the bow's movement, determine a fundamental's spectrum: such "mystery" we know comes from this region – so much it seems by now an overworked place, taken for granted; and yet while playing, my bow kept going back there to produce that vibration that seemed to go beyond the string played, beyond the pitch: I felt a presence, I sought after it

this image of the bridge is ancient, musically and otherwise, whose roots the 1900s tried to explore; I believe that its always timely power resides in its being a third place between the two that unites, an other place, suspended, perhaps the very place of estrangement

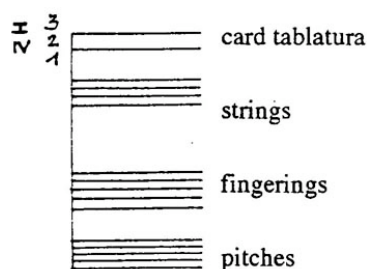
Traditionally, the bridge is nearly as thin as a wire, hard, what happens near it is compressed, its details indistinguishable; I wondered if it had been broader, if the strings could have had more than one point in common, maybe even an area, then what would have happened?
Thus was born the idea of adding an additional flat connecting bridge between the strings; three variables guided the search for the optimal acoustic result – material, size and positioning

By optimal, I mean able to produce easily perceptible differences, with the result clearly predictable according to the action indicated. A lengthy work of exploration and selection took shape in

materials	flexible cards (like telephone cards) of two types, soft and rigid thin plastic (like a 1.5 liter bottle), angular thin plate of harmonic steel (like that used for plastering)
measure	fixed, proportional to the instruments
position	threaded between the strings: I and IV above, II and III below with respect to the bridge: 3 positions of the card for the 2 violins, 2 for the viola, 1 for the cello. 1 fixed position of the plastic for all, beyond the bridge 1 position of the harmonic steel, only at vl. II, only in the last movement

Thus the simplest graphic solution to indicate where and how to play:

of the notes of the score:



Two lines are the strings' part crossing the card, so string *on* card, respectively for two violins and viola (from up to down) I and IV, for cello I and III

Three white spaces are the points of the card:

- 1, outer side of the IV string
- 2, between the two strings
- 3, outer side of I string

Tetragram, from down to up IV III II I,
the strings on which one plays out of the card towards Pont. or Tast.

Bigger pentagram shows the fingering: often the strings are not fingered, so the pentagram will be empty. N.B. It is possible that there is a fingering on a different string than where one plays; this is not a mistake, one can hear the result clearly.

Smaller pentagram shows the eventual resulting pitch(es) to aim for: because of preparation, in fact, the fingering and pitch do not correspond. There could be small differences in intonation between written ones and played ones: the most important thing, in the written register of course, is the process of the sound quality as it is elaborated rhythmically/formally. To help comprehension, there is a CD attached to the score, where the author plays each part: in this way the Player will have a more detailed idea of the actual sound and, with the superimposition of the four voices, a first impression of the form in which his voice will become a part of the whole. Each instrument will receive the score with a CD containing the quartet's "home realization" and his single part divided into the seven movements. Because of the complexity of the sound, I have preferred not to overload the score with signs and to concentrate the notation on exactly *where* and *how* to play.

Five bow pressure: very light, like the harmonic sound, normal, light scratching, heavy scratching

The friction points of the bow on the strings are written as follow

MT high on the tast
T tast
TC tast near the soft card
PC pont near the soft card
P pont
MP very close to the bridge
SP on the bridge
OP beyond the bridge before plastic card
OC beyond the bridge after plastic card

On the portion string on the card

CT towards the tast
CP towards the pont

listening from the inside/outer listening

At the same time in other listenings, I began with the traces that had left the greatest impression on me over time (of Beethoven, Schubert, Bartok, Webern, Nono, Ferneyhough, Xenakis, Lachenmann, and Rihm). I sought to hear the individual references in each, extracting them from the forms that had generated them, making room inside and around them for the questions emerging from the references they contained.

These questions became flowing currents, 7 of them, wherein the traces of the different composers converged. I isolated in a multitude of fragments all or nearly all the details that had taken me by surprise over the course of the years and other new ones, emerging from the directed listening of today. In this splintered sea, the seven currents became lines of force that I wanted to bring together so as to redesign it all. In a temporary order, from the most to the least dense, they are:

exploration/writing the places

Saturo (Saturated) maximum material density, absence of rhythm and pulsation, basically opaque

Ostinato (Obstinate) obsessive repetition of a pattern that tends to become an hypnotic pulsation

Memoria (Memory) understood as synchrony, simultaneity of now and then, more dilated singing

Cuore (Heart) the mobility of the string instrument that ceaselessly transforms the classic parameters of timbre (in relation to the bridge and in other respects), pitch (resulting from the absence of keys), intensity and, in the quartet, because being four of one (or better said, three plus one of one), the sum/subtraction/product of the single parts originates, or anyway leads back to the unity of being strings.

Espressione (Expression) the instants that contain the whole, that state of maximum communicability of the material in which a single sound is enough to recognize the music of which it is a part.

Apparizione (Apparition) the emergence, the manifesting of something complete in and of itself, that annuls the before and after and lifts us up to a more extended *now*

(∞) curvo atemporale, the beyond, the space within and behind every form, the absence (of traces) that every form/singularity tries to elude and by so doing calls attention to it

The 7 currents then became 7 artificial lakes into which I pooled the authors' traces with my own parallel instrument research, being the practice of what I had been poetically experimenting with. The practice transforms; the lakes took on new specifications:

Saturo discontinuous space, solidity, friction of the bow, the instrument body
Ostinato the rhythmic element, the bow
Memoria tradition, the pitches on the strings,

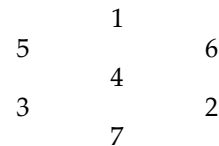
Cuore	the curve, the pitches of the preparation, the instrumental Body of the instruments
Espressione	timbre, infinite periphery, the string
Apparizione	suspension, resonance, the transfigured pitch (in the harmonic steel preparation)
∞	the continuous space/ time in the background

context

There were many border zones where it was impossible to channel the result precisely into one specific lake. Thus it came naturally to work out a listening structure that took into account these simultaneous presences so as to organize the intermingling of the currents. Thus, the 7 lakes contain different points of listening determined by the specific qualities of the other lakes.

Saturo has	6	S.s - S.o - S.m - S.c - S.e - S.a	(Saturo.saturo - Sat.obst. - etc.)
Ostinato	5	O.s - O.o - O.m - O.h - O.e	(Obst.sat. - Obst.obst. - etc.)
Memoria	3	M.o - M.m - M.c	
Cuore	4	C.o - C.m - C.e - C.a	
Espressione	7	E.s - E.o - E.m - E.c - E.e - E.a - E.∞	
Apparizione	2	A.a - A.∞	
∞	1		∞

A detailed explanation of this passage would certainly take too long. So, in brief:
a six-pointed star, two superimposed triangles



7 6 5 generate the structure, rooting it
4 is the hub between the two and connects them all
3 2 1 empty the structure, elevating it

Two notes: the difference in the internal subdivisions of each artificial lake, the choice of points of listening

One suggestion: Expression contains all the others, even the ∞

From the listening structure to the context of the formal plot, the sense of the 7 is redistributed: with the extremes fixed in Ostinato (the generating pulsation, the beginning) and Apparizione (as suspended finale), the ∞ as the annulment (saturation in a void) that precedes A, then its contrary in fullness in Saturo and Cuore as the passage between the two saturations, then Expression as the maximum communicability of the material (expansion and renewal of memory) and Memoria, generated by O and leading to E.

The sense of the new order O M E S C ∞ A and the consequent redistributed subdivision of the listening delineate a preliminary formulation of the durations: 180" 210" 240" 210" 180" 240" 240". Each horizontal place (e.g., O.o) is then in turn subdivided internally (e.g., O.o :5 = O.oo, O.om, O.os, O.oe, O.oc) to form a level IV. From there, I calculate one unit of value (u.v.) for each column, dividing its duration by the number of comprehensive vertical units, which, when multiplied by level IV's internal subdivisions, give the partial provisional duration of each individual place.

180"(:25) u.v. 7	210"(:12) u.v. 17	240"(:28) u.v. 9	210"(:27) u.v. 8	180"(:16) u.v. 11	240" u.v. 80	240"(:3) u.v. 80
O.o :5 35" m:3 21" s :6 42" e :7 49" c :4 28"	M.m:3 51" o :5 85" c :4 68"	E.s :6 54" o :5 45" m:3 27" c :4 36" e :7 63" a :2 18" ∞:1 9"	S.a :2 6" c :4 32" e :7 56" o :5 40" s :6 48" m:3 24"	C.o :5 55" m:3 33" e :7 77" a :2 22"	∞:1	A.∞:1 80" a:2 160"

A subsequent adjustment definitively establishes the partial durations of the places. Subtract and add 1/2/3 units of value (u.v.) within the same column, thus modifying some partial durations while leaving the column's comprehensive one unchanged.

180"(:25) <i>u.v. 7</i>	210"(:12) <i>u.v. 17</i>	240"(:28) <i>u.v. 9</i>	210"(:27) <i>u.v. 8</i>	180"(:16) <i>u.v. 11</i>	240" <i>u.v. 80</i>	240"(:3)
O.o :5 35" m:3 21" s :6 42" e :7 49" c :4 28"	M.m:3 51"+17 o :5 85" -17 c :4 68"	E.s :6 54"+9 o :5 45"-18 m:3 27"- 9 c :4 36" e :7 63"+18 a :2 18" ∞ :1 9"	S.a :2 16"+8 c :4 32"+16 e :7 56"- 8 o :5 40"- 24 s :6 48"+24 m:3 24"- 16	C.o :5 55"+11 m:3 33"- 11 e :7 77"+22 a :2 22" -22	∞:1	A.∞:1 80" a:2 160"

structure

Two levels, the vertical column taken as a whole and the individual horizontal places generated by each column: from the context of the plot to its structuring, the individual places (which are still linked qualitatively) become independent in their sequencing, thus tightly interweaving the different sources:

<u>O</u>	<u>M</u>	<u>E</u>	<u>S</u>	<u>C</u>	<u>∞</u>	<u>A</u>
O.o	E.m	S.s	E.a	C.o	∞	A.∞
M.m	M.o	E.o	M.c	O.m		A.a
E.s	S.c	S.m	O.e	C.e		
S.e		E.c	S.o	C.a		
O.c		E.e	O.s			
		S.a	C.m			
		E.∞				

The small letters remain the same whereas the capitals change in 14 out of 28 cases. The rationale for this is to be found in the parallel evolution of ever-greater depth in my explorative instrument practice, which indicated increasingly precise timbre/articulatory qualities (and their corresponding notations) for each place and point of listening within the place. The overall sense and the local sense (in)formed each other reciprocally. However, there is not enough space here to pursue this train of thought.

Keeping the original internal subdivision of each individual place (level IV), the progressive segmentation of the layers from level to level provides a spatial definition of the durations from the metrics to the rhythm: the letter and its position always refer to the original current in the state in which it presents itself there.

The 7 lakes have thus become the movements containing different states of the intermingling of the sources; I show schematically this intermingling in STRUCTURE, adding alongside a few brief indications on the nature of each movement and its internal periods. I do not offer any comments on the phrases contained in each single period (o+m+s+e+c)

I end my analysis here so as not to abuse any further the space I have been granted. I have chosen to give a general explanation of these processes that could better be translated into alphanumerical language. I hope, in other situations, to be able to indicate in greater detail, with music, scores and diagrams, the specific passages of this path.

In conclusion, a few words on the overall work of which) *place* (is the first part. The cycle opened by this quartet aims to return in thought to those *voices* that the ancients heard so distinctly speaking/singing inside them. It seeks to become stronger and keep at bay the delirium or madness that often accompanied them, to hear more freely the deeper sense they expressed and continue to express.

Roughly speaking, the path is this: voices cross through the space in) *place* ((quartet), with *rinascere sirena* (*siren rebirth* - trio) they shape a movement within the flow, becoming a body with two faces in *inoltre* (*beside* - 2 violins) and an image, *tête* (*head* - cello solo), the acoustic icon that contains within itself the two extremes of the space/time passed through, the original impulse and the changing extension of its resonance.

) place (Structure

I	ostinato	4'04"	place where the quartet's most harmonic material encounters its opposite, pulsating instinct, energy in its dawning state		
	O.o	35"	o + m + s + e + c	m. 1	friction that generates durations, segmentation of time and flow
	M.m	68"	o + c + m	m. 14	tradition, translation, recognizability
	E.s	63"	c + e + o + s + m + a	m. 48	expression as a wall, utterly taut and compact
	S.e	50"	m + c + e + a + ∞ + s + o	m. 79	saturated in pressure, distortion and recall
	O.c	28"	o + m e + a	m. 99	in an acute curve towards → memory
II	memoria	2'14"	memory contained, memory containing, changing light in places passed down by the composers		
	E.m	18"	c + m + o	m. 110	expression as crystalization, microformation
	M.o	66"	m + s + e + c + o	m. 116	memory of the articulation
	S.c	50"	a + o + m + e	m. 138	propagation
III	espressione	4'23"	where the initial impulse reels and folds, the form opens onto an infinite periphery		
	S.s	74"	e + o + s + m + a + c	m. 158	saturation as inertia, silent friction
	E.o	27"	e + c + o + m + s	m. 173	expression as explosion of the wall, microfragmentation
	S.m	8"	o + m + c	m. 188	clot, scar
			<i>The great curve that gathering up, shapes -----</i>		
	E.c	36"	e + a + o + m	m. 192	expression as containing curve, beyond the wall
	E.e	85"	o + m + c + e + a + ∞ + s	m. 206	expression as slag: seven crossings
	S.a	24"	a + ∞	m. 234	saturating the resonating space
	E. ∞	9"	∞	m. 240	expression, as a limit, measure
IV	saturo	3'37"	compact, held, withheld, boundary		
	E.a	18"	∞ + a	m. 243	expression as pure harmonic product, the containing space
			----- landing of the great curve -----		
	M.c	71"	m + e + a + o	m. 248	memory of faint voices
	O.e	49"	s + o + m + c + e + a + ∞	m. 276	the generating pulsation
	S.o	15"	e + c + o + m + s	m. 292	interruption/transition
	O.s	42"	a + c + e + o + s + m	m. 297	segmented friction, sizzling desert
	C.m	22"	m + c + o	m. 312	voices re-emerge from the cracks
V	cuore	3'06"	the quartet body, undivided fragmentation, final transformation, little death - life		
	C.o	64"	c + o + m + s + e	m. 321	curve of a broader pulsating
	O.m	21"	m + o + c	m. 346	mechanical magma
	C.e	57"	c + e + a + ∞ + s + o + m	m. 353	heart as a voice/string, swarming curve
	C.a	44"	∞ + a	m. 372	instrument boundary, fundamental that does not die
VI	curvo atemporale (∞)	4'	inside and behind all that came before, the containing breath, the contained breath, zero degree of friction		
	O	18"		m. 383	from <i>Dialogue with Death</i> of J.K.
	M	9"		m. 389	"the sound of this conversation expanded infinitely and
	E	91"		m. 391	was already in existence at the beginning and had no end --
	∞	24"		m. 408	it was like a whisper in the wind but a perfectly clear
	S	48"		m. 415	whisper and, had you listened to it, you would have been
	C	76"		m. 428	able to hear it, you would have been able to be part of it."
VII	apparizione	4'	expanded form, the call beyond the friction		
	A. ∞	1'20"		m. 446	Tanpura
	A.a	2'40"		m. 447	call I (15"), landscape (9"), call II (49"), landscape (38"), call III (47")