

INAUDIBLE: IMAGINARIO CÓSMICO Y MATERIA MAGNÉTICA

INAUDIBLE: COSMIC IMAGERY AND MAGNETIC MATTER

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Resumen: Sin el mundo exterior, no puedo hacer mi propia música. El mundo del sonido audible / inaudible es una fuente infinita de información que estimula mi imaginación, creatividad y conciencia, permitiéndome adentrarme en territorios ilimitados. En este artículo, hablaré sobre mi investigación sobre el sonido, que se basa en mis propias grabaciones de nuestro entorno acústico natural y contaminado, centrándome especialmente en el lado inaudible de ambos. Trabajando con lo inaudible he desarrollado una profunda conciencia de la realidad sonora oculta que nos rodea en la vida diaria. Estas radiaciones electromagnéticas están siempre presentes y cambian en el espacio y en el tiempo, y se convierten en el espejo de nuestra sociedad en constante cambio. Lo inaudible me permite comprender mucho más el carácter oculto del entorno acústico que habitamos, el origen de nuestra vida y nuestra conexión con el universo. Con mi imaginación, conciencia y creatividad, transformo estas ondas electromagnéticas en diferentes formas de sonido a través de composiciones, presentaciones en vivo e intervenciones sonoras específicas del sitio, con el uso de máquinas de cinta analógicas (casetes, magnetófonos) y antenas. La belleza y la materia áspera / ruidosa capturada y recompuesta, se superponen en mundos sonoros visionarios que van desde la ciencia, la autotranscendencia y el imaginario cósmico.

Palabras clave: Arte sonoro, inaudible, ruido, ondas de radio, imaginario cósmico, magnetofón.

ZAPPAROLI, Marta (2022). *"Inaudible: Imaginario Cósmico y Materia Magnética"*. Montilla (Córdoba): Revista-fanzine Procedimentum nº 11. Páginas 34-61.

Summary: Without the outside world, I can't make my own music. The audible / inaudible sonic environment is an infinite source of information that stimulates my imagination, creativity and awareness, allowing me to delve into limitless territories. In this article, I'll talk about my sonic research, which is based on self-made recordings of the natural and polluted acoustic environment, with a particular focus on the inaudible side of it. Working with the inaudible I have developed a deep awareness of the hidden sonic reality that surrounds us in daily life. These electromagnetic radiations are always present and mutable in space and time, it become the mirror of our society in constant change. The inaudible allows me to understand much more the hidden side of the acoustic environment we inhabit, the origin of our

life and our connection with the universe. With my imagination, awareness and creativity, I transform these electromagnetic waves into different forms of sound through compositions, live performances, and site-specific sound interventions, with the use of analog tape machines (tape recorders) and antennas. Captured and recomposed beauty and harsh / noisy matter overlap into visionary sound worlds moving in between science, self-transcendence, and the cosmic imagery.

Key words: Sound Art, inaudible, noise, radio waves, cosmic imagery, tapes.

ZAPPAROLI, Marta (2022). "*Inaudible: Cosmic Imagery and Magnetic Matter*". Montilla (Córdoba): Magazine/Fanzine Procedimentum nº 11. Pages 34-61.

Sintesi: Senza il mondo esterno, non posso creare la mia musica. Il mondo sonoro udibile/inaudibile è una fonte infinita di informazioni che stimola la mia immaginazione, creatività e consapevolezza, permettendomi di entrare in territori sconfinati. In questo articolo, parlerò della mia ricerca sonora che si basa su registrazioni fatte da me del nostro ambiente acustico naturale e quello inquinato, concentrandomi in modo particolare sul suo lato inaudibile di entrambi. Lavorando con l'inudibile ho sviluppato una profonda consapevolezza della realtà sonora nascosta che ci circonda nella vita quotidiana. Queste radiazioni elettromagnetiche sono sempre presenti e mutevoli nello spazio e nel tempo, e diventano lo specchio della nostra società in cambiamento costante. L'inudibile mi permette di capire molto di più il carattere nascosto dell'ambiente acustico che abitiamo, l'origine della nostra vita e la nostra connessione con l'universo. Con la mia immaginazione, consapevolezza e creatività, trasformo queste onde elettromagnetiche in diverse forme sonore attraverso composizioni, performance dal vivo e interventi sonori site-specific con l'uso di macchine a nastro analogiche (registratori a cassette, macchine a bobina) e antenne. Bellezza e materia ruvida/rumorosa catturate e ricomposte, si sovrappongono in mondi sonori visionari che spaziano tra scienza, autotranscendenza e immaginario cosmico.

Parole chiave: Arte Sonora, inaudibile, rumore, onde radio, immaginario cosmico, nastri a bobina.

ZAPPAROLI, Marta (2022). "*Inaudible: Immagini Cosmiche e Materia Magnetica*". Montilla (Córdoba): Rivista-fanzine Procedimentum nº 11. Páginas 34-61.

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Credit by Udo Siegfriedt.

1. Introducción: biografía.

Marta Zapparoli es una artista sonora experimental italiana, improvisadora, intérprete e investigadora autodidacta activa en el arte sonoro desde 2003.

Lleva muchos años explorando el potencial narrativo de las grabaciones realizadas por ella misma (grabaciones de campo), y desde 2014 su práctica se ha centrado en el espectro electromagnético (ondas de radio, VLF) procedente de la atmósfera y el espacio exterior, que se ha convertido en el material principal de su investigación artística. Este entorno es una fuente inagotable de información que estimula su imaginación, creatividad y conciencia y le permite adentrarse en territorios sin límites. Con el archivo sonoro recopilado, trae la red sónica invisible a una auralidad distinta. Sus expresiones sonoras son visionarias y disruptivas ya que pueden traspasar las fronteras acústicas, empujando al oyente a la escucha crítica y a la reflexión, haciéndolo pensar en el doble carácter de nuestro entorno acústico oculto, el lado contaminado y el lado natural del mismo, para estimular un pensamiento crítico, conciencia y también imaginación auditiva. El mismo conjunto de ruidos y señales se puede escuchar de manera diferente según los contextos particulares, el estado mental, la sensibilidad y las posiciones socioculturales del oyente. Para algunos oyentes, las señales y los ruidos pueden ser inspiradores, empoderadores y estimular la conciencia, los recuerdos o la fantasía auditiva, la sensibilidad; y para otras personas, pueden ser perturbadores. En 2019 inició una colaboración continua con el Observatorio Astronómico (Astrofilia Urania) en Luserna, San Giovanni (Italia), para desarrollar su proyecto en curso, sumergiéndose en el vasto campo de la radioastronomía. Recientemente, inició una nueva colaboración para instalaciones sonoras con el investigador y artista sonoro Martin Howse.

En 2006 recibió el premio MOVIN-UP por su proyecto de grabación de campo (An Audio Portrait of Berlin). Ha impartido conferencias en Sound Studies (Mapping The Field) 2nd International Conference of the European Sound Studies Association en Copenhague (Dinamarca, 2016), en Goucher College Computer Music en Baltimore (USA, 2016), en

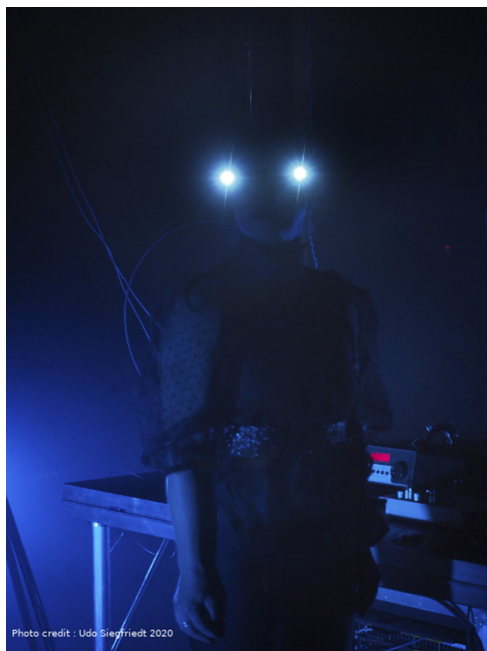


Photo credit : Udo Siegfriedt 2020



Credit by Udo Siegfriedt.

Ahead Festival en Vilnius (Lituania, 2018), en InFlux Festival, en Berlín (DE, 2018), Music Academy en Lulea, (Suecia 2019), DBS Music School en Berlín (DE, 2020), Colonia (DE, 2021).

Marta participa en dúos, colaboraciones grupales, grandes conjuntos y proyectos teatrales. Las colaboraciones activas son: PAREIDOLIA con Liz Allbee, Electromigration of Echoes Duo (con Billy Roisz), THE ELKS con (Liz Allbee–Kai Fagaschinski–Billy Roisz), VERTIGO TRANSPORT con (Burkhard Beins), trío con (Martin Lorenz, Sebastián Hofmann), proyecto de teatro "Un Renversement" con el colectivo La Cage.

Desde 2009 es miembro de la Splitter Orchestre de Berlín. Recientemente, ha producido bandas sonoras para videos y cortometrajes. Ha tocado con muchos músicos y bandas de renombre y actuó en todo el mundo en teatros, espacios no convencionales, galerías, clubes y festivales como: Lady Fest 2003, Maerzmusik 2014, Atonal 2016, A'LARM 2014 & 2020, Fusion 2007, Darmstadt 2012, Heroínas del sonido 2018, Eavesdrop 2018, Ultra Schall 2015, Musik Für Alle UDK 2015, CTM 2019 (Alemania), Huddersfield 2015, Borealis 2014 (Noruega), High Zero Festival 2016 (EE. UU.), Geiger 2016 y 2019 (Suecia), Interpenetration Festival 2017, Konfrontationen 2016 & 2018, Artacts 2019 (Austria), Earweare 2019, Zwei Tage Strom 2015, Crack 2013, Meteo Mulhouse Music Fest 2018 (Francia), Festival Alternativa 2018 (CZ), festival LEM (España), entre otros.

Su trabajo ha sido ampliamente presentado en varias transmisiones de radios: WDR3, SWR2, Deutschland kultur, ZDF (TV), RebootFM, RTS.ch radio, TeleBilingue TV, Datscha radio, entre otras.

Recibió subvenciones y apoyo de: Movin-up (IT), INM (Initiative Neue Musik) DE, Musikfonds (DE), Senatsverwaltung für Kultur und Europa (DE). Su música ha sido lanzada en Idiosynchrone rec, Zeromoon rec, TMRW tape label, Glistening Examples rec. También ha contribuido a compilaciones publicadas por Mikroton rec, Nebularosa Records, Spina rec, Gagarin Rec, Urban Art rec, Nohmand rec, Osciedition label.



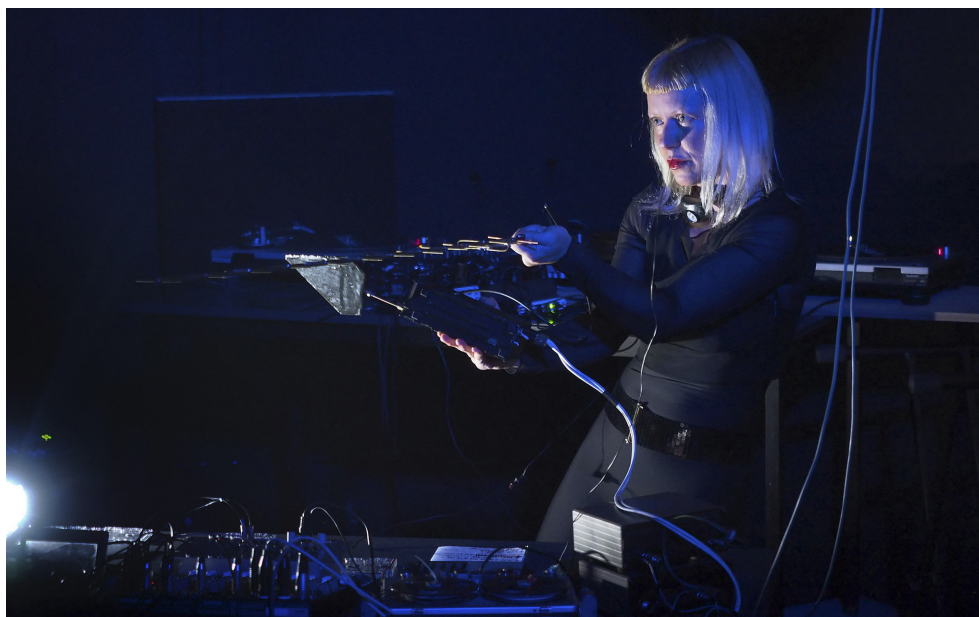
Credit Corinna Harl.

2. El concepto de mi trabajo. Declaraciones electromagnéticas.

Vivimos en un entorno inmersivo, complejo y contaminado por sonido (electro-smog), por ejemplo, EMF (campo electromagnético) y comunicación por ondas de radio, una gran parte de la cual es una red sónica inaudible: señales y ruidos que se propagan y propagan a través del espacio, atravesando nuestros cuerpos sin que nos demos cuenta. Por otro lado, a diferencia de nuestra tecno-sociedad, en la naturaleza está la energía ambiental que existe desde que nació nuestro planeta, es la voz de la tierra y del cielo desde sus orígenes naturales. Estoy hablando de (Fenómenos de Radios Naturales VLF), radiaciones electromagnéticas que se originan a partir de fenómenos naturales, por ejemplo: el clima, la iluminación, las auroras boreales, los ecos de meteoros, entre otros, y ondas de radio provenientes de objetos celestes en el espacio exterior.

Este entorno inaudible contaminado y natural también puede servir como modelo de lo que atravesamos a diario: las realidades de nuestro mundo político, social y económico. Estas realidades son cambiantes en el tiempo y en el espacio, y sus características pueden ser difíciles de entender, de determinar, pero también se mueven a través de nuestros cuerpos mientras navegamos por el mundo. La naturaleza múltiple de lo inaudible me fascina y es una fuente inagotable de información que se convierte en una parte importante de mi investigación artística.

Habiendo trabajado durante muchos años con / en el entorno acústico con grabaciones de campo, poco a poco he ido cambiando mi forma de escuchar y trabajar con material sónico, encontrando diferentes conexiones con el entorno que habitamos. Durante muchas sesiones de autograbaciones, comencé a preguntarme qué no podían escuchar mis oídos en el entorno acústico que me rodeaba: se había convertido casi en una obsesión. Sentí una necesidad visceral de traspasar los límites de mi trabajo sonoro, de cruzar el umbral de lo audible y sumergirme en lo inaudible. En mi práctica artística, me gusta pisar muy a menudo una zona incómoda, tomar riesgos; esta es una forma de enriquecer mi trabajo, sentir mi trabajo vivo y en crecimiento, abrazar la amplitud de lo impredecible.



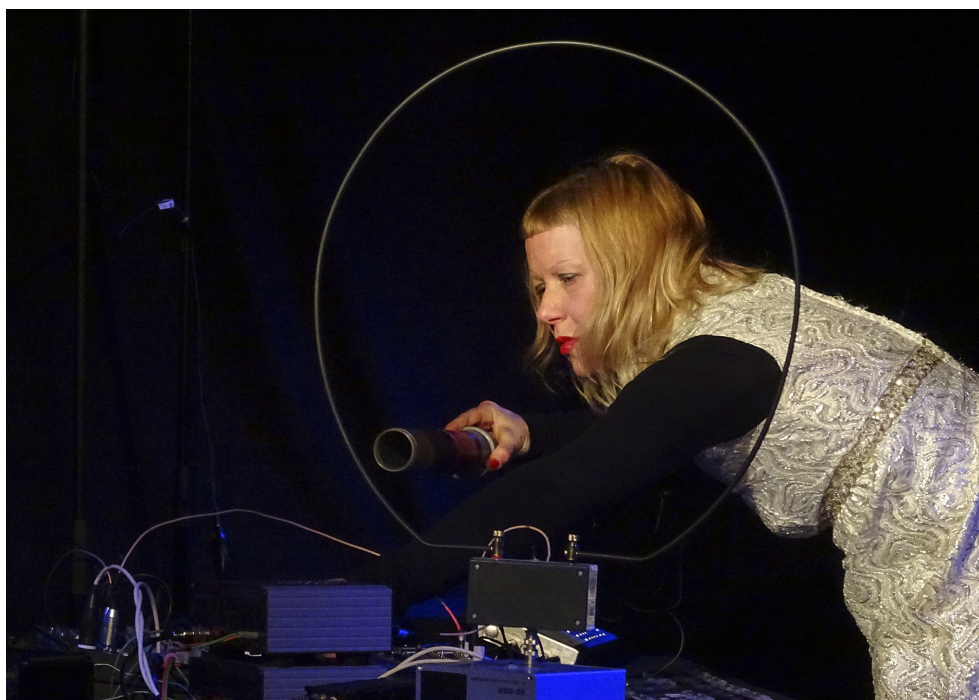
Credit by Udo Siegfriedt.

Durante las sesiones de grabación al aire libre, utilizo una variedad de técnicas, herramientas tecnológicas con medios analógicos como micrófonos ultrasónicos, hidrófonos, sensores, detectores y actualmente también antenas, receptores de radio, software SDR. Hago grabaciones realizadas por mí misma en todo el mundo, durante mis viajes y residencias.

Para recopilar las radiaciones electromagnéticas incluidas las ondas de radio, se necesita mucha investigación, tiempo y paciencia. Paso horas, días o meses cazándolos en diferentes lugares. Durante las grabaciones, a menudo me encuentro en una especie de estado mental meditativo que me conecta profundamente con el universo. Estos momentos son una parte fundamental y muy emocionante de mi trabajo.

Usando herramientas y dispositivos tecnológicos específicos, puedo explorar lo inaudible que normalmente no podemos escuchar, convirtiendo estas ondas en una forma audible. Mis expresiones sonoras son visionarias y disruptivas ya que pueden traspasar las fronteras acústicas, empujando al oyente a una escucha crítica y a una reflexión, haciéndole pensar en el doble carácter de nuestro entorno acústico oculto, el lado contaminado y el lado natural del mismo, para estimular un pensamiento crítico, conciencia, imaginación auditiva y una experiencia trascendente con el universo.

En mi práctica, la forma en que trabajo para crear mis collages de paisajes sonoros incluye el manejo rudo y el montaje del material grabado, compongo y / o improviso en tiempo real. Además, mi experiencia personal y mi conocimiento a lo largo del proceso de grabación es fundamental para el desarrollo de mi investigación. Los momentos y espacios seleccionados que he grabado se interrelacionan a través de este proceso. La tecnología tiene un papel importante en todo esto, no solo como una herramienta indispensable para transformar mis ideas creativas y visionarias en nuevas realidades, sino también como un puente



Credit Seiji Morimoto.

invisible que lleva lo inaudible a un estado audible, creando consecuentemente una nueva visión, percepción y una diferente comprensión del entorno acústico y de la propia realidad.

En el escenario, trabajo principalmente con medios analógicos: grabadoras, magnetófonos y recientemente, además, con antenas escultóricas colgadas en el espacio de actuación y receptores de radio, capturando ondas de radio en tiempo real, trabajando con su inestabilidad, constante mutación e imprevisibilidad. Todas estas ondas de radio se canalizan y se transforman en un flujo sónico mediante el uso de mi medio / objeto / instrumento principal, que es la grabadora, acuñada como "materia magnética".



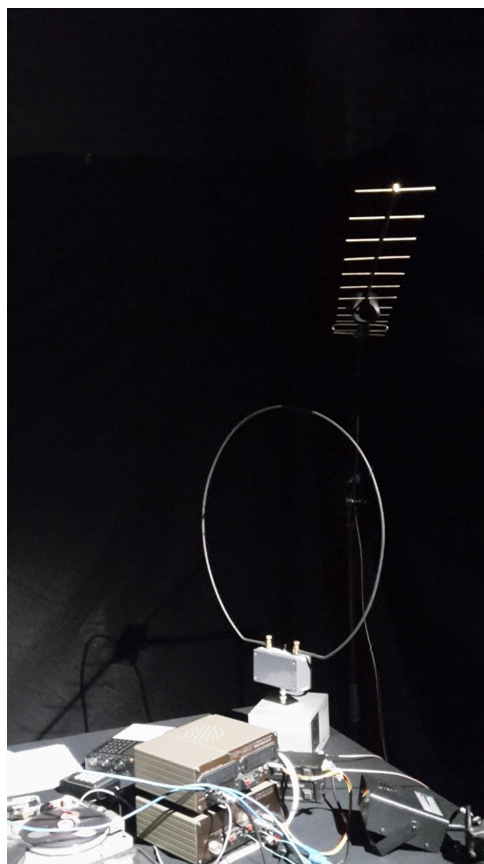
Credit Marta Zapparoli.

Creo que la fonografía analógica me ha llevado a una especie de metalurgia del sonido, ha hecho que el sonido sea maleable y mutable, y esto encaja muy bien en mi método de trabajo: con el procesamiento de sonido digital, esto no es posible. Utilizo la grabadora analógica debido a la importancia de su físico, el riesgo, el potencial y la imprecisión, el impacto diferente y la libertad de manejo que esta máquina puede ofrecer; el ruido de fondo, el sonido áspero, su característica físico-química. Lo que me encanta particularmente es la característica de que la cinta magnética cambia de calidad después de un uso prolongado, las diferentes cualidades de escucha, particularmente en las frecuencias bajas, hay una cierta calidez en los graves y la falta de digital. La compresión permite una sensación más realista de dinámica y espacio. La calidad de sonido de la cinta refleja la visión del sonido, la idea de materialidad que tengo hacia los sonidos del mundo exterior. Esta máquina me permitió usar

mis manos como una conexión-interacción entre un flujo diferente de energías. Cuando rasco y manipulo la cinta, más allá de las formas separadas, hay un desarrollo continuo de la forma, y más allá de la materia variable, una variación continua de la materia, en fin, para sacar la vida propia de la materia. Desde otra perspectiva, una mística, ya que existe una especie de fantasma que puede aparecer en la máquina como el mal funcionamiento, los fallos, y las interrupciones en el flujo normal de las cosas. Algo inesperado aparece aparentemente de la nada. Para lidiar con esos momentos, accidentalmente puede ser positivo y divertido durante mi actuación.



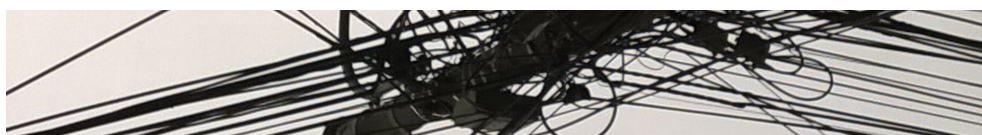
Credit by Udo Siegfriedt.



Credit Marta Zapparoli.

Además de los magnetófonos, la forma en que uso las antenas también es muy interactiva. Muevo algunas de ellas con mis manos, tratando de orquestar el flujo de ondas de radio en tiempo real, siguiendo su movimiento en el espacio-tiempo en varias direcciones, tratando de hacer música con ellas. En esta acción, durante las actuaciones, sigo mi instinto, intuición, creatividad y escucha profunda.

Un buen ejemplo de mi trabajo reciente es una composición para radiaciones electromagnéticas titulada "Sonata Per Eterna" (ver discografía en solitario).





3. Discografía en solitario.



ZAPPAROLI, Marta (2014). Codex (tape release).

Explanatory text: I always draw my inspiration from the narratives and metaphors of a variety of impacts from different locations and situations. These are often quite unique experiences within a certain period of time, landscape or corner of society. Last year during several trips, I did many different recordings in East Europa. During my research on land, I found special places with particular energies. For example : unpredictable movements, defective technology, misplaced animals, dis-punctuality, unforeseen natural sound effects or other cataclysms of nature and unforeseen cataclysms in Humans. The idea of this release is a deep construction, cut up, manipulation and deconstruction on many layer of these self-made recordings, decontextualized from their origin, creating an absurd and surreal landscape in codex. All the field recordings were manipulated by hand on tape recorders, included speed, pitch, scratch, feed backs etc, and as external sound-effect I used only a distortion pedal.

Tracks:

1. Deep In The Black Sheep (5:40)
2. Turbulence of the Soul (7:01)
3. Void – Vuoto (8:38)
4. Codex (4:26)

Credits:

Marta Zapparoli (composition, mixing) Released by Zeromoon label, June 7, 2014

Tape release sold out.

Digital version available on: <https://zeromoon.com/album/codex>





ZAPPAROLI, Marta (2015). Chaotic Alterations (tape release).

Explanatory text: "Real-World sound, insects, abandoned places, unpredictable movements, the noise of giant field, defective technology, unforeseen natural sound effects, cataclysms of nature, noise pollution, ultrasonic, detection....! This is "Chaotic Alterations", an open eye into a chaotic tense and dense macro reality, where the real elements are collocated in an abstract soundscapes, manipulated, disturbed and horrified by unidentified spectral sounds coming from the hiding dark side of our reality. All these sounds alterations are created with the use of real time tape manipulation, using Field Recordings and Inaudible sound on Analogue Tape Recorders & Reel to Reel Tape Machine." By Marta Zapparoli.

"Tiny variations ... never repeat, and vastly affect the outcome. Order and chaos are not always diametrically opposed. Chaotic systems from the outside they display unpredictable and chaotic behavior, but expose the inner workings and you discover a perfectly deterministic set of equations ticking like clockwork". By Jeff Goldblum.

Tracks:

1. sideA: Pissed of Wasps in a Plastic Bottle (14:09)
2. sideB: Steering Comets (14:30)

Credits:

Marta Zapparoli (composition, mixing)

@ MZ studio, Berlin 2014

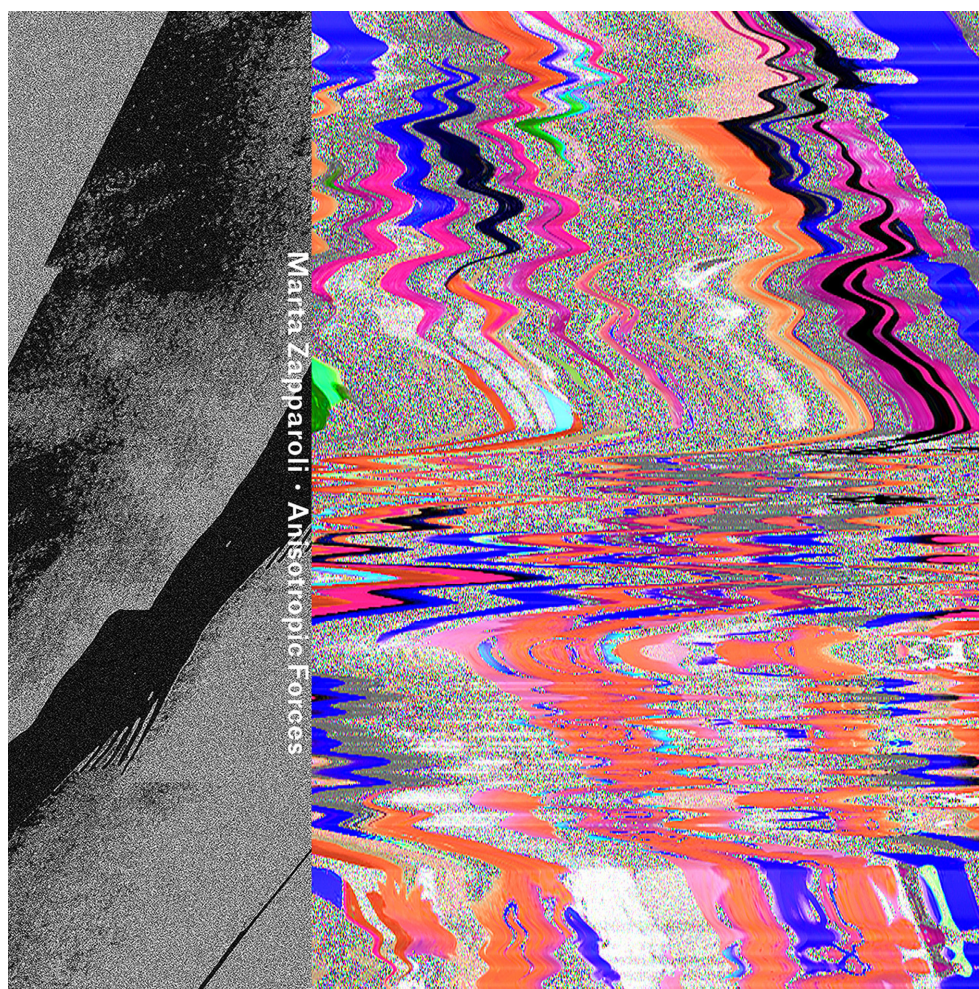
Artwork by Yannick Franck

released by Idiosyncratics label, January, 2015

Tape release sold out

Digital version available on :

<https://martazapparoli.bandcamp.com/album/chaotic-alterations-idiosyncratics-rec-limited-edition-cassette>



ZAPPAROLI, Marta (2020). Anisotropic Forces (tape release).

Explanatory text: "Anisotropic Forces" is inspired by the body-cells invasion in the human body in constant metamorphosis during illness. The body fighting with itself to survive. All signals and noises represent a sonic idea about a mixture of a kind of cells with different controversial behaviors, creating a sonic-living world in a chaotic transformation to keep the body alive. This release is inspired by the biological multicellular phenomenon, morphogenetic cell movement, combined with my personal life's experience and visionary imagination. All the tracks are composed of a mixture of self-made recordings from vibrational sounds, signals, insect sounds, electromagnetic radiations, motors, noises from industrial machinery, and EMF (electromagnetic field). All the signals and noises are manipulated only with the use of reel-to-reel tape machines and tape recorders without any extra sound effects. This release is dedicated to all the people who are fighting against cancer to survive!

Tracks:

1. Angiogenic Morphogenesis (12:00)
2. Flies In Subfornical Organ (02:01)
3. The Remake of T-Killer Memory Cells into Body Fibers (11:40)

Credits:

Composition and mixing:

Marta Zapparoli, MZ studio in Berlin, 2019 artwork: Weiwei Leung

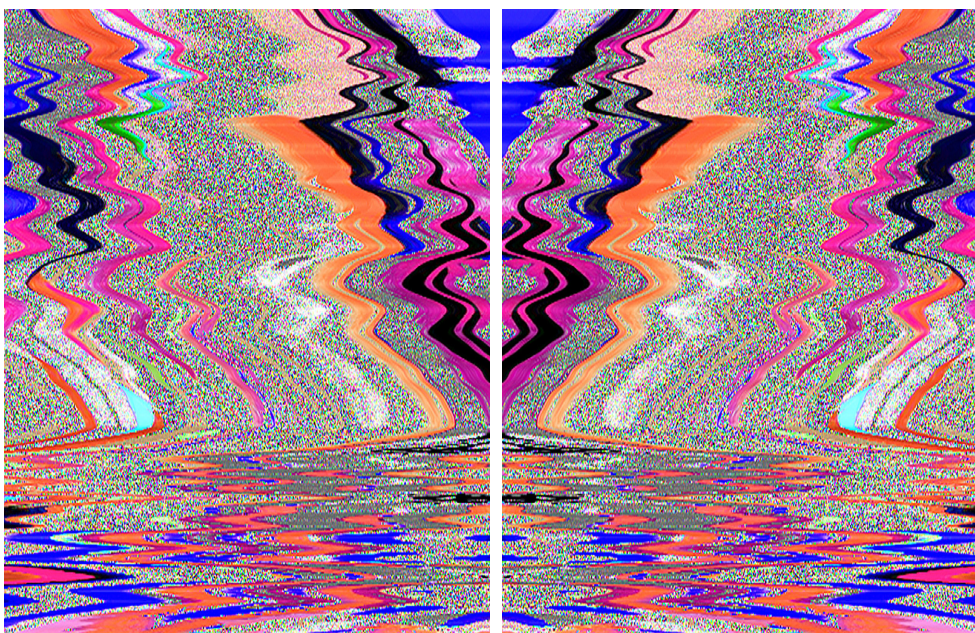
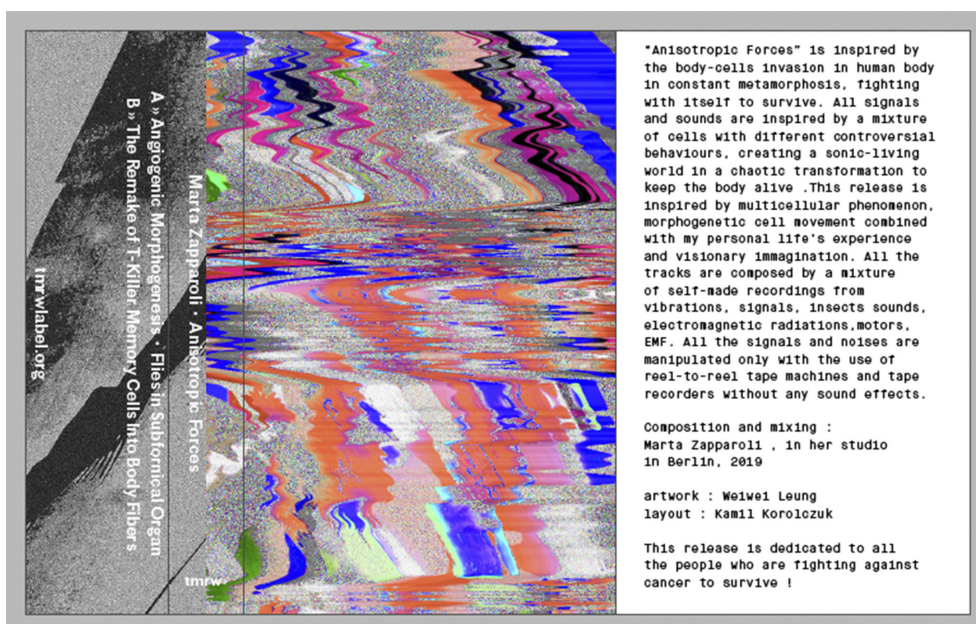
layout: Kamil Korolczuk

released by (tmrw label, January 17, 2020)

Tape release and digital version available on :

<https://martazapparoli.bandcamp.com/album/anisotropic-forces>

https://tmrwlabel.bandcamp.com/album/anisotropic-forces?fbclid=IwAR3Tp7tlyfKfGpSHHYjaZcScT_uLOzhzzGQoZqXcNjnc3_x8m-vAYDspV4





ZAPPAROLI, Marta (2020). Sonata Per Eterna (Cdr release).

Explanatory text: "Sonata Per Eterna" is a deep sentimental work composed with self made recordings of electromagnetic radiations coming from the atmosphere and the outer space, including (radio waves from the sun, meteors echoes, VLF Natural Radio Phenomena), and radio communication (morse code, air communication, naval communication, teletext, among others). All the recordings from the outer space I have recorded in collaboration with the Astronomical Observatory "Astrofilo Urania" in Italy. The other recordings from the atmosphere, I have recorded with radio receivers, antennas, VLF receiver, during artistic residences and several travels in Europa between 2016-2018.

This piece is inspired by my personal romantic idea feed it also by scientific notions about the journey of the soul, after death, to a perpetual motion in the universe. "The signal of the soul thought as a pure energy form, leaves the body and reach the outer space passing across cosmic storms, planets, pulsar stars, black holes, intergalactic dust, stellar winds to enter in the Krasnikov tube: a distortion of space-time that can be intentionally created in the wake of travel close to the speed of light. Through it, the soul will be able to reach the final destination discovering "Eternal" in another parallel universe. A piece of meteor comes back to earth as a symbol-messenger, bringing with it the secret of a new beginning of life".

"Sonata Per Eterna" it is dedicated to my father Giuseppe Zapparoli (self-taught singer-songwriter, composer, musician).

Tracks:

1. Sonata Per Eterna (23:22)
2. The Resonant Sky of Krems (10:01)
3. The Last Scattering into the Sun (04:53)

Credits:

All music composed, mixed: Marta Zapparoli in Berlin, 2018 - 2019

Back cover text : Marta Zapparoli

Drawings – artwork: Clement Mazeran

Released February 27, 2020 by (Glistening Examples Record)

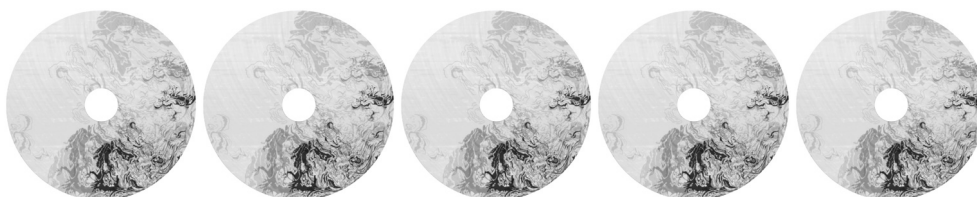
Digital release available on:

<https://martazapparoli.bandcamp.com/album/sonata-per-eterna>

Cdr release available on:

<https://glisteningexamples.bandcamp.com/album/sonata-per-eterna>

Thanks to : Liz Allbee, Martin Kuentz, Jo Grys, Sergio Lera and Stefano Bologna (Astrofilii Urania), Heroines of Sound, Andre Bartetzki and HAU2.



4. Discografía: colaboraciones.



TOWA (Julie Rousse & Marta Zapparoli) (2013). Thunderstorms Instead of Sunshine.

Explanatory text: This is the first recording of a duo meant to be. With Thunderstorms instead of Sunshines, Towa duo deliver a pure and raw Noise without compromise, lively and in perpetual movement, always playing along the world's sounds with poetic gestures in unexpected places, even in the most violent episodes of this abstract journey. While Marta Zapparoli works with tape machines with prepared tapes, microphones and analogic self-made devices, Julie Rousse plays with a real-time modular platform on a laptop. But they both use some of the hundreds of field recordings they have collected through the years and travels as a base to their creation. Their sonic investigations have much to share : an unconditional love for field recordings, improvisation and distortion. Their organized chaos brings out sincere emotions, oscillating between rhythms and abstraction.

Marta Zapparoli & Julie Rousse have met for the first time in 2008, on stage in the festival Sonification in Zagreb.

Tracks:

1. Sterring Comets (excerpt) 03:24
2. The Breeze On Your Face (excerpt) 00:51
3. Batter D'ali (excerpt) 01:35
4. Autorute Magnetique 01:48
5. Sterring Comets 13:22
6. The Breeze on your Face 08:11
7. Batter D'ali 09:54
8. Autorute Magnetique 10:43

Credits:

Marta Zapparoli: prepared tapes, DIY analog devices

Julie Rousse: Real-time modular platform on lap-top

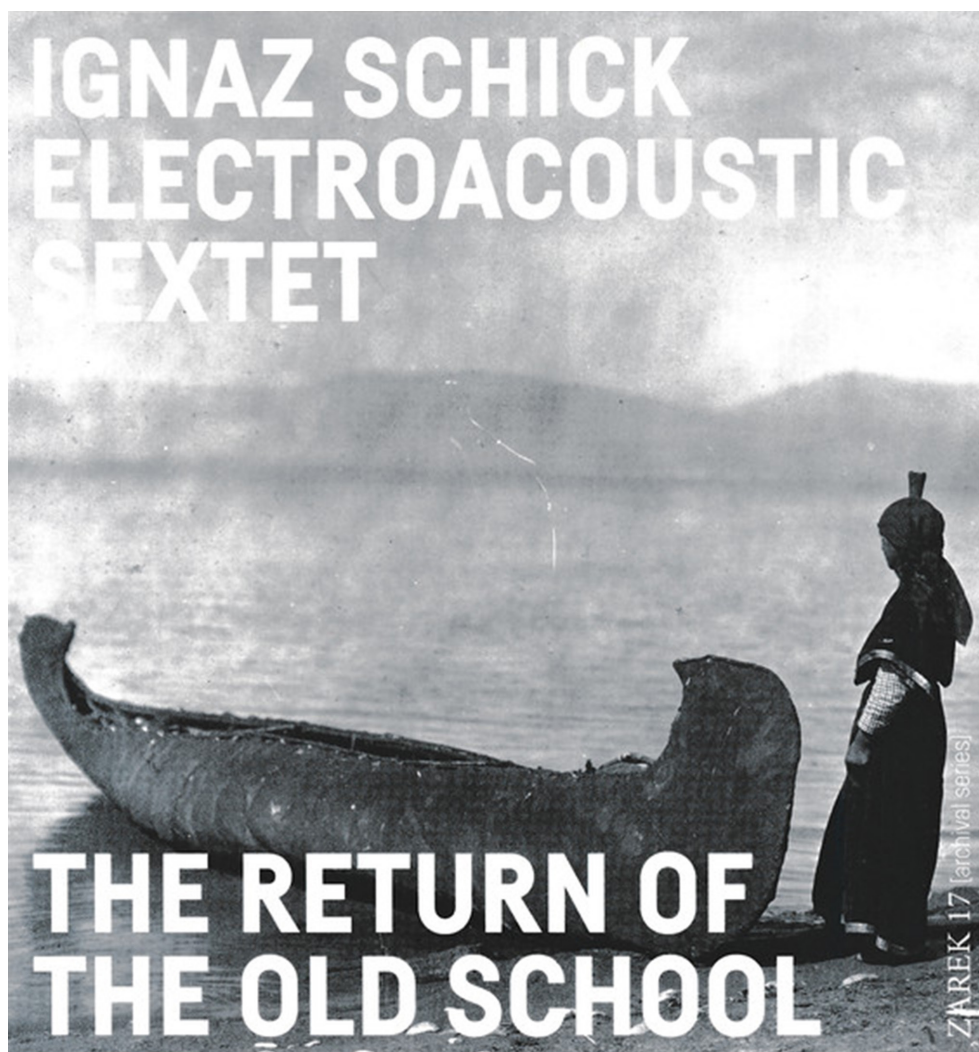
Recorded : in MZ Studio, Berlin 2013

Master, Mixing & Graphics: TOWA

Digital version available on:

<https://martazapparoli.bandcamp.com/album/thunderstorms-instead-of-sunshine-by-towa>





Ignaz Schick Electroacoustic Sextet (2013). The Return of the Old School.

Explanatory text: This release it has been recorded at Radial System during A L'AR-ME! Festival 2013. Is basically an improvised set of acoustic and electronics instruments: Acoustic Guitar, Tape, Electronics.

Tracks:

1. "Old School" Part One 23:04
2. "Old School" Part Two 22:30

Credits:

- Alto Saxophone, Flute, Recorded By, Producer – Ignaz Schick.
<https://www.discogs.com/artist/352566-Ignaz-Schick>
- Drums, Percussion – Paul Lovens.
<https://www.discogs.com/artist/187134-Paul-Lovens>
- Electronics, Mixed By – Toshimaru Nakamura.
<https://www.discogs.com/artist/53826-Toshimaru-Nakamura>

• Electronics, Tape – Marta Zapparoli.

<https://www.discogs.com/artist/828149-Marta-Zapparoli>

• Trombone – Matthias Müller.

<https://www.discogs.com/artist/348011-Matthias-M%C3%BCller>

Mastered by Werner Dafeldecker.

<https://www.discogs.com/artist/146254-Werner-Dafeldecker>

Recorded live at Radialsystem V, Berlin, during the "A L'ARME! Festival 2013", August 10, 2013.

Info:

<https://www.discogs.com/es/Ignaz-Schick-Electroacoustic-Sextet-The-Return-Of-The-Old-School/release/11193249>





THE ELKS - Bat English

A : Konfrontationen - Nickelsdorf #1 [19'44], #2 [4'10]

B : Cave 12 - Geneva #1 [3'52], #2 [22'38]

The Elks (2016). Bat English.

Explanatory text: The Elks came together for the first time in Berlin in 2014. In 2016 they had the chance to climb upon a few stages, and two of those live encounters were caught on tape. The A- Side of Bat English gives a good glimpse of their thrilling live set at the Konfrontationen Festival in Nickelsdorf, Austria. A few months later the quartet travelled to Geneva to play an intimate show at the touring musician's favourite Cave12, as heard on Side B. From the experimental music scenes of Berlin and Vienna one might expect a rather reduced and elegant sound world. But these Elks have other ideas in store, and don't mind to get their antlers a little dirty. There is no fear here of the loud, the dramatic, or on occasion, some boorish braying. Though they may still tip-toe gently on their hooves or whistle a delightful tune to mock some clueless humans.

"Bat English" is the second album by The Elks, coming out as a fast and sweet limited tape release. Next up for the Elks is their soon-to-be-released debut album "This Is Not The Ant" (CD on Mikroton Recordings in Autumn 2017).

THE ELKS - Bat English

Tracks:

1. Nickelsdorf #1 19:44
2. Nickelsdorf #2 04:10
3. Geneva #1 03:52
4. Geneva #2 22:29

Credits:

The Elks

Liz Allbee - trumpet

Kai Fagaschinski - clarinet

Billy Roisz - electronics & e-bass

Marta Zapparoli - tapes, reel to reel tape machine & devices

All music by The Elks

A-Side recorded by Hans Holler live at Konfrontationen, Nickelsdorf on July 21st, 2016

B-Side recorded by Benouz live at Cave12, Geneva on October 12th, 2016

Edited and Mixed by Liz Allbee and Kai Fagaschinski

Mastered by Dieter Kovacic

Cover artwork by Liz Allbee

Layout by Marta Zapparoli

Antler drawing by Kai Fag...

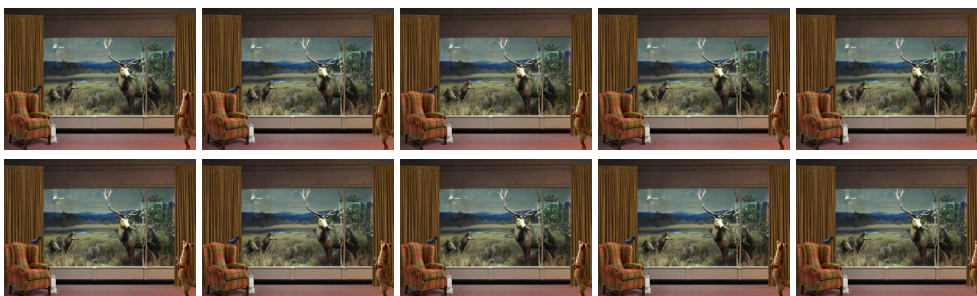
Many thanks to Hans F., Friederike, Hans H., Sixto, Marion, Yvonne, Benouz and Dieter

Digital version available on:

<https://theeelks.bandcamp.com/releases>



Credit: Bildarchiv Exploratorium Berlin.





Richard Scott & Marta Zapparoli (2017). *Hyphae*. Berlin, Germany: Sound Anatomy.

Explanatory text: *Hyphae* was recorded live at the Sound Anatomy concert series in Berlin and marks the debut release from a duet exploring sound, noise and electronics from two rather different aesthetics and technologies, Scott focused on a visceral approach to analogue and modular synthesizers and Zapparoli performing using an impressive table full of vintage analogue tape machines and field recordings. The dialogue they discover together is fertile, intense and surprising, discovering many different directions and possibilities: a very open music, excluding nothing in its conversation. What the two seem to share is a desire even in the most noisy and abstract contexts to find narrative, dialogue, consequence and coherence. The album title is inspired by the artwork from Jane Lawson, based on her installation in which fungi slowly consume the decaying founding texts of Neo-liberalism. The cover features mushroom devouring a copy of Adam Smith's economic text *Wealth of Nations*.

Tracks:

1. Ascomycota 13:02
2. Zygomycota 06:25
3. *Hyphae* 12:09

Credits:

Richard Scott - analogue and modular synthesisers
Marta Zapparoli - tapes, electronics

Recorded live on 3rd September 2016 at Sound Anatomy VI, Spektrum, Berlin

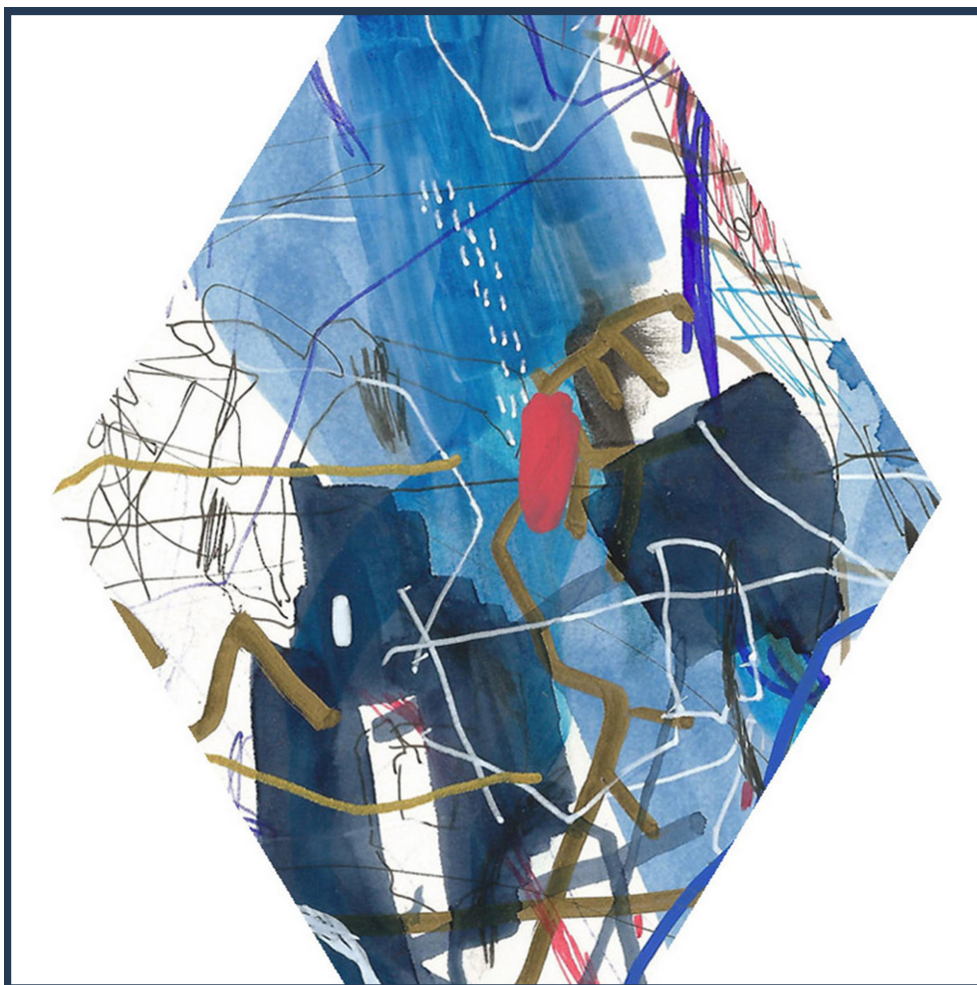
Recorded, mixed and mastered by Richard Scott

Artwork "Oyster mushrooms detoxifying *The Wealth of Nations*" by Jane Lawson

Design by Clarke Robinson

Digital version available on:

<https://soundanatomy.bandcamp.com/album/hyphae>



Marta Zapparoli & Emilio Gordoa (2017). Bokom - Deconstruction of the Hunger State of Mind. Saint Petersburg, Russia: spina!rec.

Explanatory text: Emilio Gordoa and Marta Zapparoli examines sound “by the microscope”. Listener perceives him- or herself at the laboratory with the open door to the world of musicians and their process. Here we have a noise improvisation where the micro-changes of textures, layers and interferences can be heard. Starting almost violently, the duo concentrates on long lengths in the middle of the track, admiring the sound and its shades, and so leaves a certain understatement at the end, opening a list of questions for reflection to the listener.

Tracks:

1. Bokom - Limpopo 25:47
2. Gordoa - Zapparoli - Deconstruction of the Hunger State of Mind 22:20

Credits:

Marta zapparoli : reel to reel tape machine & self made sensor microphones

Emili Gordoa: vibraphone & electronics

Art work: Lena Czerniawska

Digital version available on: <https://spinarec.bandcamp.com/album/split-21>

Vertigo Transport (Marta zapparoli & Burkhard Beins) (2018).

Explanatory text: In Vertigo Transport, the experimental musicians Marta Zapparoli and Burkhard Beins explore uncharted electro-acoustic territories full of rhythmical detail and dark beauty. Incorporating a wide variety of machines the two musicians interact with each other in real time, but also with their site-specific environment. Cross-feeding their individual signals to each other adds further to the complexity of their intriguing musical encounters.

Sound Intervention (for specific locations). Vertigo Transport is also a spatial Sound Art performance, site-specific for locations with elevators. They are interested in the unique architectural structure of buildings with elevators. Both performers follow a different principle and approach to sound. While one of them produces sound by acoustic percussion instruments and analog synthesizers, the other one detects signals emanated by the space itself (for instance: vibration sounds, electro-magnetic fields, electro smog, radio waves signals). The two performers move independently inside and outside of the elevator. One creates soundscapes while the other one detects and transforms invisible signals and feeds them in.

Each position in the building offers a specific sonic experience. On each level, within the elevator, or inside of a staircase, there are different blends of very close or very distant sounds, as well as sounds which are passing by, which are getting closer or vanish. The elevator becomes a musical instrument with its doors functioning as filters for the sound, while the arriving/leaving elevator produces crescendos/decrescendos.

"Vertigo is a medical condition where a person feels as if they or the objects around them are moving when they are not".

Instruments:

Marta Zapparoli: reel-to-reel tape machines, tape recorders, microphones, sensors, ultrasonic, analog and digital tools, antennas, radio receivers, and detectors.

Burkhard Beins: analogue synthesizers, prepared sound files, electronic treatments, filter matrix, loopers, walkie talkies, and percussion instruments.

Info:

<https://soundcloud.com/user-288403127/zapparoli-beins-vertigo-transport-1>

<https://soundcloud.com/user-288403127/zapparoli-beins-vertigo-transport-2>

<http://www.burkhardbeins.de/groups/vertigo.html>



Credit Roberto Duarte.

Pareidolia (Marta Zapparoli & Liz Allbee) (2020). Enantiodromia (piece for live performance).

Explanatory text: Even electromagnetic fields have secrets. Marta Zapparoli and Liz Allbee don't want to snatch away these secrets, but rather to uncover them for wonderful, fleeting moments. Their project Pareidolia is focused on that which we do not hear. Allbee connects her quadrophonic trumpet, which she developed herself, with electrical circuits from oscillators, while Zapparoli uses antennas and detectors as her main instruments, and not just in a metaphorical sense: The Berlin-based duo serves as a receiving station for phenomena beyond the limits of perception and offers listeners sonic encounters of the third kind.

About Enantiodromia: The term Enantiodromia refers to the process, the natural change that occurs in human beings and all things in nature, from the very smallest to the largest. It was considered by Heraclitus to be the underlying principle of the universe: the transformation of a one into its other. In this piece, we take the moon and its characteristics as a symbol, in order to speak musically about the nature of change and the transformation of opposites. The moon is a natural satellite, it is a reflector of signals, waves, words; as the signals reach its surface they bounce back to earth, transformed into another form.

In Enantiodromia, our duo plays with these ideas of reflection, relation, scale and transformation. We bring the outside-in – receiving and performing radio waves coming from our atmosphere and signals from outer space – and the inside-out, fusing them with an interior sonic world composed of broken voices and shadow sounds, which emanate from the amplified micro-architecture of the instrument. Through our playing together, we shift and transmute these acoustic realities: making music for Enantiodromia!

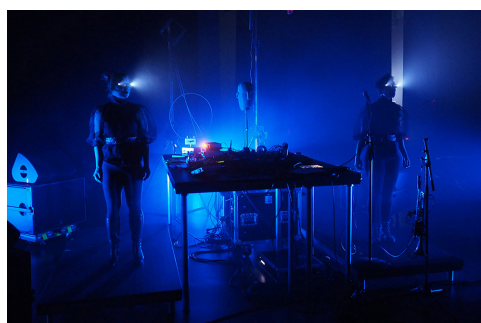
Credits:

Marta Zapparoli : Antennas, radio receivers, detector, electronics

Liz Allbee: Quadraphonic trumpet, time-wave spatialization, voice

Info video trailer: <https://vimeo.com/514915322>

Pareidolia sound: <https://soundcloud.com/user-235196343>



Credit Udo Siegfriedt.

DUO project (Marta Zapparoli & Billy Roisz) (2020). Electromigration of Echoes (A.V Performative Installation).

Explanatory text: This project is an investigation into the echoes of the inner ultrasound image of the human body and its rebound as sonic voices in the surrounding external environment. In the form of a vortex of dominant acoustic information, the body questions itself and dissolves into the surrounding space beneath a different sound form. The body is an electrical activity, which contains roughly a hundred billion electrically conductive, biological wires. With the use of a modified ultrasound machine, millions of pulses and echoes are sent and received each second. The probe can be moved along the surface of the body and angled to obtain various views of the organs. The echos of our body are converted into electrical energy for onward processing by the control circuit. By converting the processing of the machine from ultrasonic waves into electrical signal we will hear the resonant frequencies, the voices of our flesh. With the use of sensors microphones, we will voice the fluid blood and nervous system. We will orchestrate the body signals into sound. The vision of the image will become the bridge of the inside-out.

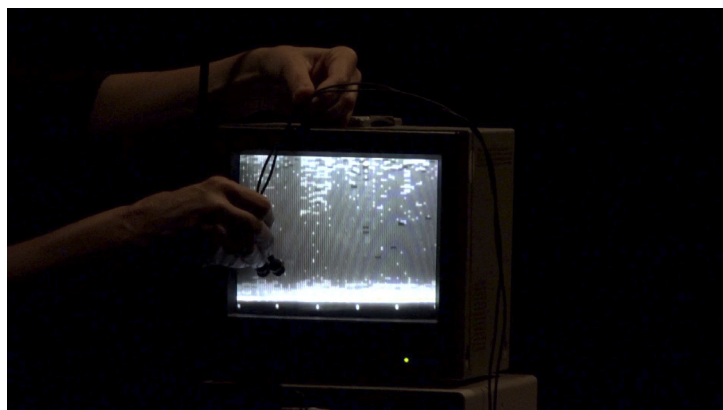
Instruments:

Marta Zapparoli: Modified Ultrasound-Maschine, synth, electronics

Billy Roisz: video, sensor microphones, electronics

Info video trailer: <https://vimeo.com/474345376>

Info project: <https://ackerstadtpalast.de/en/electromigration-of-echoes>



Credit Roberto Duarte

5. Conclusiones.

The Zapparoli Continuum: Chasing Stark Immensities.

"Some radio stations are so flexible. You can pick them up on a dime". By Christopher Dewdney, Predators of the Adoration.

"The Western Tradition harbors a secret, recurring obsession with activities that span three corners: scientific (or parascientific) experimentation, musical aesthetics, and revelatory personal exploration. It has become a cliché to say that being a musician as well as a scientist and a mystic (or whatever one wants to call it) used to be a natural combination; one displaced as science progressed and won its intellectual wars. The role lost prestige—and generally became the stalking ground of content-poor new age artists. In contrast, in experimental music, ambiguous science+aesthetics+spirituality constructs have been a source of valuable and quite unusual experiences—notably Maryanne Amacher, Alvin Lucier, Catherine Chister Hennix, Pauline Oliveros, and Hafler Trio had an unusual power and off-the-reservation vista.

Today, Italian-born, Berlin-based sound artist Marta Zapparoli is a key figure working within such a sensibility. She performs with sculptural antennas, radio receivers, detectors for real time radio waves detection and pre-recorded electromagnetic radiations from the atmosphere and outer space—contained on tape and reel-to-reel-tape machines, the later of which are particularly important to her for their warmth and lack of digital compression. An obsessive and patient researcher of the science around these transmissions, her complex motivations and innovations are not easily described. Ongoing cycles of research, recordings of distant—sometimes cosmic—phenomena from obscure sites around the world, and strangely intimate live performances combine to provide human encounters with non-human absolutes. It is hard to take it in without feeling overwhelming distances and complexities, yet Zapparoli's curation of the material and her subtle editing and processing, not to mention her own intensity of presence, bring these majesties into the personal human scale.

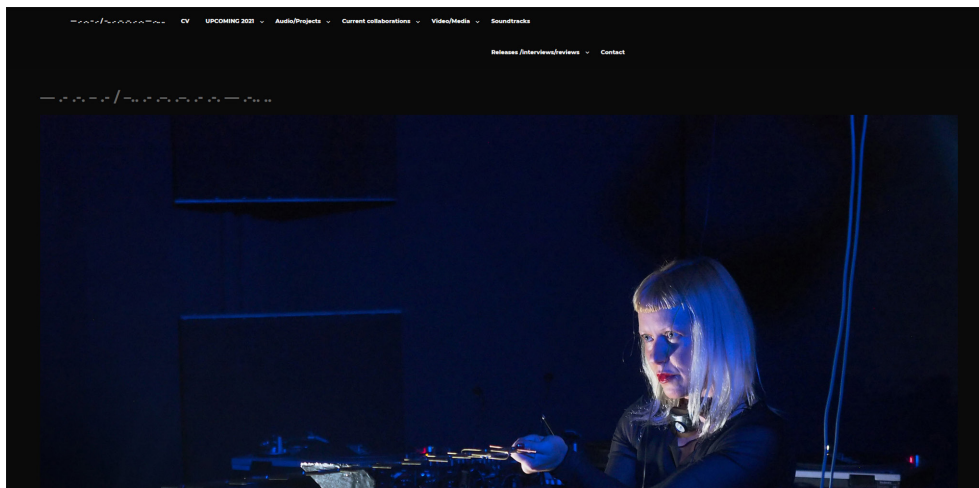
Rationalism may, by its own values, dismiss these activities, but far from new-age mental decrepitude, there is a sense here of doors opening. Something is evoked that spans the vast space between the intimate self and the impersonal catastrophe of cosmic scale. Available systems (scientific, aesthetic, and cosmic) seem an insufficient platform to describe it. I'm reminded of Alicia Puglionesi's recent book Common Phantoms, an anthropological study of turn-of-the-century "lay scientists" who democratically tried to validate the afterlife through a collective empiricism of marginal experiences and hallucinations. Zapparoli's vision is similarly discarnate and optimistic about consciousness, in some ways replacing the trappings of the seance with those of the observatory and the massive radio spectrum antenna.

Here scientific techniques and experimental aesthetics crash headlong into something larger; like encountering a huge aquatic animal in dark water and not being able to discern its size. It is a driven search that mines meaning from remote, cosmically textured ingredients, with consciousness driving past its rational limits and perhaps trying to embrace both death and the impersonal head on. There is something to be had here that can't be fully grasped, and that may be hard to get back to; but which is nonetheless grandiose, the melting away of a very awake person through their eyes into a deeply starry night". By John Berndt. Musician and philosopher, founder of High Zero Festival in Baltimore (USA).

6. Referencias en formato electrónico URL.

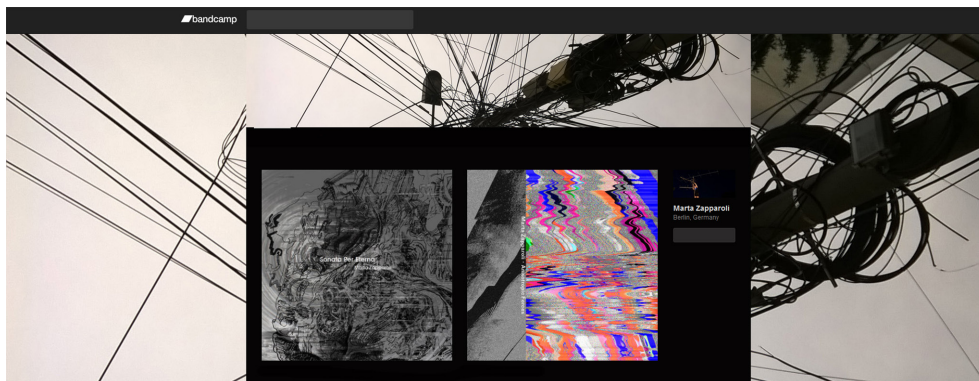
• Texto explicativo: Página web de Marta Zapparoli, autora de este artículo. En esta página web se pueden visitar los distintos proyectos de la autora.

Disponible en: <https://martazapparoli.klingt.org/> (consulta: 01/6/2021).



• Texto explicativo: Bandcamp de Marta Zapparoli.

Disponible en: <https://martazapparoli.bandcamp.com/music> (consulta: 01/6/2021).



• Texto explicativo: Soundcloud de Marta Zapparoli.

Disponible en: <https://soundcloud.com/martazapparoli> (consulta: 01/6/2021).

