

Musical Multimedia in Contemporary Italy

Curated by **Stefano Lombardi Vallauri** and **Marco Spagnolo**
Conference Secretariat | **Silvia Velardi**

Contemporary musical composition, in its various orientations, is increasingly inclined to integrate into multimedia audiovisual works and projects, both through collaboration among artists with radically different skills and through the progressive convergence – also facilitated by the use of digital technologies – of the competencies of the sound author and the visual author within a single individual.

By multimedia musical creation we mean any work/operation/performance in which a musical and/or sonic layer and a technological visual layer (not necessarily, but typically screen-based) are present. This material configuration gives rise to the wide variety of contemporary audiovisual genres, articulated across multiple domains: narrative cinema, documentary cinema, musical productions for silent film, sound theatre, musical performances accompanied by video projections, video art, installation, music video, television advertising, television programs, web videos (across various platforms such as YouTube, TikTok, etc.), video games, and so forth.

Within this framework, the rich and extensive body of Italian audiovisual creation is particularly worthy of scholarly investigation, especially that which is situated within and around the AFAM (Alta Formazione Artistica e Musicale) network of Conservatories and Institutes of Music.

Both scholars and artists will take part in the discussion of this topic during the conference. The latter are invited to develop a reflection on their creative practice from an explicitly theoretical perspective. A portion of the contributions will also adopt a specific pedagogical focus, addressing the teaching of sound and music in audiovisual contexts across various Italian educational institutions (thus targeting composers, performers, sound designers, school students, and future teachers). Attention will also be devoted to the most recent technological and media developments, ranging from social media to new production techniques and extending to artificial intelligence.

The conference is organized within the framework of the NextGenerationEU project Sounding Images – Screening Sounds (SISS), funded by the European Union through the Italian Ministry of Universities and Research. The project – aimed at fostering the internationalization of the AFAM sector – involves IULM University in partnership with the Trento Conservatory (lead institution), the Lecce Conservatory, and the Istituto Europeo di Design (IED) in Milan.

<https://sissproject.eu/>



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IULM Milano

Via Carlo Bo 7, IULM 6, Sala dei 146

22 January, 3:00 pm - 6:30 pm

23 January, 10:00 am - 6:00 pm

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PROGRAMME / THURSDAY, 22 JANUARY 2026

Live streaming on the YouTube channel
go.iulm.it/musicalmultimedia1

3:00 pm / Institutional greetings

3:30 pm **Enrico Pitozzi (University of Bologna)**

The acoustic tragic: Notes on the theatre of sound
Del tragico acustico: Note sul teatro del suono

Marco Biscarini (Rovigo Conservatory)

The sonic environment as a compositional parameter
Ambiente sonoro come nuovo parametro compositivo

Massimo Mariani (Milan Civic School)

Training the contemporary composer/sound designer: a cyclical pathway through language, technique and practice
Formare il compositore/sound designer contemporaneo: un percorso ciclico tra linguaggio, tecnica e pratica

5:00 pm / Coffee break

5:30 pm **Leo Izzo (Trento Conservatory)**

Music for audiovisual media: experiences of composition and performance in schools
Musica per l'audiovisivo: esperienze di composizione e performance nella scuola

Pierandrea Villa (University of Urbino Carlo Bo)

The Italian Conservatories on social media: a qualitative content typology
La presenza dei Conservatori italiani sui social media. Una tipologia qualitativa

PROGRAMME / FRIDAY, 23 JANUARY 2026

Live streaming on the YouTube channel
go.iulm.it/musicalmultimedia2

10:00 am **Francesca Guccione (Rovigo Conservatory, Vicenza Conservatory)**

**The Sonic Atelier:
Forms of contemporary multimedia music creation**
L'atelier del suono: forme della creazione musicale multimediale contemporanea

Pietro Dossena (Sassari Conservatory)

**Intermedial practices in collaborative contexts:
the examples of *Traces* and *Veils***
Pratiche intermediali in contesti collaborativi: gli esempi di *Traces* e *Veils*

11:00 am / Coffee break

11:30 am **Daniele Furlati (Rovigo Conservatory)**

Generative models in film music composition processes
Modelli generativi nei processi di scrittura della musica per film

Giovanni Verrando (Lugano Conservatory, Milan Civic School)

Meta-descriptors as the central axis of multimedia works
I meta-descrittori come asse centrale dell'opera multimediale

12:30 pm / Lunch break

3:00 pm **Agostino Di Scipio (Conservatory of L'Aquila)**

Sound installations from an ecosystem perspective
Installazioni sonore in una prospettiva ecosistemica

Andrea Valle (University of Turin)

**The necessary sound. Arto fantasma:
a project for the sonorisation of silent film**
Il suono necessario. Arto fantasma: un progetto di sonorizzazione del film muto

Mattia Merlini (University of Milan)

**The Italian way to 'Japanese-ness': three eclectic musical tributes
in recent Italian video games**
La via italiana alla 'giapponesità': tre omaggi musicali eclettici in recenti videogiochi (di) italiani

4:30 pm / Concluding remarks

17:15 pm / A closing coffee