

CONSERVATORIO STATALE DI MUSICA “B. MARCELLO” DI VENEZIA  
*Electroacoustic music* DEPARTMENT

OPEN SOUNDS PROJECT

# Solfège des objets sonores

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AND IT HAS BEEN WRITTEN USING *MikTex* 2.9 AND *TeXnicCenter* 1.0 .

La polémique serait réduite au minimum, nous semble-t-il, si l'on convenait de ne pas utiliser le terme équivoque d'acoustique musicale, et de lui en substituer deux autres, correspondant à deux aspects bien distincts de la préoccupation expérimentale: celui de *psycho-acoustique* désignerait spécifiquement toutes les études auxquelles nous venons de faire allusion, et celui de *musique expérimentale* ou d'*expérimentation musicale* ouvrirait explicitement la porte à des recherches concernant immédiatement les perceptions musicales, ne s'embarrassant a priori d'aucune systématisation liée à des résultats de la psycho-acoustique.

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Pierre Schaeffer

*Traité des objets musicaux*

## 1 The project

One aim of the project is to re-synthesize and re-record the sound examples proposed inside the book by Schaeffer e Reibel, *Solfège de l'object sonore*. About the concept of *solfège des objets sonores* and *solfège des objets musicaux* the reference book is Schaeffer, *Traité des objets musicaux*. A good synthesis, introduction and guide to the *objets sonores* is Chion, *Guide des objets sonores: Pierre Schaeffer et la recherche musicale*. For the italian reader there is a translation of this text at <http://www.unimi-musica.it/SeM/analisi01.pdf>.

## 2 The sound files

Each sound file put inside the collection has its own meta-data. The meta-data include:

- file name;
- date of file production (in the form yyyyymmdd)
- technologies used to realize the sound file;
- people involved in the realization of the sound file;
- photos or videos taken during the sound file recording;
- other useful information (for example pd patches or Csound files used to synthesize sounds).

An example of sound file and meta-data could be found inside the project repository.

The examples listened in the *Solfège* are just a guide, a trace, an inspiration, to realize other sounds.

### **3 Use of the sound files**

Project participants can use sound files in different ways:

- to compose an electroacoustic work;
- to learn about sound properties;
- to produce similar sounds;
- to process them and produce variations;
- what the imagination suggests.

All suggestions to this project and to the use of sound files are welcome.

### **References**

- Chion, Michel. *Guide des objets sonores: Pierre Schaeffer et la recherche musicale*. Bibliothèque de recherche musicale. Paris: Buchet/Chastel, 1983.
- Schaeffer, Pierre. *Traité des objets musicaux. Essai interdisciplines*. Collection Pierres vives. I edition 1966. Paris: Éditions du Seuil, 1977.
- Schaeffer, Pierre e Guy Reibel. *Solfège de l'object sonore*. With 3 CD-DA. Paris: INA-GRM, 1998.