

DAVID MONACCHI

Biography



David Monacchi is a sound artist, researcher and eco-acoustic composer. He has been developing his multidisciplinary project *Fragments of Extinction* for nearly 15 years, conducting field research in the world's last remaining areas of undisturbed primary equatorial rainforest. The recipient of multiple awards throughout Europe and North America, Monacchi is pioneering a new compositional approach based on 3D soundscape recordings of ecosystems to foster discourse on the biodiversity crisis through music and sound-art installations. A Fulbright fellow at UC Berkeley in 2007, he has taught at the University of Macerata since 2000 and is now professor of Electroacoustic Music Composition and Eco-acoustics at the Conservatorio "G. Rossini" of Pesaro.

Since 1990 he has recorded throughout Europe, Africa, Southeast Asia, North and South America. During a pilot project in the Brazilian Amazon (2002) in collaboration with Greenpeace he first collected high definition 'sound portraits' of an intact tropical ecosystem. With these unique recordings, he composed the eco-acoustic opera *Fragments of a Sonic World in Extinction*, which toured theatres and contemporary music venues across Europe and the United States. The current long-term research and environmental sound-art project, *Fragments of Extinction*, is now being developed with the multiple aim of: collecting three-dimensional 24-hour cycles of acoustic biodiversity from the most important rainforest hotspots at the equator, over the three continents; analysing and studying the field data from an ecological and, in parallel, aesthetic point of view; disseminating the results in research, educational and art contexts by means of a recently patented (2013) periphonic device, the Eco-acoustic Theatre.

Monacchi is a member of the international networks Ear to the Earth, the World Forum for Acoustic Ecology, a founding member of the Global Sustainable Soundscape Network, and a board member of the International Society of Ecoacoustics.

Recent scientific presentations of the project *Fragments of Extinction* include the International Conference of the Audio Engineering Society (York, 2012), the Symposium of the European Acoustic Association (Berlin 2014), the first conference of Code Biology and the conference of Ecoacoustics (Paris, 2014). Among research publications, a recent article on the project has been published by the Leonardo Music Journal – MIT Press (2013).

His soundscape work and music have been broadcasted internationally and performed in hundreds of concerts and installations since 1989, including at Kryptonale (Berlin), Teatro Groggia (Venice), Nuova Consonanza, Tevereterno and Notte Bianca (Rome), La Via Lattea (Lugano), Community Art Council (Vancouver), Nuit Blanche (Paris), Ear to the Earth (New York), Dangerous Curve (Los Angeles), CNMAT (Berkeley), IEM (Graz), IMEB (Bourges), Cinematek (OSLO), R. Solomon Guggenheim Museum and the River to River Festival (New York), Biennale (Venice), WFAE (Corfù), Balance-Unbalance (Montreal), Palazzo Reale (Milano), Hochschule (Darmstadt), TU University (Berlin).

His research and music have been published by international labels. CD publications (2004-2013) include: *Canto Sospeso* (Domani Musica – Rome, Italy), *Paesaggi di Libero Ascolto* (ANTS Records – Rome, Italy), *Prima Amazonia* (Wild Sanctuary – San Francisco, CA), *After the Untuned Sky* (Coclearia – Urbino, Italy), *Rdbeck-Deep Consonance* (MAP Editions - Milano), *Eco-Acoustic Compositions* (EMF Media – New York, NY).

Past projects include Coclearia, which Monacchi founded and directed from 1998 to 2008, a mobile and post-production studio for classic, early and contemporary music, producing 65 CDs. He was also the co-founder (with Simone Sorini) of *Bella Gerit*, a cultural enterprise for the first discographic recordings of Renaissance Italian music, with several CDs published as recording engineer, producer and instrumentalist (medieval and bansuri transverse flutes, medieval lute, voice).

Monacchi has worked for more than 20 years as a sound designer for cinema, video art, performance arts, theatre, and museums with dozens of works completed since 1992. Recently he composed the entire soundscape design (with 60 hours of forest environments' audio that he personally recorded in Central Africa) for a feature film on Bayaka Pygmies with sound produced at Warner Bros (USA). Collaborations with visual artists include Kristin Jones, Livia Cannella, Janet Cardiff and Mimmo Paladino.

Honors include the 'Fulbright Research' scholarship to work at CNMAT – University of California (Berkeley 2007), the Italian Ministry of Foreign Affairs 'Erato Farnesina' fellowship for the World Soundscape Project at SFU (Canada, 1998), international prizes at the Russolo-Pratella Competition (Italy, 1996), the Locarno Film Festival (Switzerland, 1996), the Multiple Sound Festival (Holland, 1993). His music was also twice recognized at the Bourges International Grand Prix of Electroacoustic Music (France, 2007 and 2008), and at the Premio Giovannini for Innovation (Roma, 2013).

He is based in Italy, travels for field research, and gives concerts and lectures mostly in Europe and North America.