UNIVERSITÀ DEGLI STUDI DELL'AQUILA
DISIM Dipartimento di Ingegneria e Scienze dell'Informazione e Matematica

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Ph.D. in ICT - System Engineering, Telecommunications and HW/SW platforms
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Latest update: 8 March 2026
**on going activities*

Education

- **Ph.D. XXXIX cycle in ICT - System Engineering, Telecommunications and HW/SW platforms** *2023 - 2026**
  Information Engineering, Computer Science, and Mathematics Dpt. - UnivAQ, Italy
  Theme: Computational Methods for Auditory Scene Analysis and Synthesis supporting Immersive and Connected Extended Reality Services, **Tutor**: Prof. Ch. F. Graziosi, **Co-Supervisor**: Prof. C. Rinaldi

- **M.A. in Sound Technology (DCSL34)** *2020 - 2023*
  Electronic Music Dpt., Conservatory of Music "A. Casella" of L'Aquila (ConsAQ), Italy 110/110 *cum laude w. honors*
  Thesis: *"Vowel phonemes Analysis & Classification by means of OCON rectifiers Deep Learning architectures"*, **Advisor**: Prof. M. Giordano

- **B.A. in Electroacoustic Music Composition (DCPL34)** *2015 - 2020*
  Music & New Technologies Dpt., Conservatory of Music "A. Casella" of L'Aquila (ConsAQ), Italy 110/110 *cum laude*
  Thesis: *"...dans l'Espace" (for live electronics & octophonic system feedback)*, **Advisor**: M° A. Di Scipio

Research Activities

- **Ph.D. in ICT – Computational Methods for ASA Supporting Immersive Extended Reality Services** *2023–2026**
  Ph.D. Researcher (XXXIX Cycle) University of L'Aquila

  – This Ph.D. project is situated within the field of Auditory Scene Analysis (ASA), aiming to develop a modular and unified framework for Acoustic Scene Classification (ASC) and Sound Event Detection (SED). The methodology leverages One-Class-One-Network (OCON) models, combining lightweight CNNs with attention-based embedding layers, followed by Kolmogorov–Arnold Networks (KANs) to improve interpretability and decision-making transparency. The research explores strategies for optimizing feature representation and classification efficiency, targeting real-time applications in distributed and resource-constrained environments. A core objective is to balance recognition performance with computational complexity to enable embedded deployment and adaptive open-set recognition. The study also investigates iterative signal decomposition techniques, including Empirical Mode Decomposition (EMD) and neural approximations of Iterative Filtering (IF), to enable Sound Source Separation (SSS) and support downstream tasks such as Direction of Arrival (DoA) estimation and Sound Source Localization (SSL). The proposed framework will be validated through systematic experimentation on standardized datasets and through collaborative benchmarking efforts.
  – **Funded under** Ministerial Decree No. 118/2023, Mission 4, Component 1, Investment 4.1 of the National Recovery and Resilience Plan (PNRR) – "PNRR Research" – CUP E11I2300010000
  – **Official Website**: http://phdict.disim.univaq.it

- **EAR – Enacting Artistic Research (WP3: Artificial and Collective Intelligence)** *2024–2026**
  AI Researcher & Developer Conservatory of L'Aquila

  – EAR is a multidisciplinary project aimed at enhancing artistic research as a strategic driver for the internationalization of Italian Higher Education Institutions in Art, Music, and Dance (AFAM). It pursues three main goals: (I) fostering art-science integration by combining advanced technologies with cultural heritage to promote a renewed global vision of art and culture; (II) enabling international collaboration by connecting AFAM and scientific institutions to facilitate knowledge and methodology exchange; and (III) promoting inclusion and accessibility through the use of technology to eliminate physical and digital barriers in cultural heritage dissemination. Coordinated by the Academy of Fine Arts of Rome, EAR involves leading partners such as Brera Academy of Fine Arts, Florence

Academy of Fine Arts, Rome and L'Aquila Conservatories of Music, the National Institute for Nuclear Physics, and Marche Polytechnic University. The initiative is structured around five work packages (WPs), each targeting key strategic outcomes.

- **Developer** for *WP3: Artificial and Collective Intelligence*, with responsibilities including the design and analysis of neural network architectures for *multimodal audio-text embedding*. Tasks include developing automated pipelines for the extraction, processing, and storage of acoustic and semantic descriptors from heterogeneous audio and textual sources, supporting the enhancement of the °"Kobi digital infrastructure.
- **Funded by** the European Union – Next Generation EU, Mission 4, Component 1
- **Official Website**: https://www.researchcatalogue.net/portals?portal=3258337

- **Musical Metaverse: An Inclusive Extended Reality Platform for Networked Musical Interactions** *2024–2026**
  Technical Assistant Conservatory of L'Aquila

  - The *"The Musical Metaverse"* Project of Relevant National Interest (PRIN) 2022 aims to develop an inclusive Extended Reality (XR) platform for networked musical interaction, fostering new paradigms of music composition, performance, and education. Coordinated by the The Creative, Intelligent and Multisensory Interactions Laboratory (CIMIL) of the Computer Science and Engineering Department at the University of Trento, the project involves Politecnico of Torino, SAE Institute Milan, and the Department of Electronic Music at the Conservatory of L'Aquila. Ranked first in Italy for the 2022 PRIN *"Culture and Cultural Production"* call (Social Sciences and Humanities area), the project bridges scientific dissemination (conferences, publications) and artistic experimentation (workshops, performances). Its threefold objective includes: (I) identifying the interaction needs of musicians in XR environments and co-designing suitable interfaces; (II) developing low-latency technologies for synchronous and creative collaboration; and (III) empirically validating services for musicians in real-world scenarios. The research follows a cyclic *Design–Develop–Evaluate* methodology, iterated twice to ensure progressive system refinement. Evaluation spans compositional, performative, and pedagogical settings across various musical genres, from classical to experimental.
  - **Contributes** to the design and execution of experimental sessions with composers and performers, focusing on data collection, testing, and academic dissemination activities.
  - **Funded by** the Italian Ministry of University and Research (MUR) and Next Generation EU – PRIN 2022, "Fondo per gli Investimenti nella Ricerca Scientifica e Tecnologica (FIRST)", Chapter 7245, prot. n. 2022CZWWKP
  - **Official Website**: https://musmet.eu

- **MOVIDA – Manager-OVer-Ip-Detection-Audio** *2024–2025*
  AI Researcher & Developer DEWS, University of L'Aquila – Tecnojest S.R.L.

  - A research collaboration between the Centre of Excellence DEWS (Design Methodologies of Embedded controllers, Wireless interconnect, and Systems-on-chip) at the University of L'Aquila and Tecnojest S.r.l., aimed at developing intelligent systems for urban sound and environmental monitoring within smart city infrastructures. The project supports the MOVIDA system, an integrated urban lighting platform offering AI-powered services such as loudness monitoring, sound source localization, real-time alerts, crowd detection, and audio/video streaming.
  - **Responsible** for the design, training, and deployment of a neural networks model for the automatic recognition of *emergency vehicle sirens*, enabling adaptive traffic regulation. Tasks included neural architecture design, fine-tuning on large-scale post-processed datasets, and hyperparameter optimization. The resulting sound event detector was optimized for real-time, low-power inference on embedded platforms (Raspberry Pi 5), demonstrating practical feasibility in resource-constrained urban environments.
  - **Funded by** internal DEWS–Tecnojest collaboration
  - **Official Websites**: https://dews.univaq.it, https://www.invidea.it

Teaching Activities

- **TelCom Engineering (DISIM), University of L'Aquila – Statistical Signal Processing & Multimedia**
  Guest Lecture: Listening to Architectures through Signal Processing: Impulse Responses, Room Acoustics Descriptors, and Spatial Percep

  - **Format:** Seminar lecture (2 hours) with slides, code and reference materials.
  - **Abstract:** This seminar addressed Room Acoustics as a Digital Signal Processing problem, interpreting enclosed spaces as linear time-invariant systems characterized through their impulse responses. The lecture introduced the physical foundations of sound propagation in enclosed spaces, including air absorption, energy dissipation, and reverberant decay, and then discussed contemporary methodologies for Room Impulse Response measurement, covering monaural, binaural, and Ambisonics-based approaches. Particular attention was devoted to practical signal processing aspects such as noise floor estimation, dynamic range control, temporal windowing, and frequency-band analysis. The seminar then focused on the Energy Decay Curve as the core signal representation from which major room-acoustic descriptors can be derived, illustrating the computation and interpretation of temporal, energetic, speech-related, and spatial parameters. Objective acoustic descriptors were presented in parallel with their perceptual implications, highlighting how the temporal and energetic structure of room responses shapes spatial listening experience and architectural sound perception.

– **Reference:** Prof. C. Rinaldi, Prof. P. Di Marco (DISIM Dpt. UnivAQ)

- **Conservatory of Music "A. Casella" of L'Aquila – DREAM Ph.D. I Cycle** *2025*
  Seminar Series: Practical Fundamentals of Deep Learning for Audio Applications

  – **Format:** 3-session seminar (9 hours), delivered in person and via Zoom with slides, code references, and Colab-based IPython notebooks. Includes theoretical lectures and applied coding sessions.
  – **Abstract:** This seminar provided a hands-on introduction to Deep Learning for audio, tailored for doctoral students in music and sound technology. Topics covered core concepts in AI, ML, and DL, with focus on Perceptron models, Multi-Layer Perceptrons (MLPs), and Convolutional Neural Networks (CNNs), along with training pipelines for classification and regression. Particular attention was given to audio pre-processing, data augmentation, and the implementation of feature extraction pipelines using PyTorch audio frameworks. Sessions included guided exercises in Google Colab, fostering direct engagement with real-world codebases and experimental workflows. Later modules addressed model design for artistic and analytical applications in music, including classification, signal analysis, and synthesis. The seminar aimed to bridge theoretical understanding and practical implementation for research-oriented projects in the sound and artistic domains.
  – **Reference:** https://www.consaq.it/offerta-formativa/phd/175-seminario-dottorale-dream.html, M° A. Di Scipio (MuEl Dpt. ConsAQ)

- **TelCom Engineering (DISIM), University of L'Aquila – Statistical Signal Processing & Multimedia** *2024*
  Guest Lecture: Cepstral Features for Discrete Audio Signal Analysis

  – **Format:** Seminar lecture (4 hours) with slides, code examples, reference materials, and final exam assignments.
  – **Abstract:** This lecture introduced fundamental principles and practical applications of Digital Signal Processing for audio, with a specific focus on *Cepstral Alanysis*. Key topics included the mathematical foundations and signal-domain interpretation of the cepstrum, quefrency, and liftering techniques. The lecture detailed the computational role of Cepstral Coefficients (CCs), covering filterbank design, logarithmic compression, and DCT-based de-correlation. Special emphasis was placed on their use in speech and general audio classification tasks. Examples addressed time-frequency representations, pre-emphasis filtering, and windowing strategies, with a final discussion on feature dimensionality, perceptual scale modeling, and common pitfalls in practical deployments.
  – **Reference:** Prof. C. Rinaldi, Prof. P. Di Marco (DISIM Dpt. UnivAQ)

- **Thesis & Exams Co-Supervisor**
  Department of Information Engineering, Computer Science, and Mathematics (DISIM), University of L'Aquila

  – C. Palermo 2025, **Bachelor Degree Thesis** in Information Engineering (Control) - *"Design, implementation, and analysis of a VST reverberator based on Gardner's model"*
  – M. Angelucci 2024, **Bachelor Degree Thesis** in Information Engineering - *"Effects of Audio Scenarios on User Perception and Immersivity in Virtual Reality"*
  – R. Prosperococco 2024, **Final Assignment** for "Statistical Signal Processing & Multimedia" Master course - *Human Factor Cepstral Coefficients* (w. MATLAB implementation)

Technical Skills and Interests

Languages: Italian (*native*), English
Programming Languages: Python, MATLAB, Faust, R, C++, HTML & Javascript (a bit)
Python Packages: NumPy (Numba, CuPy), Pandas, SciPy, Matplotlib, Seaborn, SciKit-Learn, PyTorch (Lightning AI, Torchmetrics), SimPy, PyTest, LibROSA, Essentia, Torchaudio, Soundfile, SoundDevice, PyAudio, Mido, music21, DCASE_utils, PyQT5
IDEs: Anaconda, PyCharm, VSCode, Google Colab IPython Notebooks, Sublime Text, Lightning AI Studio
Office: Overleaf (LaTeX), Zotero, Markdown, MS Word, MS PowerPoint, MS Excel, MS Teams, Zoom,
Audio/Video: REAPER, Ableton Live, Pro Tools, Max (Gen, RNBO, Jitter), PureData (Plug Data), Audacity, Adobe Audition, Sonic Visualizer, TouchDesigner, DaVinci Resolve
Server/Cloud/Databases: Proxmox, AnyDesk, TeamViewer, VMWare, ChromaDB, Neo4J, Git (GitHub, GitLab)
Courseworks:

– ***Bachelor***: Acoustics, Psychoacoustics, Perception Theories, Electroacoustics, Electroacoustic Music Composition & Analysis, Contemporary Music Analysis, Music Theory - Harmony - Composition, Orchestra & Ensemble Arrangement, Music History, Electroacoustic Music History, Multimedia, Live Performance, Music Computing
– ***Master***: Advanced Music Computing, Architectural Acoustics, Spatial Sound, Sound Art & Installation, Advanced Live Performance, Contemporary Music Semiography, Algorithmic Composition, Electroacoustic Music History, Audio Restoration
– ***Ph.D.***: Ecological Statistics, Statistical Signal Processing & Multimedia, Digital Signal Processing with Programmable Hardware, Neural Networks & Deep Learning (Ph.D. Advanced Course, Scuola Sant'Anna of Pisa), Mathematics for Signal Processing (Ph.D. Adavanced Course, Mathematics Dpt. UnivAQ), Summer School in Mathematics for Signal Processing and Applications in Geophysics and other fields (MaSAG 2025)

Areas of Interest: Audio & Sound, Acoustics, Digital Signal Processing (DSP), Machine Learning (ML), Deep Learning (DL), Neural Networks (NN), Electroacoustic/Electronic Music, Computational Musicology, Soundscape, Sound Ecology, Acoustic Scene Classification (ASC), Sound Events Detection (SED), Spatial Sound, Optimization

Society Affiliations

- **IEEE** *Graduate Student Member*, R8-Europe Italy Section *No.: 100317446*
- **IEEE Societies:** Young Professionals, Communications Society, Computational Intelligence Society, Computer Society, Control Systems Society, Information Theory Society, Signal Processing Society, Cloud Computing Technical Community, Distributed Processing Technical Community, High Performance Technical Community, Robotics and Automation Technical Committee on Machine Learning for Automation, Intelligent Informatics Technical Community, Internet of Things Community, Multimedia Computing Technical Community, Parallel Processing Technical Community, Pattern Analysis & Machine Intelligence Technical Community, Real Time Systems Technical Community
- **DCASE** Detection & Classification of Acoustic Scenes & Events Community
- **ISMIR** International Society for Music Information Retrieval
- **AIMI** Associazione Informatica Musicale Italiana
- **SAR** Society for Artistic Research
- **IoS** Internet of Sounds Research Network

Achievements & Awards

- **XV Premio Nazionale delle Arti – 1st Place (Category D)**
  W. Kotonski – "Etiuda na jedno uderzenie w talerz" (Study on One Cymbal Stroke)
  Real-time digital re-synthesis (with score-following)
  Link: https://musel.consaq.it/2021/04/24/pna-edizione-xv/ *2021*
- **XV Premio Nazionale delle Arti – Honorable Mention (Category A)**
  S. Giacomelli - "...dans L'Espace (inside my bedroom)"
  Octophonic acousmatic work (live sound feedback performance)
  Link: https://musel.consaq.it/2021/04/24/pna-edizione-xv/ *2021*
- **XIV Premio Nazionale delle Arti – 2nd Place (Category B)**
  Elec3 Laptop Trio (S. Giacomelli, D. Scorranese, L. Canzonetti) - "Portrait.Elec3"
  Quadraphonic live performance (real-time soundscape processing & digital feedback)
  Link: https://www.consaq.it/offerta-formativa/prime-note/70-notizie/concorsi-e-audizioni/3257-70-finalisti-e-vincitori-del-xiv-premio-d
- **XIII Premio Nazionale delle Arti – 1st Place (Category B) - Sound Director**
  M. Di Berardino - "Trasfigurazioni Materiche"
  Quadraphonic live performance (for basque tambourine and real-time granulation)
  Link: https://musel.consaq.it/2018/10/06/xiii-premio-nazionale-delle-arti-musica-elettronica-selezioni-finali/ *2018*

Publications

Journal Articles & Datasets

[9] Stefano Giacomelli and Claudia Rinaldi. *AudioSet-EV: an AudioSet-derived Distribution of Emergency Vehicle Siren Sounds*. 2025. DOI: 10.5281/ZENODO.14882314. URL: https://zenodo.org/doi/10.5281/zenodo.14882314.

[10] Stefano Giacomelli et al. *From Large-scale Audio Tagging to Real-Time Explainable Emergency Vehicle Sirens Detection*. 2025. DOI: 10.48550/ARXIV.2506.23437. URL: https://arxiv.org/abs/2506.23437.

[13] Marco Pennese, Stefano Giacomelli, and Claudia Rinaldi. *The Strummin' Dataset: an international pop/rock curated audio selection for strumming patterns recognition*. Version 1.0. July 2025. DOI: 10.5281/zenodo.15862786. URL: https://doi.org/10.5281/zenodo.15862786.

[15] Stefano Giacomelli and Claudia Rinaldi. *AudioSet-EV v2: a refined AudioSet-derived Distribution of Emergency Vehicle Siren Sounds*. Version v2.0. Feb. 2026. DOI: 10.5281/zenodo.18668076. URL: https://zenodo.org/uploads/18668076.

[16] Stefano Giacomelli et al. “AudioSet-Tools: A Python Framework for Taxonomy-Aware AudioSet Curation and Reproducible Audio Research”. In: *EURASIP Journal of Audio, Speech and Music Processing* 2026.2 (2026). DOI: 10.1186/s13636-025-00436-z.

Conference Proceedings

[1] Stefano Giacomelli, Marco Giordano, and Claudia Rinaldi. “The OCON model: an Old but Gold Solution for Distributable Supervised Classification”. In: *2024 IEEE Symposium on Computers and Communications (ISCC)*. Los Alamitos, CA, USA: IEEE Computer Society, 2024, pp. 1–7. DOI: 10.1109/ISCC61673.2024.10733621. URL: https://doi.ieeecomputersociety.org/10.1109/ISCC61673.2024.10733621.

[2] Stefano Giacomelli, Marco Giordano, and Claudia Rinaldi. “The OCON Model: An Old but Green Solution for Distributable Supervised Classification for Acoustic Monitoring in Smart Cities”. In: *2024 IEEE 5th International Symposium on the Internet of Sounds (IS2)*. 2024, pp. 1–10. DOI: 10.1109/IS262782.2024.10704155.

[3] Stefano Giacomelli et al. “A Python Tool for Time-Varying RIR Dataset Generation”. In: *2024 International Workshop on Sound Signal Processing Applications (IWSSPA)*. 2024, pp. 1–10. DOI: 10.5281/zenodo.14193309.

[4] Stefano Giacomelli et al. “Remote Immersive Audio Production: State of the Art Implementation, Challenges, and Improvements”. In: *2024 IEEE 5th International Symposium on the Internet of Sounds (IS2)*. 2024, pp. 1–10. DOI: 10.1109/IS262782.2024.10704192.

[5] Massimiliano Cerioni et al. “Giving AI ears: a Perceptual Approach to AI For Artistic Research”. In: *poster presented at 16th International Conference on Artistic Research*. University of Porto, PO, Portugal: Society for Artistic Research (SAR), 2025. URL: https://www.researchcatalogue.net/view/2759372/3582572.

[6] Alberto Maria Gatti et al. “DawBi: A WebSocket-Based Plugin for Semantic Dialogue Between DAW and KOBI AI”. In: *2025 9th Web Audio Conference (WAC) IRCAM - Mozilla*. 2025, pp. 1–10. DOI: 10.5281/zenodo.17750005.

[7] Stefano Giacomeli et al. “Design and Deployment of a Standard Framework for Audio Neural Networks Embedding Models”. In: *2025 IEEE Symposium on Computers and Communications (ISCC), New Generation Multimedia Services at the Edge Workshop (NGMSE)*. Bologna, Italy, 2025. DOI: 10.1109/ISCC65549.2025.11326439.

[8] Stefano Giacomelli, Agostino Di Scipio, and Claudia Rinaldi. “The Musical Metaverse Research Project: a MusicTech Survey”. In: *2025 IEEE 6th International Symposium on the Internet of Sounds (IS2), 2nd International Workshop on Musical Metaverse*. 2025, pp. 1–10. DOI: 10.1109/IS264627.2025.11284663.

[11] Marco Giordano et al. “Real-Time Emergency Vehicle Siren Detection with Efficient CNNs on Embedded Hardware”. In: *2025 IEEE 6th International Symposium on the Internet of Sounds (IS2)*. 2025, pp. 1–10. DOI: 10.1109/IS264627.2025.11284671.

[12] Marco Pennese, Stefano Giacomelli, and Claudia Rinaldi. “A Kolmogorov Arnold Network NAS Framework for Strumming Pattern Recognition in Technology-Enhanced Pop/Rock Music Education”. In: *2025 IEEE 6th International Symposium on the Internet of Sounds (IS2)*. 2025, pp. 1–10. DOI: 10.1109/IS264627.2025.11284580.

[14] Claudia Rinaldi et al. “Beyond Marketing: a Holistic Analysis of 3D Audio Workflows for Live Music Production”. In: *2025 IEEE 6th International Symposium on the Internet of Sounds (IS2)*. 2025, pp. 1–10. DOI: 10.1109/IS264627.2025.11284654.

Artistic Productions & Concerts

Where not otherwise specified, the role is Sound Director and Audio Technician.

- **Notte della Ricerca e dei Ricercatori 2025 (Première)**
  Tessela - Audio/Video Installation (EAR WP3 - Audio Development DEMO)
  Ex-Mattatoio, Campo Boario (Accademia di Belle Arti di Roma - ABA Roma) *2022*

- **Concerti di Studio di Primavera (VI ed.)**
  N. Collins - Pea Soup (S. Giacomelli - live electronics, C. Rinaldi - trumpet)
  Auditorium "E. Morricone" (Università degli studi di Roma - Tor Vergata) *2022*

- **EMUFestSABINA 2022**
  G. Boccio - Percorsi Armonici (S. Giacomelli - live electronics, G. Boccio - cello))
  B. Truax - Nightwatch (A. Gizzi - marimba)
  W. Kotonski - Etiuda na jedno uderzenie w talerz
  Teatro Comunale, Vicolo Primo, Poggio Moiano (Rieti) *2022*

- **VII rassegna ElettroAQustica**
  B. Truax - Nightwatch (A. Gizzi - marimba)
  Auditorium "Shigeru Ban" (Conservatorio di Musica "A. Casella" di L'Aquila) *2022*

- **MAXXI L'Aquila - ElettroAQustica Ensemble**
  B. Truax - Nightwatch (A. Gizzi - marimba)
  A. Lucier - Music for pure waves, bass drums and acoustic pendulums (A. Gizzi - live electronics)
  A. Di Scipio - Ecosistemico Udibile n.1 (A. Di Scipio - live electronics, S. Giacomelli - clave)
  Museo Nazionale delle arti del XXI secolo (MAXXI, L'Aquila) *2022*

- **Stagione Musicale Comunale di Bisenti - I Suoni Narranti**
  L. Bellini, F. Di Pace - "MusiCola: Leggende del Mediterraneo" (Orchestra "A. Casella")
  Bisenti (Teramo) *2022*

- **L'organo nel Tempo - Nuova Consonanza (Première)**
  S. Giacomelli - "...dans L'Espace Orgue" (S. Giacomelli - live electronics, F. Gianfreda - orgue)
  Chiesa di S. Giorgio (Rieti) *2022*

- **ArteScienza 2022 (Première)**
  S. Giacomelli - "...dans L'Espace" interactive installation
  Goethe Institut Rom, Aula 114 (Roma) *2022*

- **Musei Capitolini - Musica in Mostra: Contrapposizioni e Convergenze**
  S. Giacomelli - "...dans L'Espace"
  Musei Capitolini di Castel Sant'Angelo (Roma) *2022*

- **EMUFestSABINA 2021**
  C. Rinaldi - "Ti Prendo per Mano" (S. Giacomelli - live electronics, C. Rinaldi - trumpet)
  N. Collins - "Pea Soup" (S. Giacomelli - live electronics, M. Pennese: trombone, C. Rinaldi: trumpet)
  M. Pennese - "Or-mai" (M. Pennese - guitar) (Première)
  S. Giacomelli - "...dans l'Espace (inside my bedroom)"
  Teatro Comunale Vicolo Primo, Poggio Moiano (Rieti) *2021*

- **EMUFestSABINA - Festa della Musica 2021**
  N. Collins - "Pea Soup" (S. Giacomelli - live electronics, M. Pennese - trombone, C. Rinaldi - trumpet)
  Chiesa di San Rufo (Rieti) *2021*

- **ArteScienza 2021**
  S. Giacomelli - "...dans L'Espace Acousmatique"
  Goethe Institut Rom, Giardino Basso (Roma) *2021*

- **EMUFestSABINA 2020 (Première)**
  S. Giacomelli - "...dans L'Espace"
  Chiesa di S. Martino, Poggio Moiano (Rieti) *2020*

- **IV rassegna ElettroAQustica (Première)**
  G. Scurti - "Ricercare su un Respiro Sospeso" (S. Giacomelli - live electronics, G. Scurti - bajan)
  Auditorium "Shigeru Ban", Conservatorio di Musica "A. Casella" di L'Aquila *2018*

- **Rassegna "Micro-Fonie - Le Forme del Suono: Musiche della Contemporaneità")**
  K. Stockhausen - "Mikrophonie I" (S. Giacomelli - IT developer, tam)
  Auditorium "R. Caetani", Conservatorio di Musica "O. Respighi" di Latina *2018*

- **XXII Colloquio di Informatica Musicale (Première)**
  S. Giacomelli - "I_Side #2 (flow of sensations)" (M. Di Berardino - sound director)
  Sala "G. Verdi", Conservatorio di Musica "J. Tomadini" di Udine *2018*
- **III rassegna ElettroAQustica (Première)**
  G. Boccio - "Percorsi Armonici" (S. Giacomelli - sound director / live electronics, G. Boccio - cello)
  Auditorium "Shigeru Ban", Conservatorio di Musica "A. Casella" di L'Aquila *2017*
- **I Cantieri dell'Immaginario (Società B. Barattelli, VI ed.)**
  K. Stockhausen - "Mikrophonie I" (S. Giacomelli - IT developer, tam)
  Museo Nazionale d'Abruzzo (MUNDA, L'Aquila) *2017*
- **Scarlatti Lab Electronics (Società Scarlatti Contemporanea)**
  K. Stockhausen - "Mikrophonie I" (S. Giacomelli - IT developer, tam)
  Domus Ars (Napoli) *2017*