



D E L A U R E N T I S

M U S I C A L I S M

DELAURENTIS' NEW IMMERSIVE
ALBUM - JANUARY 17TH, 2025
(SONY MASTERWORKS)

*When a visionary artistic movement
from the 30s meets the gift of
synesthesia of an avant-garde artist*



AVANT-PROPOS

When she hears or makes music, DeLaurentis «the electronicist» spontaneously visualizes shapes and colors. This phenomenon called synesthesia is the theme that gave shape to her immersive album 'Musicalism', a name which echoes that of an artistic movement from the 1930s, where painters saw colors as sound vibrations.

Taking on the role of Alice in Machineland, exploring new sounds thanks to her cutting-edge digital instruments, DeLaurentis puts us at the very center of an immersive work composed in spatialized sound and mixed in **Dolby Atmos** at **Radio France**.

Let a bright light run through a glass prism, add electro-cinematic soundscapes and techno-orchestral melodies to the mix, and you will see DeLaurentis' new album unfold. Like a painter using colors to reinvent the world on their canvas, she paints her emotions with sound waves through a dozen tracks, each with its own dominant hue. We are transported through the imagination of the producer, from "White Opening," the introductory blank canvas, to the final track, "Musicalism," a multi-rhythmic explosion celebrating every color of the rainbow.

The album sways between contemplative pieces and tribal rhythms, her voice being the main character of these sound films. Each track is an emotion or a feeling and is inherently linked to a color; DeLaurentis translates them into music thanks to the keys of her musical palettes, her "digital lutherie" as she calls them, and which she perceives as extensions of her body and vocal cords.

*«They are called Push or Erae, and these instruments are at the forefront of technology. I use them like color palettes to paint major or minor scales in red or green like a painter adding 'notes' of blue to his canvas.» – DeLaurentis about her new **digital lutherie**.*

With her digital partners who have been by her side for several years—such as the **IRCAM Virtual Choir**, **Sony CSL's AI**, and Embodme's ERAE—**DeLaurentis champions French musical technology** while maintaining her global creative presence.

On this album, she collaborates with the Japanese duo **Osteoleuco**, whom she met through the CNM France-Japan program. During a visit to Paris, Shimon and Keisuke spent a day in Cécile's Montmartre studio, improvising, discussing their shared love for Ryuichi Sakamoto, and co-writing the first notes of the radiant "Golden Kids." In 2023, **Jay-Jay Johanson** discovered DeLaurentis by listening to her album Unica and asked for a remix of "The Stars Align." Following this delightful musical encounter, she invited him to add his velvety voice to "The Wooden House," a standout track on Musicalism, marking her second collaboration with the Swedish dandy.

She also co-wrote "White Opening" with the grand master of spatialization and electroacoustics **Hervé Déjardin** (Jean Michel Jarre, Irène Dresel, Molécule, Åke Parmerud..). They've recorded together the painter's workshop's soundscape (brushes, canvas..) in order to create unique textures that DeLaurentis uses as sound design across the album.

She constantly explores new means of expression ; she envisions a stage version of the Musicalism project that merges sound and image, where her electronic compositions are punctuated with sonic experimentation while capturing the physicality of rave music.

The first concert of the tour took place at the **Trans Musicales** in Rennes 2024 on Saturday, December 7th, at Hall 5 of the Parc Expo. DeLaurentis has also been collaborating for a year with **Radio France**, **la Générale de Production**, and **Hervé Déjardin** on the creation of a 360° live performance, an immersive experience to be discovered in 2025 and broadcasted on **Culture Box (France TV)**.

[PRIVATE LISTENING LINK](#)

MUSICALISM

THE ALBUM

The album's tracks intertwine colors, emotions, and sounds – like a painter's canvas.

While drawing inspiration from titles like Gershwin's «**Rhapsody in Blue**» or Miles Davis's «**Blue in Green**,» the tracks on Musicalism bear names such as «**Unbelievable Green**», «**Bluebird On A Dune**», «**Supermassive Red**»... where colors are associated with a state, a memory, an emotion.

You could compare it to pointillism; it is by stepping back from the work that the bigger picture is seen, revealing what the dots represent. The visuals for each of the album's tracks unveil an image associated with a natural environment. Using the technique of «**Pixel Sorting**,» the graphics flow pixels of a forest on the single «Unbelievable Green» and pixels of a volcano on the single «Supermassive Red.»

« Tableau de Correspondance et de Synesthésie de DeLaurentis »

COULEUR	SON et TONALITE	EMOTION - SENTIMENT
BLANC	Sons naturels, organiques, bruit blanc – Gamme Mineure/Majeure	Introspection, créativité, naissance, lumière
VERT	Sons cuivrés et boisés, cordes hybrides, percussions – Gamme Mineure/Majeure	Élan, vie, nature
ROSE	Voix, vocoder, synthétiseurs – Gamme Mineure/Majeure	Tendresse, épanouissement, réussite
ROUGE	Infra-basse, sons vibrants et massifs, sons hybrides électronique/orchestral – Gamme Mineure	Passion, rage, colère
JAUNE	Orgue, harpe, voix, chœurs d'enfants – Gamme Majeure	Joie, chaleur, innocence
BLEU	Pads atmosphériques, synthétiseurs analogiques, voix – Gamme Mineure	Envolée, espoir, réveil
ORANGE	Arpeggiator, voix, synth lead – Gamme Mineure	Triomphe, épique, force
VIOLET	Chant choral, voix fx, cordes et voix hybrides – Gamme Mineure	Calme, sérénité, repos
NOIR	Voix sacrées, voix aériennes, basse profonde – Gamme Mineure/Majeure	Mystère, infini,

[PRIVATE LISTENING LINK](#)

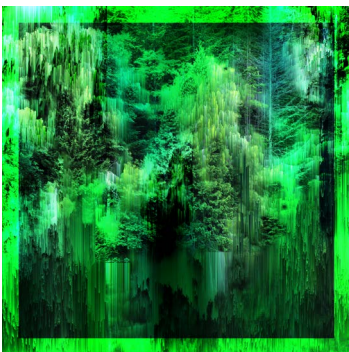
MUSICALISM

TRACK BY TRACK



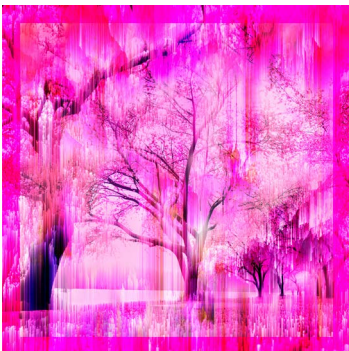
White Opening

Undoubtedly the most experimental track on DeLaurentis' album, "White Opening" is the result of a sound recording project in collaboration with Hervé Déjardin (sound engineer and sound designer at Radio France). DeLaurentis and him both aimed to reproduce the painter's environment... with sounds. This fascinating work of electroacoustic music is reminiscent of the 'musique concrète' movement, with pioneers like Pierre Henry and Pierre Schaeffer.



Unbelievable Green

Raw, rhythmic, 'Unbelievable Green' is a track that sharpens our primal senses. Inspired by pointillism – a painting technique where, when you step back from the work, you discover what the colored dots represent as a whole – the overall green tone of the track hide a progressively unveiled forest, in which tribal voices resonate. Inspired by the work of the electronic music pioneer Laurie Anderson, DeLaurentis, a vocoder enthusiast, chants through this sound filter the words 'Can you have a feeling for a tree... it's unbelievable.'



I'm Just A Rose

Sometimes, just a few scattered notes are enough to fill the virtual space into which a song can immerse us, and "I'm just a rose" does precisely that. The color pink is symbolized by a flower bud that blooms throughout the track, much like the 21 voices of the IRCAM Virtual Choir that open around DeLaurentis. This hybrid sound, which blends natural and synthetic voices, is the sonic signature of the producer, representing her relationship with her machines. An impressive work resulting in an intimate, minimalist, and emotional electronic song.



Supermassive Red

Let's set aside the minimalism of the previous track for a moment, because "Supermassive Red" is a true orchestral reinterpretation of techno. The rage and passion of the color red explode like a volcano in eruption, which is embodied by massive sounds. "Supermassive Red" brings two worlds together : electronic music and original soundtracks. The story told in the track alternates between tensions and explosions from its prelude, its sound design easily evoking the sonic universe of sci-fi soundtracks like "Dune" or "Blade Runner."



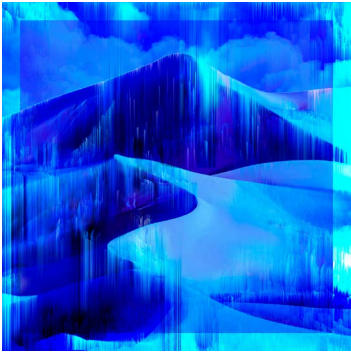
Golden Kids

DeLaurentis is fond of Japanese culture, ranging from her favorite composer Ryuichi Sakamoto to Miyazaki's animated films and the all-time famous Studio Ghibli. So when the National Music Center in France called for collaborations between Japanese and French artists, she immediately applied! A few weeks later, she met the duo Osteoleuco with whom she co-composed "Golden Kids"; like alchemists, the children of the future climb the golden mountain on a melody that performs the *tour de force* of making nostalgia sound and feel joyful.



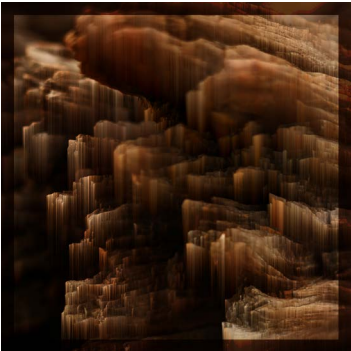
Mystic Blackwood

Some will say that black is not a color but rather its absence; Pierre Soulages spent his life studying the color black to make light emerge from it. The black shades of "Mystic Blackwood" tell of mystery and light, in contrast to the gothic "Blackwood's Magazine" read by the Brontë sisters in the 1840s. But it is to another woman that DeLaurentis pays tribute in a choral song, reminiscing the sacred voice of the first composer in history, whom lived in the Middle Ages, the unfortunately little-known "Hildegard von Bingen."



Bluebird on a Dune

Daring to venture into a more pop-sounding territory – or should we say dunes – the color blue recalls very familiar landscapes for the electronic music producer. Drawing inspiration from surrealism, where the sand dunes can be as blue as the sky and the sea, it was at the foot of the Dune du Pilat, located in the South of France, that the first note of “Bluebird On A Dune” came to her mind, one summer evening. A blue note that brings us above sandy infinities and makes us dive into our dreams right below the horizon.



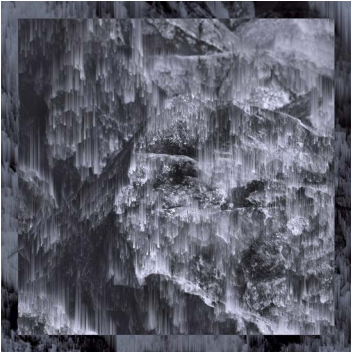
The Wooden House

DeLaurentis discovered electronic music with the trip hop of Portishead, Massive Attack, as well as Jay Jay Johanson. So you can easily imagine that the day she received a message from Jay Jay on Instagram saying he had listened to her album UNICA and would love a remix of his track called “The Stars Align”, it was a gift from heaven! In return, she invited him to sing with his velvety voice on her new track called “The Wooden House”. By contrasting rather drastically with the songs you heard on the album right before, this track serves as an interlude, the warmth of wood replacing the summer heat of the previous track.



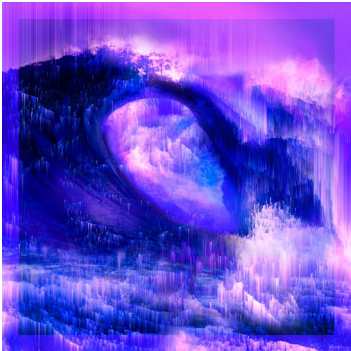
Tangerine Land

Always being inspired by sci-fi soundtracks, DeLaurentis composed “Tangerine Land” with the hypnotic voices of Twin Peaks or Amityville in mind. It’s a deep dive into her influences, serving as a nod to her artist name, which itself tells of the fantastical universe of filmmaker Dino DeLaurentiis (Barbarella, Flash Gordon, Dune), therefore proudly embraces her cinematic inspirations.



Gone Colors

With a name like “Gone Colors,” your mind might immediately think of the equivalent of the writer’s block, but for a synesthete. But, if colors are absent, what about perception? It was with the Australian artist Sir Jude that the track “Gone Colors” was co-composed, remotely, focusing precisely on the theme of disappearance; a return to emptiness and chrome. It’s the gray area of the album where repetitive, choppy voices become a rhythmic instrument on the choruses, creating the melodic leitmotiv. From emptiness, inspiration is born, and then music emerges.



Purple Rhapsody

From the very first seconds, we are immersed in a choir of vocalizations where the chorus seems to hold an infinite number of singers. DeLaurentis leads us willingly into the heart of a purple ocean while we are bewitched by a dancing rhythm, where intricate waves of voices continually swirl around the listener’s head. It’s a contemplative, percussive music with minimalist production, an invitation to introspection and calm.



Musicalism

We have reached the finale : an explosion of emotions that celebrates all the colors of the rainbow. “Musicalism”, serving as both a synthesis and an outro, pays homage to the album’s name and, above all, to its producer’s synesthetic gift. It is a rhythmic odyssey, with tempo variations as elegant as they are surprising. Here, DeLaurentis intertwines her voice with arpeggiator sequences in an epic, orchestral, and percussive crescendo.

MUSICALISM

THE ARTISTIC MOVEMENT

Musicalism is an artistic movement founded in 1932 in Paris, centered around one main painter named **Henry Valensi** (1883-1960). The theory of "musicalism", formulated by Valensi, was based on highlighting equivalences of values and sensations between painting and music.

Among the artists affiliated with the movement, notable figures included the sculptor **Béothy** (French), the painters **Charles Blanc-Gatti** (Swiss), **Louise Janin** (American), and the painter and theater decorator **Ernest Klausz** (Hungarian).

FROM TOP TO BOTTOM, LEFT TO RIGHT :

Symphonie verte (Henry Valensi)

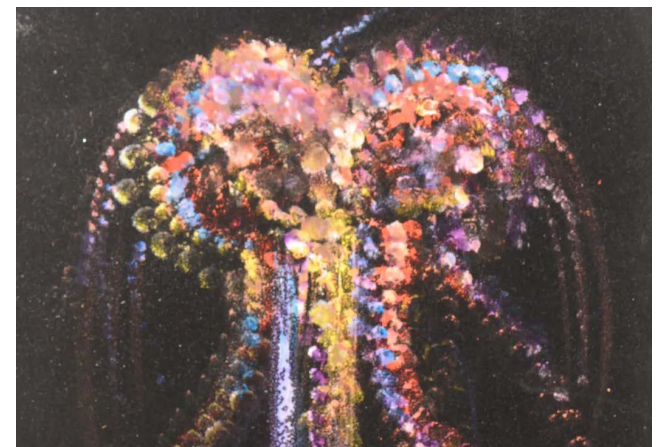
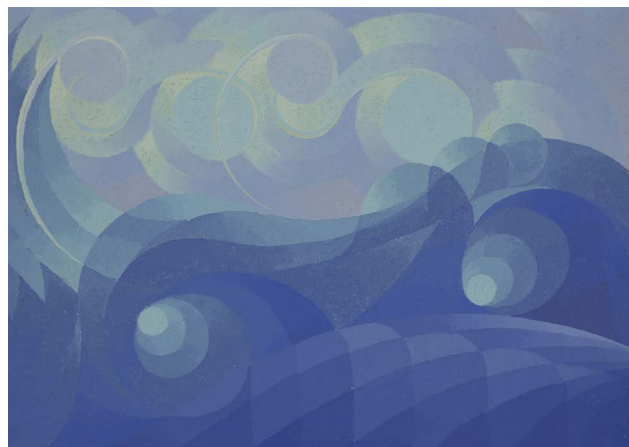
Symphonie jaune (Henry Valensi)

Symphonie de l'eau (Henry Valensi)

Symphonie printannière (Henry Valensi)

Suite Bergamesque (Charles Blanc-Gatti)

Prélude de Chopin (Gustave Bourgonne)



WOMAN MACHINE

AI AND TECHNOLOGY

DeLaurentis becomes one with her machines, perceiving them as extensions of her vocal cords.

After collaborating with **IRCAM** to manipulate the “Virtual Choir” using MIMU’s connected gloves, working with **Embodme** to use their ERAE instrument, and with **Radio France’s innovation team** to mix the Musicalism album in Dolby Atmos, she now works with **Sony CSL** to create and develop a custom **A.I.**, which allows her to “draw” with her voice.

A pioneer in using artificial intelligence tools in music production, she has integrated this new form of craftsmanship into her creative process since 2018. Her album Unica (2021) features the track “Somewhere in Between,” and she also explored A.I.-reworked classical pieces on her brilliant project Classical Variations, Vol. 2 (2023). She’s particularly drawn to A.I. tools that expand artistic expression and creativity.

Her new album **Musicalism** is inspired by synesthesia, “the ability to associate sounds with colors.” So when the developers at Sony CSL’s research lab offered to create a custom A.I. for her, she immediately envisioned one that she could interact with live, improvising on stage like two jazz musicians.

This exploration, lasting a year and a half, gave birth to **“Sinvocea,” a brand-new visual instrument**. DeLaurentis improvises with her voice, and the A.I. responds on a screen by generating shapes and colors in real-time. A custom project designed as an ephemeral research experience, unfolding throughout her performances; a dialogue between woman and machine.

DeLaurentis and the Sony CSL team had the honor of presenting this new instrument as a world premiere at the Ministry of Culture on February 9, 2025, during the **AI Action Summit in Paris**. At this global event, supported by the French government, DeLaurentis was invited by France Info, RFI, TV5 Monde, and France 2 for the 8 PM news.

Watch it live: “DeLaurentis & Sinvocea” A.I. by Sony CSL – Paris



MUSICALISM

THE LIVE EXPERIENCE

FIRST SHOW – TRANS MUSICALES 2024

SATURDAY, DECEMBER 7, HALL 5, PARC EXPO

It all starts in the dark with some repetitive notes that evoke the sounds of a painter's workshop. Then, the lights flicker and reveal the instruments at the forefront of French Tech, on which DeLaurentis explores and interprets the colors of each track, creating a visual symphony. The audience quickly moves from a contemplative state to one of trance and dance... while immersing themselves in the producer's inner visual universe.

The first concert of the tour took place at the Trans Musicales in Rennes on Saturday, December 7th, 2024. Jean-Louis Brossard, the co-founder and programmer of the festival, fell in love with the artist after seeing her perform live in Nantes.

Press coverage of DeLaurentis's concert at Trans 2024: Libération, Society, Monte Le Son, Tsugi, RFI, France Info, Cult News, AFP... A tour will follow in 2025 to support the release of the album (currently being edited by Sanguine Prod, the live production company).

April 9th, 2025: RELEASE PARTY at La Machine du Moulin Rouge - Paris.

LES
TRANS
NOUVEAU DEPUIS 1979

D E L A U R E N T I S

PRESENTS HER NEW ALBUM

« **MUSICALISM** »

AT THE TRANS MUSICALES IN RENNES (FR)

PARC EXPO - HALL 5



MUSICALISM

A 360 IMMERSIVE LIVE EXPERIENCE

A cutting-edge 360° A/V experience – made with French music technology– with the help of Radio France, La Générale de Production, and Hervé Déjardin, who directs the sound journey in the concert hall alongside artist Baptiste Lefèvre, whose 3D virtual creations interact with the music.

As part of a continuous exploration of immersive concert experiences, Radio France and La Générale de Production have been producing A/V projects since 2014, featuring artists like DJ Chloé, Molécule, and most recently, Irène Drézel. For 2024, they offered DeLaurentis the opportunity to create a 360° live show. The artist was first discovered at the Forum du Son, organized by IRCAM in April 2023, where Cécile presented the “Virtual Choir” technology on the ESPRO 3D stage.

This innovation, based on spatialized vocals that DeLaurentis manipulates with connected gloves, gives the performance a visual dimension. It adds a new layer of experimentation, setting DeLaurentis apart as a producer who combines electronic music, cutting-edge technology, and the emotional depth of the voice.

The premiere has taken place at Ma Scène Musicale on March 18th, 2025 bringing together the best of French technology, including L-Acoustics (sound), Modulo Pi (au-tomation and video mapping), Embodme (ERAE instruments), IRCAM (Virtual Choir), and, of course, Radio France (with Hervé Déjardin as sound designer, spatializing sounds live).

FIRST SHOW: March 18, 2025, at Ma Scène Musicale (Montbéliard)

A tour will follow in 2025 and 2026, targeting venues and festivals equipped with a 360° stage (produced by Sanguine Prod).

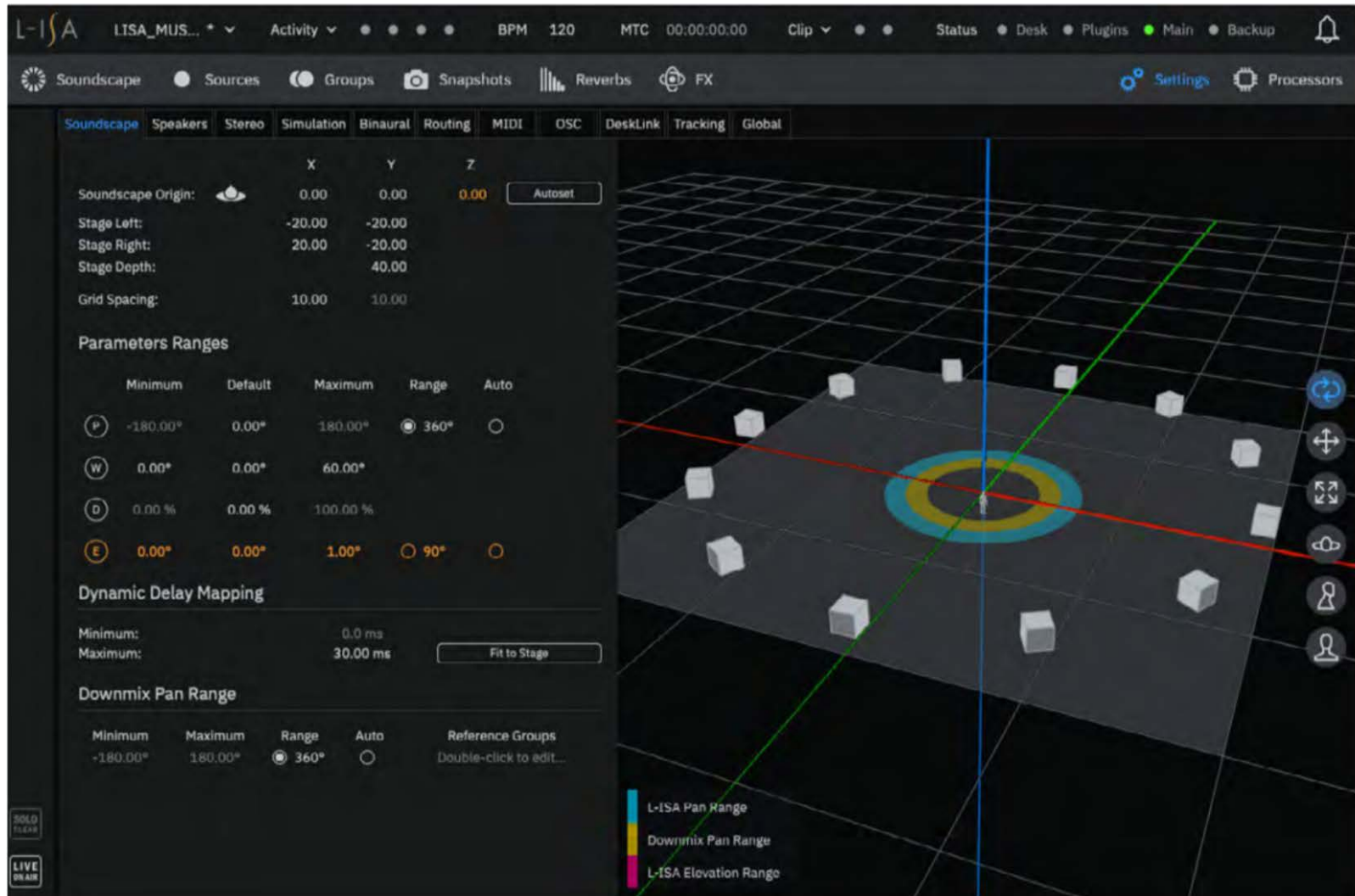


THE IMMERSIVE TECHNOLOGY

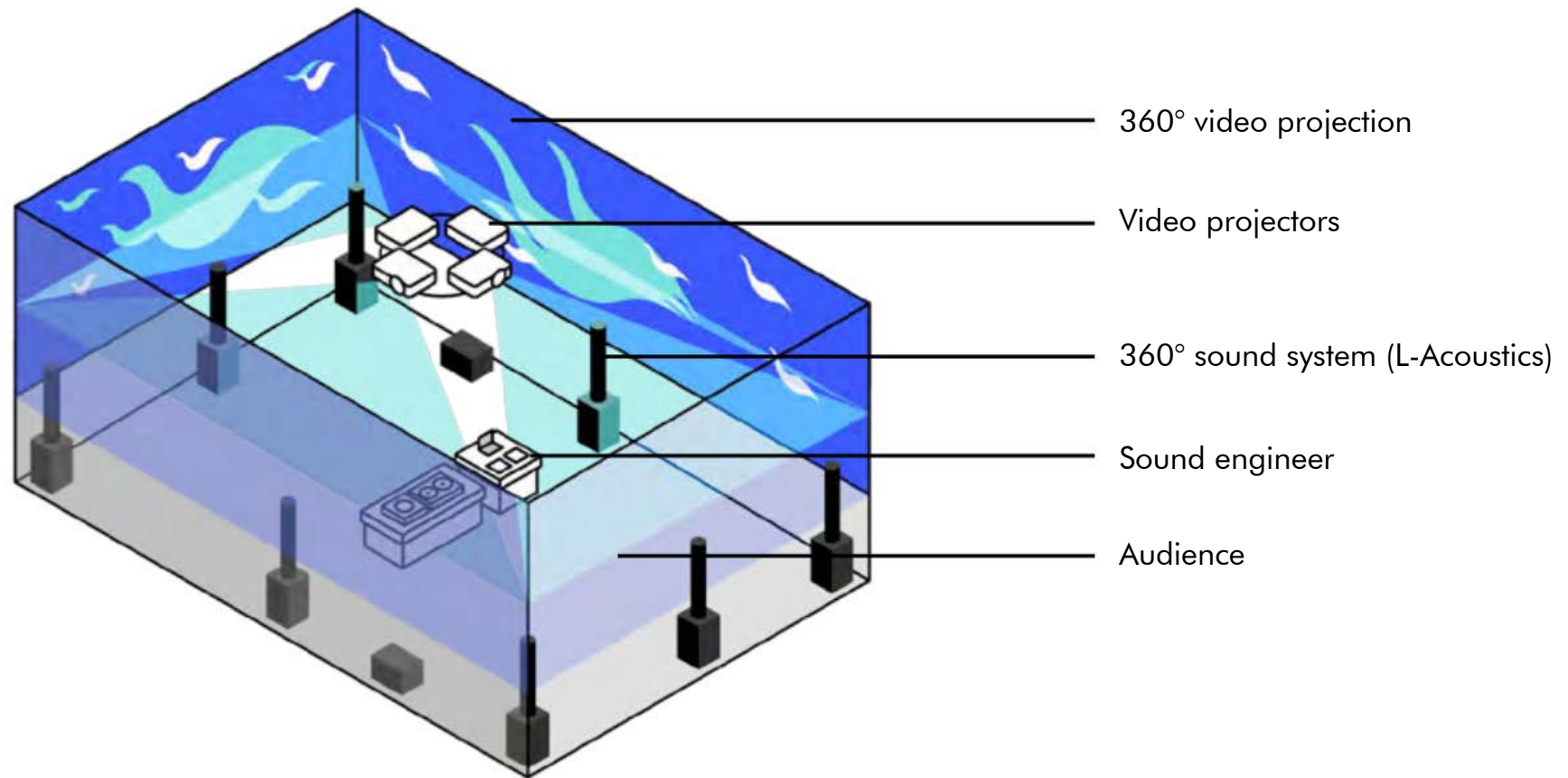
PRINCIPLE OF IMMERSIVE SOUND INSTALLATION



MOVING SOUNDS IN SPACE



PRINCIPLE OF IMMERSIVE SOUND AND PROJECTION INSTALLATION





BIOGRAPHY

Often described as an “**Electronicist**”, DeLaurentis is characterized as an electronic artist who composes music as art. This is undoubtedly true, however also highly reductive. She brilliantly demonstrates this with her second album **Musicalism**. While the abundant richness of work is aimed at the listener’s head, the pieces also know how to address the legs.

For this native of Toulouse, France, this album is a return to her roots. Cécile, is a fully-fledged member of an entire generation who entered the electro scene as teenagers, thanks to the energy and power of free parties. A far cry from the conservatory and the jazz world in which she grew up (her father Philippe Léogé, a renowned jazzman, played with Claude Nougaro, among other renowned musicians) and where she took her first steps as a singer, covering jazz standards. This, however, did not stop her from becoming an avid music geek at an early age, fascinated by the possibilities of computers and machines combined. She imagined her own compositions in the early ‘10s, using virtual synthesizers, with the American **Laurie Anderson** as her heroine who in 100% control of her own production.

DeLaurentis’s first album, *Unica* (2021), marked by the particular alliance of voice and electronics, and a magnificent essay on classical works reworked with the help of **artificial intelligence** (*Classical Variations, Vol. 2*, 2023) lay the foundations for an artist-adventurer on a perpetual quest for new sonic explorations.

Her ethos is manifested perfectly throughout the dazzling journey that *Musicalism* takes us on. This latest album, undoubtedly her most accomplished work, was produced and inspired by **synesthesia**. For when Cécile hears or composes music, she visualizes colors that immediately provoke different emotional states of mind and being. For example, blue means flight, hope signifies awakening, and orange depicts triumph, an epic quality or strength. These different colors evolve in her mind into shapes and even characters. The turning point came when she discovered a movement launched in the 30s called musicalism, in which artists translated sounds into paint. It was hence decided that this would be the theme and driving force of her next

album. **Her relationship with color and emotion** runs throughout Musicalism's thirteen tracks, whose titles are intelligently linked to a particular color.

Joachim Garraud was another important encounter in the creative process for the musician from Toulouse. Four years ago, as part of a side project, she found herself jamming with the French electronic pioneer in the Californian desert and then at festivals. It was an incredibly energetic experience that reconnected her with the feeling she had experienced in the rave world. This ebullience is palpable in the stunning tracks: "Unbelievable Green", "Supermassive Red" and 'Tangerine Land'. These works ignite an irresistible longing to dance, while the grace of the melodies is never far away. She also dazzles us with the striking "I'm Just A Rose", or "Bluebird on A Dune" and the mesmerizing "Gone Colors", which are all potential hits.

The DeLaurentis laboratory is also open to collaborations. Her alliance with legendary Swedish singer **Jay Jay Johanson**, led to the shivering trip-hop hit "The Wooden House", or the one with Japanese duo **Osteoleuco** for the highly successful futuristic rap piece "Golden Kids". If you get the nagging sensation that you're listening to a universe of unprecedented or foreign sounds, it's because DeLaurentis uses special digital instruments that she describes as **digital lutherie**, such as Ableton's Push, Embodme's Erae and Sony CSL's artificial intelligence tools.

The album has also been conceived as a "spatialized auditory experience", produced in **Dolby Atmos**, with a **360° immersive live experience** in the pipeline in partnership with **Radio France** and sound engineer/designer **Hervé Déjardin**, La Générale de Production and France Télévision.

Who is ready for take off?

Look no further : DeLaurentis brings the music of tomorrow into the present.

– Patrice Bardot

DELAURENTIS

DISCOGRAPHY



DELAURENTIS
EP, 2015



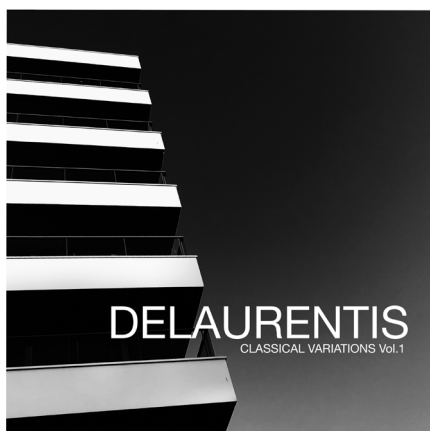
BRAND NEW SOUL
EP, 2016



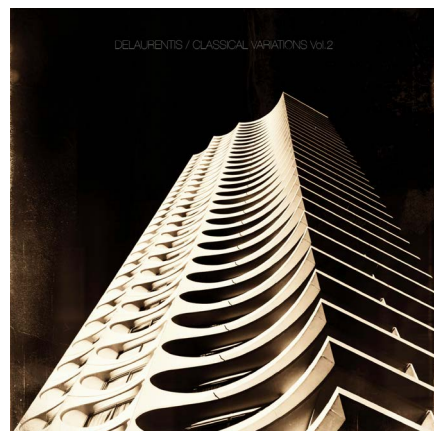
BIG PART OF A BIG SUN
EP, 2017



UNICA
ALBUM, 2021



CLASSICAL VARIATIONS
VOL.1, 2019



CLASSICAL VARIATIONS
VOL.2, 2023



MUSICALISM
ALBUM, 2025

DeLAURENTIS

IN THE PRESS

«Becoming one with her machine, to the point that she embraces the term 'woman-machine,' DeLaurentis sees things no other way.»

Rolling Stone

«Cécile DeLaurentis, a bombshell of the electronic scene.»

Isabelle Adjani for Les Inrocks

«Musicalism: DeLaurentis blends electronic music, sound poetry, and technological innovation... she establishes herself as one of the new ambassadors of musical technology.»

Tsugi

«Musicalism, an elegant, touching, and devilishly addictive album!»

Paris Match

«DeLaurentis's Musicalism, an album that oscillates between electro pop epic and romantic impressionism.»

Télérama

«Musicalism, DeLaurentis's new project, immerses us in a musical revolution that is as experimental and innovative as it is danceable.»

RFI





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