IX INTERNATIONAL
FKL SYMPOSIUM
ON SOUNDSCAPE

OCTOBER
3 > 6 2019

S.CESARIO
DI LECCE
(LE) ITALY

CONFERENCE
CONCERTS
SOUNDWORKS
V I D E O S
INSTALLATIONS
G A M E

Soundscapes of
work and of play

A B S T R A C T S

FKL - TEATRO ZEMRUDE
SOUNDSCAPES OF WORK AND OF PLAY

IX FKL International Symposium on aspects of the soundscape

DISTILLERIA DE GIORGI

Via Vittorio Emanuele III, 86 **|** San Cesario di Lecce (LE), Italy

OCTOBER 3RD-6TH **|** 2019

CONFERENCES **|** LISTENING SESSIONS **|** VIDEOS **|** SOUND INSTALLATIONS **|** GAME

Thursday October 3rd
. 06.00 pm
[Uffici]
Welcome - Registration

. 06.30 pm
A visit to Distilleria De Giorgi with Antonio Monte, architect
"Il suono artigianale"- three artisan workshops: Giancarlo
Nunziato, Andrea Margiotta, Fabio Lezzi
Presentation of Sound Installations with the artists

. 07.30 pm
Buffet offered by the food and beverage partner Natale
Pasticceria

. 09.00 pm
[Sala Scoperta]
Special event
Cage's Reunion
Concert
Curator Francesco Michi
with Maurizio Montini, Francesco Pellegrino, Donato Epiro,
Vincenzo Procino, Gaspare Sammartano, Leo Cicala, gli
scacchisti dell'Accademia degli scacchi di Pisignano

Friday October 4th
. 09.00 - 10.40 am
Lecce Soundwalk
meeting points:
. 09.00 am San Cesario railway station *or*
. 09.15 am Lecce - Convitto Palmieri, Piazzetta Carducci

. 11.00 - 12.00 am
[Sala Fermentini]
Papers
Delia DATTILO (IT) - *London Cries. Le voci del lavoro e un
lavoro sulle voci / The London Cries. Voices at Work: a Work on
those Voices*
Massimo RUSSO, Mario CORSI (IT) - *Dall'annotazione alla
classificazione dei paesaggi sonori "giocosi" tra tradizione e
contemporaneità / From the notation to the classification of
"playful" soundscape between tradition and modernity*

BREAK

. 12.20 - 01.20 pm
[Sala Fermentini]
Papers
Artur MATAMORO VIDAL (UK) - *The dynamics of listening*
Anke HAUN (DE) - *Performance / Vokale Aktion "gamework-
Arbeitsspiel"*

BREAK

. 3.00 - 4.00 pm
[Sala Fermentini]
Papers
Fabio TOLLEDI (IT) - *La voce degli spiriti: per un archivio sonoro
della Distilleria De Giorgi / The voice of the spirits: for a sound
archive in the Distilleria De Giorgi*
Leo CICALA (IT) - *La spazializzazione di un opera
elettroacustica stereofonica / The spatialization of a
stereophonic electroacoustic work (through the acusmonium)*

. 4.20 pm
[Sala Fermentini]
Listening session #1
VacuaMœnia (IT) - *23PG12RL12*
Juan Carlos VASQUEZ (US) - *A Landscape of Events*
Richard EIGNER (AT) - *The Clockmaker*
Nicola "fumo" FRATTEGIANI (IT) - *Bodega bay*
Performers at Acusmonium: Leo Cicala, Daniela Diurisi

. 5.00 - 6.20 pm
Game
Caccia al sonoro - a collective sound-game
Team grouping, rules sharing, first and second stages

. 6.30 - 7.30 pm
[Sala Fermentini]
Papers
Lorena ROCCA (CH) - *Che scatole queste Regioni / What boxes
these regions are*
Andrea TAROPPI (IT) - *Il suono della Vigevano di Mastronardi /
The sound of Mastronardi's Vigevano*

. 7.00 - 7.30 pm
Game
Caccia al sonoro - a collective sound-game
Third stage

. 9.30 pm
[Sala Fermentini]
Video
Willy Van BUGGENHOUT (BE) - *Betsy's Siren Song*
Ernesto ARDITA (IT) - *Drone Birds*
Listening session #2
Luca CARILLO (IT) - *Zenit 3-48*
Mauro DI CIOCIA (IT) - *Lapjèdr Fòr*
Marie-Jeanne WYCKMANS (BE) - *Paysages-Landscapes*
Charo CALVO (BE/ES) - *Meryam and the Qualia*
Daniel BLINKHORN (AU) - *valiha*
Paolo CALZAVARA (IT/CH) - *Senza Parole*
Performers at Acusmonium: Leo Cicala, Mauro Di Ciocia,
Daniela Diurisi, Francesco Rizzo

Saturday October 5th

. 9.00 - 10.00 am
Game
Caccia al sonoro - a collective sound-game
Forth and fifth stages

. 10.00. am
[Sala Fermentini]
Listening session #3
Werner CEE (DE) - *Berlin Indoors*
Stefano PANELLI (IT) - *Steps*
Nikolas VALSAMAKIS (GR) - *Scenes from a Construction Unit*
Andrea TAROPPI (IT) - *elevator - evolution*
Scott SHERK (US) - *Scan-and-Go (A soundscape)*
Performers at Acusmonium: Leo Cicala, Daniela Diurisi

. 11.00 - 12.00 am
[Sala Fermentini]
Papers
Sergio LUZZI, Chiara BARTALUCCI, Sara DELLE MACCHIE, Rossella NATALE (IT) - *I suoni perduti riscoperti dagli alunni delle scuole che hanno partecipato all'iniziativa INAD 2019 / The lost sounds rediscovered by school pupils who took part in the 2019 INAD initiative*
Lolita VOISIN, Olivier GAUDIN (FR) - *À l'écoute de ceux qui travaillent: la formation collective des paysages / Listening to those who work: the collective formation of landscapes*

BREAK

. 12.20 - 1.20 pm
[Sala Fermentini]
Papers
Sebastiano CARONI (CH) - *Professioni di silenzio. Uno sguardo sull'importanza del silenzio in ambiti professionali, artistici e spirituali / Professions of silence. A look at the importance of silence in professional, artistic and spiritual contexts*
Alessandra CALANCHI (IT) - *Il gioco di ruolo nella ASMR: soluzioni (sonore) per dormire? / Role play in ASMR: (sound) solutions for sleeping?*

BREAK

. 3.00 - 4.00 pm
[Sala Fermentini]
Papers
Sabine FEISST, Garth PAINE (US) - *Teaching Acoustic Ecology through John Cage's 49 Waltzes for the Five Boroughs*
Chris A. WRIGHT (GB) - *Fold/Unfold*

BREAK

. 4.20 - 5.20 pm
[Sala Fermentini]
Papers
Marco MONARI (IT) - *Stili di vita, ambienti di lavoro e di vita: quale reale esposizione? / Lifestyles, work and living environments: which real exposure?*
Andrea TAROPPI (IT) - *Paesaggi sonori occupati / Occupied soundscapes*

. 5.30 - 6.00 pm
Game
Caccia al sonoro - a collective sound-game
Sixth stage

. 9.00 pm
[Itinerant]
Special event
Come canta la distilleria
Agostino ARESU, Dario MUCI, Irene LUNGO

. 9.30 pm
[Sala Fermentini]
Extra Event
Cesare SALDICCO (IT) - *I camminatori. Resoconto audiovisivo per isole erranti (2015)* (video)
Game
Caccia al sonoro - a collective sound-game - *Final restitution*
Listening session #4
Katharina KLEMENT (AT) - *Soundplay (acusmatic version)*
[Sala Vermouth]
Special Event
Antonio DE LUCA, Studenti dell'Accademia di Belle Arti di Lecce
Epifonìe

Sunday October 6th

. 10.00 - 11.30 am
[Sala Fermentini]
Papers
Albert MAYR (IT) - *Ipotesi di Design Acustico / A Brief Discussion of Methods for Acoustic Design*
Antonello COLIMBERTI (IT) - *Giochi vocali Inuit e paesaggio sonoro / Inuit vocal games and soundscape*
Salvatore COLAZZO (IT) - *Paesaggi sonori ed educazione al suono e alla musica / Soundscapes and a sound and music education*

. 12.00 am
[Sala Fermentini]
Listening session #5
Katharina KLEMENT (AT) - *Soundplay (performance)*
Daniela Diurisi baritone sax
Stefano Zorzanello piccolo flute
Andrea Taroppi acoustic guitar
Grazia Negro trumpet

. 2.30 pm
[Sala Fermentini]
FKL general assembly

INSTALLATIONS
Thursday 3 rd – Sunday 6th
. 10.00 - 01.00 pm
. 04.00 - 10.00 pm
Félix BLUME, Daniel GODINEZ NIVON (MX) - *Coro Informal (Informal Chorus)*
Richard LERMAN (US) - *Ants at Work*
Nicolò MASIERO SGRINZATTO (IT) - *RECORD*
Francesco MICHI, Luca MITI, Anton ROCA (IT) - *A Matter of Lost Frequencies*
Luca MITI, Mauro FOLCI (IT) - *Luca, perché non vuoi darmi un titolo?*
Stefano ZORZANELLO, canecapovolto (IT) - *DYSTOPIAN LANDSCAPE #2*
Special Event
Antonio DE LUCA (IT) - *MURGA. "I canti delle vie"*
Extra Event
Luigi CECCARELLI with Mara CANTONI, Silvia LELLI, Roberto MASOTTI (IT) - *Bianco Nero Piano Forte*
Special event
Daniela DIURISI, Agostino ARESU, Teatro Zemrude production - *Il paese a vapore*

SPECIAL EVENT
[Tettoia]
Maira MARZIONI - Rhythmic Notes
sensitive report with a typewriter

SIDE EVENT
Saturday 5th
. 07.00 pm
GENUINA SALENTINA / Genuine Salento
The Local Sustainable Agriculture and Handicrafts Market

Litght and space design by Variarti

PAPERS

Alessandra Calanchi (IT)
Il gioco di ruolo nella ASMR: soluzioni (sonore) per dormire? [Role play in ASMR: (sound) solutions for sleeping?]

A recent method of relaxation and sleep is spreading: it is called in several ways - sleep therapy, ear-to-ear treatment, etc. In addition to mobile phone apps, which transmit the sound of the wind in the forest or the sound of ocean waves, some videos on You Tube guarantee people who cannot easily get to sleep a restful sleep thanks to voices and faces (in Italy more often feminine) that whisper various contents with a sweet and calm intonation, capable of stimulating the so-called autonomous sensory meridian response (ASMR),a pleasant tingling sensation in various parts of the body accompanied by a state of mental relaxation. The onset and spread of this phenomenon calls for some considerations and questions. That listening to music is a way to relax and feel good is not new; especially in the East, the practice of sound for therapeutic purposes is very ancient - just think of the Buddhist mantras, the Tibetan bells, or the "gong baths". Moreover, let us not forget that literature is full of predictions of such instruments, starting from the use of a "shell" to be placed in the human ear in the famous novel by Ray Bradbury, Fahrenheit 451 (and the homonymous film by F. Truffaut), published in United States as far back as 1953. So what's happening now? The novelty is twofold. On the one hand we have the presence of the image next to the sound, which, so to speak, "indicates a way" to compensate for the evident lack of ability to autonomous visualization on the part of the listeners / spectators. On the other hand, we have the entry of role-playing - an element that should not be overlooked in a society that in many ways has transformed adults into children, bringing the age of "play" (and I will not speak here of gambling addiction) in adulthood. "In addition to whispering, there are many role-play videos and audio recordings intended to stimulate ASMR. [...] Whoever creates these whispering and role-playing videos has the clear objective of arousing a state of mental relaxation or inducing the pleasant sensation of the ASMR. Since many of the triggers recognized to cause ASMR involve particular auditory or tactile situations observable by viewers / listeners, it has been noted that these events fuse listening and contact sensations stimulating physiological and somatosensory effects" (Wikipedia.org). I propose with my intervention to investigate the phenomenon, neglecting the partial pornographic drift that is not the subject of my analysis. Rather, I intend to focus on the sonic characteristics of role-playing and problematize it in the light of gender issues and identity construction, analyzing the dream quality and the political and social potential of implicit or explicit story-telling.

Sebastiano Caroni (CH)
Professioni di silenzio. Uno sguardo sull'importanza del silenzio in ambiti professionali, artistici e spirituali [Professions of silence. A look at the importance of silence in professional, artistic and spiritual contexts]

If silence can be as welcoming and open as it can be cold and isolating, how do we recognize it and understand it, enhancing it when it becomes a source of freedom and creativity and freeing ourselves form it when it becomes oppressive? Silence puts us in touch with the depth of our being, with our needs and our innermost requests. Therefore, it is important to know its value, to understand that silence is linked to contexts, to practices, to techniques. Silence is practiced, and in many ways. Some people are particularly aware of it, so much so that they use it as a resource in their profession, or more generally in their field of specialization. We could thus ask: who are the professionals of silence and where are they? And how do they help us reconstruct what we might call the art of good use, the knowledge, and the respect for silence? My paper is an attempt to question the way in which the phenomenon of silence plays an essential role in particular professional, artistic and spiritual domains. My reflection will lead me through the testimonies and the thoughts of people who work in professional, artistic and spiritual fields that have a significant connection with the practice and the experience of silence. I will especially examine areas such as meditation, teaching, health professions, and other professional or artistic fields in which silence plays an important role. The presentation aims to shed light on the value of silence in the concreteness of the professional, spiritual and artistic practices that will be examined. The goal is to provide a better understanding of how the experience of silence affects certain professional, artistic, and spiritual practices, and how these practices in turn affect the experience of silence. Ultimately, my reflection aims to provide greater clarity on how the phenomenon of silence contributes to defining a set of ethical-behavioral norms that define the framework of some professions and / or of some specific artistic or spiritual domains..

Leo Cicala (IT)
La spazializzazione di un opera elettroacustica stereofonica [The spatialization of a stereophonic electroacoustic work (through the acusmonium)]

The spatialization of a stereofonic electroacustic work (acusmatic work) is a performance art that provides for the real-time spatialization acousmatic work through the use a device focused on multiplied stereophony: the acousmonium. A musician (the acusmatic performer) adapts the inner (interior) space of musical works to the three-dimensional volumes of a concert hall (outer space). The inner space is the virtual sound space where a composer, in the act of creating music, matches each sound with its color, its level of presence and a certain degree of reverberation. The outer space is determined by the acoustic properties of the concert hall, speaker location, sound color and audience size. It is strategically prepared to ensure both immersive and multidirectional listening. At first, a musician analytically listens to a musical work in order to identify the spatial and temporal distribution of sound events that form the inner space. Spatializing music means creating a sequence of scenes in real time. All the scenes identified when listening analytically to a piece of music need to be interconnected through what I call 'inter-scene changes' or simply changes.

Salvatore Colazzo (IT)
Paesaggi sonori ed educazione al suono e alla musica [Soundscapes and a sound and music education]

In 1977 Arvo Pärt manifested his detachment from the Western cultured musical tradition by invoking a tabula rasa to return to an innocence of listening, innocence lost due to an excess of will and control. John Cage, before him, had declared, with incomparable radicality, the need to start thinking about music from scratch to go beyond the separation between mind and ear that had characterized the historical developments of Western music. Separation that "ruined the sounds," he said.
In his wake, R. Murray Schäfer, urging, with the idea of the "soundscape", the musicians and non-musicians to open up to listening to the acoustic environment in which they are enrolled, has expanded the idea of musical composition thanks to the concept of "acoustic design", which cannot be separated from "acoustic ecology", since it must aim to recover a balanced relationship between man and the sounds he produces, respecting above all those of nature. Nature requires first of all to be listened to and to preserve the conditions so that in the future it can express its voice.
These ideas are extremely stimulating for the musical educator, who wants to arrive (and not start from) from the concept of "music", which is part of the much wider experience from the cultural point of view of sound.
With the collaboration of Luigi Mengoli

Antonello Colimberti (IT)
Giochi vocali Inuit e paesaggio sonoro [Inuit vocal games and soundscape]

Fifteen years ago, in the introduction to the anthological volume "Ecology of music. Essays on the soundscape" we pointed out how the anthropology of the gesture of Marcel Jousse profoundly conspired on the one hand with the soundscape studies inaugurated by R. Murray Schafer, on the other with the science of realistic imitation indicated by Marius Schneider. On the occasion of the IX FKL INTERNATIONAL SYMPOSIUM ON SOUND LANDSCAPE we propose the illustration, also through short listenings, of a concrete example of the meeting between these three authors: the relationship between INUIT VOCAL GAMES and SOUNDSCAPE. These games are something more and different from pure entertainment, and are rather "re-games" as Jousse intended them: while the "game" is the obligatory and unconscious gesticulation produced in man by the movements of things received by the organs, which is the irradiation in the human musculature of the plastic and sound gestures of things (phase of impression), the "re-game" is a kind of "re-emergence": the penetration of external interactions in humans has repercussions in all the musculature and forces the human to redo the gestures of things, to reproduce them, mimic them (expression phase). Not only that, but as already pointed out by Schneider, the realistic imitation of natural sounds also rises to a realistic imitation of the gods, modifying the state of consciousness of the singer who rises to shamanic ecstasy, and therefore to an altered soundscape.

Mario Corsi, Massimo Russo (IT)
Dall'annotazione alla classificazione dei paesaggi sonori "giocosi" tra tradizione e contemporaneità [From the notation to the classification of "playful" soundscape between tradition and modernity]

The evolution of phenomena related to the sound landscape makes it necessary to refine the analysis tools and increasingly requires an interdisciplinary dialogue. In particular, in a world where absolute points of reference are lacking, the environmental stimuli generated by sounds and processed by the brain, constitute ever more complex universes of study. A difficult task even more in the world of post-truth, with society dominated by the technological and IT revolution, where the irrational seems to triumph and evokes a simplicity that in reality does not exist. Everything is related to everything and one must know how to manage a myriad of facts, a network of events and actions that intertwine and confuse, making everything ambiguous and complicated. From this point of view it is essential to be open and to compare and preserve the sound memory, especially if it is aimed at the future. To this end it is necessary to have not only a descriptive simplification in a comparative perspective, but to be able to recognize and document the traced sound impressions (e.g. the dragging of a tool for digging on the pavement or on the asphalt; the pursuit of children) going back to the cultural traditions and taking into account in particular the typical technological transformations of the contemporary world. How to find and preserve the sound materials that risk disappearing? It is primarily a matter of defining objective and shared rules that can be ascribed to the so-called taxonomy, in order to arrive at specific classification criteria, such as to know how to preserve their identity, without running the risk that they are perceived as undue or improper, in the complexity of an increasingly indecipherable world. In this key to reviewing the main sound phenomena related to the game, it is considered possible to open important openings in relation to the original meaning to be assigned to the ritual sound expression and its transformations. In this perspective what meaning do the sounds of the game take? The reference is to specific characterizations and identifiable symbolic contents, for a better understanding of the cultural traits that are their expressive source. The first example is the sound of the race that wants to communicate the sense of something elusive and indefinable, starting from the ancient Olympic games and moving to today's sports, based on the various forms of racing. All this can open an interesting investigation perspective, whose connotation is of significant importance. With reference to extended categories and variables that affect a wide cultural space and tend to replicate and reproduce in linguistic contexts, even very distant in echoing an infinite series of variations. It is a question of finding the analytical tools of general scope able to synthesize the information to be conveyed in specific "sound worlds". Opening up the problem of defining taxonomic "types", to build meta information and an easy instrumentation, able to compare and preserve any sound scenario, in constructing a discourse of confirmations and inclusions.

Delia Dattilo (IT)
London Cries. Le voci del lavoro e un lavoro sulle voci [London Cries. The Voices of Work and a Work on those Voices]

From the late Middle Ages till the Pedlars Act of 1871, the London markets (Spitalfields, Smithfield, Bartholomew et al.) were theatres for the expressive function of what are called street cries. Exposing the context within the communication strategies, I'll show some composition of the end of the 16th and the beginning of the 17th century (i.e. Ravenscroft, Dering, Gibbons) that drew up the typical sound scenario of London's markets, dwelling also on the type of oral and written transmission that allowed the continuity of the cries' repertoire till the present. In my opinion, those were the first attempts of soundscape composition in their representation for the British élite - declined in the styles of that time (round, catch). Cries were also categorized in the negative meaning of "noises", as it appears in literature (cf. Johnson 1908), but in music, and in particular in Thomas Ravenscroft, all sounds were processed – from street cries to the sound of bells – to describe London's working life, seasonal migrations, urban rites, and proclamations (cf. The Belman Song in Melismata, 1611). Ravenscroft was "a Londoner […] in daily contact with itinerant vendors – that – has left us four really good specimens of his musicianship in the form of rounds, the words of which consist of some of the well-known Cryes […] for four voices." (Bridge 1921: 30). Therefore, more levels are displayed: (a) the soundscape as background (the street cries in their context as a whole), and signals, that is, the individual entry of each voice and the respective objects of communication; (b) the semantic level of the expression and communication of the crier (exposure/incitation); (c) the context in which the economic activities took place; sales practice; the topographical (i.e. Citie Conceites, in Melismata, 1611) and political references ("Street cries have, before now, been made the vehicle for Political Caricature", cf. Tuer 1885: 28-29).

Sabine Feisst, Garth Paine (US)
Teaching Acoustic Ecology through John Cage's 49 Waltzes for the Five Boroughs

Although an astute and environmentally engaged listener and artist, John Cage is rarely considered in the context of soundscape and acoustic ecology studies. Yet such works by Cage as his silent piece 4'33'' for any instrument or combination of instruments (1952) and 49 Waltzes for the Five Boroughs for any number of performers, listeners or record makers (1977) are great contexts for the exploration of concepts including soundscape, sound walking, sound mapping, geo-, bio-, and anthrophony. Above all, these works can be used to teach students and non-academic communities across the age spectrum about auditory awareness and to engage them in creative placemaking endeavors using such technological tools as stereo and ambisonic field recorders, video recorders and the production of composite places as media installations using MAX/MSP. This paper will examine and contextualize 49 Waltzes which offers a framework to experience and record 147 audio-visual snapshots of New York City or other urban environments around the globe through listening, soundscape compositions, audio-visual installations, sound mapping and the development of a growing media archive, reflecting environmental change. 49 Waltzes provides windows into the sounds and sights of everyday activities at urban work places, schools, playgrounds, shopping centers, restaurants, courtyards and other outdoor and indoor sites. The paper reports on experiences and insights gained from teaching acoustic ecology through the lens of this work in five iterations of an undergraduate course titled Media Art and the Environment (Hochschule Ansbach, 2015–19), the graduate seminars Music, Nature and Sustainability and John Cage (both Arizona State University, 2012–15) and in community workshops (Arizona State University Art Museum, 2014). The methodologies and outcomes from these activities will be detailed, including embodied learning experiences such as soundwalks and other listening exercises, the use of I Ching apps and the building of a growing audio-visual installation archive. The paper builds on published and unpublished work by Dunn, Feld, Gillespie, Ferrari, Friedman, McCartney, Monachi, Rothenberg, Schafer, Schaeffer, Westerkamp, and Waldock among others.

Anke Haun (DE)
Vokale Aktion "gamework-Arbeitsspiel"- Performance

"Work" and "game" in conventional definitions are often shown as a contrast. In contemporary life you could have doubts about this. The vocal action, a concept "workgame-Arbeitsspiel" is based on words concerning "work" and "game". It is based on words from German and English dictionaries in a clearly defined order. During the process of the vocal action the performers have a lot of liberties and possibilities relating to musical parameters. Arrangement, duration and form depend on the individual acting. The creative process influences the concept in a new, fresh and unpredictable way. By this a free space develops in between "work" and "game", perhaps also an impulse to ask and to reflect.

Sergio Luzzi, Chiara Bartalucci, Sara Delle Macchie, Rossella Natale (IT)
I suoni perduti riscoperti dagli alunni delle scuole che hanno partecipato all'iniziativa INAD 2019 [The lost sounds rediscovered by school pupils who took part in the 2019 INAD initiative]

Since 1995, the Center for Hearing and Communication has been promoting the Noise Awareness Day internationally. Since 2010, the Italian Acoustics Association has organized the INAD-Italy Awareness Day, with the aim of increasing awareness of the dangers of long-term exposure to noise and contrasting its effects both on hearing and, more generally, on health. The INAD-Italy working group, which includes the authors of this paper, coordinates the activities in the Italian schools participating in the initiative, organizes

a competition for prizes for the production of graphic and audio/video materials on specific topics of acoustics, distributes information materials, organizes workshops, lectures and educational moments of awareness held by experts in acoustics, promotes advertising campaigns against noise and prevention of hearing damage. The tenth edition of INAD Italia, titled "In search of lost sounds", focused on the theme of researching and listening to sounds that have been forgotten or are destined to disappear with environmental, social and occupational changes, thus promoting awareness of the richness of the acoustic environment in which we live. A total of 13 Italian schools have joined the campaign, for a total of about 700 students. In particular, 6 schools also participated in the INAD Italia 2019 competition. The competition included the possibility of presenting a graphic design (description of sounds that have been forgotten or are destined to disappear due to environmental, social and work changes) or an audio/video design (recording or interviewing sounds that are at risk of disappearing and/or that were present in everyday life in the past). During the INAD 2019 edition, a web address was also set up to collect indications, through simple questionnaires, of which sounds or noises remain in people's memories, even if they have disappeared or are destined to be forgotten. The questionnaire is open to all and has allowed us to collect data from a mixed sample of population. In fact, it is made up of a personal part followed by the request for the insertion of a maximum of three sounds or noises that belong to the memory of the interviewee. Finally, during the INAD-Italia 2019 edition, the film "Sounds of my place" was produced, which recounts the INAD IN EUROPE 2017 experience, showing the winning works produced by the students of the European schools who participated in the initiative, whose theme concerned the description of the sound landscapes in their own living environments. The film produced by the EAA, with the fundamental contribution of HEAD-Genuit-Stiftung, is enriched by interviews given by members of the Steering Committee and it may be shown during the conference.

Artur Matamoro Vidal (GB)
The dynamics of listening

In this presentation I would like to reflect on the topic of this symposium by looking at the soundscape, within the context of work and play, understood as the product of ways of listening. As Murray Schafer suggested in his books, if we change our way of listening, the soundscape will also be transformed. The first question of this paper is: How do we listen in the context of work and play? To answer this question, we would be looking at a few examples borrowed from music, social history and literature: Herman Melville's description of Bartleby's way of listening in an office , Helene Smith listening 'beyond' in a shopping mall from Geneva and Derek Bailey playing music for customers in a restaurant from Sheffield. From these examples we will emphasise the dynamics of listening or its possibilities of transformation. The second question that interest me in this paper is how do we change our way of listening? Is a change of listening the result of work or play? Taking examples and theoretical support from Roland Barthes, Murray Schafer and Pauline Oliveros, we will be proposing a model of understanding the dynamics of listening by looking at this activity form a critical perspective (who listens when 'I' listen) and genealogical (where does my way of listening comes from?).

Albert Mayr (IT)
Ipotesi di Design Acustico [A brief Discussion of Methods for Acoustic Design]

This contribution is a sequel of my paper on Acoustic Design /Sound Design presented at the 2018 FKL conference and intends to propose potential procedures toward Acoustic Design (AD). The purpose is to arrive at a widespread and daily work in projecting better acoustic environments, without the claim of offering solutions that could be applied on a general scale. Once the area/object for AD has been chosen, we start by examining the sonic aspects, first from a quantitative angle: of what type of sound (or absence of it) do we find there is too much, the right amount, too much, where and when, according to our own subjective judgment. The second parameter will be qualitative. The same type and intensity of noise or other acoustic element may be perceived/experienced by some as stimulating, even communicative, and by others as just a nuisance. We continue with the spatial aspects. Not all of the chosen area will necessarily be the object of the same type of intervention. There may exist some parts with different physical and/or social characteristics calling for different approaches in the analysis and the project. Finally the temporal aspects. While the planning of spatial structures presupposes a very limited variation over time of these structures, the planning of sonic environments can (should) focus on results that may change also considerably over time. When speaking about Acoustic Design Schafer does not mention explicitly this variability, and so neglects a characteristic of the acoustic environment which on other occasions he emphasizes. In the conclusion I will illustrate two examples: one deals with the organization of background music in a coffee shop; the second one is of a utopian nature, but apt, perhaps, to stimulate some reflection: the interruption from time to time, during talk shows, of the speakers with brief pauses (for instance 5").

Marco Monari (IT)
Stili di vita, ambienti di lavoro e di vita: quale reale esposizione? [Lifestyles, work and living environments: which real exposure?]

In this paper I intend to correlate the health and well-being conditions of the person inserted in their life and work context with their exposure to noise, taking into consideration the salient parts of the specific risk assessment imposed by the regulations related to work environments, living environments and, in particular, lifestyles. I do not mean to refer uniquely to the specific rules, but to compare the normative constraints in force both within the workplaces and outside them with lifestyles by clarifying the effects of exposure to noise with respect to an individual's state of health. Mine is a vision of the soundscape that "envelops" the person as a complex ecological system. Through the paradigms of eco-field and affordance we shall see that our health and well-being are closely related to the places where we live (that is, where we work, play, study, practice sports, socialize, take rest...) and that we are often damaged by a level of noise pollution to which must be added the noises of our lifestyles (e.g. listening to music on headphones at high volume, motorbike racing, etc.) I therefore intend to illustrate the sound diversity of living environments and work environments; to correlate them,

respectively, to the legislative framework; and, at the same time, bring attention back to the aforementioned foundational paradigms of ecology. It is also my intention to briefly review the constraints to limit noise pollution in open places, in so-called natural soundscapes and in urban soundscapes, in places confined to life and work. I intend to clarify the evolution of the reference legislation for all these types of sound environments, and problematize individual lifestyles from the perspective of noise pollution. In conclusion, although I am aware of the difficulty of proposing solutions to the problem, I intend to present a brief educational brochure on the subject, differentiated by age, as I believe that only through education can authentic results be achieved.

Lorena Rocca (CH)
Che scatole queste Regioni [What boxes these regions are]

Playing, for a cub, is a serious thing! The engagement is total and the experience is immersive: the cub might even forget to eat or sleep. This natural propensity of the game has been grasped since antiquity. Recognition has been given to an immediate connection between playing and learning (Denti, 1999), a bridge that a child uses to discover the world. "What is a table, for a one-year-old child, independently from the use made of it by an adult? It is a roof. You can crouch down there and feel at home: a custom-made home," (Rodari, 1973, p. 99) This is a one-to-one relationship between ourselves and places. Froebel (1826), listening to children while playing, developed the first intuitions of imagination, creativity and imagination and he recognized the game as the main tool to enter in the relationship between ourselves and the world. Also Montessori (1948) notices that children use playing to absorb and process mental images of the environment. This is a fundamental process to develop the sense of place and the attachment to the places themselves (Tuan, 1977). But be aware; the game is a free activity, separate from reality, uncertain, unproductive, internally regulated, fictitious but above all funny (Caillois, 1961). Adopting fun in an educational relationship does not mean assimilating learning to laughter by making it "ridiculous", but means using playful strategies that leverage motivation to learn in a natural context. But the opposite is also true, if a teacher does not enjoy teaching by playing the educational pact fails (Donadelli, Labate, Rocca, Moè, & Pazzaglia, 2012). The experience starts from a real problem: primary school teachers find it hostile and tedious to teach Italian regions (Rocca, 2014) and for this reason the subject is hostile and boring for those who have to learn it. Taking up this challenge was proposed to 150 future teachers of the degree course in the sciences of primary education. They had to create a game to promote a fun way to learn the regions. The games were presented inside a "fair" titled "boxes of the regions" in which the participants (mostly primary school teachers) have been sent to play without time limitation according to shared rules. The sounds collected during the day follow the geographies of the games invented and played in which the territorial fact - the Italian region object of the game - intertwines with the to do - in funny meetings/ clashes movements on the processes that characterize a region - meeting and maturing the sense that, thanks to the game, those places have taken on the value of having lived them through a playful and fun dimension.

Andrea Taroppi (IT)
Il suono della Vigevano di Mastronardi [The sound of Mastronardi's Vigevano]

This work's point of departure is the attempt to recover the sound environment of the city of Vigevano during the years of the economic boom, extrapolating any sound references from Lucio Mastronardi's novels and archive recordings; moslty peculiar sounds of particular works or closely related to work activities, but also sounds related to leisure and play. Do these sounds still exist today in Vigevano? And in general have the sounds of work and play changed over time? And how?

Andrea Taroppi (IT)
Paesaggi sonori occupati [Occupied soundscapes]

The increasingly widespread and pervasive use of electronic devices broadcasting music has transformed the soundscape of many places. In workplaces often music covers the sounds of work activities; and, thinking for example of videogames, even the time of the game is often characterized by a sound environment generated elsewhere. Are we witnessing a generalized leveling of sound characteristics, or is it still possible to find spaces for personalization or sound characterization of production and non-production activities?

Fabio Tolledi (IT)
La voce degli spiriti: per un archivio sonoro della Distilleria De Giorgi [The voice of the spirits - for a sound archive in the Distilleria De Giorgi]

Industrial archaeology sites represent, in recent decades, the most stimulating frontier for a current reflection on new practices and dynamics.
The archive has the same destiny as archaeology. The invention of a world through the traces of the past and the reshaping of the present. This place, the Distillery De Giorgi , is indispensably inhabited by spirits. And the spirits can only manifest themselves through the voices, also knotted here, between past and present. We suffer from a *mal d'archive* (archive fever). As Derrida has urged, the archive is a place that in the last twenty-five years, through daily technologies, has subverted and upset the concept of memory, the elements of the constitution of memory in a direct and constant relationship with the instinct of death.
The spirits are agitated, stirred, murmured, they take the word in a space that is incessantly transformed.

Lolita Voisin, Olivier Gaudin (FR)
À l'écoute de ceux qui travaillent: la formation collective des paysages [Listening to those who work: the collective formation of landscapes]

Landscape designers work on the transformation of inhabited, shared and used spaces. The gestures of others are those that will transform the places imagined or organized by landscape designers' drawings. At the heart of this profession, there is therefore a taste for others: the curiosity of little-known professions, the shift towards minority or even marginal uses and practices, necessary for imagination and anticipation of future needs. At the heart of the training given at the Higher School studies of nature and landscape architecture of Blois (41, France), listening, sound recording, editing and sound writing are increasingly in demand. In this paper, we will present the sound essays of students from a French landscape architecture school, as part of an educational workshop on the renewal of the relationship between city and countryside. They listened to people in their workplaces: winegrowers, market gardeners, festival organisers, elected officials, administrative employees, craftsmen, shopkeepers. They recorded them in situations, during their daily professional activities, indoors and outdoors, in their fields, workshops and offices. The sound montages create working atmospheres, sketching out potential landscapes. The sound material itself contains the signs of possible futures: renewal of habits, invention of new gestures to transform space, formulation of individual dreams that would take the path of collective trajectories. Students conduct investigations, listening to voices that are rarely heard, singular, whose montage sketches the outlines of a collective project. Attached to the site, these workers' voices tell of attempts, ambitious visions or barely noticeable changes in the landscape. In this way, students recognize the places at the same time as they recognize those who actively participate in their perpetual transformation. The sound recording, because it integrates the words at the same time as the noises surrounding the workers, gathers both the perceptible qualities of its space and the conditions for a transforming action of this space. It contains the worker's work, the material he is working on and the signs of his progress. Between the words, next to the meaning of the words spoken, the timbre and grain of the voice make a set of materials heard: the circumstances of the situation and the places of the recording, its social, psychological and emotional context, but also the physical positions, the rhythm of thoughts, the logic of silences. The sound resource replaces in an ordinary temporality, experienced in the first person, the gestures made by each person. It also reminds us of the time we need to reach out to others, to hear them, to accompany them in the folds of their thoughts and gestures in order to better restore their content. The listening situation positions one's time in relation to another's: a slower duration than that promised by images, screens and their omnipresent flows.

Chris A. Wright (GB)
Fold/Unfold

This paper explores the folding and unfolding of the soundscape of the city at the cusp of the working day, where night time activities fold into the actions and routines of the working day. Researched and recorded in the early morning, revellers – play, and workers – work, share the same aural space. The sonic landscape reveals how the group activity of play with its vociferousness contrasts with the often lone and quiet worker making their way to their employment all to a backdrop of the mechanical sounds of street cleaning machines and delivery drivers. Interrupting these expected activities however, are 'street' people who combine the aspects of play with their noisiness and drinking, even at this early hour, with the intention of going to their place of work, a favoured begging spot. Delving into these ideas, it is my intention to understand and interpret it through notions of the fold with particular relevance to the sonic. Here the soundscapes of work and play are not explored through the singular actions of work and play but through the intermingling and time-based authentic landscape of the folding and unfolding of the sonic city where each becomes interwoven into each other. What I hope to achieve is an understanding of how the soundscape acts not as a singular entity but a time and space-based accumulation that reflects the environment as it is heard and the individuality of that hearing. The importance of the fold is particularly relevant to this cuspal zone of work and play but is also applicable to many other aural environments. The aural qualities of work and its connotations of industry and the industrious is in direct contrast to those of play twisting around each other in the particular situation of early morning with workers working and players playing. However, the same mechanism of work can also be the mechanism of play. This is touched upon as in the case of 'street' people who bring together both aspects. This is accompanied by field research recordings that reflect this folding and unfolding of night and day, play and work. Sample of diary entry: 'It was not until 6.50 am that someone was making a phone call. At 7am, the workers who had been congregating by the tree, chatting, were allowed on site, the gate unlocked by a man and a van with a brown, folded carpet being inexplicably thrown out of the back. A very thin man and woman pulled a newspaper kiosk down the street.'

SOUNDWORKS

Daniel Blinkhorn (AU)
valiha

The valiha is named after a zither I encountered in the small seaside fishing village of Ifaty, in the Mozambique channel of Madagascar. The instrument is entirely cylindrical in design, reflecting the primary material from which it is constructed, bamboo. I found instrumentalising the zither in a conventional sense to be uniquely challenging, so I decided to attempt to unlock its richly evocative potentiality by transforming 5 simple, plucked, pizzicato gestures into a piece that extends well beyond the physical confines of the zither. In doing so the work evokes the natural elements and energies embedded within the origins of bamboo (water, grass, wind) and recycled telephone wires and discarded bicycle brake cables that are repurposed as strings. Timbres redolent of steel, bamboo and liquid jostle and collide amongst windswept textures, creating a biomimetic soundscape recounting the life force of the instrument itself.
10'00"

Charo Calvo (BE/ES)
Meryam and the Qualia

MERYAM AND THE QUALIA is chapter 4 from the longer piece 'Qualia', all chapters can be separately broadcast. Meryam, a Turkish woman raised in Belgium tells in a very composed manner using codes of children's tales and story telling, of a meeting with a dumb boy during a summer holiday in Turkey. As they could not talk, she proposes to him to play the 'Five stones game'. Playing with him that ancient child's game, she realises a world of lines and geometry behind simple movements, like throwing a stone in the air, its trajectory draws lines in her head. It will be the beginning of her career as designer and visual artist, the wish to draw was triggered at that moment. The 'five stone game' is a very ancient game played in many countries around the world, in also many different versions. In Spain or in Greece for example, the stones are replaced by astragalus, a bone in the ankle of sheep. But the basic rules are very similar to those in Turkey, South America, Thailand or Italy. Meryam tells her story in Turkish, being translated into English by another woman and the sound world designed around them brings a taste of Turkish landscapes. Qualia questions the body/mind problem, the impossibility of sharing with others the exact perception of a color, of the temperature of a hand or the taste of wine. Qualia questions the use of sound in storytelling, its power to reach the subconscious, it's power to provoke physical reactions and to trigger mental images. Do you see what I mean? 'Qualia' won the Phonugia Nova Awards Paris 2017 in the Sound Art category, and was selected for the Palma Ars Acustica of the EBU the same year.
9'59"

Paolo Calzavara (IT)
Senza Parole

When work becomes a game and fun. Recording of a session of study and production of "Time For Talk Is Over" a work of contemporary theater, without a recited text, by the Compagnia Garten: a study, between reflection and play, of a research on the city and its transformations, in this case focused on the close relationship between conflict and metropolis. "Senza Parole" is a synthesis of the audio recording of two actors who, following a very open script during a practice session, improvise playing at the construction of a city, which grows out of all proportion until it implodes on itself, using only poor and waste materials such as sugar lumps, aluminum containers for food, PVC parallelepipeds, tinned cans, ribbon meters, paper, glass balls, markers, plastic bottles, cannulas for irrigation systems, fans. The work, even in its staging for the public integrated with the original music, maintains a playful dimension.
8'35"

Luca Carillo (IT)
Zenit 3-48

Zenit 3-48 is a piece of machinery in the bottling sector that satisfies the corporation's expressed needs. This track outlines the stages of an industrial manufacturing process through the recorded sounds first inside a factory and then precessed. The sound scene presents the individual components that overlap to create two climax interspersed with a section in which the man (worker) is the protagonist and the machinery is the subordinate. The track seeks to arouse the awareness of each of us, so that the machine and the man are and continue to be "the workforce" of factories and industries, putting a brake on the persuasive multiplication of robots that replace man.
5'05"

Werner Cee (DE)
Berlin Indoors

The acoustic material for this production was recorded exclusively in enclosed spaces in Berlin: it includes, on the one hand, atmospheric recordings of empty factory halls, subways, the cathedral; on the other hand, Werner Cee made recordings at the wholesale market, the stock market or of noises produced by a garbage press. He recorded individual percussion sequences played by Peter Hollinger in an abandoned factory on scrap objects. The composition confronts acoustic settings, creating interrelations. "Spectacular" noises are deliberately dispensed with, only everyday sounds are used. The atmospheres of different inner spaces are superposed, the racket

rises and vanishes. There are voices and machine noises, alternating calm and noisy scenes. It was the composer's prime objective to enable a wide range of associations, to create the most variegated images. At the same time, "Berlin Indoors" takes a snapshot view of Berlin's "reconstruction" and thus reflects the composer's private comment on the changing of the city.
9'33"

Mauro Diciocia (IT)
Lapjèdr Fòr

Lapjèdr Fòr testifies my emotional and non-linear journey back from Germany, where I spent about eight years, to Southern Italy. Despite the extremely controlled and deliberate low fidelity on the final result, the narration unfolds through highly cinematic glimpses of sound that start from noises captured in the production office where I worked for six years in Berlin and then move to a bar, during my last days in the German capital, where an English-speaking poet declaims her verses. Suddenly we are under the tower of a church in Lecce where the sound of a double bass matches with the hoarse voices of some crows; still echoes of life in Berlin and then back to a shining beach in Salento; all of a sudden a storm strikes. The narration comes to an end with the sonic interference of a malfunctioning webcam pointed at Potsdamer Platz slowly emerging from the entire soundscape. The materials used in this composition were collected through a variable-speed cassette walkman and a mobile phone microphone. The compositional model used for Lapjèdr Fòr exemplarily emphasizes my existential approach to field recordings: everyday sounds, recorded with poor media; an aesthetic research that tries to reconstruct environments and relationships, where man is the unit of measurement.
10'07"

Richard Eigner (AT)
The Clockmaker

"The Clockmaker" is a 5-channel acousmatic composition focusing on the daily soundscape of the "chronographical" profession. Various recordings of clocks and watches (via condenser and contact mics) are arranged and spatialised and represent a clockmaker's nightmare to some degree. The ever present ticking of a clock exists in this piece in its multitude and cannot be ignored or unheard.
5'06"

Nicola Fumo Frattegiani (IT)
Bodega Bay

"Bodega Bay" is inspired by Alfred Hitchcock's film "Birds" of 1963. The composition is a sound narration of a journey across the bay where much of the film is set. This journey is to be understood as a psychic, intangible path, an involuntary path of the mind that can determine a dangerous drift. No mimetic representation then. No material simulation. But a tension towards the symbolic abstraction of a possible journey of the human spirit. The wayfarer, closed in his subjectivity, runs through this chimerical and magmatic space without any purpose, enveloped in a hostile and unpredictable nature up to the freedom intended both as an end and as overcoming and resolving. The composition is divided into four parts: Arrival at bay; Start of the journey; Across the bay; Freedom.
10'00"

Katharina Klement (AT)
Soundplay

Work through play – play through work
Soundinstallation/performance which is elaborated on site.
phase 1: The soundartist carries out interviews with local inhabitants. They will be asked about their work and/or most preferred form of play, they should recount characteristic sounds or noises. If possible also the working or playing sites/places will be recorded. A maximum of six persons will be interviewed.
Phase 2: The soundartist will cut and arrange this "yield", every interview plus field recordings is projected via one loudspeaker.
Phase 3: The soundinstallation may be used as an "acoustic score" for a performance with musicians transforming the interviews and fieldrecordings into abstract sounds.
"Special thanks to Andrea Margiotta"

Stefano Panelli (IT)
Steps

Real steps, mental steps, slip-ups, steps in the dark, sneaky steps, hallucinated steps: that's what Steps tells, and it does it during a walk that switches between realistic landscapes and abstract paintings. Steps comes out of the idea of a "musical hyperrealism": the idea of a complete involvement of the listener through the presentation of a well-known setting (that is in this case the city) that is described (with the use of psychoacoustic tricks and a wise selection of textures) in a way typical of dreams and the supernatural world. To obtain this effect and ensure its coherence during the whole track, the sounds are mostly obtained from heavily processed night-time environmental recordings, in which the noise of steps on various surfaces can be heard as well as a tram passing by and the sound of a set of keys and the call of an owl.
6'05"

Scott Sherk (US)
Scan-and-Go (A soundscape)

Scan-and-Go This sound work is composed from field recordings of a busy grocery store. As each item is purchased it passes through a scanner and makes a corresponding "beep". The soundscape becomes littered with these "beeps". Each beep indicates another purchase. Occasionally, different mysterious beeps occur. The busier the store becomes, the more dense the beeps. The work is spatialized to position the listener within the store's soundscape surrounded by "beeping" purchasing. The "beeps' are sonically invisible until their presence is revealed. This work is created in 3rd-order ambisonic and is most effective in 8 channels but is adaptable from stereo upward.
5'12"

Andrea Taroppi (IT)
elevator - evolution

The work is the recording of a trip in an old elevator (4 floors, about 20 seconds) repeated several times. As for genetic information, each repetition undergoes a re-mixing process (choosing one or two cutting points) and possibly a mutation (activating an effect for about 1 second). So the fragment evolves quite randomly and can continue to do so as long as you wish. Here we stop just before 10 minutes.
9'47"

VacuaMœnia (IT)
23PG12RL12

The work is a montage of field-recordings taken by Pietro Bonanno and Fabio R. Lattuca at Poggioreale Vecchia (a town destroyed by the Belice earthquake of 1968 near Trapani, Sicilia) during the entire day of December 23, 2012. A random set of recordings on the day of the scheduled end of the world, Poggioreale as a victim of the earthquake is extremely suitable to work on abandoned 'sounds'. The town of Poggioreale Vecchia (properly "old" Poggioreale as it is called by the inhabitants of Poggioreale Nuova, "new" Poggioreale) sits atop a hill and has remained as the earthquake has left it with a view that overlooks the valley of the Belice. The idea was to get inside the places, workplaces, schools and so on and to evoke spatiality through found objects, reconsider them under new form taken by the same places that no longer exists as a house, a shop or a school, but that can be recreated as musical instruments lost in time. Narration follows an analogy based on the material of the objects found and especially on the differences in reverberation times, indoor and outdoor locations, different kind of structural material (stone, wood and so on).
7'52"

Nikolas Valsamakis (GR)
Scenes from a Construction Unit (2010)

The soundscape composition "Scenes from a Construction Unit" is the sound portrait of an industrial environment in Athens. It consist of nine sound scenes, recorded during a day in 2009. Beside careful selection and montage of the nine scenes, only minimal equalization is applied to the original recordings. The composition is dedicated to all the workers of the construction unit whose presence is so distant and so close in every sound.
9'13"

Juan Carlos Vasquez (US)
A Landscape of Events

"A Landscape of Events" is a piece heavily influenced by Paul Virilio's homonymous book. It is a sonic reflection on how the perception of time is distorted by the pacing of life portrayed in contemporary media, always in constant acceleration. The piece, like the book, presents an amalgam of seemingly disjointed content, or "sets of contradictions in an accelerated and miniaturized world" (Moran, 2004) This piece was composed at the Virginia Center for Computer Music using ambisonics microphones and Ville Pulkki's Vector Based Amplitude Panning for the multichannel spatialization.
4'43"

Marie-Jeanne Wyckmans (BE)
Paysages-Landscapes

"Landscapes", acousmatic music composed from sounds of natural landscapes – the forest, the sea – animal sounds from birds, mammals, sounds of the elements – water, wind – symbolic electronic sounds, and children After transformations by different electroacoustic means, I project them in a triptych of playful and contrapuntal interrelations to compose "an organized assembly whose model is anchored in the history of painting: to the invention of the landscape" (Daniel Deshays). Here one sees inhabited landscapes.
8'29"

INSTALLATIONS

Félix Blume, Daniel Godinez Nivon (MX)
Coro Informal [Informal Chorus]

After thoughtfully observing and listening to the street vendors at Moneda street in Mexico's city downtown, this piece proposes a double registration: a sonic and a visual one. First, with individual recordings of street vendors crying their wares. Later, by imitating the images of a Parisian postcards series from 1901, Godínez Nivón made illustrations of each of the recorded vendors whose voices were contained in boxes. All visitors could freely open and close the boxes to look at the illustrations and liberate the street vendors' sound content, deciding themselves the number of voices that will integrate the informal chorus.
[Tettoia]

Richard Lerman (US)
Ants at Work

Sound and video installation by Richard Lerman, based on research of Wood Ants in Northwestern Lapland by Dr. Antero Järvinen, University of Helsinki, Kilpisjarvi Biological Research Station.
Since 1996, I have recorded ants using piezo disks, in the Sonoran Desert of Phoenix, Arizona and the Colorado River Plateau at Chaco Canyon, New Mexico. On June, 2019, Dr. Antero Järvinen, Director of the University of Helsinki's Biological Research Station in Kilpisjärvi, Finland invited me to record at a gigantic mound built by Arctic ants. He has been researching this species, formica lugubris for several months. This species can be found throughout the world. He estimates that there are more than 1,000,000 ants inhabiting this mound that is about 6 meters (diameter) by 1.2 meters (height). To date, he has located more than 20 mounds on the West side of Mt. Saana, a fell whose summit is 1029 meters, the second highest point in Finland. These mounds are made from large numbers of twigs from the silver birch and spruce trees in the area located below the tree line. The Ants are the perfect analog for WORK, one of the themes of the 2019 FKL conference. As Arctic temperatures increase in summer, they become very active gathering food for storage and twigs for the mound. Kilpisjärvi has one of the lowest average winter temperatures in all of Europe. The ants are dormant during the winter and ice on the lake is usually more than one meter thick.
 [Officina]

Nicolò Masiero Sgrinzatto (IT)
RECORD

RECORD multimedia sound installation: raw iron, polystyrene, speakers, amplifiers, sound, various cables variable dimensions 2019
A 5 cm speaker is placed inside iron pipes, emanating a 100 Hz frequency loop. Although the loop cannot be heard because of the small dimensions of the speaker itself, it is faintly perceivable through a small polystyrene ball placed over the speaker and moved by the vibrations while being trapped inside the pipes. The installation examines similitudes between the node of a shared and distributed database and the actions of human beings and postulates that both are simultaneously the contents and containers of time-processed memory. Like the node of a blockchain data structure - whose architecture is a data block that is forced to replicate, overwrite and update itself nonstop - the human database is focused towards self-replicating behaviour, both in the present and in the immediate and distant future. Every single node - represented by the ever-moving sphere - is the central node of data elaboration and containment. It is constricted yet a-dimensional and open, independent yet part of a networked community. Spatial perspectives, the deeply rooted conception of linear timeline (past - present - future) and the common perceptions thereof are twisted by the restless technological acceleration that, retroactively and systematically, permeates the human mindset. This condition of continuous performance efficiency is also revealed in working environment, especially in the field of cognitive work. This installation does not reproduce sounds recorded in working environments: the feeble sound caused by the spastic movement of the polystyrene balls symbolizes an inner noise of those who daily experience this coercive condition. The constant buzz is referred to a computer noise, a server noise, a data processor and calculations in continuous operation.
[Sala Vermouth]

Francesco Michi, Luca Miti, Anton Roca (IT)
A Matter of Lost Frequencies

At the end of the sixties, in Italy, the workers of a factory made an accusation to the factory's owner that the noise provoked by the factory's machines caused them a hearing loss around the frequency of 4000Hz. There was a legal debate about the utility of the capacity to perceive that frequency in everyday life: the owner retorted that the frequency range of speech is not so high, so this loss is not to be considered as damage. The workers demonstrated that a lot of alarm signals, also inside their work place, contained frequencies around 4000 Hz. Of this legal debate we can read in a book by the Italian magistrate Raffaele Guariniello. Of course this is just an "example" - a lot of similar situations happened in similar circumstances: we want just to "give back" symbolically the lost frequency to the listeners and, consequently, suggest to evaluate it inside the everyday soundscape and so to reflect on the relationship between sound and power in the world of work. A Matter of Lost Frequencies is to be realized within an empty room, into which is to be diffused a 4000Hz sound, and symbolically exhibited visually by a sign on the walls in which point of the range of the audible sounds this frequency is placed. Listeners entering the room will be immersed into a monotonous and continuous acoustic environment, will find (projected on the wall or exhibited in other ways) the documentation relative to the circumstance, to the physical

data we refer to, and to the goal and the meaning of our installation. When they leave the room to enter into another room or into the open space, the 4000Hz sound they listened to will remain some time in their ears filtering the sounds of the new soundscape. It is of this filtering and permanence that our sound installation really consists.
[Pesa]

Luca Miti, Mauro Folci (IT)
Luca, perché non vuoi darmi un titolo?

Starting from noise pollution, a classic (and perhaps exhausted?) topic of soundscape studies, we are actually questioning the bio-political implications of the phenomenon as a subtraction and weakening of the faculties that specify human nature. In today's factory, widespread everywhere and integrated with the smart city and the network, the entire life cycle is put to work and this means, among other things, an instrumental adaptation that affects perception and, of course, it goes without saying on self-perception that is rhythmic-temporal before being spatial. The long duration of the work refers, of course, to the time of the life sold to the "factory".
[Uffici]

Stefano Zorzanello, canecapovolto (IT)
DYSTOPIAN LANDSCAPE #2

Stefano Zorzanello, concept & software design canecapovolto, audio & video shootings DYSTOPIAN LANDSCAPE #2 dystopìa n. [comp. of dys- and Greek τόπος "place"]. In medical language, displacement (usually by congenital malformation) of a bowel or tissue from its normal location (from http://www.treccani.it/vocabolario/distopia1) Ten audiovisual sequences related to work situations, and ten audiovisual sequences related to play situations are used as presentation material. Each sequence lasts fifteen seconds. The sequences are projected one after the other in random order without repetitions, changing the order of execution with each cycle. The soundtrack of each sequence is decoupled from the image column, and randomly re-coupled so that only one of them, at each cycle of the twenty combinations given, maintains the original coupling. At the end of each cycle of twenty combinations, whose duration is 5 minutes, a new cycle starts again with new random combinations, generating different sense effects from time to time. With this simple combinatorial operation, we intend to investigate the effect of semantic shift in the exchange between sound environments of the world of work and of the world of play, even within the same world. We intend to stimulate our sensitivity to the intradiegetic and extradiegetic sound of the image, our awareness and imagination towards the possibilities of varying the production of the accidental sound, usually experienced as simple operational side effect of activity.
[Stanzino]

VIDEOS

Ernesto Ardita (IT)
Drone Birds

Audio Video produced by the students during the workshop held at the Tor Vergata University of Rome in April and May of 2019.
7'00"

Willy Van Buggenhout (BE)
Betsy's Siren Song

"Betsy's Siren Song" - video and field recording - was made during a trip from Antwerp to Belfast on a cargo ship called S.M. Betsy. I discovered that in a central point under bow all noises seemed to mix together: and there were interesting resonances - the voices of the crew are heard mingling with the sounds of the ship, the sounds of the engines, the splashing of the water, and the random and sudden 'gallonk' of tools and machines as some sort of percussive elements. In deep listening it came to my ears as the sounds of voices, a distant choir singing.
11'35"

GAME / SPECIAL, EXTRA & SIDE EVENTS

Game
Caccia al sonoro [Sound hunt]
a collective sound-game

"Sound hunt" is a game designed by Stefano Zorzanello for the IX International FKL Symposium 2019 with the contribution of Daniela Liuzzi, Daniela Diurisi, Agostino Aresu and Francesco Michi. The game follows in some aspects the traditional Treasure Hunt employing a series of consecutive stages, the team-grouping, and the use of clues and riddles. The object of the game can be nothing else but sound, or rather the sounds that populate particular times and spaces of the reality of S. Cesare Lecce. Unlike the traditional game, there will not be a single winning team or an exclusive treasure. The set of tracks, objects and forms of memory collected (the actual "sound booty") together with the public and collective restitution of the experience in the form of a performance, and the overall experience will constitute the treasure itself.
"Special thanks to Anna Giaffreda"

Special event
Cage's Reunion
Curator: Francesco Michi

Toronto, 1968. John Cage, Marchel Duchamp and his wife Teeny Duchamp played chess in front of Sightsoundsystems festival audience with an arranged chessboard moving live sounds into space. The sounds were produced by four musicians: David Tudor, Gordon Mumma, David Behrman and Lowell Cross, all friends and partners of the American composer.
The happening was called Reunion.
The game of chess was a way for Cage to enter the life and intimacy of Marcel Duchamp, master of discipline, who was asked by the musician to give him lessons. In the making of Reunion, Cage asked to recreate the intimacy of the chess games at Duchamp's house, to set up the stage with chairs and armchairs, a small table, wine to drink, all the necessary to smoke a pipe and cigarettes and the light. Even if carried out on a regular basis , the work of the musician, as well as that of the writer and other artistic disciplines but not only, doesn't really have a beginning or an end. Joseph Conrad didn't know how to explain to his wife that when he was looking out of the window he was actually working. For those who are in this profession, the soundscape of the work itself and of free time - therefore also of play, togetherness, everyday life - is, in many ways, places and times, the same soundscape.
According to Cross, who wrote a report of the event, with Reunion Cage wanted to publicly celebrate the joy you can feel living your everyday life as a form of art. This is indeed coherent with his thought. And Reunion is like that, a mix between the musicians' work, the soundscape of their work and that recreated of the chess games at Duchamp's house, twice a week, while players were drinking and smoking.
The arrangement of Reunion of which we propose the recreation is, as far as possible, "philologically correct". The chessboard is made with the same schemes and principles of the one on which the two played, therefore it is completely analogic, and the creation of the scenic space will follow the same principles.
As far as we know, there has been no other performance of Reunion in Italy before this.
Hardware design & execution: Maurizio Montini
Musical director: Francesco Pellegrino
Chess players from Accademia Salentina degli Scacchi di Pisignano
Musicians: Donato Epiro, Francesco Pellegrino, Vincenzo Procino, Gaspare Sammartano

Special event
Maira Marzioni
Rhythmic Notes - sensitive report with a typewriter

The landscape is made up of weaves, which play together making unpredictable stories. Starting from snapshots written on a typewriter, the author will give life to a narrative, made up of juxtapositions of senses, to translate the rhythm of things into poetic words.
[Tettoia]

Special event
Antonio De Luca
MURGA "Chants of the streets" (installation)

A project by STARTER (audio installation)
From a research about the chants of local street vendors to an art project in public space, between soundscapes and social contexts.
"Murga" means dregs, the blackish sediments on the bottom of olive oil vessels. The old trade of the Murga collector who goes from house to house across Salento to get olive oil residues still exists, even if on a much smaller scale than before. It is an early example of recycling based on barter that becomes in this project a mode of exchange, relationmaking and field research.
MURGA traces a soundmap in progress, creating an archive of chants sung by the present street vendors who work on the territory and focussing attention on social aspects and personal stories that create a kind of human and temporal geography. In addition to today's reality it explores memories of street vendor's chants among community members, chants that have left an indelible trace in each of them and that form the common memory of an extinct soundscape that MURGA aims to recompose.

The present work is an extract of an initial mapping undertaken in 2013 in South Salento by the STARTER group (Antonio de Luca, Fernando Schiavano, Ingrid Simon).
[Sala machine]

Special event
Antonio De Luca
Epifonìe (soundwork)

Parte 1
"In fase" Sound bowl
This performance, originally developed during the workshop "In Ascolto" with the sponsorship of Accademia di Belle Arti di Lecce by Antonio De Luca and Michele Del Prete, engages some students of the Accademia itself. It explores the framing of a sound flow, its becoming in the relationship among gesture, sound and space.
Parte 2
"Siderofono a manovella" Sound Sculpture
16' 00"

Special event
Agostino Aresu (Sardegna - Gallura), Dario Muci (Salento - Puglia), Irene Lungo (Campania - Napoli)
Come canta la distilleria

Vocal pills from the oral tradition of Salento, Campania and Sardinia about work and play.

Extra event
Luigi Ceccarelli with Mara Cantoni, Silvia Lelli, Roberto Masotti
Bianco Nero Piano Forte (installation)

What are things when man is absent? Inert forms, prints on the surface of history or pulsing figures of the imaginary? And, particularly, what does a piano with no pianist do? Does it wait, meditate, evoke, is it simply there? Does it feel nostalgia for man? Perhaps the absence of man represents only the nostalgia it has of itself. Of sound, of timbre, of tone.
This original idea for an installation was born from a photographic series of great evocative power. The dreamy and vaguely surreal candour of the images, by encountering the ironic and imaginific texts and a multiform and ever-changing world of sound, gives rise to a most fascinating and compact work. Different art-forms not only speak to one another, but, by listening to each other, converge.
So the piano, elected to the role of protagonist, rather than being observed by us, observes us. Implacable, black, shiny, tense. And also absolutely present, resting on one side, naked, receiving projected images on its cords, only lightly filtered by a veil, making its strings sing, stimulated by slight electro-mechanic vibrations.
Forty photographs, all rigorously in black and white, of pianos in various contexts, seen from unusual perspectives: they are revealed as creatures who are sometimes alarming, almost always mysterious.
Twenty accompanying texts go with the images, infusing them with a sort of evocative and sometimes whacky animism: they are brief stories, dialogues, poetic verses or paradoxical commentaries where the fantastic dimension is woven together with literary or musical references.
The sound ambience brings out the piano's most unusual and interior voice, transforming the visual journey into a multi-dimensional space, translating written words into infinite shades of dialogue with the instrument.
[Uffici]

Extra event
Cesare Saldicco
I camminatori. Resoconto audiovisivo per isole erranti (2015) (video)

Halfway between imaginative dimension and sound, between documentary and time-lapse, frames and sounds that inhabit the pictures of "I camminatori" (The walkers) bring into resonance the words of Testa's poems, framing each verse in a kind of instant sound.
Conceived as a musical score, the film-installation is characterized by the double dialectic between sound and image: on the one hand, the audio text alternates readings to actual soundtracks acousmatic poem, the image, on the other hand the visual part is played on the contrast between static and plasticity; slow movements of the machine that linger on landscapes where there is an absence of man, alternate with sequences in time-lapse and characterized by a frenetic pace and tight.
A collage of stories and improvisations sequence where image and sound come together in a poietic and abstract dimension, while the rhythm, punctuated by the alternation of shot film and time-lapse, characterizes the formal symmetry.
One possible reading of an archetype as widespread as mythological: the journey, the journey undertaken by hikers, explorers, the dreamers, the emigrants, to all those who move like real islands wandering between water and land borders in the world.
A trip, then, driven by the desire to explore the world that lies beyond the veil of everyday life and which are gathered and amplified anxieties, instincts and psychology that belong to the man of every time and every place.
24'00"

Special event
Daniela Diurisi and Agostino Aresu, Teatro Zemrude production
Il Paese a Vapore [Steam Town] (installation)

Radiophonic project on Distilleria de Giorgi.
A listening book about the history of Distilleria De Giorgi, on the air four times on Rai Radio 3 in the 2016 edition of "Tre Soldi".
Participative theatre meets industrial archeology.
From the voices recorded from the protagonists on scene, all of them being not professional actors, we have re-edited a project for listening, where sound and participants' voices become image and vision of the world, that of the Distilleria "De Giorgi", symbol of old times, a workplace for many families, for a whole small town that suddenly, once the new millennium starts, finds itself without a relevant identity.

Side event
GENUINA SALENTINA (Genuine Salento)
The Local Sustainable Agriculture and Handicrafts Market

Sustainable Agriculture is a method, a cultivation technique that does not use any chemical synthesis and its fundamental principle is to sustain and create biodiversity both in the soil and in the topsoil. Those who practice this type of agriculture are committed to producing healthy and tasty products for their consumers, the environment in which they are cultivated and also for themselves - cultivators and their well-being. Genuina Salentina is a project of Nauna Cantieri Musicali, an Association of Social Promotion as well as an Independent Label that publishes and disseminates both ethnomusical and vocal documents collected in the Salento area, as well as more complex works retrieved from their older original versions, which combine the meticulous care of repertoires with an original artistic project.

Side event
Il suono artigianale

"Stamperia Nomade" di Giancarlo Nunziato - Monotipi
"Ars Figulorum" di Andrea Margiotta - Foggiatura ceramica
"Ago filo e cuoio" di Fabio Lezzi - Lavorazione del cuoio

THE ACUSMONIUM

The acusmonium is an electroacoustic device that allows the spatialized diffusion of sound, and is used for concerts of acousmatic music. It consists of a sound source, usually a player that reads the work contained in the CD, which sends its signal to a mixer connected to a variable number of speakers (24 pairs in our case). The acousmatic interpreter, working on the faders of the mixer activates or deactivates the speakers connected to each channel, adjusts the volumes and determines the diffusion of the acousmatic work in the space of the room.
The acousmatic concert is based on the diffusion of the compositions in the room (even in spaces not usually used for music) through the system of "sound projection" described above called acusmonium. During the acousmatic concert, the public sits, or is lying on carpets, in the centre of the room, surrounded by the "loudspeaker orchestra" and near the mixer where the interpreter in charge of the projection and orchestration of the acousmatic compositions works. The hall can be in a situation of semi-darkness, almost similar to that of the cinema hall.
The Acusmonium has been provided by Acusma – Teatro del Suono, technical and scientific partner of the Forum. The association, directed by Leo Cicala, operates in the context of research-based sound arts with particular attention for technological innovation in artistic contexts. Its aim is to spread a novel approach to musical education, proposing concert and teaching work with the aim of providing introductory elements to electroacoustic composition and sound projection.

FKL

FKL (Forum Klanglandschaft - Forum for the soundscape) is a European association that seeks to serve as a platform for contact between people from different disciplines that deal with the soundscape and acoustic spaces.

FKL was born as a result of the impetus given by the World Forum for Acoustic Ecology WFAE (Vancouver, BC); it was formed in 1993 based on research carried out over 70 years. The FKL is a non-profit organization, is open to all those interested in listening and in environmental sound stewardship.

Every two years FKL organizes its conference in a different European city.

Teatro Zemrude

Teatro Zemrude works in peripheral and marginal contexts or on themes that are identified as priorities for the community with the aim of involving and reconnecting contacts and relationships, through the use of different artistic languages, within the community itself.
Founded in the mid-1990s in Bologna, it has operational headquarters since 2014 in San Cesario di Lecce
The directors of Teatro Zemrude, Agostino Aresu, director, actor and playwright and Daniela Diurisi, sound artist, concentrate their research on experimental radio projects related to theater and have been performing artistic activities for years, creating workshops and productions of contemporary theater.

As part of the "Alchemy - the De Giorgi Distillery artistic community residence, Teatro Zemrude is a project partner and carries out laboratory activities, theatrical production, national and international cultural meetings and events.

SOUNDSCAPES OF WORK AND OF PLAY COMMITTEES

The judging committee for papers consists of:
Hanke Haun (FKL)
Albert Mayr (FKL)
Francesco Michi (FKL)
Caroline Profanter (FKL)
Lorenz Schwarz (FKL)
Stefano Zorzanello (FKL)

The judging committee for soundworks consists of:
Leo Cicala
Daniela Diurisi (Zemrude)
Giuseppe Furghieri (FKL)
Caroline Profanter (FKL)
Cesare Saldicco
Andrea Taroppi (FKL)

The judging committee for sound installations / videos consists of:
Daniela Diurisi (Zemrude)
Francesco Michi (FKL)
Andrea Taroppi (FKL)
Stefano Zorzanello (FKL)

CONTACTS

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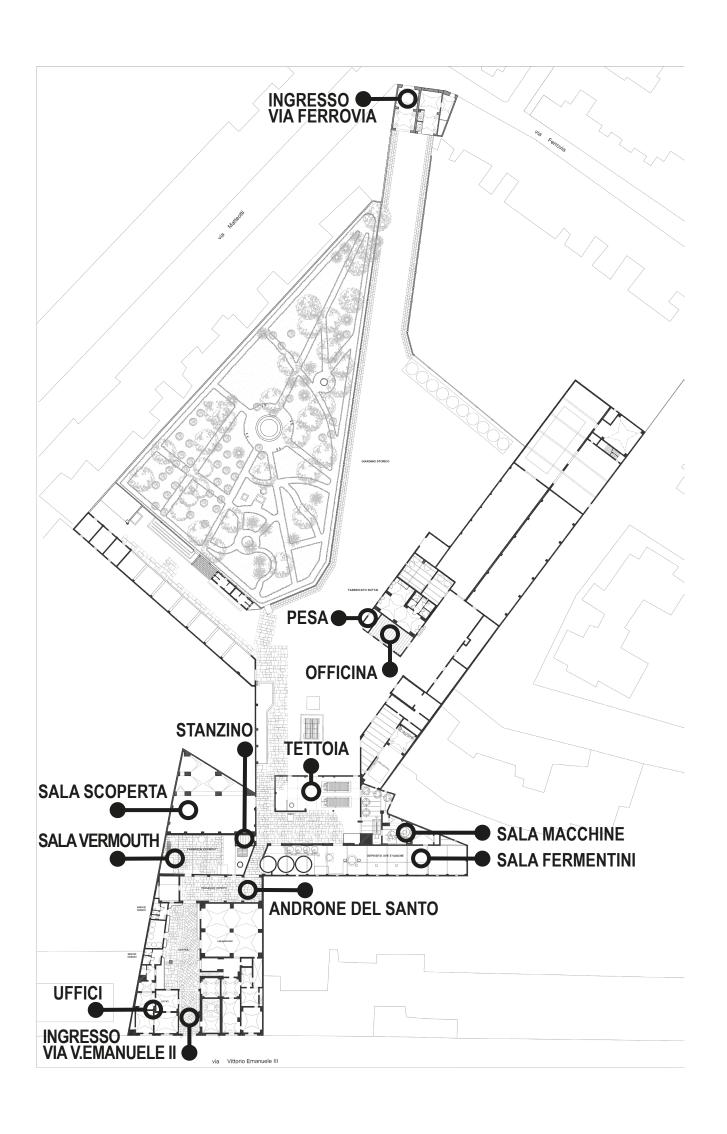Email: info@paesaggiosonoro.it
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The symposium takes place as part of the project "Alchimie - la distilleria De Giorgi residenza artistica di comunità"