



DIFFERENT RHYTHMS

SEPTEMBER
27 > 30
2017

8^o INTERNATIONAL
SYMPOSIUM
ON **SOUNDSCAPE**
C A G L I A R I
I T A L Y

CONFERENCE
CONCERTS
SOUNDWORKS
VIDEOS
INSTALLATIONS

ABSTRACTS

FKL - SIGNAL FESTIVAL

DIFFERENT RHYTHMS

8° FKL International Symposium
on aspects of the soundscape

IL GHETTO - CENTRO D'ARTE E CULTURA

Via Santa Croce, 18 | Cagliari, Italy

SEPTEMBER 27-30 | 2017

CONFERENCES | LISTENING SESSIONS |
VIDEOS | SOUND INSTALLATIONS

1

Wednesday September 27

. 03.30 pm - 06.30 pm

Special-Event

[Sala Cannoniera]

Susan FRYKBERG - *Developing Five Core Modules for
Soundscape Studies*

Workshop

. 07.15 pm

Extra-Event

[Sala delle Mura]

Pierre MARIÉTAN - *Musique d'été / Summer music / Musica
d'estate*

Concert

. 08.00 pm

Presentation of Sound Installations

. 09.30 pm

SIGNAL FESTIVAL

Alessandro OLLA e Shiferaw TARIKU, Emiliano BATTISTINI

. 11.45 am

Papers

[Sala Cannoniera]

Kevin LOGAN (UK) - *Re-Them Redux (The Repetition of Others
& The Othering of Repetition)*

Chris A. WRIGHT (UK) - *Urban Flows and Non-Flows*

BREAK

. 04.00 pm

Papers

[Sala Cannoniera]

Emiliano BATTISTINI (IT) - *Il ritmo come mediatore tra
paesaggio sonoro e corpo sociale / The rhythm as mediator
between soundscape and social body.*

Anke HAUN (DE) - *What's the ticking of my world? What's the
ticking of myself?*

BREAK

. 05.15 pm

Papers

[Sala Cannoniera]

Giuseppe FURGHIERI (FR) - *Ritmi ascoltati e loro possibile uso
/ Heard rhythms and their possible use*

Massimo S. RUSSO (IT) - *A partire dal ritmo. Note di riflessione
/ Beginning from the rhythm. Reflective notes*

. 06.40 pm

Listening session #1

[Sala delle Mura]

Alexandra SPENCE (AU) - *60 Cycles*

Damian GORANDI (RA) - *Machinerie d'une imaginaire*

Martina CLAUSSEN (AT) - *fluid ribbons*

Jenny GRAF SHEPPARD (DK) - *Between Beats*

. 07.30 pm

SIGNAL FESTIVAL

incontro con Francisco LOPEZ

. 09.00 pm

SIGNAL FESTIVAL

Veronica OPPEZ, Tatsuni ARAI

2

Thursday September 28

. 10.00 am

[Sala Cannoniera]

Welcome

Registration

. 10.30 am

Papers

[Sala Cannoniera]

Albert MAYR (IT) - *Paesaggio sonoro e ritmicità sociali /
Soundscape and Social Rhythmicities*

Pierre MARIÉTAN (FR) - *Musique - écoute - public: un rapport
nouveau / Music - listening - public: a new relationship*

BREAK

Friday September 29

. 10.30 am

Papers

[Sala Cannoniera]

Artur MATAMORO VIDAL (UK) - *Idiorhythm and Sonic*

Meditations

Richard LERMAN (US) - *Meter and Rhythm from a Pear Tree and a Rattlesnake Skin, both in the Wind.*

BREAK

. 11.45 am

Papers

[Sala Cannoniera]

Stefano ZORZANELLO (IT) - *Aspetti musicali ed extramusicali del concetto di ritmo quali strumenti interpretativi del paesaggio sonoro / Musical and extramusical aspects of the rhythm concept as interpretative instruments of the soundscape*

Sabine FEISST (US) - *Hearing Borderland Temporalities: Sound Patterns of U.S.-Mexico Border Fortification*

Video

[Sala Cannoniera]

Eléonore BAK (FR) -- *Rhythmic morphologies of twelve sound clouds*

BREAK

. 04.00 pm

Papers

[Sala Cannoniera]

Caroline CLAUS (BE) - *Exploring the peripheries of auditory perception and the unactualized nexus of rhythms and frequencies in public space development along the L28, Anderlecht-Molenbeek, Brussels.*

Delia DATTILO (IT) - *Il ritmo sotterraneo della Terra. La percezione della 'paura' attraverso la conoscenza dei suoni di un territorio: Calabria / The subterranean rhythm of the Earth. The perception of 'fear' through knowing the sounds of a territory: Calabria*

BREAK

. 05.15 pm

Papers

[Sala Cannoniera]

Xabier ERKIZIA, Lorena ROCCA (CH) - *Il rumore lontano / The distant sound*

Stefano ZORZANELLO, Clément REMY (IT-FR) - *Manifestazioni vocaliche e non vocaliche nei ritmi sonori urbani: un caso studio a Catania / Vocal and non vocal manifestations in urban sound rhythms: a case study in Catania*

Video

[Sala Cannoniera]

Benjamin BUBB (BE) - *DREAM BOX DELUGE*

BREAK

. 06.40 pm

Listening session #2

[Sala delle Mura]

Pierre THOMA (CH) - *Une serre*

Julian SCORDATO (IT) - *Study for a landscape #2*

Katharina KLEMENT (AT) - *0.110.1001*

Nicola CASETTA (IT) - *Gone Sound#2*

Madeline THIBAUT (BE) - *Mare des mouvements*

. 09.00 pm

SIGNAL FESTIVAL

Francisco LOPEZ, Lelio GIANNETTO, Eleonora CLAPS e Sandro MUNGIANU

4

Saturday September 30

. 10.30 am

Papers

[Sala Cannoniera]

Roberto BARBANTI (FR) - *Ritmi storici, ritmi biologici / Historical rhythms, biological rhythms*

Carlotta SILLANO (IT) - *L'eco digitale nel paesaggio sonoro di una borgata Walser: il caso di San Gottardo di Rimella / The digital echo in the soundscape of a Walser hamlet: the case of San Gottardo di Rimella*

Andy WEIR (UK) - *Deep Geological Soni-Fiction*

Video

[Sala Cannoniera]

Lei HAN (US) - *Soundscapes*

. 12.30 am

Extra-event

[Sala delle Mura]

The Elektronik Tea Time

Caroline PROFANTER, Anna STEIDEN, Lale RODGARKIADARA (AT)

. 03.00 pm

FKL general assembly

[Sala Cannoniera]

. 06.00 pm

Special-Event

[Start: Piazza Giovanni XXIII, h 06.00 pm]

Arrival: il Ghetto, h 7.00 pm]

Richard LERMAN (US)

Travelon Gamelon

Promenade version

. 07.15 pm

SIGNAL FESTIVAL

CABRAS, GIURA LONGO, MASSA, MOTZO

. 09.00 pm

SIGNAL FESTIVAL

Floy KROUCHI, Miquel JORDÀ

INSTALLATIONS

Wednesday 27 - Saturday 30

. 10.00 am - 01.00 pm

. 04.00 pm - 10.00 pm

Mechi CENA, Francesco MICHI (IT) - *Orizzonte / Horizon*

Monica FANTINI, Paolo ZAVAGNA (IT) - *I ritmi della piazza nelle città / The rhythms of the square in the cities*

Chris A. WRIGHT (GB) - *Encountering*

PAPERS

Roberto Barbanti (FR)

Ritmi storici, ritmi biologici

[Historical rhythms, biological rhythms]

The historical rhythms don't correspond to the biological rhythms. In my intervention, beginning from the research of the molecular biologist Enzo Tiezzi, I will try to show the theoretical implications and the concrete consequences of such a discrepancy between these two rhythmic worlds.

Emiliano Battistini (IT)

The rhythm as mediator between soundscape and social body

The rhythmical dimension is fundamental in defining the sonic identity of a place: this is what emerges from the comparison between three different case studies, all developed in the domain of the semiotics of sonic space in the urban context. Listening to the soundscape of the Central Railway Station, Erbe Market and Sala Borsa Library in Bologna, of Vucciria and Ballarò historical markets in Palermo and of Branson and Fully villages in canton Valais/Wallis, highlights the specific rhythm of each social practice in its place. The specific temporality of a social practice and its "configuration of ordered movements in the duration" (Benveniste 1966), that is its rhythm, emerge from the analysis of the sonic dimension of where this practice takes place. So, rhythm configures itself as an "active mediator" (Ceriani 2003) between society, sound and place, and it can be considered as a conceptual "device", an "analysis tool that can account for some of most delicate crossroads between perception and discourse, sensation and semiotics" (ibidem). If every society is an orchestra that is responsible for its own soundscape (Schafer 1977), then its own musical work depends also and especially on the specific paces of the life of this society and the communities that are part of it. Finally, listening carefully, the harmony and the disharmony, such as the articulation of rhythms of the different communities, determines the characteristic soundscape of a city, of a village, of a district: every social body (Marrone 2001) produces its own sound, dances its own rhythm.

Caroline Claus (BE)

Exploring the peripheries of auditory perception and the unactualized nexus of rhythms and frequencies in public space development along the L28, Anderlecht-Molenbeek, Brussels

The undeveloped open space along the Western railway ring L28 has long been marginalized in Brussels planning processes. Thanks to its ecological, historical and socio-cultural richness and political complexity this Brussels urban edge area is an excellent research object, especially in the context of urban sound design. To date, Brussels urbanism is little concerned about the quality of the sound environment. To understand the sonic environment of the L28 Railfield in its mutational and possible destructive form we soundwalk away from any natural soundscape by exploring the presence of machine-made vibrational forces and the physical and emotional effects they have on inhabitants and visitors. From a mapping of these vibrational forces and their effects, we speculate on possible sonic futures in the L28 area. In the search for new aesthetic experiences and new ways of mobilizing people in the future public space, we experiment with a creative use of frequencies on site, thereby relating to both the peripheries of auditory perception and the unactualized nexus of rhythms and frequencies in public space development. Based on these experiments, in parallel with the West Station master planning and transitional process, we develop an urban sound design strategy for the area.

Delia Dattilo (IT)

Il ritmo sotterraneo della Terra. La percezione della 'paura' attraverso la conoscenza dei suoni di un territorio: Calabria

[The subterranean rhythm of the Earth. The perception of 'fear' through knowing the sounds of a territory: Calabria]

It is possible to renew the aural and rhythmic properties of a landscape by "hearing" regional literature and scientific reports on past earthquakes and their consequence on the territory. Calabria has always been a region of natural changes: from the top of the mountains, to the depths of the seas, its ground and its inhabitants have always been the "victims" of what was called the "flagello distruggitore" ([destroyer scourge], the earthquake) [Vivenzio]. It occurred regularly (1783, 1894, 1908), appearing as the slowest cadence of the Earth. Geographers [Vivenzio; Baratta], Writers [Dumas; Pigorini Beri; Douglas], ethnographers, ethnomusicologists [Tucci] and historians [Orlando] have all left us pages in which the contemporary reader can find information and sentiments regarding this phenomenon. As the recent history of Italian earthquakes has shown us, this is not an old memory, but is a cruel truth of the present day: territories whose ground has been literally reshaped can be seen in the present as maps through which these authors experienced the sounds of this and other phenomena, and whose effects are what makes each Calabrian village a unique one.

Xabier Erkizia, Lorena Rocca (CH)

Il rumore lontano

[The distant sound]

There lies a park almost in the heart of the capital city Ankara, Turkey. Kurtulus Park is one of the greenest places in the city. However, it is surrounded by broad crossroads, bus and metro stops, and crowded facilities like universities, dormitories, and state buildings. Due to the easy access and its location, it is one of the most used parks in the city. Thus, the park is an intersection of natural and urban sounds.

In this paper, I will focus on the soundscape of the Kurtulus Park, and the sonic perceptions of its visitors regarding the park's sonic identity. I will use a soundwalking method in a qualitative fashion to be able to do this.

Firstly, I will organize group soundwalks to the park multiple times. These soundwalks will be silent walks in order to reach a deep listening. Soundwalk participants will be park visitors. Also, to be able to differentiate the park's soundscape from the centre, soundwalks will start in a central place near the park, continue in the park for a while and then, end in the park. Secondly, after each walk I will interview the group about their perspectives on the sonic environment of the park. Finally, combining the results of the soundwalks, I will try to draw a sonic overview of the park.

Soundwalks and the interviews will try to answer some questions including but not limited to the following: Is there any sonic identity of Kurtulus Park? Does the sonic environment of the park affect its visitors' choice to go there? What does the Kurtulus Park's soundscape consist of? Do participants reflect on noise vs. silence and city vs. nature dichotomies? Can we talk about such dichotomies in a nearly 80% urbanized world today?

Sabine Feisst (US)

Hearing Borderland Temporalities: Sound Patterns of U.S.-Mexico Border Fortification

A site of rich and diverse ecosystems and dramatic environmental change, the U.S.-Mexico borderland has been in the news due to concerns over security issues and debates over advancing border fortification. The backers of steel fences, concrete walls and surveillance have failed to consider the manifold temporal modes of this land's geographies, climates and human and non-human life cycles. My paper first traces the various inaudible and audible rhythms that inhabit the borderland, including natural and human-generated rhythms, rhythms produced by fencing and surveillance and the various interplays that produce ruptures. Next I offer three case studies to closely examine audible rhythms gathered and created along the border in response to environmental change and border fortification. The focus will be on Tohono O'odham elder Ofelia Rivas's songs protesting the partitioning of O'odham land; activist sound artist Glenn Weyant's use of border fences as giant musical instruments; and artist-acoustic ecologist Garth Paine's ambisonic field recordings for scientific study, acousmatic compositions and a series of time-capsule-like virtual reality experiences. All three artists are residents of Arizona, have listened to and creatively reflected on the Sonoran Desert section of the U.S.-Mexico border for extended periods of time. Building on such ideas as Henri Lefebvre's "rhythmanalysis" and research by such scholars as Kun, Madrid, Rivera Servera/Young and personal interviews conducted with the above artists, I will illuminate their artistic practice, their philosophies, as well as their planned responses to Trumpian border politics.

Giuseppe Fughieri (FR)

Ritmi ascoltati e loro possibile uso

[Heard rhythms and their possible use]

From sound examples I will try to define a being of rhythm.

Whether natural or artificial rhythms, wanted rhythms or rhythms found, the rhythm is related to time, the time duration in which it takes place.

But the rhythm is also linked to the will of the listeners, you must want to pay attention. Without this will to listen that rhythm, like all other sounds, is heard but not listened to, and remains in a sort of limbo, perception of it will be involuntary, unconscious.

Of course, both perceptions, although to varying degrees, affect the listener, but to 'understand' the sound world around us, we must try to make the unconscious conscious.

A stimulating way to make conscious the perception of rhythms around us, natural or not, is trying to perceive in them an aesthetic dimension. Several artists have done this, thus proving that you can build something 'musical' with any sound.

But does this artistic use of rhythm, found or not, help to make the sound world that surrounds us more acceptable, to become accustomed to it? Or does it contribute to understanding and criticism?

Anke Haun (DE)

What's the ticking of my world? What's the ticking of myself?

What's the ticking of my world? What's the ticking of myself?

What rhythms influence our everyday life? Are they personally determined or are we determined by them? Is there enough space for analogue experience in a digital world?

Students of an age of about fifteen years of the course "Art and Music" at Freiherr-vom-Stein-Gymnasium, Oberhausen/Germany have explored the sounds of their personal everyday life in an educational sequence of lessons called "How to hear - how to see". Their task was to find a place with contrasting sounds. Having found a place like that, they had to record the sounds, describe their characteristics

and document the specific situations photographically or graphically. They compiled their results in portfolios consisting of sound documents, texts concerning the acoustic situations, a vocabulary with sound characteristics, photos and personal comments. The philosophical position of Wilhelm Salber (1928-2016) served as the theoretical background. In his book "Der Alltag ist nicht grau!" he portrays everyday life in its universal manner. Activities and thoughts, experience and dreams, banality and extraordinary things overlap and permanently interact in a never-ending dialogue. During the work process the young people not only learned a lot about the composition of sights and sounds, but also much about themselves, their sensibility, their ability to reflect on things and about themselves being integrated in and embraced by soundscapes..

Richard Lerman (US)

Meter and Rhythm from a Pear Tree and a Rattlesnake Skin, both in the Wind

In October, 2014, I recorded sounds from the leaves of a pear tree at the home of my friend, Arne Herløv Petersen in Tryggelev, Denmark on the island of Humble. When I was recording, I was struck by the even rhythms and meter and noticed that the leaves seemed to be moving evenly, from left to right, while being blown by the wind.

One other time in, I had a similar feeling. This was while recording a rattlesnake skin in the Sonoran Desert of Arizona in April 1996. I found the snakeskin on the ground and attached it to a large burned saguaro cactus using piezo disk. I noticed at some point that the snake skin was being blown around in a small circle and there was a distinct point at which there was a clear and even, 1 - 2 - 3 - 4 meter. After that, the regularity of meter ceased. If one listens to this sample, recorded using a Hi-8 video camera, one can also hear harmonics as the wind is blowing over the scales of the snakeskin.

These are the only two times that I can recall being so aware of the regularity of meter and rhythm while recording natural events. (I am not including bird calls in this statement.) Both events are wind-driven and I am assuming that slight changes in wind speed/direction are the cause of rhythmic variations. The forces that cause wind to change speeds are very complex and you will find in my paper an explanation that will probably encourage more study of this.

Kevin Logan (GB)

Re-Them Redux (The Repetition of Others & The Othering of Repetition)

In response to the symposium theme Different Rhythms, I propose a performative provocation of an experimental nature, which occupies a liminal space between a musical / sonic work and a paper presentation. It is within this intersection that I apply an analytical thinking about and through sound. The delivery of my performed text will be accompanied by an audio playback. This stereo location recording, acting as a framing device, is comprised of both natural and human-produced sounds.

The twenty-minute unedited field recording that I will be using was originally created in 2011 and has since been presented at numerous international events exploring aspects of soundscape. It is a sonic documentation of myself crossing the Erasmus Bridge in Rotterdam on foot (the bridge is also known locally as De Zwaan). The heavy rain as it hits my umbrella creating a sound similar to the scratches on a vinyl record. This and the other ambient city noises are accompanied by the rhythmic thundering beat of a pile driver from a nearby construction site. The journey starts as I cross from the south bank of the Nieuwe Maas, ending with the distorted rumble of overhead trams as I take shelter from the weather under the bridge on the north side.

This recording has previously only been used as a self-contained diffused sonic work. However, for this performative presentation it is employed as a contextualising sonic-event. It is a frame of reference for exploring ideas of rhythm, repetition and reiteration within the theory and practice of sound art. A soundtrack for a playful and creative analysis of rhythm(s), pertinent to Lefebvre's rhythmanalysis. I will present two brief strands of text to this backdrop of sonic accompaniment, both alternating and performing with and against each other.

The first, will be a performative reading exploring the personal and subjective nature of acoustic rhythms within the condition of everydayness. I will examine the concept of the self and other, as it engages with sounding and listening, by incorporating sound producing actions within my reading.

The second strand of text, will be a short discourse on repetition and reoccurrence as a generative and critical device. This will touch briefly upon ideas of reiteration as posited by Derrida, and on discussions of rhythm initiated by such as Deleuze and Guattari. I will consider how these impact, and are impacted by, the performative turn in sound studies.

This use of the different and contrasting rhythms of vocal metre, sound-making, counterpoint texts, and fixed media acousmatic work, is conceived as a discursive composition. Whereby, a subjective / objective reading of what has been called an 'immanent non-musicology' is contrasted and explored (Szepanski, 2015). The distinct elements within my provocation will combine to create an alternating and rotating pedagogic whole, one which examines the agency of both social and sonic pattern, flow and tempo.

Pierre Mariétan (FR)

Musique - écoute - public: un rapport nouveau

[Music - listening - public: a new relationship]

In a society that crumbles in a community of consumers, music doesn't escape and becomes an object that feeds this trend. My intervention concerns the musical practice as an antidote to the consumerist trend. I try to include the listener in the active part of the musical creation. I praise silences in the same way as sounds, incorporating them as constitutive elements of the musical work. Publics and musicians have in common the capacity to estimate their dimension and to appreciate their qualities.

Artur Matamoro Vidal (GB) **Idiorhythm and Sonic Meditations**

In his lectures at the Collège de France titled *How to Live Together* (1977) semiologist Roland Barthes makes a distinction between rhythm and *rhythmos*. As he says to be in rhythm means to follow a certain order, to be drawn by a power that puts one in line with others. On the contrary *rhythmos* refers to a movement that is free, mobile, imperfect and unique to each of us. How do we reach this individual pulsation? And how do we still keep in touch with a group when reaching it? Barthes uses the notion of idiorhythm to interrogate the possibility of social groups made of free individuals. In this presentation I will put Barthes' ideas in perspective to my experience with the study group that I co-created two years ago to practice Pauline Oliveros' "Sonic Meditations." This work consists of 25 pieces considered by their author as 'recipes' for making sonic experiences accessible to people of all ages, with and without musical training. I would like to present here one of these pieces that foregrounds the attention of the performer to the sounds from the environment. This presentation will draw on how this piece could be considered as idiorhythmic by bringing together, without fixing or ordering them, the different perspectives of each one of the performers towards the soundscape.

Albert Mayr (IT) **Soundscape and Social Rhythmicities**

The soundscape is often regarded as something that simply 'is there', as a part of the 'furniture' of a given portion of territory. I want to argue that more attention should be given to the dynamic aspects, the process character of the sonic data around us. In my contribution I will describe a brief episode that we witnessed and recorded during the making of my film *Von Zeiten und Leuten: am Beispiel Sarntal*. The episode took place in a small restaurant of a mountain village in South-Tyrol. Sound played a manifold role there: a) as the overall, rather hi-fi soundscape of the village that made it possible for the episode to happen, b) as the medium through which the behavior of the observed actors manifested itself, a behavior related to their religious practice, and c) as the element that triggered that behavior. I will then show a representation of the episode in the form of an electro-acoustic 'patch' which, in my opinion, shows more clearly than other forms of rendering the particular character of what took place in the restaurant.

Clément Rémy (FR), Stefano Zorzanello (IT) **Manifestazioni vocaliche e non vocaliche nei ritmi sonori urbani: un caso studio a Catania** [Vocal and non vocal manifestations in urban sound rhythms: a case study in Catania]

The survey is based on the observations made during a few months of 2017 on two types of street vending activities: a "telline" [cockle] vendor who every day crosses the Civita quarter of Catania, walking the surrounding sound environment with his "vanniate" (a Sicilian dialect word indicating screaming, and the screaming of street vendors in particular), and the knife grinder, a salesman who uses an amplification system placed on his car. This last is a kind of street professional activity diffused in a surprisingly homogeneous way throughout Italy. These vocal rhythms are compared with other types of rhythms, such as the rhythm of public road works, predominantly characterized by mechanical sounds. Time rhythms and spatial rhythms are compared, for a sort of mapping of the rhythmic manifestations of the city.

Massimo S. Russo (IT) **A partire dal ritmo. Note di riflessione** [Beginning from the rhythm. Reflective notes]

Communication is inspired by the concept of rhythm, linked to the sound landscape and framed in a social key, following its temporal evolution. In the first part, rhythm is understood as a social note in harmonic function that characterizes traditional communities. The second part is framed as starting from industrial society when the rhythm becomes problematic. In the third concluding part, we discuss the concepts of duration, interval and pause and their transformations that in technological society generate dissonance.

Carlotta Sillano (IT) **L'eco digitale nel paesaggio sonoro di una borgata Walser: il caso di San Gottardo di Rimella** [The digital echo in the soundscape of a Walser hamlet: the case of San Gottardo di Rimella]

San Gottardo is one of the 14 fractions that constitute the municipality of Rimella, the farthest village of Val Mastallone, a little valley in Piedmont, on the Italian Western Alps. Located 1330 metres above sea level, San Gottardo is a settlement founded between 1100 and 1300 a.d. by the Walser, an Allemanic population coming from Switzerland. It is an isolated village, a *finis terrae*.

San Gottardo represents a paradigmatic example of a closed community, able to preserve its features over centuries. For this reason it has been a case study in many anthropological researches describing it as a *unicum* in the cultural history of the Walser people and, more broadly, in the common history of Alpine settlements.

Many scientific researches also explored the peculiar linguistic background of this area. The geographic isolation and the economical autonomy allowed the conservation of a unique language with German origins - the *tittschu rimellese* - handed down orally and still spoken by the inhabitants of Rimella.

In the wide corpus of researches and documents analyzing the language, traditions, economy, lifestyle of the communities of Rimella and San Gottardo, there is no document that specifically explores the topic of the soundscape (and landscape) that surrounds those

communities. It is a fundamental element in the experience of those places, where life is punctuated by the cyclical repetition of seasons and gestures. Sounds follow those rhythms and set the pace, eventually adapting it to glitches and accidents. They are the sounds coming from the woods, softened by the snow that covers and isolates the village for several weeks during the year; they are the sounds of the animals and traditional activities (the pasturage, the wood chopping...); the sounds of the ancient wash houses, of the bells, of the conversations that take place between the walls made of stone.

Fourteen people today inhabit the hamlet. Many of its buildings were recently restored thanks to public funds and some private citizens are slowly starting to develop spaces and activities for tourism. If the invasive and heavy technologies of the past were not able to enter the village and transform its rhythms and patterns, new digital technology, invisible and light, are catching the eye and ear of the inhabitants of San Gottardo. Will they be able to transform the dynamics and perceptive position of a community where there is no difference between Ancient and Modern?

Through field recordings, interviews and the analysis of the archive material coming from different sources, i.e. the publications by Centro Studi Walser, this paper seeks to analyse and describe the soundscape of San Gottardo, defining its cyclic nature and identifying its patterns. Moreover, the aim is to observe how digital technologies are changing the acoustic experience of its inhabitants, the perceptive and productive rhythms, in the context of this unique environment.

Andy Weir (GB)

Deep Geological Soni-Fiction

For Different Rhythms I propose to present the concept of the soni-fiction through the example of my 'speculative soundscape' work. I work with rhythm understood as a form of territory-production, in order to ask the question of what new territories / new subjectivities could be produced through experimental contact with the inhuman scale of deep time.

This is situated within the context of my current ongoing research into underground repositories for long-term nuclear storage. I have been developing this research through work for exhibition:

Perpetual Uncertainty, 2017 <<http://www.bildmuseet.umu.se/en/exhibition/perpetual-uncertainty/22269>>

and writing:

Polychromatic Material Fictions, 2016 <<http://parsejournal.com/article/journal-issue-4-times/>>

Thick Diachronic Crash, 2015 <<http://www.sternberg-press.com/?pageId=1593>>.

As these sites are designed for materials with a half-life of 4.5 billion years, I have been interested in their temporality as it bypasses human experience and species existence. My research has focused on the aesthetic and philosophical questions to emerge from this context.

I initially responded to this context through soundscape experimentation, making field recordings and distributing an archive of these recordings via internet circulation, broadcast and installation. I played here with the sonic object as contagious force for deep time, putting experience into asymmetric rhythmic contact with spaces designed to outlast it.

Following further collaborative work and discussion at sites with engineers, scientists and philosophers, I became interested in how long-term futures (beyond extinction) were modelled in a variety of ways.

The new work I am making now combines these elements, drawing on data from the HADES site to produce a sonification of the deep futures at stake.

The sonification, which I will present, draws partly on the tradition of sonification, using data from the modelling of deep futures at the site and turning this into sound.

However, my interest is in moving beyond a paradigm of sound as communication in order to consider how this sound itself can not only 'translate' data, but also have some affective force in reshaping perception.

I propose to do this through a progressive 'denaturalisation' of the mechanisms of capturing sound as perception. It will involve using strategies such as units of vibration at levels not tied to human audition, and parameters of perceptive thresholds drawn from psychoacoustics.

The sonification is proposed as both hyperrational and delirious, aiming therefore to use sound as a kind of rational delirium, interfacing deep time while calling forth mutated listening subjects.

It is presented as a radical form of subjectification through rhythm as a territorialisation device opened by deep time.

Chris A. Wright (GB)

Urban Flows and Non-Flows

This paper investigates the rhythms of social spaces within three cities with the possible addition of Cagliari. It is based on research that I am undertaking this year whose aim is to explore, essentially, the discourse between sound, space and body. Particular points are how sound flows utilise, respond or even create space; whether the diversity of language creates an alienation of existing sonic rhythms and how hearing/listening relates to the past and present. For example, are we able to listen without reference to the past?

The methodology is to make recordings at similar times and locations such as café, street, gallery as I move from city to city as well as making accumulative recordings. After three cities, therefore, I will have footage of three sets of individual locations plus the accumulative recordings whose aim is to create an interruption in the flow of the receiving city. The cities where the recordings will take place are the result of happenstance. The first city is Derby, UK, the home city. The next city will be Athens, Greece (chosen as I am participating in Art-Athina) and then Saskatoon, Canada (site of a residency) with final work potentially taking place in Cagliari. The process will be:

1. Choose sites in first location (Derby) such as street, café, gallery by the process of a psycho-geographical wandering and locate ideal time of day for recording to take place.

2. Record sound at sites in first location at chosen time of day.
3. At second location (Athens), record sound in similar sites at similar time of day.
4. Play sounds from first location and record accumulative sound.
5. At third location (Saskatoon), record sound in similar sites at similar time of day.
6. Play sounds from first and second locations and record accumulative sound.
7. Potentially carry out the same procedure in Cagliari.
8. Notes: There is also the potential to further disrupt sites through mixing sites e.g. playing street sound in gallery.

Some locations will be recorded using guerrilla tactics. Playing accumulative sound may provoke.

These sites of sonic exchange will collapse the inherent flow of the rhythms of each city with the alien, inserted sound to create a disruption in the status quo so producing an abstract soundspace. For this paper, I will explore the methods and findings with reference to the ideas of Henri Lefebvre and his work on social space. A selection of the recordings will be presented to explore the idea of different rhythms and allow discussion with the audience.

Stefano Zorzanello (IT)

Musical and extramusical aspects of the rhythm concept as interpretative instruments of the soundscape

One of the earliest definitions of rhythm in the philosophical field (the rhythm as “the order of the movement”, Plato *Le leggi*, II 664E), was provided in reference to musical phenomena. Even today, when we speak of rhythm it is almost inevitable to refer to the world of music and to the musicological paradigm. In turn, this paradigm has been employed since the very beginning of soundscape studies as a model in which to find analogies and similarities with the soundscape, from which to draw tools for understanding the sound landscape in its various manifestations. Sometimes the musicological model has shown some limitations that have caused soundscape studies either to seek tools from other disciplines (i.e. anthropology and linguistics), or to create their own. Recently, there has also been a growing scientific interest in promoting the rhythm concept (see rhythmos.eu), which is why some scholars have begun to hypothesize the emergence of a new scientific paradigm based on the concept of rhythm as “modality of flowing”. From these considerations, the following questions arise: what conceptions of rhythm in the musical and extramusical context can be productive as instruments for surveying, interpretation and understanding of the soundscape?.

SOUNDWORKS

Nicola Casetta (IT) Gone Sound#2

When thinking of rural area my specific interest lies in transitions between urban and rural space. In the pursuit of knowledge, new challenges, educational possibilities and social dynamics, the typical social tendency is to move from the countryside to the city. Urban life holds promises of a culturally and intellectually stimulating environment but also represents a great number of commercial and political influences. Influences that at times seems to make it more difficult for us to navigate our own opinions and desires. We seem to constantly operate under the external influence of noise.

Noise as a metaphor for manipulation but also literally the constant soundtrack of the city; traffic, activity, voices, advertising, industry. In the attempt to find an alternative, I look back towards the countryside. However, I do not wish to take a step back but rather move forward with a new Concept of purpose. The purpose of more time, wider space, a peaceful atmosphere, room for internal reflection and the possibility of integrating artistic and intellectual disciplines into a rural setting.

The movement directed from rural to urban space is in the context of social mobility an obvious one. We miss stimulation, we go to the place where we can find it in external surroundings. For example the obviousness of how silence will always be eliminated by noise. The movement back seems more complex. If artistic and intellectual qualities cannot immediately be found in our surroundings, can we find them within ourselves? What happens when our surroundings fail to influence us?

Can we find our own answers?

In this project I worked with this movement from urban to rural, external to internal, noise to silence.

It is also an attempt to trigger thoughts about social mobility, suggesting this movement from urban to rural by means of sound.

The work is a soundscape composition based on a process of sonic interventions.

A short composition with sounds recorded from a city is played back in a natural environment and recorded, the recording is then played back in a different landscape and re-recorded. This process is repeated several times in different places until the sounds of the city are filtered out.

In this specific project the city is Perugia and the natural environment is Cancelli, a small town in a mountainous area near Foligno (PG) and Isola Maggiore (PG), a small island in the Trasimeno lake.

The project can be divided into three different parts. Firstly the sound-map of Perugia: without a specific strategy in mind, I made three long spontaneous soundwalks to collect recordings. Secondly a short composition: I used some recordings of the soundmap to compose a short piece. I tried to give a sonic impression of the city, using the specific sound tonic of the city. Thirdly the re-recording process: I played the composition in a natural environment and recorded the result. I then played the last recording in a different landscape and recorded again. I carried out this process of re-recording several times (14) in different soundscapes until the initial "noise" of the composition was filtered out by the natural environment. The final layer is a residual-filtered sound mixed with the last sound.

10'00"

Martina Claussen (AT) fluid ribbons

Imagine the rhythmic pattern of the human breath and voice, the sounds of a tam tam and a synthesizer all coming together.

At some point these sound sources become entangled with field recordings made on a Croatian island, which results in them interacting with each other, creating new patterns.

Commissioned by "Shut up and listen" Festival Wien 2016

5'16"

Damian Gorandi (RA) Machinerie d'une imaginaire

The work reveals the voyage of an unknown machinery conceived as a multi-object. The curious thing is that the trip of this machine happens through different layers belonging to an imaginary stratigraphy, that is to say that it perforates and explores the hidden recesses of the imagination. The machine works as a leitmotiv that articulates the different sections. The structure of the work is subject to the voyage mentioned before. From the beginning of the work to the minute 5 '25' it is transited by four stratum, and it is from here, that the fifth and last stage emerges, as a dream to which is reserved the biggest depth in the internal space of the entire work in analogy to the area of greatest profundity of our imagination. After this section, a *rallentando* announces the return to reality. The motor of the machine stops at the end of the work, so the "silence" of the concert hall is the reality.

8'55"

Jenny Graf Sheppard (DK)

Between Beats

Inspired by scientific studies of perception and interplay between rhythm and memory, and figure/ground, I have proposed to present a piece that examines these ideas through participatory performance in sound and movement. I'm interested in seeking out permeations in the boundaries between language and music, noise and coherence, exterior and interior, and in audience and performer. Rhythm plays an important role in phenomena such as habituation, for example, where a diminished response to sound results from the repetition of a sound event. And entrainment, where the brain's electrical response to rhythmic sensory stimulation can cause sound coming from outside the body to become performed within it.

This piece will explore the response to rhythm, marking shifts in listening and awareness. Through audience participation, perceptual shifts will be mapped out in space, resulting in a visual pattern of changing states. This change, a significant aspect of foreground/ground distinction will be in dialogue with rhythm, presenting a potential contradiction in the concept of rhythm in itself.

LIVE PERFORMANCE about 10'00'

Katharina Klement (AT)

0.110.1001

The base for this soundwork are percussive sounds of an organ keyboard console. The keys which are normally controlling the organ pipes and which are not in the acoustic focus are in this case the acoustic source material. It is a work which highlights the topic of rhythm in different ways. It is presented from a single beat to a continuum, it also leads into noise or a dense sound. In altogether six ca. 1-minute miniatures (4 of them are six-channel pieces, 2 of them 3-channel) these sounds are read differently and are transformed in several ways. The title represents the essential numbers for the composition in its binary system: zero, six, nine. miniature 1: all 118 sounds of the keyboard are portioned on six exactly calculated layers, the timing and spacing is mirrored, also the dynamic values. The selection of the sounds was made randomly. From all sides the basic material drives in. miniature 2: Selected six beats are read by random forth and back, similar to a zigzag-movement, the percussive rhythms become gesture. miniature 3: The layers of miniature one are adopted but atomized by granular transformations. The sounding results are different noise spectra with wavelike movement. miniature 4: Single attacks are stopped at certain moments in its spectrum, stretched to one minute length. The sounding results are organ-like sounds with distinct pitches. miniature 5: a single attack is read in reverse and as in miniature 4 stopped in its spectrum. Because of the reverse process the sounds become more and more energetic. miniature 6: out of six sounds various rhythmic patterns and textures are generated. The density varies from distinct rhythm to continuum. The keyboard console starts to become independent like a motor or machine. The work was realized in 2006 and was performed the first time in October 2006 in Hall/Tirol, Austria. (comission by Galerie St. Barbara)

07'06"

Julian Scordato (IT)

Study for a landscape #2

This work proposes scenes of rural life by means of electroacoustic storytelling, in which the characters assume various forms: rivers, animals, humans, and machines. The story is set in the context of dynamic landscapes which blend themselves according to acoustic similarities (e.g. timbre, rhythm, grain, and dynamic profile). Such shifts are intended to establish a relation between natural and anthropized environments, in order to foster a possible dialogue when this appears to be difficult: the narrative development stresses the substantial production of non-functional sounds occurring especially in industrial work environments; consequently, a growing imbalance deeply affects the perception of space, and acoustically generates a reduction of the depth-of-field and masking effects. As listeners, we become responsible for the sounds that we perceive; also, agreeable soundscapes should become object of desire, and a rural perspective is essential in designing the future acoustic environments.

10'00"

Alexandra Spence (AU)

60 Cycles

60 Cycles is an electroacoustic composition that explores the sounds of a city rarely heard yet omnipresent. It is an electroacoustic composition interested in uncovering and exposing the electromagnetic spectra of our cities. At once abrasive, beautiful and curious, these sounds are emitted by our electronic, electro-optical & electromechanical devices, such as radio towers, power stations, telegraph wires, neon lights, microwaves and mobile phones, all sourced within downtown Vancouver.

Although these signals are predominantly inaudible to the human ear, they can be recorded via specially constructed induction microphones and transmitted back as electroacoustic phenomena. Using these sounds of irregular origin, it connects us both sonically and viscerally to the soundscape we never knew we had, to the technological and communicational networks of our cities.

60 Cycles is a collaboration with Vancouver, more broadly it is a collaboration with our cities - both a reaction against and reclamation of our noise-filled environment.

07'55"

Madeline Thibault (BE)

Mare des mouvements

In 'Oration 2: This Old Man' I offer a way of piecing together an event and its speaker for ourselves, from the sounds we make as audience and as speaker in the ritual of public eulogising. In this work I explore how the intimate theatre of sound - of breath, of heartbeat and of applause, the rituals surrounding public speeches, and finally of spoken word - can lead a listener to find narrative, and to imagine a speaker, even when it is not literally offered. This exploration can be understood by a series of questions: How does a single breath affect us, the listener? How does the accumulation of applause shift our reference points? How is it that we the listener can seamlessly track and identify sound as applause, into rain, and be returned to the 'theatre' of the event by an undecipherable human voice in the crowd, or laughter? What does the listener subliminally find in Oration when listening to the breath of the speaker and the audience responses to the speech? What does the eventually offered speaker's voice and words also provide?

The actual 18 minute eulogy by Aboriginal leader and lawyer Noel Pearson was immediately heralded as one of Australia's most significant speeches. It simultaneously spoke of the Indigenous people's recent struggle for land rights, the death of a history-making Prime Minister who was key to Australian Aboriginal land rights and general equality through education and health, and the lack of human rights progress in our country today.

Sound design and audio composition - Elissa Goodrich, Cello - Caerwen Martin, Vibraphone & bowed percussion - Elissa Goodrich.

Sampled audio from the ABC Live television broadcast of Noel Pearson's eulogy for Former Australian Prime Minister Gough Whitlam, State Memorial Service, Sydney Town Hall, Australia, 04.11.2014.

02'33"

Pierre Thoma (CH)

Une serre

There are places we know visually well from the outside, but not necessarily by their inner sound universe. This is the case of a greenhouse, situated at Cernier (Swiss Jura), so big (3'200 m²) that inside nearly everything is mechanised and computer controlled (www.2000neu.ch/index0.php?id=1183).

The notion of rhythm isn't as easy to define as it seems at first. Of course there are slow and fast rhythms. But if we define it as succession of elements recurring in regular intervals, there too exist very irregular ones. Where can we place the limit of the concept of rhythm?

In 'Une serre' there appear successively untreated sounds of a fertilizer distributor, potting machine, waterdrops in a tub, metallic blinds underneath the roof, ventilation, automatic watering, manual watering, flooding water at different spots.

As counterpoint of clearly defined rhythms (here some motors), there are some others made of a big complexity, where there are both regular and irregular rhythms which, when superimposing them on one another, do compose a kind of both regular and irregular polyrhythm. While in this case they often speak of chaotic phenomena, when listening closer within this marvelous alchemy of rhythms both superimposed and being in a subtle fractal relationship we discover an unbelievable richness. We find it in something very simple and of a such everyday appearance: flowing water.

07'22"

INSTALLATIONS

Mechi Cena, Francesco Michi (IT)

Orizzonte

[Horizon]

Side-by-side microphones recording or reproducing a recorded landscape sound, a sonic horizon, for an extended lapse of time.

Each loudspeaker has its own microphone, and compressing the space between the sound emission spot and the listening one, you listen to the sounds of the environment (objects, voices, animals, cars) shifting from one loudspeaker to the other.

What you listen to is a tangible reality, a reality that we are used to, the sound of our world, where things move linearly in space as well as in time. Normal, everyday, recognizable and acknowledged sounds.

Then, slowly, in each micro-cell recorded material something starts to change. An obstacle, a "delay"; what you expected to hear is late, doesn't come. Your microcosm is decomposing, it becomes unreadable. The time of every single recording has changed.

Each loudspeaker behaves like an entity whose perceptual time overlaps reality. Anarchic and individual. Delayed.

Your own perceptual déjà-vu are superimposed by the constant flow of time, because time runs inexorably, that's what our cells tell us.

The predictable continuity of sound is interrupted or altered.

The world is no longer the one we are used to. It is a possible world where linearity, as we know it, doesn't give shape to the world.

There are many worlds that may differ from ours for some tiny details, and we could also imagine a difficult-to-describe number of them by applying combined calculus. You are dealing with a sound multiverse that certainly surprises you distorting your perception of continuity. One of these possibilities is delay, when the continuity of an event breaks off because of some unknown physical phenomenon.

"Orizzonte", is a minimal installation, which allows you to listen to one of these worlds, a world slightly different from our usual one.

Software: **Maurizio Montini**

[Il Ghetto]

Monica Fantini - Paolo Zavagna (IT)

I ritmi della piazza nelle città

[The rhythms of the square in the cities]

The work consists of a multitrack recording (at least four tracks) in which each track is made up of the audio recordings made in the main square of a city (eg Piazza San Marco in Venice) in ten minutes on the hour from 6 am to midnight (ie 10-minute fragments will be recorded from 5.55 am to 6.05 am, from 6.55 am to 7.05 am, etc.). The various tracks will be synchronized in such a way that the time of each recording is coincided. Eight cities (Paris, Brussels, Dakar, Venice, Udine, Padua, Nuremberg, San Sebastian) have been identified - a number that may vary according to the technological possibilities and the exhibition venues - for a total of eight simultaneous tracks Duration of 190'. Each single track must be diffused by a single speaker. A projection system (optional) will show a stopwatch that indicates the 'real' time of the recording, specifying from time to time the day the recording was made and in which city's square. Every ten minutes you will alternate in the background an ever different image of the respective squares.

The installation is part of the European project Écouter le monde, in which sound recordings of the environment, proposed in different contexts (eg documentary, journalistic, radio and artistic) and in different formats (eg short radio broadcasts, sound documentaries, soundscape compositions, audio and audio-video installations, soundtracks) contribute to the awareness of the sound world around us..

[Il Ghetto]

Chris A. Wright (GB)

Encountering

As the viewer enters the space, there are murmurs, sounds of the voices tumble out of speakers, becoming louder and more individually discernible. These are women's voices gathered from around the time when they were, or even are, at the cusp of adulthood or a time when an event significantly changed their life. Fragments of stories are heard simultaneously, weaving and interweaving the tellers' lives through the narrative of the listeners' own. Encountering explores ideas of different rhythms through pattern of movement of the listener and the rhythm of language. Different tongues, dialects and patterns create a textural work that relates intimately to the trajectory of the listener through the space. The stories are recorded to create a varied archive of experience when a change or momentous event occurred and where the re-telling of the tale creates a different remembering. Playing simultaneously through multiple speakers, the stories become fragmented to the listener and provide a space for listeners' own stories to become part of the work. The aim has been to create a platform of oral narratives, to achieve a present-day and continuing record, as well as a long-lasting archive of women's voices that spans continents and highlights intergenerational differences, similarities and experiences. The work would be presented on ten small speakers placed around a space where a viewer can wander between them. Whilst not able to bring plinths for the speakers to stand on, I would be happy to improvise. I am also willing to collect new narratives.

[Il Ghetto]

VIDEOS

Eleonore Bak (FR)

Rhythmic morphologies of twelve sound clouds

In 2004 I made several Audiodrawings (charcoal on paper). I draw natural given sound environments (water running of fountains). Charcoal permits me to draw in a very sensitive way. The black and grey tones are corresponding to the listened sound levels: like water, they are running, dripping, they are less or more dense; the impetus of points and the end of drawing lines show the directions, the inner movement and dynamic rhythm of these sounds. To do the simulation, I chose drawings with a very precise stereophonic binaural effect. Flash helped me to animate them and to show not only the inner and outer structure of these sound-clouds, but also to compare their different rhythms. The video shows twelve sound clouds of six fountains.

00'37"

Benjamin Bubb (BE)

DREAM BOX DELUGE

DREAM BOX DELUGE / delineates process over paraphrase, defining course, outline and process. Constituting, initialising formation of impartial props as entities, balanced on variables of human condition in array with nature's plain mass.

02'32"

Lei Han (US)

Soundscapes

With the intention of observing and recording a new place and space through sound other than sight, "Soundscapes" explores the environmental sound around us that we have often forgotten or ignored. What we consider as "background noises" in our daily life indeed formed our unique culture and identity. The recorded sound clips become the inspiration for the creation of the abstract audio/visual animations. This project provides the viewers a portal to the imaginative landscape where they are free to explore, make connections and imagine beyond. It also facilitates an experience for the viewers to awaken into their consciousness where sense of place and sense of self can be explored. Sound clips included in the video are: Early morning church bell from Montserrat, Spain; Rain at Llorenc del Penedes, Spain; A GPS sound from a trip around the Catalonia region; Ocean waves from the Balearic Sea, and Celebrations of the San Juan festival in June at a typical small Spanish village, Llorenc del Penedes. These sound clips were intentionally selected to represent the unique and universal identity of the Catalonia region.

04'41"

EXTRA/SPECIAL EVENTS

Susan Frykberg (AU)

Developing Five Core Modules for Soundscape Studies

This presentation, which will include the opportunity for group discussion and feedback to all, is about my work developing five core-modules for Soundscape Studies.

It will be structured as follows:

OUTLINE OF PRESENTATION

1. Introduction and rationale
2. Description of program
3. Brief overview of powerpoint presentation and audio examples
4. Small group discussions on specific issues
5. report back to all.
6. Where to from here?

Il Ghetto - Sala Cannoniera - September Wednesday 27, h 03.30 pm

Pierre Mariétan (FR)

Musique d'été / Summer music / Musica d'estate

Videomusic

24'00"

Il Ghetto - Sala delle Mura - September Wednesday 27, h 07.15 pm

Caroline Profanter, Anna Steiden, Lale Rodgarkia-Dara (AT)

The Elektronik Tea Time

The Elektronik Tea Time is an informal gathering where artists working with electronic media are freely invited to rewire and cook electronic art in the night.

The focus of this work atmosphere is especially held on the integration of a multitude of different forms of electronic expressions, e.g. literature, poetry, visual art.

The centre of an eventually focus point addresses artists that are enlightened by the topic and the meaning of tea time in our modern society of new media.

Il Ghetto - Sala delle Mura - September Saturday 30, h 12.30 a.m.

Richard Lerman (USA)

Travelon Gamelon

Richard Lerman's Travelon Gamelon is a unique musical experience falling somewhere between a concert, a flash mob, and a bicycle race. A group of cyclists rig their bicycles up with audio electronics and then ride together through the streets of Cagliari. The sounds produced by the natural resonances and rhythmic qualities of the bicycle creates a musical effect surprisingly similar to a traditional Balinese gamelan.

in collaboration with FIAB [Federazione Italiana Amici della Bicicletta] Cagliari

September Saturday 30 - Start: Piazza Giovanni XXIII, h 06.00 pm - Arrival: il Ghetto, around h 7.00 pm

FKL

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

The 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.

TiConZero/SIGNAL

The association **TiConZero** has existed since 1995 as a self-organized structure and was established legally in 1997. It organizes performances, sound installations, research meetings, music and theater workshops on the local, national and international level. The multi-faceted interests of the association are particularly evident in the live shows with their multi-media character which allows for analysis of the different expressive means. A priority interest is given to the use of new technical means and digital media, both in our research and in teaching. From 2006 on we have been organizing every year the SIGNAL festival for avant-garde music and related artistic activities, with the financial support of the Assessorato allo Spettacolo e Attività Culturali of the Autonomous Region of Sardinia.

SIGNAL is an international festival that brings together performance, sound art, video and concerts. Historically established and new experiences complement each other, going beyond the conventional genres and crossing vast soundscapes, in order to create new forms.

DIFFERENT RHYTHMS 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 / sound installations / videos consists of:

Francesco Michi (FKL)
Alessandro Olla (TiConZero)
Caroline Profanter (FKL)
Andrea Taroppi (FKL)
Stefano Zorzanello (FKL)

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DIFFERENT RHYTHMS | HOME PAGE
<http://www.paesaggiosonoro.it/differentrhythms/index.php>



REGIONE AUTÒNOMA DE SARDIGNA
REGIONE AUTONOMA DELLA SARDEGNA



COMUNE DI CAGLIARI



IL GHETTO



