Jeff Gburek - *Radio Wide World*

In 1994, while living in Florence, Italy, in a top-floor apartment of the former Ursuline convent on the via Guelfa, Jeff Gburek experienced sounds shaped by random processes through a shortwave radio. During radio listening sessions in the middle of the night, Gburek noticed that when the stations closer to him signed off, sudden gaps, chasms of vibrant static, new stations, and other signals from afar drifted in - often from places too far off to seem within logical range. Coming later to understand that these bounced signals where effects generated by ionic scatter and extreme weather conditions, even solar flares and meteorite showers, his immediate intuition became reinforced: even the so-called random noises where not devoid of meaning; outer space was being communicated inside the inner space of the listening experience. Behind the novel sonic effects, there was an alive and expressive cosmos.

Two versions of one broadcast would often repeat slightly out of phase creating echo-effects (heterodyning). 3 or 4 stations equally audible at the same moment, a further one just a slight fingering of the dial away, created chaotic multiplicity. Touching the antennae turned his body into an extension of the device. The continually shifting frame of aural perception taken to the limits of absence, the ears chasing ghosts of ghosts, permitted one to experience fantastic hybrid languages and unimaginable musical monstrosities.

These recordings were made on cassettes mainly in the summers of 1994 and 1995 with no extraordinary equipment: a small AM/FM/SW/LW radio with double cassette deck. The recordings and remixes continued over the years in NYC, Montreal, Java, Bali, Rome and then in New Mexico where Gburek managed to acquire a 1963 U.S. military shortwave receiver at a yard sale out on the Mesa near Taos. By then he had started making compositions with the shortwave radio and integrating the machine into live performances. These broadcast are more or less in chronological order: the very first recordings made in Italy drift into the years of remixes where other recordings were added. The final broadcast is a composition based on improvisations using the military issue shortwave.

HMBKR - *Radio Majesty*

Radio Majesty documents the first meeting of four Vancouver-based audio artists who explore the frequency spectrum through real-time digital signal processing, unconventional tuning systems, and free improvisation.

Radio Majesty was originally intended as a remote public performance via webcast for RadiaLx Festival in Lisbon, Portugal. It was also recorded privately at VIVO Media Arts Centre in Vancouver, Canada.

Timo Kahlen - *Bits & Pieces*

Bits & Pieces lures the listener into an ear-catching, evocative sonic terrain, an acoustic metaphor of current political and economic crises. At first impression*Bits & Pieces* seems only like a haphazard accumulation of static noise, dirt, and interference on the listener's radio, but the radiophonic work soon turns into the precise acoustic image of a protagonist's footsteps on a brittle, fragile, inconsistent surface: literally and conceptually walking on 'breaking ground', audibly de-constructing, re-evaluating, tearing, revising and editing his world.

This conceptual work, which focuses on the destructive process of 'progress', was made especially for radio transmission on Radius.

Emilie Mouchous & Andrea-Jane Cornell - *Rise & Shine*

Rise & Shine is the result of an improvisation session in the morning, when ears are fresh and most sensitive to stimuli. Using a set of graphic index cards, designed by Boston-based movement artist Joe Burgio, as compositional material to guide their improvisation, Mouchous and Cornell convened in the live broadcast studio of CKUT 90.3FM in Montreal to lay the groundwork for the piece.

The piece responds to the clarity of local signals in Montreal that are obscured in areas directly adjacent to the main radio tower transmitter site atop Mount-Royal. The areas situated in the shadow of the mountain, where there are no sight-lines to the tower, have poor reception because the signal must pass though the ground to reach the receivers. The signal is only received in mono and occasionally cuts out intermittently for indeterminate periods of time.

Rise & Shine begins with undulations, like the intermittent signals in the mountain's shadow; a rising and falling, an ebb and flow of tones meditatively sweeping through the frequency range that stretch the spectrum that is most receptive to the combination of signals. Once the space is carved out, the piece unfolds at a languorous pace, evocative of a hot summer night when the air is thick and sleep comes in waves carrying episodic dreams linked together by a common thread.

i remember the shimmering waves of Maine

disease : diamonds exploding inside your body

it may have to do with turning the radio dial …

give me a little space to breathe

i will start making some soup

trapped in a box

microscope inside the lungs

at night

Joseph Kramer - *Porous Notion: Index Fragments and Interpretations*

Porous Notion: Index Fragments and Interpretations is the presentation of select recordings from the ongoing sonic/material archive, *Imperfect Index*. These are private snapshots of home, simultaneously captured on and created by a system consisting of a specialized tape recorder and customized cassettes.

This mechanism, typically employed as a performance instrument, both records onto the custom tape and plays it back in turn. The result is a system that makes a record of the sonic space that also reproduces the recording from moments ago while simultaneously recapturing its own output. The system continuously collects new bits of sound that have either originated in the space, passed in through the window or electrical wiring, or leaked into the electronic circuitry of the device. These new sounds join the already recorded sounds in the accumulating sonic image as certain parts of the spectrum are reinforced while others are smeared away.

Documentary fragments, iterative overlappings, and intuitive reorganizations from this set of archival cassettes will be presented over the course of multiple broadcasts emanating from the gallery space at 6018NORTH as part of the exhibition *Home: Public or Private?*.

IO.SOUND - *(Return of the 12th Planet))*

A subliminal mix of orbiting sounds. There is no divide between rhythm & abstraction, frequency & feeling, movement & manifesto. All sounds move as the many in and out of the one, that is you, you right hear. Industrialist techno & musique concrete; micronoise & abstract ambient; surveillance frequencies & machinic improvisation; tape loops & musiques amplifées: the dynamic embrace of the sonic spectrum. An aural invitation into the occult loop of undead machines, caressed & broadcast with the return of the 12th planet.

(((mix decompiled by s* from IO/001 through IO/004 & unreleased material of IO/005 through IO/010, forthcoming 2013)))
(((you are listening to anywhere from two through seven simultaneous channels in this mix)))

IO.SOUND // off orbit from exoteric systems // transmissions from alien frequencies // decompiled drifts of static // encoded recordings from submerged civilizations // long obsolete traces of deep water sonar // motion captures of invisible interference // analogue loops of haunted sound // electromagnetic traces of the dead // IO.SOUND is hear to provide // for the craven ear // and the depleted body // disorganised sound

Hugo Paquete - *Radial Transference*

Radial Transference pretends to understand the possible relationship between two distinct spaces. These spaces, recorded using a field recording technique, with transfers and contamination between them on an atomic scale, reflect conflict, causality and turbulence. Making reference to the spaces' characters and with an atomistic approach to the proliferation of frequencies that could resemble an electrical activity that crosses the entire space, *Radial Transference* articulates as a transitive reality in a multi-time scale.

The piece generates a compositional sound universe as an entropic dynamic locus of a new ontology. Hugo Paquete explores granular projections of sound in order to build small phrases that articulate and turn over the piece with rhythmic variations and noise. These variations are sometimes operated until a threshold signal that is processing the sound is lost and turns into another sound form that apparently does not associate with

reality. Processes of multiple pitch variations, amplitudes, and frequencies of sound build the idea of atomistic electricity and the activity of small scales that relate geometrically and recreate frequencies that cover the nexus in entropic chaos.

prOphecy sun - *Quiet Body*

prOphecy sun recorded *Quiet Body* in her living room using an iPhone, vintage stereo, and voice. The track was captured live in one take. The composition focuses on the voice as a symbol of the unconscious, capturing the immediacy of emotive textures and sounds that live inside her head. Her rhythms are of day dreams and future visions.

Dan Tapper - *Recording The Spirit Level*

Recording The Spirit Level is composed of several recordings of very low frequency (VLF) signals. These signals are generated through electromagnetic fluctuations, or changes in magnetic signals produced naturally by the ionosphere, including lightning strikes and the Aurora Borealis. Collected using a homemade loop inductor, the raw magnetic sounds collide with interference produced by man-made technology to illustrate the relationship between humanity and the natural world.

Luke Munn - *Siren Song*

Siren Song takes up the siren as a ubiquitous sonic symbol of a post-crisis landscape. From air raid warnings to car alarms and tornado alerts, the siren broadcasts a public call of unease. At the same time, the cascading tones emit a haunting and unsettling quality which remains personally memorable. *Siren Song* uses found sounds from a variety of locations, adding a new layer every minute for the first half hour, then slowly removing them during the second half. The work seeks to construct a compelling sonic terrain from the aggressive, uneasy sounds which comprise our new normal - the state of emergency.

Ethan Rose - *Hum*

Ethan Rose's *Hum* responds specifically to the Jefferson Substation, an electrical substation that is located just outside the loop of downtown Chicago. The step down transformers at the Substation emit an audible 60 cycle hum. This rich harmonic drone permeates the surrounding city blocks. For this site-specific radio broadcast, installation, and performance, Rose assembled a small choir of vocalists who will be positioned at a near distance to the transformers. The choir hums the overtone series in harmony with the transformer's buzz.

The choir's hum is broadcast and radios are provided to an ambulatory audience. Visitors are invited to explore the site on their own time with radios in hand, freely moving between the embodied presence of the performers and the electrical

transformers. Encountering cycles of energy, perception, and transmission, the audience carries the sound of the humming choir to its pulsating electric source.

Carver Audain - *Hibernaculum : Vortex*

Hibernaculum : Vortex was inspired by the Polar Vortex experienced in the Northern Hemisphere of the United States during the winter of 2014. Comprised almost entirely of amplitude modulation (AM) radio signals and recordings of the wind captured from a point of high altitude during Hurricane Sandy, the movement within the piece reflects the character of specific recent extreme weather events from the perspective of an individual located at roughly 40° 40' 58" N 73° 57' 53' W.

James Chinneck - *Millionth*

Millionth was constructed by simply using a telephone and audio recording equipment. James Chinneck systematically recorded individuals saying the word "hello" when they first answered their telephone.

Chinneck charted his telephonic journeys through 227 different countries, working on condensing the world's population at a ratio of 1:1000000 to generate a total of 6348 people. Each individual "hello" has been edited into a sequence, which includes every country in descending order of population size, one after the other, resulting in a 43 minute audio track.

Wiska Radkiewicz and Andrea Cohen *City Soundings*

City-Soundings is a collaborative composition in which a variety of cityscapes were recorded by several composers in different countries and were collectively assembled into a unique composition. Each participating artist (14 artists from 9 countries, including us) was asked to record and upload three soundscapes that represent the best his/her vision of the city where she/he lives.

This work, composed in three stages, reflects and combines several compositional styles brought by all participating artists. After the bank of sounds was completed, we have asked each artist to compose and upload one or several short (maximum 2 minutes) fragments using all the sounds previously uploaded. In the last stage, the final composition emerged after each participant modified the piece in the predetermined order."

List of participating artists: Steven Brown (UK) Marek Choloniewski (Poland) Victoria Estok (USA) Janete El Haouli (Brasil) Brad Garton (USA) Andrew Hugill (UK) Malle Maltis (Estonia) Hernan Risso Patron (Argentina) Franziska Schoeder (Ireland) Susanne Skog (Sweden) Andreï Smirnof (Russia) Marie Wennersten (Sweden) Lidia Zielinska (Poland) and Andrea Cohen & Wiska Radkiewicz

Andrea Cohen born in Buenos Aires, Argentina, was classically trained at the Ecole Normale Superieure de Musique in Paris. In 2005 she received a doctorate at the University Paris-Sorbonne (theses' title: Composers and Radio Art). She is a sound artist

and radio author/producer; she created and performed in several pieces of experimental music theater, and developed educational media for school and university-level students. She lives and works in Paris. http://andreacohenblog.wordpress.com/

Wiska Radkiewicz received training at the Conservatory of Warsaw, Poland (composition), the University of Paris-Sorbonne (musicology), the Groupe de Recherches Musicales - Conservatory of Paris (electronic music composition), the City University of New York (composition), and at Princeton University (doctorate degree in music composition). She is an electroacoustic composer and sound artist who has explored various fields (pedagogical studies, audio-visual composition and creative writing). She lives and works in Roosevelt, New Jersey, USA.

Wiska Radkiewicz and Andrea Cohen are the authors of the **SoundSon project**, a web-based environment, in which composers or students living in different countries create a common sound composition through an ongoing exchange of sounds. This project, created in 2000, was designed as an experimental approach to audio sharing and collaborative composition.
music.columbia.edu/soundson

Hugo Paquete: *Radial Transference*

Radial Transference pretends to understand the possible relationship between two distinct spaces. These spaces, recorded using a field recording technique, with transfers and contamination between them on an atomic scale, reflect conflict, causality and turbulence. Making reference to the spaces' characters and with an atomistic approach to the proliferation of frequencies that could resemble an electrical activity that crosses the entire space, *Radial Transference* articulates as a transitive reality in a multi-time scale. The piece generates a compositional sound universe as an entropic dynamic locus of a new ontology.

Hugo Paquete explores granular projections of sound in order to build small phrases that articulate and turn over the piece with rhythmic variations and noise. These variations are sometimes operated until a threshold signal that is processing the sound is lost and turns into another sound form that apparently does not associate with reality. Processes of multiple pitch variations, amplitudes, and frequencies of sound build the idea of atomistic electricity and the activity of small scales that relate geometrically and recreate frequencies that cover the nexus in entropic chaos.

Hugo Paquete, intermedia and sound artist, which in his research uses concepts about space, noise, error, glitch and micro-tonality as a visual and audible ecosystem according to spatial and Post-digital conditions. In his works he uses technical elements and practices from the field recording to computer generated sound synthesizing and audio spacialization. Denoting interest in stochastic probabilities between computer algorithmic and programming interaction with software and object oriented composition and performance.

Anastasya Koshkin: *Biding and Unseen*

Created from field recordings *Biding and Unseen* is inspired by urban environments. The sound material in *Biding and Unseen* was micro- processed via granular synthesis from recorded material initially containing sounds of the city. Micro-processing recorded material via granular synthesis emptied out the representative aspect of the recording,

forming an abstracted texture, characterized by a plurality of microscopic sound events, coalescing in time-stretched patterns.

As a discovered atmosphere, *Biding and Unseen* makes it possible to hear traces of the physical environment that are otherwise hidden within everyday city life. The video material features the Hudson River captured in New York. The visual representation of the river is a gesture toward the natural environment, which although unobserved in day to day human life, is ever- present and biding within the physical makeup of the city. The recorded content of "Reliving and All Falling" features New York's Brighton Beach shoreline, which was captured a few days prior to Hurricane Sandy.

Anastasya Koshkin's work focuses upon writing, music, and interdisciplinary media. With continued fascination toward the natural environment her childhood was distributed across three cultural borders. Currently she serves as teaching assistant at University of Wisconsin–Milwaukee's music department.

Anna studied Radio and Television Arts at Ryerson University. She received a fine arts masters degree at Sint Lukas University in Brussels. Her work is developed in reference to learning, and utilizing time-based media, striving to reach points of expression where the natural environment and cultural discourses are integrated and bound within the thread work of past and present.

Andréa Marsolais-Roy: *Jardin de combustibles*

Jardin de combustibles is an acousmatic piece alterning between fast and slow, agitated and calm, like the alterning phases of work and rest. Some of the main action concerns construction site sounds with the sound of machinery digging ground in the city. The inspiration for this piece is an experimental movie presenting a chain reaction with everyday life objects and chemically reactive subtances (Der Laufe der Dinge, by Fischli and Weiss, 1987).

Andréa Marsolais-Roy studied electroacoustic composition at the Montreal Conservatory of Music and at the National Theatre School theater production (sound design, lighting design ...). Drawing inspiration from the materiality and the imaginary sound, she is busy composing sound universe in several directions.. She is working in collaboration with other specialties artists (video, dance, circus ...) and focuses on space, both in the studio and in acousmatic concerts.
https://www.mixcloud.com/andrearoy737/followers/

Andrea Parkins: *oneroomafteranother*

The work in Brussels featured pitched, slowly shifting layers of electronic feedbacks and more subtle, delicate and articulated sonic details, primarily generated from a personal archive of recorded manipulated objects that I have been collecting for the past 25 years. It was conceived as a memory palace, using the method of loci technique to recall yet another (third) room, situated in another urban space and place, and moment.

The room of my memory is located on the third floor of a vast and vacant warehouse in Queens in New York City, adjacent to the rail yards and multiple rail lines of Hunter's Point. In June 2011, I spent a week in this room, listening and recording, and then composing and performing a sonic response to what I heard: a slowly shifting field of live-generated feedbacks, glissandi and drones, augmented by unpredictable acoustic entries generated by trains, birds and automobile engines, all resonating profoundly in the room. To this I added my own performative interventions on live –processed

electronic accordion. Sounds moved from density and stillness, to moments of gap and rift, disappearances and misfirings.

Brussels and Hunters Point, Queens now exist at Invisible Places in a single physical space - and thus are neither compositionally nor acoustically isolated from each other. Their real-time (though synthetic) sonic interaction enable shifting and sometimes startling juxtapositions to take place throughout the duration of the work. Circumstance and being meet, one place after another.

My focus has been to articulate and build multiple and interdependent compositional structures and systems emphasizing tenuous states, relationships between object, site, gesture and meaning, and potential for entropy as a compositional tool. With sound, I investigate tensions between the real and the ephemeral, and slippages between phenomenological experience and memory into the poetic uncanny.

Andrea Parkins is an American composer, sound
artist, performer and improvisational musician based in New York.
She is known for her inventive explorations on the electric accordion, generative sound processing, and arrangements of objects and sound.
Parkins received a BFA from Tufts University and MFA from Mason Gross School of the Arts, Rutgers University.
http://www.goddard.edu/people/andrea-parkins

Barry Truax: *Pendlerdrøm*

Pendlerdrøm (or "Commuterdream") is a soundscape composition that recreates a commuter's trip home from the Central Train Station in Copenhagen. At two points, one in the station and the other on the train, the commuter lapses into a daydream in which the sounds that were only half heard in the station return to reveal their musical qualities. It is hoped that the next day the commuter will hear the musicality of the station's soundscape in a different manner as a result of the dream; the rest of us may discover the very same aspects the second time we hear the work.

Barry Truax is a Professor in the School of Communication (and formerly the School for the Contemporary Arts) at Simon Fraser University where he teaches courses in acoustic communication and electroacoustic music. He worked with the World Soundscape Project, editing its Handbook for Acoustic Ecology, and has published a book Acoustic Communication dealing with sound and technology. As a composer, Truax is best known for his work with the PODX computer music system which he has used for tape solo works, music theatre pieces and those with live performers or computer graphics. In 1991 his work, Riverrun, was awarded the Magisterium at the International Competition of Electroacoustic Music in Bourges, France. Truax's multi-channel soundscape compositions are frequently featured in concerts and festivals around the world.
 ww.sfu.ca/~truax

Bethan Parkes: *Interlude*

Interlude was created from recordings made in a tunnel underneath a busy road in Glasgow. The tunnel runs parallel to a river, and perpendicular to the road above, both of which present bounded, directional fields of flow. The tunnel itself invites a passage through – as one enters the darkness, the light from the other end offers an irresistible draw, and the path which the stone structure encloses has its own sense of directionality. However, the acoustic qualities of the tunnel belie these linear

spatialities: the acoustic reflections are everywhere – a broad, multi-directional field of sonic feedback, rounding out the traffic sounds from above; exploding the linear passage of footsteps and voices; distancing and smoothing the flow of the river - now out of sight - into a rush of dampened white noise that hovers in the darkness.

Bethan Parkes is a sound artist whose works explore the spaces that sounds reveal, imply and articulate in our encounter with them, investigating spatio-acoustic experience as a site of affective, aesthetic and communicative potential. Her work has been exhibited internationally including in Darmstadt, Germany; Venice, Italy; Viseu, Portugal; Glasgow, Scotland and Salisbury, England. She has explored her artistic practice further in her work in sound design, composition and mixing for film, and has worked on two Channel 4 short film commissions in 2013/14. She is currently finishing a PhD in Sonic Arts at the University of Glasgow and is part of the 2015 Touch Mentorship Programme.
www.bethanparkes.net

Brona Martin: *A bit closer to home*

This piece explores the idea of "sound romances" (refereeing to the past or disappearing sound as being remembered nostalgically) and aural memories that connect us to a specific time and place reflected through spoken word and musical narrative. Changing soundscapes can tell us a lot about the history of a place and how it has changed over time. It is interesting to see what sounds people remember from their past. Is it because they are disturbing? Is it because certain sounds are associated with a particular feeling from a specific time and place?
This composition brings together elements of soundscape composition, spoken word narrative and electroacoustic techniques an was originally composed for 8-channel.

Brona Martin is an Electroacoustic composer and sound artist from Banagher, Co. Offaly, Ireland. Brona is in the final stages of her PhD in Electroacoustic Composition under the supervision of Professor David Berezan at NOVARS Research Centre, University of Manchester. Her research interests include narrative in Electroacoustic music, soundscape composition and acoustic ecology. Her site-specific works composed in stereo, 5.1 and 8-channel have included the creative exploration of soundscapes from Ireland, Manchester, East Coast Australia, Spain and Germany. Her works have been performed internationally at EMS, ACMC, ICMC, NYCEMF, ISSTA, NOISEFLOOR, Balance/Unbalance, SSSP, iFIMPaC and MANTIS.
www.bronamartin.com.
Camilla Hannan: *The Sonic City*

Do those of us inhabiting cities ever stop to think about how the sounds they make inform the way we live? What is about the ordinary that affects our sense of place and understanding of who we are? Amongst the trafKic buzz and air conditioner hum, is there beauty in the banal? In The Sonic City, Camilla Hannan speaks to artists and everyday people to discover their thoughts and impressions of the sounds of the city. What she reveals is a rich roar of the playful and sublime.
Producer: Camilla Hannan (2013)
Sound Engineer: Camilla Hannan & John Jacobs

Originally commissioned by RN's Creative Audio Unit of the Australian Broadcasting Corporation. http://www.abc.net.au/radionational/programs/soundproof/

Camilla Hannan is an Australian sound artist who works primarily with Kield recordings across the areas of gallery installation, composition and radio. She investigates how the sonic landscape informs both consciously and subconsciously those who inhabit its environs.

Hannan's work has been presented in Australia, Europe and the U.S.A. She has performed at festivals including Articulating the Medium (San Francisco), ParisSonic (France) and Liquid Architecture National Festival of Sound Art (Australia). Her installation work has been featured at Instants Chavirés Paris, the Sydney Opera House, San Francisco MOMA, National Gallery Of Victoria, Melbourne and the AC Institute, New York. Hannan is a regular curator of projects including listening programs for the National Gallery of Victoria and site---speciKic public art projects. She was one of the founding directors of Liquid Architecture National Festival of Sound Art (Australia). She is a freelance radio producer having created radio features for the Australian Broadcasting Corporation and Resonance FM amongst others www.camillahannan.com

Christopher Wood: *Nine Elms*

A stereo soundscape depicting regeneration in London with particular attention on the Docklands and Nine Elms sites. Docklands is a regeneration area that was declared in the early 80s and now contains London, second financial center. Nine Elms is a largely industrial area of South London, which borders on the river. It is the site of the new American Embassy (complete with moat) and thousands of units of luxury housing. The piece is edited together from binaural recordings of soundwalks around the two sites. It seeks to use sound as a way to understand the changes to the social and built environment primarily in Nine Elms, but with Docklands acting as a reference point for a completed regeneration.

The piece is edited together from binaural recordings of soundwalks around the two sites. It seeks to use sound as a way to understand the changes to the social and built environment primarily in Nine Elms, but with Docklands acting as a reference point for a completed regeneration.

Christopher Wood, research and practice centres around space and texture, with particular attention to sound. His work frequently uses the raw materials of field recordings, reconfiguring the realism assumed in them as an object of sensory play. He has a strong interest in interaction design as realized through audience-centered installations and situations. A parallel career as a radio producer informs this work, with speech, narrative and reportage acting as a key pillars in his practice.

Installations, workshops and performances have taken place in London, New York, Madrid, Portugal and Canada, while soundscape and radio work has been featured on Resonance FM, Stress.fm, Basic.fm, NTS Live, and The Guardian. He is currently a PhD candidate in Media Arts Technology at Queen Mary, University of London. http://wordthecat.com

Diogo Alvim: *Apartamento em Lisboa (narrador presente)*

original in 4 channels, 12' The space in this piece is remote, but concrete. The listener might feel inside or outside, centred or peripheral, present or distant.

The construction of this space is also the construction of a narrative, documental, both real and fictitious, where the narrator (the composer, the listener) walks with the sound, but also creates perspective. 'Apartment in Lisbon (narrator is present)' is an

exploration of an aural architecture to find the resonances of the everyday processes. The piece was composed from recordings made in an apartment in the centre of Lisbon, with different types of microphones positioned differently in space.

Diogo Alvim studied architecture and composition in Lisbon. Currently finishing a PhD in Composition/ Sonic Arts at SARC, (Queen's University Belfast). His research focuses on the crossings between music and architecture. He has presented his work in several events, of which: in 2008, the Festival Música Portuguesa Hoje, at CCB, Lisbon, Festival Synthèse 2009, in Bourges; Festival Musica Viva 2010 (Miso Music); ICMC2012 (Ljubljana), ISMIR2012 (Porto), Notation in Contemporary Music, (Goldsmiths University London), Ibrasotope 60 and MAC-USP (São Paulo, Brazil, 2014), Belfast Festival (2014). He often collaborates with other artists/performers and writes music for dance and theatre.
diogoalvim.com

Farah Mulla: *The Invisible Generation*

The sound installation consists of various newspapers of different dialects, which are illuminated from within. They signify the means of visually recording the not so transparent media. Contemporary media is overloaded with the visual noise of our lives but the noise we experience everyday is the one that toils inside of us. At a time in our culture where everything is so easily made visible and transparent we often find the mediums that we choose to express ourselves are the ones making us invisible. By choosing to use a multitude of languages spoken in Mumbai (India) I have tried to erase meaning making systems, which could be comprehended by some people but totally irrelevant to others. This socio-linguistic overlap is the noise of our culture – our acoustic ecology - the excess material left over after our cultural conditioning has churned it out as a surplus. All of the mechanisms for interrupting transmission and creating interference make noise and are as much a part of the installations content as the meaning of the messages conveyed. This zone of indistinction is not the negation of language but rather its field of emergence - not its unstructured opposite, but the event of its coming into being. The installation tries to highlight this unrest of our daily acoustic ecology through an immersive experience.

Farah Mulla is a sound artist who uses various mediums and design aesthetics to understand representation and push the boundaries of aural communication. Her background in science is not only reflected in the approach to her practice, but also in experimentation with different media – from sound installations to field recordings. With an MFA in Fine Art and years of experience, which took her from Singapore to Cambridge, she has a consistent track record in creating conceptually strong artwork. Extensive knowledge in her field of work has privileged her with the opportunity to work with a wide spectrum of environments from galleries, heritage buildings to the public domain.
http://farahmulla.wix.com/

Hildegard Westerkamp: *Once Upon a Time*

One day in the Fall of 2011 I wrote a fairy tale entitled "The Girl, the Witch, and the Magic Bird". Ultimately it is about the power of the voice, the poisonous influence of the Muzak Corporation (among others) and the magic of listening and music making.

It seemed obvious that my two grandsons Caleb and Caius (10 and 7 at that time) should be the readers of this story. To my great delight they took up the challenge and surprised me with their hard work, endurance, and their lovely ways of speaking and reading. To read such a long story at their age and have it recorded by a very picky 'Oma' who wants to have every word and syllable annunciated as clearly as possible, is not an easy task. I was delighted by the creative energies that emerged in all of us during the process and the end result was a series of good recordings from which to choose for this piece.

Hildegard Westerkamp work's focus—as composer, educator, editor or radio artist— is on listening, environmental sound and acoustic ecology. She was a member of the original World Soundscape Project, working with R. Murray Schafer; has taught courses in Acoustic Communication at Simon Fraser University with Barry Truax; has worked with writers Norbert Ruebsaat and Sharon Thesen, with photographer Florence Debeugny and is conducting soundscape workshops and giving concerts and lectures internationally. Some of her compositional work appears in US filmmaker Gus van Sants newest films Elephant and Last Days.
She is a founding and board member of the World Forum for Acoustic Ecology (WFAE). Until recently she was co-editor of Soundscape—The Journal of Acoustic Ecology, a publication of the WFAE (see: http://www.wfae.net).
http://www.sfu.ca/~westerka

Jason Bolte: *Friction for fixed media*

Friction explores the sounds and structures that are produced when a secondary force is applied to an object in physical contact with another; overcoming the force of friction and creating motion, heat, and sound in the process. The work is focused on the buildup of this secondary force and the ultimate release of energy as the force of friction is exceeded. The sonic material in the work is based on real-world sounds produced during this physical process.

Jason Bolte is a composer of acoustic and electroacoustic music. He currently resides in Bozeman, Montana with his wonderful wife Barbara and their two daughters, Lila and Megan. Jason teaches music technology and composition at Montana State University where he also directs the MONtana State Transmedia and Electroacoustic Realization (MONSTER) Studios. Jason's music is available on the ABLAZE records, ELECTRO<>ACÚSTICO, SEAMUS, Irritable Hedgehog, Vox Novus, SoundWalk, and Miso Records labels.
www.jasonbolte.com

Jeremiah Moore: Oil and Gas

Oil and Gas is a sonic journey through desert landscapes of fossil fuel production, composed of field recordings made in the shale gas fields of the San Juan and Green River Basins of Colorado and New Mexico. These lands are centers of fossil-fuel extraction for the present and the near future, and are positioned as strategic energy resource for energy security for the United States.

A wilderness filed with machines, vast areas of remote high desert territory are spiderwebbed with access roads, pipelines, wellheads and harvesting systems. All this industrial infrastructure is what makes possible an energy-use profile unprecedented in the history of life on earth. We turn our ears toward this infrastructure, to better understand ourselves within the world.

This work is part of a series of sonic examinations of hidden works and underpinnings of the Industrial Antrhropocene era.

Artist **Jeremiah Moore** works across the disciplines of film, theater, radio, interactive work, mobile experiences, haptic augmentation, and site-specific installation, typically at the intersection of sound and environment. His work deals with interfaces between humans, nature, and technology, cultural observation, experiences of time, and transformation of commercial culture into meaningless bliss. Much of his work is collaborative in nature.

He sound-designed Josh Izenberg's short doc "Slomo" which was shortlisted for an Academy Award in 2014. With colleagues in his company momentaudio, he designed and implemented sound for artist Ai WeiWei's "@LARGE" exhibition on Alcatraz island. In addition to serving on the core working group of Friends Of The TANK, he co-chairs Bay Area Sound Ecology, which creates and curates real-world social experiences around listening. He serves on the board of American Society for Acoustic Ecology. He freelances at Pixar on occasion.

http://jeremiahmoore.com

Jordan Lacey: *Noise meditations*

Jordan Lacey teaches the Soundscape Studies elective and studios that apply sonic methodologies to Interior Design, Landscape Architecture and Fashion. He is undertaking a PhD candidature at SIAL Sound Studios in the school of Architecture and Design and researching Urban Soundscape Design and Composition, Rhythmanalysis and Sonic Philosophy.

http://www.hiddensounds.net/

Randolph Jordan: *Bell Tower of False Creek*

Bell Tower of False Creek is a multimedia research/creation project investigating the rich history and complex sociocultural dynamics in play in the area surrounding Burrard Bridge, which spans False Creek in Vancouver, BC, Canada. The first component of this project is a stereo "soundwalk composition" exploring the acoustic profile of a particularly sonorous pot hole next to a metal connector on the surface of the bridge. A 20 minute version was presented in the "Psychogeographies" program in the Intermission: Audio Portraits of Place radio broadcast on Stress.fm as part of the Echoes Project in conjunction with the 2013 Lisbon Architecture Triennale, Sept. 20-22. A 10 minute version (linked above) played in the "Listening Room" program at the Invisible Places / Sounding Cities symposium in Viseu, Portugal, July 18-20, 2014.

Randolph Jordan is a Research Associate with the School of Communication at Simon Fraser University in Vancouver where he is developing research methodologies to address the enmeshing of media and place. He is writing a book manuscript for Oxford University Press entitled, An Acoustic Ecology of the Cinema, in which he develops the theoretical framework for thinking about film sound by way of acoustic ecology. He recently completed a postdoctoral fellowship at SFU in which he applied this framework to a case study of the Vancouver soundscape on film.

http://www.randolphjordan.com/

Pablo Sanz & Juan Cantizzani: *Transient Lapse*

Transient Lapse is a site-specific sound installation created for a pedestrian and cyclist tunnel in The Hague. The work introduces a shifting aural topography based on the daily rhythms and the resonant architecture of the location.
The sound changes over the 24-hour cycle, interacting with the existing soundscape and the movements of passers-by. The result is an added aural layer which is perceived as not having physical origin and belong to the site. As an unmarked sound intervention in the threshold of perception, the work aims to induce a switch of focus, a momentary lapse in the urban transit experience. The piece invites to be discovered, to maybe stop and listen.

Pablo Sanz is a sound recordist, artist and composer. His activities are engaged with the act of listening and the exploration of aesthetic and spatial aspects of sonic perception through site- specific projects, installations, live performances, radio pieces and publications. He works primarily with environmental sound as raw material, using extended listening technologies, architectural space and surround sound to create immersive aural experiences. Thresholds of perception, 'reality' and its dislocation and the interrelations between hearing, matter, time and space are essential in his practice. Since 2013 he is based at the Sonic Arts Research Centre, Queen's University Belfast in Northern Ireland, working towards a PhD in composition and sonic arts.
http://www.pablosanz.info

Juan Cantizzani is involved in several art projects and cultural production on the field of sound, space and perception, developing site-specific sound installations, live performances and research projects.
He studied music at the Conservatory of Lucena 1996-2006 and he got an Art Science bachelor at the Royal Academy of Art and the Conservatory of The Hague, The Netherlands 2008-2012.
http://juancantizzani.wordpress.com

Julian Scordato: *Studio per un paesaggio*

The composition *Studio per un paesaggio* was born from a project realized in 2013 and promoted by the Municipality of Pordenone. This project – called "Il soundscape della citta di Pordenone" – aimed to valorize the urban soundscape through a series of interdisciplinary initiatives that involved aspects ranging from acoustic ecology to sound art, starting from the field recordings and leading to a soundscape composition. The steps were retraced in the live performance by the action of four musicians – through their gestures defined in a score – who reproduced and processed sounds to be placed in a new listening space, gradually rebuilding the urban geography with real and imaginary landscapes.

Julian Scordato studied Composition (BA) and Electronic Music (MA) at the Venice Conservatory of Music. His electroacoustic and audiovisual works have been selected in international competitions and performed in prestigious festivals in Europe, Asia and America.
As a speaker/author, he participated in conferences including the Colloquium on Music Informatics, Sound and Music Computing Conference, European Sound Studies Association Conference and Invisible Places Sounding Cities, presenting interactive performance systems and projects related to acoustic ecology and design.
www.julianscordato.com

Kevin Logan: *De Zwaan*

This recording made in 2011, crosses the Erasmus Bridge in Rotterdam known locally as De Zwaan. Documenting my physical intervention in the environment, my small digital recorder is held close to the canopy of my umbrella as the heavy rain creates a sound similar to the scratches on vinyl records, this is accompanied by the 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 rumbles of overhead trams as the input peak indicator flashes and I take shelter from the weather under the bridge on the north side of the river.
Kevin's Logan cross-disciplinary practice spans over two decades, comprising performance, installation, digital media and sound composition/design. He has exhibited and performed internationally, has had sound works on compilation CDs, audio-visual works screened in festivals worldwide and has had theoretical and experimental works published. He is currently a PhD student with the *CRiSAP research centre at LCC, University of the Arts London, where his research explores the sonic through gesture, mediation and performance. He is also a founder member of the collective thickear formed in 2011.
http://kevinlogan.co.uk/

Liam Slevin: *Hearken the Sound*

'Hearken the Sound'is a simple collage of field recordings taken from Detroit, Michigan. Detroit is home to an unprecedented noise polluZon problem that began in 2011. OriginaZng out of Zug Island, a highly secured
industrialised island on the border of America and Canada. The 'Windsor Hum' is a persistent and invasive low---frequency (30---40htz) humming noise which is only audible to certain people. The piece plays with the duality of the percepZon of accepted noise pollutants and unwanted noise pollutants.

Slevin is an artist, curator and arts project developer from Cork, Ireland. He has exhibited throughout Ireland and has performed internationally with his sound based performances. He holds a B.A Honours degree from the Limerick School of Art and Design, Ireland. In 2008 he co-founded the artist collective Cork Contemporary Projects. Its main ethos was to facilitate emerging artists, collaborate with alternative art discipline and to open dialogue and discourse with peer organisations.
www.liamslevin.com

Ludwig Berger: *La città addormentata*

The soundscape piece *La città addormentata* works with gently treated recordings of a September night in Venice. In the nighttime, the city falls into a almost complete silence: The canals are calm, there is no wind, as usual there are no cars and even near the Piazza San Marco nearly no nightlife takes place. While during the overcrowded day, the listening radius is very small, during the night even quiet sounds can be heard from a long distance. What dominates the night soundscape are the machines of the tourism industry: generators, air conditioning, refrigeration, washing machines, ATMs etc. They become components of a huge „city machine", populated only by rats and a few insects. As in absolute silence one can hear his own nervous system and blood circulation, the silence of the night reveals the hidden organism of the city.

Ludwig Berger works on electronic, soundscape and radiophonic compositions, installations, and music for film and theatre. He is interested in the relationships between time/space, recording/remembering, microphony/macrophony, narration/music, image/sound. After receiving my Master's degree in musicology, art history and literature from the Eichstätt-Ingolstadt University (Germany), I studied Electroacoustic Composition under the direction of Robin Minard at the Liszt School of Music in Weimar.
www.ludwigberger.com

Mari Ohno: *Floating sound*

"We release extremely subtle sounds from inside our bodies which are hard to perceive. Although the sound is made by the body, it cannot be heard because of the limited audible range that a human being can hear. This work is a composition using the sound of the composer's bloodstream as a sound source. The purpose of this work is to deconstruct and reconstruct the components of personal biological information via computing. These sounds were composed to express another reality beyond the boundary of the animate / inanimate."

Mari Ohno is an artist, composer and sound designer based in London and Tokyo. She studied in master's programme of Creativity in Music and Sound at Tokyo University of the Arts, focusing primarily in the areas of sound installation and electroacoustic composition, exploring various dimensions of human perception. In addition to her own work, she has also collaborated with other artists in composition and sound design for films.
http://www.mariohno.com

Melissa Deerson: *Docklands Song*

Docklands Song is an audio piece created as part of an artwork/project called 'Field Trip', held in Melbourne, Australia in 2013. As part of an art residency at The Food Court, an old repurposed dining hall in Melbourne's slightly desolate
city Docklands precinct, I organised a field trip in which artists and members of the public undertook a nature survey of the area.
Two hundred years ago, the locale was a brilliant blue billabong fringed with pink flowers. It then became the city's rubbish dump, and a working port. It was redeveloped around ten years ago, but people weren't drawn to the windswept, mostly treeless, exposed results. The aim of this project was to re-examine a place that is emphatically human-made (but not popular with humans themselves) and see what else there is to find.
Participants collected samples of soil, weeds, stones and rubbish, answered questions about what living things were present in the area, mapped their journeys, scattered birdseed and recorded the results, took themselves 'off-piste' to conduct their own investigations, drew pictures and ate trail mix. The results were collated and displayed in an exhibition which incorporated the results of the public event and reflected on how nature and commerce operate in urban areas.
This sound piece, Docklands Song, formed part of the resulting exhibition. The piece consists of audio collected from the Docklands area - sparrows, the faint sound of construction, the wind whistling through the treeless concrete spaces. This is overlaid with sounds created from objects and samples collected by field trip participants from the immediate surrounds - pouring sand, bits of metal clinking together, pebbles rolling

in a jar, a small bell tinkling, a chip packet rustling. Docklands Song forms an ad-hoc, multilayered interpretative soundscape of an inhospitable space which nonetheless hosts a plethora of non-human beings and unsanctioned/unplanned objects.
www.melissadeerson.com
www.meldeerson.tumblr.com

Miguel Negrão: *48Hz*

48Hz is an immersive imaginary soundscape of Belfast. A multi-channel sound work that uses field recordings from 'X Marks the Spot', a project of Matilde Meireles, as the ground material for a drone composition. *48Hz* attempts to unveil and present to the listener the inner world hidden in the drone of the telecommunication boxes present around Belfast. Each drone, with a fundamental frequency close to 48Hz, is unique and presents different sonic characteristics.
The field recordings were analyzed in order to determine the key frequencies from each drone. By applying narrow band-pass filters it was possible to subtract the ambient noise and isolate the drone.
The 3-part composition progresses from a more "objective" perspective towards a more "subjective" one. Firstly it introduces the original recordings. Then, each individual frequency composing the drone is presented through a partially random selection and accumulation algorithm. Finally, the same material is played at different octaves with phase-shifted envelopes.

Miguel Negrão is a sound artist and audio programmer, born in Lisbon and currently based in Belfast. He is interested in creating intense immersive musical experiences. He works mostly with computer controlled sound synthesis, often algorithmically, usually presenting his work in multi-channel spatial configurations. In the 2000s was active under the name ZLB with an ambient and drone based project and was part of the Friendly Virus collective, an independent record label focused on experimental electronic music releasing works from artists spread around the world. He collaborated with Wouter Snoei on the development of WFSCollider, an open source software for Wave Field Synthesis (github.com/GameOfLife/WFSCollider).
With a Bachelors in Applied Mathematics, and a Masters from the Institute of Sonology in Den Haag, he is currently a PhD candidate at the Sonic Arts Research Center in Belfast doing research on the topic of immersive spatial audio.
http://www.friendlyvirus.org/miguelnegrao

Monty Adkins: *Clockwork Cities*

Clockwork Cities is composition from the album Rift Patterns. Portraying the psychogeographical exploration of places and how they impact on our identity and feelings. Psychogeography has historically been associated with the exploration of our cities and the 'drift', and has been described by Joseph Hart as "a whole toy box full of playful, inventive strategies for exploring cities... just about anything that takes pedestrians off their predictable paths and jolts them into a new awareness of the urban landscape". In Rift Patterns, Adkins uses found objects from the many locations visited, placed in the piano to prepare the strings and produce strange sonorities.

Monty Adkins is a composer whose music is characterised by slow shifting organic instrumental and concrete soundscapes. Adkins was educated at Pembroke college, Cambridge where he read music, specializing in French medieval and italian renaissance music. he was first introduced to electronic music by ambrose field as a result of which

he became a member of the Birmingham electroacoustic sound theatre. following formal studies in acousmatic music, he created a wide range of music from installation works, dance works, and interactive works. As well as electronic works Adkins has produced instrumental works for anton lukoszeveize [between lines (zkm) 2008] and ictus ensemble [nights bright daies (ircam) 2003].

His recent work is published by audiobulb [www.audiobulb.com] and cronica [www.cronicaelectronica.org] and draws together modern classical and ambient work. https://montyadkins.wordpress.com

Niklas Meier: *Moscow Street Network*

Sonification of an image of the Moscow road network converted into ASCII text, March 2014. The conceptual sound piece Moscow Street Network is based on a map of the Moscow road network (showing only the main roads, which are in a radial-concentric configuration). Using the "ASCII generator 2" (© Jonathan Mathews, 2005–2011) software, the image was first converted into a text file in which all segments of the picture were represented by 32 characters from the ASCII character set (M, &, @, B, W, Q, 0, E, b, 8, Z, 9, 6, A, I, U, 2, o, z, n, 1, S, t, C, X, 7, x, c, v, i, : and .). "M" was assigned to black areas, "." was assigned to white ones. The other characters represent different shades of grey depending on how much surface they cover.

Although the main roads of Moscow's road network form the basis of the piece, it is not necessarily meant to allow the listener to hear the course of the streets. Rather, the aural appropriation of the structure of the street network, which actually follows technical, social, political and economic principles, reveals qualities that can almost be described as "musical": it operates with single voices (originally the individual streets) that spread out, swell, move in parallel or counter to each other, cross each other, are led to a culminating point, shrink, vanish. Ideally, the piece will draw attention to the structural commonalities of artificial constructs of very different – in this case technical and aesthetic – provenances.

Pali Meursault: o*ffset*

ffset is the exploration of the soundscape of a printing workshop, a journey in the depth of the mechanical and industrial energy of rotary presses.

Composed from field recordings made in two different printing facilities (in Grenoble and Paris from November 2011 to February 2012), the work is deliberately situated in between the sound document about the over-determined environment of a work place and the electroacoustic recomposition/manipulation. A series of variations on textures, rhythms, cycles and patterns formed by the producing and reproducing machines.

Here, the soundscape is regarded as a social and cultural phenomenon as much as it is acoustic: the recorded matter is both the damaging and alienating by-product of the production process, and already holds a musical dimension, marked by a hundred years of mechanical fantasies, as cultivated by the Futurists, industrial music or techno. The issue, then, was to study how the noise of a machine becomes music as much as it was to understand how a musical culture produces an alternative listening of the environment. The first side of offset explores the rhythmic patterns of mechanical "cycles"; the second focuses on "fluxes" and continuous phenomena.

Pali Meursault is based in Paris. His electroacoustic and sound art research takes different shapes: compositions for records, radio works, installations or performances. Sound recording, microphonie and field-recording are central in his work, which has to do with Musique Concrète as well as field recording and the listening of the soundscape.

For 10 years he has been taking his microphones out in urban environments, industrial places, on alpine glaciers in the portuguese backcountry or in the Amazon forest. Involved in many collaborative projects, he is also a member of the art group Ici-Même (Grenoble) since 2003 and works regularly with the video artist Demis Hérenger or the performance project of Bonding Elastic Company/Manon Quérel ... On the side of these activities, he is pursuing a theoretical research, writing on electroacoustic music, the sonic environment or radio. Since 2002, he runs the label Universinternational. palimeursault.net

Pete Stollery: *Three Cities*

Three Cities is part of the Three Cities Project, a multimedia research project undertaken by members of SERG (Sound Emporium Research Group) - Suk-Jun Kim, Pete Stollery and Ross Whyte – at the Department of Music, University of Aberdeen. The project involves contribution, participation and experience from the three cities of Aberdeen, Bergen and St Petersburg with the main aim being for participants (composers, listeners, general public) to learn about and engage with audio culture from each city through engagement with sound recordings at the three locations.
Sounds were captured from visits made to the three cities but only Kim and Whyte visited Bergen. They had a different engagement with the sounds of Bergen from Stollery; similarly Stollery and Whyte visited St Petersburg without Kim. Future research, following the creation of works using the sounds recorded in the cities will investigate how these different "engagements" affect compositional approaches.

Pete Stollery studied composition with Jonty Harrison at the University of Birmingham, where he was one of the first members of BEAST in the early '80s. He composes music for concert hall performance, particularly acousmatic music and more recently has created work for outside the concert hall, including sound installations and internet projects. He has collaborated with practitioners from other artistic disciplines, particularly dance and sculpture and has produced music and sound design for a number of UK visitor attractions.
He is Professor of Composition and Electroacoustic Music and Director of the Electroacoustic Music Studio at the University of Aberdeen (Scotland), delivering courses on the creative applications of technology in music and music education to students, schoolchildren and the general public.
His music is published by the Canadian label empreintes DIGITALes.
http://www.petestollery.com

raxil4 + his Namelessness Is Legion *3dB*

raxil4 is sound and sculptural artist Andrew Page. His dark brooding dronescapes combine analog and digital sound sources, including field recordings, detuned radios, computers, turntables, CD & mp3 players, tape recorders, 8-bit gameboys, handmade electronic devices, broken vintage equipment and handmade sculptural instruments (made from mainly found materials such as hospital crutches, driftwood and bones reclaimed from the River Thames).
His works have been broadcast on terrestrial and internet radio, been featured on film soundtracks and have been exhibited in art galleries, in the United Kingdom, Europe, America and Canada.
He has collaborated with musicians, poets, performance artists, sound artists and visual artists. He has performed many improvised concerts solo, duo, trio or as part of a large scale ensemble. Occassionally he sings with a Blues band.

NOISE project runs by Andrew Page. RAXIL4 dark brooding dronescapes combine analog and digital sound sources, including field recordings, detuned radios, analogue televisions, computers, turntables, CD & mp3 players, tape recorders, 8-bit gameboys, handmade electronic devices, broken vintage equipment and handmade sculptural instruments (made from mainly found materials such as hospital crutches, driftwood and bones reclaimed from the River Thames).

Robin Parmar: *Caged Birds (Augmentation)*

This piece derives from a recording of the dawn chorus in my back garden. Various transformations, subtle and otherwise, have been made to the birdsong. The title is a play on John Cage, but also a reminder that a recording is a sound that is no longer at liberty. The stereo version of *Caged Birds (Augmentation)* was composed for "100x John: A Global Salute to John Cage in Sound and Image" in New York City (2012). It was subsequently played in Ireland at the Hilltown New Music Festival 2013 and in the UK at the Symposium on Acoustic Ecology, University of Kent (2013). The four channel version premiered at Invisible Places 2014 (Viseu, Portugal).

Robin Parmar is an intermedia artist whose practice incorporates electroacoustics, radiophonics, field recording, and experimental film. Works have appeared in Ireland, England, Portugal, Spain, Germany, Sweden, Slovenia, Canada, and the USA. In 2014 Gruenrekorder released his fifth album "...between...", a collaboration with David Colohan. Currently he is researching the aural phenomenology of place for a doctorate at De Montfort University, Leicester.
robinparmar.com

Sam Salem: *Dérive*

Dérive is a stereo acousmatic work, started at the studios of La Muse En Circuit and finished in the composer's own studio. The piece was premiered at the Archipel Festival, Geneva, March 22nd 2013.
I crisscrossed the city of Paris (more than 100 km) in search of sounds... My itinerary was built from walks, all having as their point of departure the official centre of Paris, the point 48.8534°N 2.3488°E on the square in front of Notre-Dame Cathedral.
Dérive seeks to explore the connections between environments...
 Dérive is not only a documentary work: above all, it is poetic and mythological, a reading of the city at the present time, an exploration of the sounds, spaces, histories and cultures that shape Paris.

Sam Salem completed a PhD in Composition in 2011 at the University of Manchester. His work is focussed upon the sounds of urban environments: each of his pieces focuses upon a specific geographical location. He has undertaken a number of creation residencies at institutions around the world. He has also been nominated and awarded in a number of international composition competitions,including: Concours Luc Ferrari (2012, Winner), Luigi Russolo Competition(2012, Audience Award), Metamorphoses (2012, Nomination), Competition Destellos (2012, Nomination), Joensuu Soundscape Composition Contest (2011, Third Prize) and the 11th Musica Viva Composition Competition (2010, First Prize ex-aequo).
Sam is co-director of the Distractfold Ensemble and is a lecturer at Canterbury Christ Church University.

Stephen Bradley: *FAB 187*

"The sound composition, ***FAB 187*** documents the air space in a building in which I have worked over the past 18+ years. In 2008 I began making recordings using a variety of different kinds of contact and air microphones of internal vibrational physical sounds: elevator, heating and cooling system, plumbing and other unidentifiable sounds. Over the past few years I recorded electromagnetic radio waves that the building produces: data flow channels, lighting and other electronic and electrical producing devices in the structure. During this same period I recorded short wave and other radio signals from the surrounding geographic area that permeate and are "contained" in the building. The resulting composition is an expression of the hidden, the mundane and ignored sounds that the architectural soundscape produces – architecture music."

Stephen Bradley is an inter-media artist who investigates subtle and small sounds that are often below the threshold of human hearing. Using minimal processing, he draws out the micro artifacts from his surrounding external and internal environment(s) that become the core material and compositions for video, networked live performance, and low-power pirate radio.
Bradley received his B.F.A. from the University of South Florida in drawing and painting and a Masters of Fine Arts from Florida State University in painting and electronic media. He is an Associate Professor, Visual Arts at the University of Maryland Baltimore County, where he teaches foundations, video, and sound.
urbantells.net

Billy Gomberg: *superfund*

superfund is a work I began in the winter and spring 2011, two years into working in the Gowanus neighborhood in Brooklyn NY. The origins of this piece predate and inspire my short album on Flaming Pines, Rivers Home: Gowanus Canal. The title of this work refers directly to the canal's Superfund designation by the EPA, which occurred while I worked there.
The work takes a wide, impressionistic view of the landscape, with field recordings taken as near as possible to the canal forming the canvas of the piece. Added to this are materials sourced from analog and hybrid synthesizers and prepared bass guitar.
The Gowanus is firstly an industrial space, a purpose-built landscape, surrounded by shifting neighborhood characteristics: the edge of gentrification equidistant from mid 20th century public housing developments, abandoned buildings, active business operations, and the canal's clean up crew. As its own psychogeography changed around me, what is to most a transitory space became to me more static and real as everything else seemed to move around it.

Billy Gomberg lives in Brooklyn NY. His studio practice incorporates analog synthesis, digital treatments, acoustic recordings and occasional instrumentation, navigating impressions of physicality via improvisation, process and space. Flyover Sound (Experimedia, a collaboration with Offthesky) received a nomination in the Experimentation/Research category of the 7th Qwartz Awards in Paris.
Recent releases include his cassette/digital album Certain Words Again and Again (Sunshine Ltd), LP False Heat (False), and four years later (since, why not) on CD by the trio Delicate Sen (with Anne Guthrie & Richard Kamerman, on Copy For Your Records). His collaborative composition with Anne Guthrie, "Remarks on Color," was featured in the 2014 edition of the Experimental Music Yearbook, and his visual work for Secret Pyramid was shown at Mutek 2014.

fraufraulein.com/billy

Vacuamoenia: *"Omelia al vento" (litterally 'Homily in the wind')*

"Omelia al vento" (litterally 'Homily in the wind') was conceived in the wake of the Ass.Cult. Vacuamoenia project to aesthetically revalue - in particular from the point of view of the sound as a transmediatic sense - places that have been abandoned for various reasons in the Sicilian ruralscapes.
Our research, focused on the cities built in the first half of the twentieth century, has found in the call subject an important theme, given the "urban" idea that these villages wanted to represent. This idea, developed by the Fascist regime, expressed a conviction that it was possible to build a city life "on board", decentralizing the corporation of farmers and inserting it in a context in which it was sufficient a school, a military police station, a church and a few other services to fulfill the needs of life.
This decentralization had as purpose to resize the cultivations of the campaigns (from extensive to intensive), to facilitate the work and the rest of the peasants who were no longer forced, so to move daily from the countries to the lands, but the project soon failed because of its isolationism and dissolved completely during the years of economic italian miracle and urban intensification of the 60s.
It is in this regard that the Borghi (italian name of these villages) pose a question: if it is true that few services for a few people to a single category in the middle of nowhere necessarily lead to abandonment (and smell like constriction), is it possible that a different attitude, an infinite mole of information, services, need (more or less induced), places of aggregation and inside (overcrowding) and external (growth of cities) expansion is as such a value?
The answer is in Vacuamoenia work. The idea of using sounds of the Borghi through digital and acoustic technologies daughters of the city while it does not solve the problem in a social and in an anthropological way, on the other hand serve to create an intellectual friction, a link between two extremes, which inevitably should be considered. The act of recording and the act of manipulation and formal construction insert "abandonment" sound material in a performance driven both by the wind and by the binary code, from wood to personal computers.

The work we do by using the medium of the composition of soundscapes , wants to be a re-built as citizens of the "life of an urban centralization when there is no more life", an atmosphere of abandonment that serves as a reference for possible "positive" high quality atmospheres in our urban living.
vacuamoenia.net

Fabio R. Lattuca is musicologist and scholar of the soundscape: his Master Degree thesis – titled ” Paesaggio Sonoro e Nuovi Media” (litterally Soundscape and New Media) – explores the possibility of recreating and diffuse sound environments through the use of new multimedia technologies. In particular, his research focuses on building an app that virtually reproduces the three-dimensional acoustic environment of the “Vucciria”, known market town in Palermo. In the field of music, he began his career as a bass player before moving to electronic music. Among others, he've founded BrusioNetLabel, an online label that promotes and distributes experimental and crossing music. In addition, to having organized several major events, he've tooken part in the production of the international festival MainOFF that, during the edition of 2012, has musically connected three of the most important Italian cities (Palermo, Roma, Bologna).

Pietro Bonanno is getting a BA with highest honors in Music and New Technologies with a thesis on the soundscape entitled ” L'Atmosfera: il Paesaggio

sonoro trasverale" (litterally "Atmosphere: Crossing soundscapes") and a MA with honors and honorable mention in Electronic Music at the Conservatory "V. Bellini" of Palermo, in the class of Maestro Giuseppe Rapisarda and Maestro Emanuele Casale. Pianist, composer and teacher; he played in Giovanni Sollima Band, teaches electroacoustic composition at the Accademia Scarlatti in Palermo, piano and music theory at the Centro Musicale of Palermo, teaches Tecnologie Musicali (Music Technologies) in "Liceo Regina Margherita", a musical High School in Palermo and perfected in school-related methodologies of Orff with Alberto Conrado, Ciro Paduano and Marcella Sanna.
Since 2002, he is interested in electroacoustic composition , following the masterclasses of Gabriel Maldonado on Csound AV, publishing works for EssentiaMundi (' Music for flying planes' , 2008), Treetrunk (' EnkeDeu ' , 2009 ' All the stones of our lives ' , 2009) and through the pseudonym Reverberant Evenings publishing self-produced and for the British label txtrecordings drone works .

METASITU ЦДХ: *Sound Inventory*

METASITU was founded in early 2014 by **Eduardo Cassina** and **Liva Dudareva**, at the time urban researchers at the Strelka Institute for Media, Architecture and Design in Moscow. Born with the goal of expanding the discussions surrounding the inhabitation of the territory to different and wider audiences, at METASITU we look for means of storytelling that reveal our urban investigation through different prisms.
Our practice is research-based and highly mobile, relying on the transnational networks, virtual and physical, where we draw our inspiration and fascination from, but also where we unfold our nomadic existence.
www.metasitu.com

C-drík (aka Kirdec): *Multiple des uns*

C-drík (aka Kirdec) is a vegan artist, academically trained musician, dj, singer, composer and drummer. He is a former student of electro-acoustic composer Annette Vande Gorne (Royal Conservatory of Mons, Belgium). In 2006 he won the best soundtrack prize at the film festival Côté court in Montreuil, France. The movie was directed by Gisèle Pape and edited on DVD by Ad Noiseam.
http://syrphe.com/c-drik.html

Andrej Hrvatin - Glove compartment of Suzuki Swift / predal za rokavice Suzuki Swifta
Različna ušesa / smartphone, prenosni snemalniki / zaprti v predal za rokavice poslušajo vožnjo skozi mesto. Kako bi bilo slišati, če bi se pomanjšani vozili v predalu za rokavice Suzuki Swifta - prevoznega sredstva, ki ga naključno uporabljam. Prostor katerega zaradi prostorskih konvencij ne moremo poslušati z lastnim utelešenjem, temveč samo preko posrednikov - različnih snemalnikov, je hkrati portal v nepredstavljivo. Navidez banalna realnost objekta se skozi izbiro urejevalca - izbiralca zvoka pretvori v medprostor, ki odpira poljubna zaznavna polja. Zunaj tega je lahko karkoli...
 Zvok se krči, razteza, izbiramo kaj (in kako) slišimo ter skozi predal za rokavice stopamo v polje neskončnih možnosti.

Kikiriki – Roj

Zvoki množic ljudi, zbranih na različnih mestih, zvočno delujejo kot roji živali. Vsak glas posebej lahko prepoznamo kot človeško oglašanje, vsi skupaj pa tvorijo glasen živi šum, ki je manipuliran in zmešan z analognimi klici sintetizatorjev in teremina, ki ima podobne značilnosti kot človeški glas.

Petra Kapš (OR poiesis) - Uho v vrtovih tišin, stranske ulice
glas z arhivi čas-prostor poezije, aprostorski live stream na Radio Aporee (http://radio.aporee.org)
Digitalna sinhronost konkretizira časprostor v izpogibih izven posameznika. S pomočjo digitalnih sfer *Uho v vrtovih tišin, stranske ulice* okruške slušnega naseljuje izven človekovega spomina, da si jih lahko, z usti tehnologije, govori nazaj, ponavlja v neskončnost. Ne poustvarja le topografskih vozlišč in prostorske (ne)navzočnosti, po strugah, ki spletajo pokrajino neštetih zavojev, se drugače pretakajo tudi časovja, in z njimi glas ... globoki čas teles.

Petra Kapš (OR poiesis) - Ear in the gardens of silence, side streets
voice with the archives of chrono-spacial poetry, aspatial live stream to Radio Aporee (http://radio.aporee.org)
Digital synchronicity concretizes spacetime as it folds outside the individual. Assisted by digital spheres, *Ear in the gardens of silence, side streets* sets up drops of what can be heard outside the human memory, in order to be able to utter them again, repeat them infinitely with the mouth of technology. Not only is it recreating topographical knots and spatial (non-)presence, it also makes time, and with it voice, transfer differently along the riverbeds weaving in myriad curves ... the deep time of bodies.

Robertina Šebjanič - Eleonore reminiscence

Zvočna krajina performanca je prepojena z materialom, ki ga je avtorica zbrala tekom rezidenčnega bivanja na ladji Eleonore, na reki Donavi v Linzu. Z DIY hydrophoni nabran material je v živo mešan v novo zvočno valovanje.

The sound performance features sound mix of the sound recordings, the archive of the time reminiscence, collected during time of a residence "The Wet" at ship Eleonore on Donau in Linz. With different experimental DIY hydrophones was recorded the underwater sound. Field recordings are mixed live sound are establishing a new soundscape

http://robertina.net/

Simon Macuh - *Huuuuummm - ples za tri piramide*

Ples za tri piramide je performans, ki plasti javni prostor z radijskim. Efekt interference med prejemnikom in oddajnikom performer modelira kot zvok s premikanjem med tremi viri. Podoba zvoka, giba in postavitve napeljuje na nekaj nenavadnega, vsekakor pa želi naključno mimoidočim gledalcem zmotiti pot in jih narediti radovedne.
V javnem prostoru nameravam postaviti tri piramide, v katerih so trije radijski sprejemniki. Na sebi nosim radijski oddajnik. Sprejemniki in oddajnik so uglašeni na isto frekvenco, kar v primeru, ko se vir približa interpretu vira, povzroči medsebojno

osciliranje. Vsak sprejemnik ima svojo karakteristiko zvoka, zato se ta lahko s premikanjem zdaj bližje enemu, zdaj drugemu modelira. Avtoreferenčnost naprav kot fizikalni pojav je zanimiva tudi z vidika logike, kjer iz nič skozi samo sebe nekaj postane prisotno. S podobnimi fenomeni je operiral na primer tudi Nikola Tesla ali pa Alan Turing. Turing bi takemu sistemu mogoče celo priznal neko vrsto samoreflektivnosti ali sposobnosti živega, po šibkejšem kriteiju umetne inteligence seveda. Vsekakor so te ambicije lahko prisotne, vendar je najizrazitejša igrivost v načinu povezovanja naprav, prostora, interakcije z gledalci in prezentativne forme, ka opraviči malce monotoni zvok. Mogoče je tukaj rešitev v plesu za večje število piramid. Izziv za prihodnost?

Brane Zorman - *Hidden Materia*

Zvočna skladba in performans *Hidden Materia* je inspirirana s staljeno magmo, vulkanskimi izbruhi in s, ki se pod našimi tlemi in v vsej svoji veličastni manifestaciji moči, spremembe in uničenja izbrune na površje v obliki fascinantnih izbruhi vulkanov te žive, surove materije in energije, moči energije, ki s sabo prenaša uničujočo moč in grožnjo. Avtor v procesu izvajanja skladbe Hidden Materia uporablja dostopne slikovne, video materiale in podatkovne baze vulkanskih izbruhov, pretakanj in reakcij lave v stiku z zemljo, zrakom in vodo, merjenj tempratur, kemičnih sestav in lokacij. Vnaprej pripravljene in obdelane fotografije vulkanskih izbruhov, sledi in poti lave uporablja za vir in dramaturgijo zvočnih skulptur in sekvenc. Z analizo barvnih polj, kontrastov, oblik, izrezov, senc njegova programska orodja iz slik ekstrahirajo vzorce in jih pretvarjajo v zvočne in ritmične elemente. Pod natančno določenimi kriteriji in parametri pretvarja vizualne elemente barvnega v zvočni spekter na trodimenzionalnem platno kompozicije.

The sound composition and performance **Hidden Materia** is inspired by and conceived as an ongoing journey of the raw, liquid, vivid force of terrestrial magma carrying the unpareallel and hidden amount of energy and threat. Before coming to rest on the earth's surface, before its liberation and emergence from the core below, it has to go through several processes of transformation, where all three stages of matter collide and interact in an apocalyptical chemical synthesis. The last phase in the subsequent stabilization and formation of solid matter on earth is realized through unpredictable and unexpected eruptions, explosions and dispersion of gases, molten metal, water, air, steam. Brane Zorman works with ready-made images, video clips and databases from the web and private collections. Out of the photos and recorded data he creates and manipulates live and pre-recorded sound sculptures and sequences that relate to colors, light intensity, contrast and shapes of the treated visual materials. He is transforming a visual representation of lava eruptions and flows (lines, points, cracks) to a sequencer score on a photo canvas.

Vasja Progar *A Study in RFI*

The work is a research of the sound potential of radio-frequency interference (RFI), which presents the starting material from which the sound composition will be created, by using montage and processing.

Vasja Progar *Študija v RFI*
Delo je zasnovano kot raziskava zvočnega potenciala radiofrekvenčnih motenj (RFI). Te predstavljajo izhodiščni material, iz katerega bo s pomočjo montaže in procesiranja sestavljena zvočna kompozicija.

Mikro Zanka
The work is focusing on the ignored and easily overlooked corners of the city, making them available for re-listening by way of radio frequencies.

Mikro Zanka
Delo se osredotoča na prezrte kotičke mesta, ki jih marsikdo zlahka spregleda in jih s pomočjo radijskih frekvenc pošilja v ponovno poslušanje.