SONOLOGIA | 2016
o u t   o f   p h a s e

ORGANISING COMMITTEE

NuSom, Núcleo de Pesquisas em Sonologia

USP, Universidade de São Paulo

Fernando Iazzetta
Lílian Campesato
Rui Chaves

CONFERENCE VENUE

Centro de Pesquisa e Formação SESC São Paulo
4º andar, Rua Dr. Plínio Barreto, 285 - Bela Vista, São Paulo, 01313-020

CONCERT VENUE

CCSP Centro Cultural São Paulo
Rua Vergueiro 1000
Paraíso, São Paulo
01504-000

USEFUL INFO

DRUGSTORES

Drogaria São Paulo
Praça Quatorze Bis, 70
Tel.: (11) 3255 3553

Drogaria
Avenida 9 de Julho, 1947
Tel.: (11) 3284 1635

RESTAURANTS

Amara Restaurante
Rua Itapeva, 125
Tel.: (11) 3251 0803

Bela Café
Rua Rocha, 252
Tel.: (11) 2365 4070

Bistrô Paraná
Rua Barata Ribeiro, 230
Tel.: (11) 3259 5931

Café Fecomércio
Prédio da Fecomércio – 2º
Tel.: (11) 3254 162

China in Box
Rua Itapeva, 213
Tel.: (11) 3284 5044

Jasmim Rosa Café e Restaurante
Rua Itapeva, 125
Tel.: (11) 4111 3437

Kilove Grill
Rua Peixoto Gomide, 700
Tel.: (11) 3288 1768

Nossa Terra Rest. e Lanchonete
Avenida Nove de Julho,1957
Tel.: (11) 3253 4481

Rancho Nordestino
Rua Manoel Dutra, 498
Tel.: (11) 3106 7257

Sal e Pimenta
Rua Barata Ribeiro, 448
Tel.: (11) 3120 4820

Shopping Frei Caneca
Rua Frei Caneca, 569

HOSPITALS

Hospital Nove de Julho
Rua Peixoto Gomide, 625
Tel.: (11) 3147 9999

Hospital Santa Catarina
Avenida Paulista, 200
Tel.: (11) 3016 4133

Hospital Sírio Libanês
Rua Dona Adma Jafet, 91
Tel.: (11) 3155 0200

TAXI STAND

Praça Quatorze Bis
Tel.: (11) 3256 0404

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Tel.: (11) 3219 1061

Rua 13 de Maio, 530
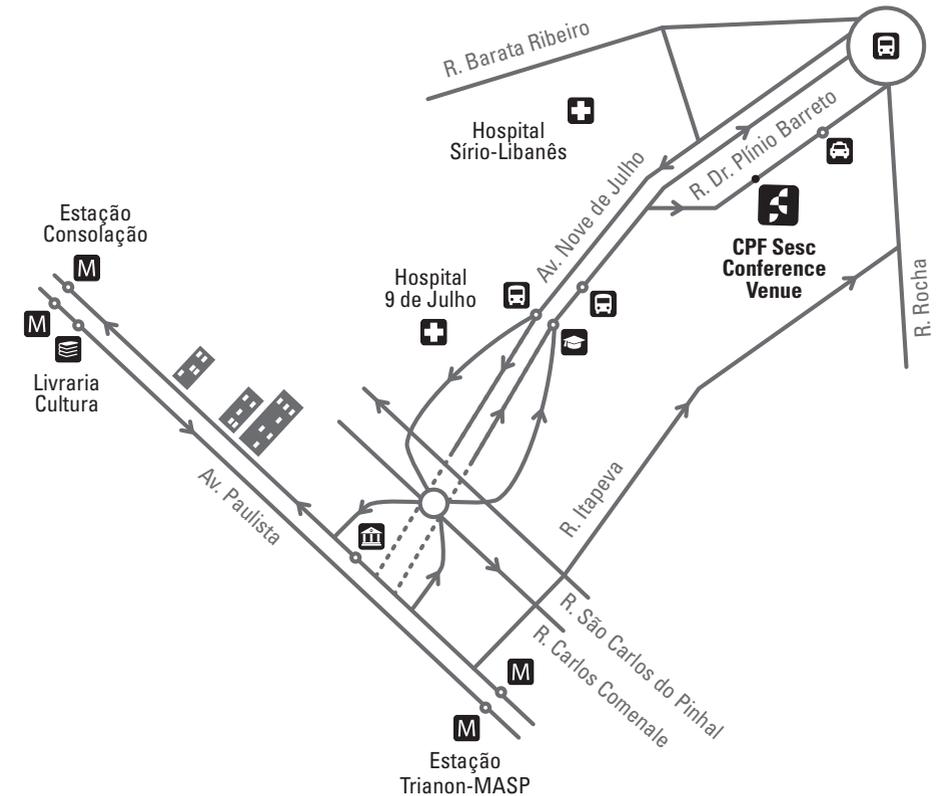Tel.: (11) 3266 4238

PARKING

Estacionamento Center Park 24 horas
Rua Barata Ribeiro, 205
Tel.: (11) 3251 4142

Estacionamento Sampa Drive 24 horas
Rua Barata Ribeiro, 237

Estacionamento 24 horas
Rua Manoel Dutra, 435
Tel.: (11) 7845 3948

Ico Estacionamentos
Rua Dr. Plínio Barreto, 285
Tel.: (11) 2127 7437

MAP CONFERENCE VENUE

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- Subway
- MASP
- Hospitals
- Bookstore
- Bus stop
- Faculdade Getúlio Vargas
- Centro Pesquisa e Formação Sesc SP Conference Venue

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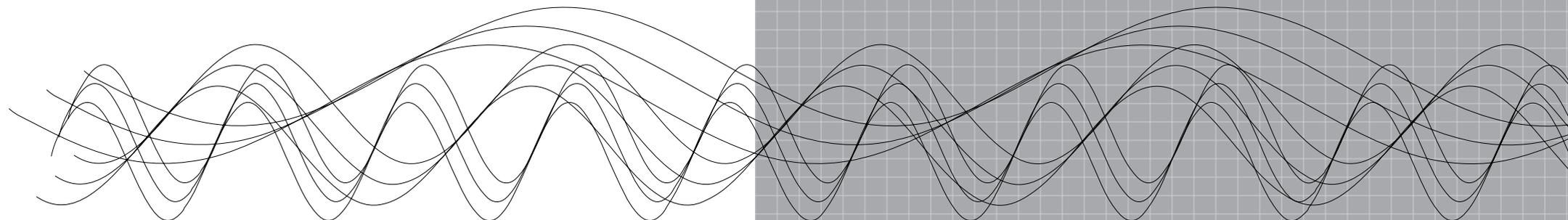
SCHEDULE SONOLOGIA 2016

22 NOV TUESDAY

09H00 – 10H30
REGISTRATION

10H30 – 11H00
WELCOME & OPENING

11H00 – 12H30
KEYNOTE I
RODOLFO CAESAR

12H30 – 14H00
LUNCH BREAK

14H00 – 16H00
PAPER SESSION #1 & #2

16H00 – 16H30
BREAK

16H30 – 18H30
PAPER SESSION #3 & #4

23 NOV WEDNESDAY

10H00 – 11H30
KEYNOTE II
GEORGINA BORN

11H30 – 13H00
PAPER SESSION #5

13H00 – 14H30
LUNCH BREAK

14H30 – 16H00
PANEL I

16H00 – 16H30
BREAK

16H30 – 18H30
PAPER SESSION #6 & #7

20H30
CONFERENCE CONCERT

24 NOV THURSDAY

10H00 – 11H30
KEYNOTE III
ALEJANDRA BRONFMAN

11H30 – 13H00
PANEL II

13H00 – 14H30
LUNCH BREAK

14H30 – 16H30
PAPER SESSION #8

16H30 – 17H00
BREAK

17H00 – 19H00
PAPER SESSION #9

20H30
CONFERENCE MEET UP

25 NOV FRIDAY

10H00 – 11H30
KEYNOTE IV
CATHY LANE

11H30 – 13H00
PAPER SESSION #10

13H00 – 14H30
LUNCH BREAK

14H30 – 16H30
PAPER SESSION #11

16H30 – 17H00
BREAK

17H00 – 18H30
PANEL III

SONOLOGIA 2016 OUT OF PHASE

CENTRO DE PESQUISA E FORMAÇÃO
SESC SÃO PAULO

Sonologia 2016 – Out of Phase is an international event that comes at a time where the field of sound studies – designated locally as Sonologia since the 2000s – has been consolidated in Brazil and marked by a distinctive emphasis on cross-disciplinary research: computer science and acoustics; anthropology; gender studies; cultural, performance and media studies; new musicology; experimental, popular and contemporary music; and sound art.

In this sense, we hope to promote work done both nationally and in Latin America. In doing so, we aim in establishing fruitful dialogues with researchers coming from other parts of the world, while enabling a platform for new perspectives regarding current discussions in the field. This includes the study of warfare and politics of sound; cultural and technological critiques; sound art and associated praxis; urban phonography and acoustic ecology; sonic epistemologies; new musicology and historically situated reflections.

This framework contextualises the 'out of phase' theme, that while referring to a technical and theoretical jargon in sound, encompasses a strong metaphorical stance towards the need to incorporate views that are of out-of-sync or in opposite polarity regarding a possible familiarity in contemporary sonic theory and practice.

Sesc São Paulo has joined the Research Centre on Sonology from the University of São Paulo (NuSom) in creating the Sonologia 2016 – Out of Phase, an international conference that has sound as a central element that enables the intersection of different areas of knowledge. Beyond the arts, sound is present in people's everyday life, heard in the changing city soundscapes and in the ever increasing use of sound in products and services.

Changes in the sonic context allow an expansion of repertoire, reverberating in the ways we create and imagine sound. Technological innovations, pertaining to recording, production, reception and diffusion are parallel to political, environmental and aesthetic concerns, producing new discourses and theories within this field of studies.

In this sense, sound allows the approximation of different areas of knowledge, contributing to the incorporation of new approaches that prompt new insights into the experience and creative developments related to sound. Instigating the multi-modality of senses, sound can be treated as a way of exploring the world, offering new modes of knowledge and transformation.

Throughout the international conference Sonologia 2016 - Out of Phase, we intend to discuss a wide range of issues. In this way, Sesc hopes to contribute in expanding possible critical and contemporary discussions regarding sound. **SESC**

NUSOM RESEARCH CENTER ON SONOLOGY

For the last 15 years, a group of artists and scholars interested in intersecting artistic production and academic research have been working together at the University of São Paulo. Although the group includes people from different backgrounds - from music to visual arts and engineering – their main interest is sound and its connections with art, science, technology and society. Since 2012, this interdisciplinary collaborative effort has been taking place at NuSom – Research Centre on Sonology at the University of São Paulo. This cluster is the result of successive research projects converging on the above described themes. Funded both by the University of São Paulo and Fapesp (São Paulo Research Foundation), NuSom's main goal is to overcome the boundaries between artistic production and scientific research by integrating the production of creative works, technological research and critical reflection in a unified process.

This collective endeavour is solidified by three processes. **1)** An emphasis on collaborative creative processes that focus on shared authorship. This has allowed us to integrate people from different areas such as sound art, architecture and computer science. **2)** An inclination towards experimentation. Although the group is not associated with any specific aesthetic orientation, the choice of an experimental attitude reflects its proposal for an integration between creative production and research activities. **3)** A commitment towards engaging the group and its infrastructure with the wider community: co-curating, producing and participating in events; allowing access to its facilities and equipment to other groups and organisations; promoting research transfer activities, such as workshops, meetings and seminars; and using/promoting locally developed technologies.

These elements frame the group's interest in exploring the possibilities brought by technology and the sonic arts to engage with different social groups. Nonetheless, by promoting performances in non-regular venues such as parks, galleries and open spaces while using handmade electronic instruments and other sonic gadgets, the group also adheres to a more critical view of technological exploration within creative practice. This perspective is clear in the overall thematics of two international conferences organized by NuSom in 2016. The 12th International Symposium on Computer Music Multidisciplinary Research (CMMR) focused on the idea of "Bridging People and Sound", inviting the participants to reflect on how musical practices have been directed, influenced or restricted by the devices, techniques and tools that have been applied in musical production. In the same direction, the SONOLOGIA 2016 – Out of Phase, proposes a critical perspective of the use of sound in different contexts. In this respect, NuSom has expanded the scope of its research interests to include social and political aspects that are implicated in the use of sound technologies in the artistic domain.

KEYNOTES

RODOLFO CAESAR (KEYNOTE I)
22 NOV . 11H00 – 12H30
Tecnographic listening: an experiment in feedback

GEORGINA BORN (KEYNOTE II)
23 NOV . 10H00 – 11H30
On nonhuman sound: sound as relation

ALEJANDRA BRONFMAN (KEYNOTE III)
24 NOV . 10H00 – 11H30
Laura Boulton, Ethnomusicology, and the materiality of media

CATHY LANE (KEYNOTE IV)
25 NOV . 10H00 – 11H30
Disordering our Listening

RODOLFO CAESAR
KEYNOTE I . 22 NOV 2016 . 11H00 – 12H30

Tecnographic listening: an experiment in feedback

Abstract: A feedback-loop involving electroacoustic devices and my own perception resulted in my 'discovery' of something that was all the time in front of my nose. By using the notion of technographic traces I attempt to describe the process in which technologies reveal some sort of subjectivity. I will need to draw analogies with the rocking of trains or chemically altered states of consciousness: from Paul Valéry's prose to cartesian rationalism. The overall objective is not just to acknowledge technology's role in shaping perception and understanding, but to picture situations, in music, where it is important to locate it.

Rodolfo Caesar is a professor at UFRJ School of Music in Rio de Janeiro. He studied in the early days of the Instituto Villa-Lobos, as it was conceived and coordinated by Reginaldo Carvalho. There began Rodolfo's interest in the relationship between new technologies and music. Having been a Pierre Schaeffer's 'stagiaire' , he graduated in electroacoustic music at the CNSM de Paris. Since then, Rodolfo composes autonomous pieces, or works related to other arts, such as dance, theater, cinema, poetry and the visual arts. His pieces are displayed in galleries or museums, or played in concerts and radio broadcasts. His current research project, funded by CNPq (National Counsel of Technological and Scientific Development), addresses music's different materialities, as it questions bio-acoustics and contemporary musical aesthetics.

GEORGINA BORN

KEYNOTE II . 23 NOV 2016 . 10H00 – 11H30

On nonhuman sound: sound as relation

Abstract: How should we conceptualise sound? Does the conceptualization of sound as an object reify and detach what are inherently fluid and relational sonic processes? In this lecture, by relating two auto-ethnographic stories, one ordinary, the other life-changing, I point to the affective subjectification of humans by nonhuman sound. This allows me to pursue sound's multiple mediations, its embeddedness in events, socialities, sites and material processes, including those of the human body. In abandoning the language of the sound object, I contend, we become attuned to the human-and-more-than-human, processual and temporal assemblages through which sound is both produced and experienced. This exercise, through sound, connects to recent thinking that places the nonhuman in symmetrical relation to the human, for sound is both co-produced nonhumanly — as an apparently independent physical process, 'object' or 'actor' — and yet also transubstantiates affectively and culturally into human experience. What will become obvious in pursuing this assemblage-ecological sense of sound is how powerfully and pervasively nonhuman sound acts on the human rather than merely being modulated by the human. Asking what is gained conceptually by attending to such nonhuman sound, and the nature of its relation to us, I suggest that sound resists the anthropocentric and anthropomorphic tendencies of certain stances on the nonhuman. Following A. N. Whitehead's insistence that we must avoid the bifurcation of nature, I pursue an approach to sound as relation.

Georgina Born is Professor of Music and Anthropology at Oxford University and a Professorial Fellow of Mansfield College. Georgina Born's work combines ethnographic and theoretical writings on music, media and cultural production. Her ethnographies have often focused on major institutions – television production at the BBC, computer music at IRCAM, interdisciplinary art-science and new media art at the University of California, Irvine. From 2010 to 2015 Born is directing the research programme 'Music, Digitisation, Mediation: Towards Interdisciplinary Music Studies', funded by the European Research Council, which examines the transformation of music and musical practices by digitisation and digital media through comparative ethnographies in seven countries in the developing and developed world.

ALEJANDRA BRONFMAN
KEYNOTE III . 24 NOV 2016 . 10H00 – 11H30

Laura Boulton, Ethnomusicology, and the materiality of media

Abstract: When Laura Boulton travelled to the Caribbean with her ornithologist husband in the 1930s, she intended to record the sounds of the islands she would visit. Her subjects were birds, musical instruments, and people, and her dedicated work habits produced thousands of recordings as well as a vast collection of musical instruments. At the intersection of sound studies and the history of anthropology, this talk concerns Boulton's pursuit of the sonic exotic. In attending specifically to the production of sonic knowledge about places including the Dominican Republic, Haiti, and Cuba, Boulton's recordings allow for an exploration of the ontological relationships among natural history (birds), material culture (instruments) and ethnography (people) through sound.

Alejandra Bronfman (PhD Princeton University, 2000) is an Associate Professor in the Department of History at UBC. Prior to this, she was Assistant Professor at the University of Florida and Yale University. Her current research aims to record the unwritten histories of radio and related sonic technologies in the Caribbean. Islands of Noise: Sonic Media in the Caribbean (University of North Carolina Press, Fall 2016) explores the perambulations of objects in empires in the early twentieth century, with particular attention to new media including telegraph, telephone and broadcasting and their relationships to capital flows, imperial projects and regional political mobilizations. She is the author of Measures of Equality: Race, Social Science and Citizenship in the Caribbean (University of North Carolina Press, 2004), On the Move: The Caribbean Since 1989 (Zed Books, 2007), and co-editor of Media, Sound and Culture in Latin America and the Caribbean (University of Pittsburgh Press, 2012).

CATHY LANE
KEYNOTE IV . 25 NOV 2016 . 10H00 – 11H30

Disordering our Listening

Abstract: The 'Manifesto for Disordering Listening' is part of an ongoing investigation which seeks to question both how we listen and how we could listen particularly across genders, cultures, ethnicities, species and ages. The manifesto has been fed by practice-based and scholarly research drawing on the social sciences, cultural studies, feminist and post-colonial theory, oral history and sound arts theory and practice. In this talk I would like to consider some of the significant inputs to its development as well as the manifesto itself which exists as a fluid series of statements for discussion rather than as declaration of a fixed position.

Cathy Lane is a composer, sound artist and academic. Her work uses spoken word, field recordings and archive material to explore aspects of our listening relationship with each other and the multiverse. She is currently focused on how sound relates to the past, our histories, environment and our collective and individual memories from a feminist perspective. Books include Playing with Words: The Spoken Word in Artistic Practice (RGAP, 2008) and, with Angus Carlyle, In the Field (Uniformbooks, 2013), a collection of interviews with eighteen contemporary sound artists who use field recording in their work and On Listening (2013) a collection of commissioned essays about some of the ways in which listening is used in disciplines including anthropology, community activism, bioacoustics, conflict mediation and religious studies, music, ethnomusicology and field recording. Her CD The Hebrides Suite was released by Gruenrekorder in 2013. Cathy is Professor of Sound Arts and University of the Arts London and co-director of CRiSAP (Creative Research in Sound Arts Practice), University of the Arts London.

PANELS

PANEL I

23 NOV 2016 . 14H30 —16H00
**ETHNOGRAPHY, COMMUNITIES
AND MUSIC MAKING**

CARLOS PALOMBINI

Carlos Palombini is currently a professor
of musicology at the Federal University of
Minas Gerais (UFMG) as well as a member
of the programme of graduate studies in
music of the Federal University of the Rio de
Janeiro State (UNIRIO).

**Reduced listening
and ethnography**

In what manner can a mostly
aural analysis of a sound
recording combine with
ethnography for the sake of
understanding the construction
of an EDM song? The speaker
presents his initial impressions
on "Na Faixa de Gaza é assim"
(in the Gaza Strip it's this way),
a 2009 hit of the proibidão
subgenre of funk carioca
composed, performed and
produced by Gustavo Lopes,
best known by the stage name

of MC Orelha. Aided by the INA-
GRM Acousmograph he narrates
his trajectory through this piece,
which is then confronted with
information provided by the artist
in an interview conducted in his
studio at Largo da Batalha, in the
city of Niterói, on 10 May 2012.

ROSE SATIKO G. HIKIJI

Rose Satiko Gitirana Hikiji is a professor
at the Department of Anthropology at the
University of São Paulo (USP) since 2005.
Coordinator of LISA (Laboratory of Image
and Sound in Anthropology at USP).

JASPER CHALCRAFT

Dr Jasper Chalcraft is currently a Research
Fellow in the Department of Sociology
at Sussex University, working on the
CulturalBase project, investigating cultural
heritage and European identity.

**Translocal musicking -
African performers
in São Paulo**

Local musicking is a way of
producing localities. What kinds
of localities are being produced
by African musicians who have
recently arrived in São Paulo, part
of a new and growing migration
movement?

Initial fieldwork has revealed
diverse musical groups
that perform and rehearse
in different kinds of events
and places: refugee
festivals, churches, public
squares, cultural centres,
museums and concert halls.
The migrant musicians
are from the Democratic
Republic of Congo, Togo,
Mozambique, and Senegal.

We aim to investigate how music
making in São Paulo is related
to their diasporic experience:
how do their musics dialogue
with local ones? Which places
are occupied (and transformed)
by these migrant musicians?
What aspects and personal
experiences of their countries are
performed in their art, brought to
a new Brazilian audience?
The paper draws on ongoing
research in the project
"Being/Becoming African in
Brazil: migrating musics and
heritages", which is part of a
larger framework project "Local
Musicking: New Pathways
for Ethnomusicology", funded
by FAPESP (Fapesp grants
2016/04404-7 and 2016/06840-9).

SUZEL ANA REILY

Professor of Ethnomusicology at the
Universidade Estadual de Campinas,
having worked previously at Queen's
University Belfast.

**Sounding Locality
in Northern Ireland**

For Arjun Appadurai locality
is conceived as a "structure
of feeling," which must be
produced and reproduced
through the collective agency of
individuals who share common
spaces (or neighbourhoods).
The production of locality,
he contends, is undertaken
through a range of
"technologies of interactivity,"
such as ceremonies, rituals,
and other collective activities.
Musicking and various sonic
practices are central to many
technologies of interactivity,
implicating them in the
production of locality. For
Doreen Massey, however,
localities are best viewed
as points of convergence of
people, ideas, objects and
other material and immaterial
goods, and these encounters
frequently involve power
differentials. The production

of locality, therefore, is often fraught with tensions (Tsing).

This paper draws on ethnographic examples from Northern Ireland, looking at the ways music and sound are used in Protestant parading as locality-producing practices. I will argue that these rituals generate intense emotional experiences that shape the structures of feeling that instil a commitment to place among legions of young Protestant bandsmen. The very intensity of these experiences brings the musicians back on to the streets parade after parade from April to the end of September each year, emplacing their soundtrack onto the Province's landscape. The "marching season," however, heightens sectarian tensions, particularly at interfaces and contested territories, generating intense debate across all sectors of the Northern Irish population. This research is being undertaken within Thematic Project: "Local Musicking: New Pathways for Ethnomusicology", funded by FAPESP (Fapesp grant: 2016/05318-7).

PANEL II
24 NOV 2016 . 11H30 – 13H00
SOUNDING GENDER

VALÉRIA BONAFÉ

Composer and researcher. Academic education took place at the University of Sao Paulo and Musikhochschule Stuttgart, sponsored by CNPq, CAPES and FAPESP. Having studied with Aylton Escobar, Silvio Ferraz, Marcos Lacerda and Marco Stroppa. Currently a teacher at the Sao Paulo State School of Music and finishing PhD. Also a member of Sonora - Music and Feminism. Her works are available in www.valeriabonafe.com.

This panel will bring up different perspectives on gender, feminisms and women engagement in music and sound arts. Valeria Bonafé will introduce the discussion and present **Sonora,** a Brazilian collaborative network that brings together young artists, students and scholars interested in feminist expressions within the arts, specially in the Brazilian and Latin American perspective. For more information about sonora take a look at: www.sonora.me.

CATHY LANE
See Bio on page 19

Cathy Lane will make a report on the **SGFA 2016 - SOUND:: GENDER:: FEMINISM:: ACTIVISM** conference that she just help organising in London. Please, visit the SGFA 2016 website at www.crisap. org/research/projects/ soundgenderfeminismactivism-2016-white-noise/.

GEORGINA BORN
See Bio on page 17

Georgina Born will discuss issues related to gender and education she formerly developed in her text Music Technology, Gender, and Class: Digitization, Educational and Social Change in Britain (Born, 2013). The participantes of the **SONOLOGIA 2016 - Out of Phase** are invited to read Georgina's text in advance. It can be accessed at www2. eca.usp.br/sonologia/ georgina_born_text/

PANEL III
25 NOV 2016 . 17H00 – 18H30
CLOSING SESSION: SOUND STUDIES IN PERSPECTIVE

As a final activity of the conference, we invite all participants to reflect on the current stage of Sound Studies. How broad is the field nowadays? Which are the challenges and concerns it is facing in regions such as Latin America and the other parts of the world? How can we reinvent ourselves by putting sound and listening as form of mediating our relationship with the the world?

PAPER SESSIONS 22-25 NOV

22 NOV
PAPER SESSION #1
14H00 –16H00
<u>Chair: Colin Ripley</u>

JOAQUIN LLORCA
Methodological intersections in search of the sonic memory of the graphic industry in a Colombian neighborhood The San Nicolás neighborhood (Cali, Colombia), is one of the oldest in the city; its church was built back in 1787. In 1894, the first typographic machine arrives in the neighborhood and since then it has consolidated as the place of graphic arts in Cali. The new industry has paved the way to unique socio-spatial conditions. Besides housing, there are currently hundreds of graphic printing machines distributed in 527 businesses, mostly small, that have settled into an area of just 20 blocks. The soundscape of this small territory is recognizable by the rhythmic mechanical pounding of the traditional printing machines and by the dynamics of a commercial activity that begins at 8:00 am and ends at 6:00 pm. At night, the bustle of the working day is replaced by a tense silence that does not mask the clandestinity. The hypothesis, which emerged from the first conscious listening, was that this soundscape will be transformed in the medium term. The migration from older technologies to digital setting and urban renewal processes, which will strongly affect it, will enable changes in the close future that will also be reflected in the soundscape of the neighborhood. After two years of research, an interdisciplinary group of historians, anthropologists, sociologists, architects, and artists were able to complete a characterization of the neighborhood and its soundscape. The interdisciplinary of the team allowed a broad and deep approach, in order to better understand the relationship between the space, its socio-cultural dynamics, and its sonic manifestation. For this purpose, a multiple front methodological framework was built. This paper discusses the methodological decisions, how the results were achieved and the significance that the captured sounds have in the particular context of San Nicolás' neighborhood. The collected material has served for the construction of online cartographies: www.cartofonias.org

JORDAN LACEY
Innovative industry-based projects for augmenting the sonic expressions of everyday life This paper reports on two industry-funded grants intended to explore ways that sound can contribute to urban design solutions. The first project, Acoustic design innovations for managing traffic noise by cancellation and transformation, funded by a Transurban Innovation Grant, is an interdisciplinary project that explores a number of experimental approaches to interfacing with urban motorway noise. The second project, Clyde North community precinct integrated public art project, funded by the City of Casey, is a collaborative council/university research project that focuses on sound as a form of placemaking to promote social inclusion and community engagement. Both projects are real-world examples of claims made in recent publications by the author that the sound artist can work with urban designers, planners and industry to create meaningful sonic experiences in the context of everyday life

COLIN RIPLEY
New   Resonances This paper offers an extended overview of the new and emerging technologies and concerns in architectural practice mentioned in related to sound, along with a discussion of various exemplars of design-research work in this area. In recent years, a number of developments in architecture have acted to breach the firewall between sonic and visual practices in relation to space. The work of RVTR, in particular, offers a suggestion about how these various emerging and evolving technologies can be assembled to create a new understanding of sound in space, and allows us to begin to construct a new practice-based theoretical understanding of the sonic|spatial relationships.

JULIAN JARAMILLO
Urban sound design projects in Colombia, exploring local mobile Interaction The design of sonic interfaces intended to the urban environment has been showing new conceptual directions and creative forms. While recent computer music literature reports powerful and easy-to-use locative media resources, some urban designers have proposed a theoretical basis for the urban listening experience. Moreover, some interaction design studies have been examining sound as the link between the user and his/her context. These resources have served as motivations to undertake interface design projects exploring portability and sonic user-interaction in the local urban territory. This paper will discuss three mobile sound design projects developed under a postdoctoral research carried out in the Design and Creation Program at Caldas

University, in Manizales Colombia. The Smartphone Ensemble (2015), the AirQ Jacket (2016) and Lumina Nocte (2016) propose portable audio interfaces that seek to empower the local passerby with tools to explore the urban environment. After the projects have been introduced, I will discuss the creative processes around specific topics: the design methodology, the technological implementation and the sound design practice.

22 NOV

PAPER SESSION #2
14H00 – 16H00

<u>Chair: Gilles Aubry</u>

RENZO FILINICH OROZCO
"Ta [p] Chas": Transculturation, heterogeneity and hybridity in Peruvian electroacoustic music in the sixties generation
This article reviews the compositional practice of Peruvian electroacoustic music in the sixties generation, to explore the sources and methods of influence on music and new technologies at that time. Furthermore, it explores the local expressions, the national or regional identities through the use of elements of folk and traditional music in the electroacoustic music of this generation. The study and analysis of this repertoire, from a cross-cultural perspective, should shed a new light on the history of experimental art music in Peru and its originality. One of the difficulties respecting this movement is the definition of cultural influences in electroacoustic music, given that the genre invites to the abandonment or radical redefinition of the traditional characteristics of form, tonality, harmony, melody and structure of time. Thus, the problem becomes one of recognizing and defining cultural influences in music that no longer relies on traditional structures, opening a space to question how to define the cultural and ethnic influences in this music when we abandon the traditional means of expression of this community. This paper presents a framework to examine the ethnomusicology of Peruvian electroacoustic music from a heterogeneous point of view.

YURI BRUSCKY
Hybrid Frequencies: Underground Networks And The International Ra(u)dio Art Show (1978-79) This work aims to investigate a historical cut of the development of sound art practices in Brazil, articulated through the reference of networked activities developed by mail artists during the 70's that culminates in the realization of two editions of the International Ra(u)dio Art Show in Recife/PE, in 1978 and 1979, organized by Paulo Bruscky and Daniel Santiago. The articulation of this exchange network mediated the construction, by these artists, of a praxis based on the ethics of do-it-yourself and a leading role in construction of the cultural environment in which they were inserted.

GILLES AUBRY
Towards « decolonized » listening – An artistic sound ethnography on the Paul Bowles Collection of Moroccan Traditional Music In 1959, the US writer and composer Paul Bowles (1910-1999) traveled across Morocco to record as many examples as possible of traditional music on tape. The resultant Paul Bowles Moroccan Music Collection was an early attempt at cultural preservation by means of modern audio technology in Morocco. This paper proposes a cultural interpretation of this Collection in terms of specific listening modes and discusses responses by people in Tafraoute (Morocco) elicited in 2013 in the course of listening sessions with the Bowles recordings. It concludes with a reflection on more radically decolonized forms of listening and offers perspectives for future developments involving artistic research strategies.

MIGUEL GARUTTI
"Every Argentine man should know what his mission is and fulfill it". Notes on electronic vanguards during the Peronist administration CICMAT (Buenos Aires, 1973-1976) In November 1972, the machines at one of the most important electronic music laboratories of Latin America in Buenos Aires were turned back on. It was built in the previous decade at the Torcuato Di Tella Institute, with funding from the Rockefeller Foundation (Novoa 2007). The changes in the political and economic landscapes led to the closing of the Institute in 1971 (Orobigt et al. 2003, Dal Farra 2006). Its' main actors, Francisco Kröpfl, José Maranzano, Fernando von Reichenbach, Gerardo Gandini and Gabriel Brnčić, were forced to look for a new place to further develop their activities. In this framework a new center was founded inspired by the multidisciplinary premise: the Center for Research in Mass Communication, Art and Technology (CICMAT). But unlike its predecessor, the funding came from municipal source, and consequently the project was directly related to the political situation and its' objective should be partly devoted to "community service". By 1973, the new Peronist administration changed the agenda and reformed some "research areas" incorporating new areas with substantial differences form the original work groups which were in the line of modernist international avant-garde. The aim of this communication is to provide new information on this story, which has not been addressed by literary work, explaining, in reflection on economics conditioning, the

connections between aesthetic conceptions and political ideas. The "missions" Peron commented every Argentine countrymen to know and fulfill, converge on the CICMAT with ideas on vanguards movements and selective traditions as diverse as techno-scientific imaginary supposedly autonomous form politics, "Latin Americanist" composers working in solidarity with resistance movements, and the "militante (activist) theatre". For this purpose, I will draw on documents recently found in the Archive Fernando von Reichenbach and mention some works produced in the laboratory.

22 NOV
PAPER SESSION #3
16H30-18H30
Chair: Cacá Machado

BUDHADITYA CHATTOPADHYAY
Audible Absence: Roles of Ambient Sound in Film and Media Art Practice Ambient sound is a standard term used by sound practitioners to denote the site-specific background sound component that provides locational atmosphere and spatial information. In this paper the specific role of ambient sound to create the context for the spatial experience in film and media art has been thoroughly examined in the light of sound studies. The paper

investigates the capacity of ambient sounds to sculpt the presence of the site by producing an embodied experience. The paper brings in a much-needed focus on the complex relationship between sound and site by examining the spatial environments constructed by the sound practice. Guided by the production studies of sound, the paper draws on the theories of diegesis, mimesis and presence to reformulate the notion of the soundscape, while keeping a conceptual base in phenomenology of sound in analyzing the spatial and atmospheric listening experience. The paper cites examples from a substantial amount of representative Indian films and media artworks as case studies to make critical listening and reflective analysis of the processes through which sound practice enhances the spatial and atmospheric sensations. The paper draws inputs from prominent sound practitioners, such as sound designers, mixing engineers, and recording artists in the form of interviews and in-depth conversations conducted by the author for several years. The practice-led inputs make the empirical basis of the paper shedding light on the production process providing links between certain techniques available to specific phases of sound production and aesthetic principles shaped by the respective phases of practice with ambient sounds. The paper locates a

distinct shift occurring through these trajectories of sound practice, and relates this shift to the recent "spatial turn" in the sound studies, making valuable contributions to the field of sound studies interested to inquire about the emerging spatiality as embodied experience of a site.

CACÁ MACHADO
Between vinyl and mp3: music and memory The development of twentieth-century vinyl recordings and the contemporary MP3 culture have profoundly transformed the processes of memorization, recording, dissemination, reproduction and reception of music. In order to investigate the narratives that are created in these settings, in their constructions of memory and history, the sound studies field requires a new conceptual, methodological, institutional and discursive approach. The concepts of "disputed memory" and "equivalent memory" were developed in order to diagnose and systematize these challenges and to try to shed light on some aspects of this new conceptual scenario.

CRISTIANO FIGUEIRÓ
GUILHERME RAFAEL SOARES
GUILHERME MARTINS LUNHANI
YTPMVs - Viral Error Aesthetics and Chaos Informational

from recycling YouTube memes as new form of Video Music This article presents the cultural phenomenon YouTubePoopMusicVideo describing some techniques used by poopers community as audio distortion of use, databending, remixing and assembly of new narratives with radical manipulations of loops and overlapping audio and video layers. Are carried out some conceptual approaches to spectromorphology, the aesthetics of the error and the appointment of possible references of poops. After presents a comparative analysis of poops seeking reveal idiomatic features of the style. Finally are listed some strategies that go towards a language appropriation for audiovisual experimentation context with open source.

AUDINT
[STEVE GOODMAN,
TOBY HEYS &
ELENI IKONIADOU]
A century of Zombie sound This presentation takes for granted that, firstly, perceptible sound is only a subset of a broader vibrational continuum and secondly, that it encourages the conceptualisation of a third dimension between the real (what is known) and the imagined (the fictional or speculative). The

book situates sound in this third dimension, as that which lurks in, alludes to, or exposes the darker aspects of death/ the afterlife/ non-presence/ and the otherworldly. We propose that an alternative analysis leads to the discovery of evidence that enriches the traditional approach to sound, by drawing out its connections to transmissions between the living and the dead: such as EVP and stone tape phenomena; warfare (such as the use of sonic weapons in recent US wars in the Middle East); lazarian economies (based on digitally re-vivified dead young African-American musicians as laser-lit holograms such as Tupac and ODB); alien life (such as the unexplained oceanic 'bloop' and Jupiter's VLF radio emissions); morbid musical composition (such as Rilke's theory of a 'primal sound' resulting from placing a phonograph needle onto the cracks of a human skull), and the sound of artificial intelligence such as the relationship between human and machine voice, from Turin's vocal anomalies to the voice of Siri and Google's new robots.

22 NOV

PAPER SESSION #4

16H30 – 18H30

Chair: Leandra Lambert
Isabel Nogueira

LEANDRA LAMBERT
ISABEL NOGUEIRA

Strana Lektiri, Voicing and Cut-Up Tragedy: Some reflections about feminist epistemologies, sound creation and the gendered allocation of space This article aims to present a reflection about three projects, considering the creative process and discussing its relations with feminist epistemologies. The concept of situated knowledge and the connections deriving from it are central to the theoretical approach, presented here in a gender studies perspective. Considering the gender frames as generators of, and generated by musical frames, the work proposes a deconstruction of concepts like voice, authorship and of the limits between performance and composition.

KATRIN KÖPPERT

The Sound of ACT UP! Aids Activism as Sound(e)scape and Sound-Escapade In the midst of its narrative and reflection on the US-American Aids movement and the related self-organized structures of support, that emerged in San Francisco, the documentary film "We were here" (David Weissman, 2011) transitions radically precisely at the moment when the international direct action advocacy group AIDS Coalition to Unleash Power (ACT

UP!) is introduced and visualized on the screen. This turn is not just characterized by the almost iconic representation of "carried images" (Holert 2008) and graphics, that Douglas Crimp denotes as "Demo Graphics" (1990) and Gregg Bordowitz as "Imagevirus" (2010), but also by the sudden introduction of sound emerging from the discreet cascade of piano and strings. In this talk I would like to present some initial thoughts on the unattended dimension of sound within the visual culture of early and current HIV/Aids activism and ask about the queer-affective potential of sound as well as about its unintended impediments for the mobilization of protest then and now. Sound constitutes an escapade, a willful departure from popularized debates about the western video-art and activism of ACT UP!. By means of this departure I would like to relate transgressive gender and sexual visual politics of ACT UP! (pro adultery/promiscuity/affective relationships and contra monogamy/abstinence/identity-driven relations) to the movement's willful tones, screams and noises (Sound-Escapade), and also to the disobedience of its silences (Sound-Escape). Based on a selection of activist videos and home videos and referring to their use within current mainstream film productions, I would like to ask what role the soundscape of ACT UP! might have played during the early

Aids crisis and plays for the current imagination within diverging cultures of remembrance.

TÂNIA MELLO NEIVA

Feminism, the scene of experimental music through the experiences of Renata Roman, Natacha Maurer and Vanessa de Michelis In this paper we present three artists of Brazilian experimental music scene, working with women's inclusion in the field. Natacha Maurer and Renata Roman produce, since December 2015, a series of concerts called Dissonant, where female participation has to be at least fifty per cent of all artists. Vanessa de Michelis ministers since 2013 workshops for "stage assembly do-it-yourself" for women and lesbians. We try to point the profile of this field, demonstrating the importance of the work that these three artists / composers have developed especially through the launch of other women in this, but also for its own artistic and pedagogical work (in the case of Vanessa), mainly in the present political moment in Brazil, characterized by an institutional coup that was forged from old marks that are still very current in Brazilian society such as misogyny, sexism, elitism and racism. We use the notion of field developed by Pierre Bourdieu, and references as Georgina Born and Rosane Borges. For writing the paper we interviewed the composers/creators

and important producers in the field. We also analysed documental sources like concert programs, CD's inserts and concerts calls on the internet.

FLORA HOLDERBAUM

An archeology of presence in voice studies and the Concert for Voice (Moods IIIb) by Maja Ratkje This paper discusses the relationship between Archeology of Knowledge (1972) by Michel Foucault and the apparent dichotomies between presence and mediation, written and oral culture in voice studies. The Concert for Voice (Moods IIIb) (2004-2006), by Maja Ratkje is analysed to investigate discursive formations on the poetics of voice. Based on a possible archeology of voice studies, I present a sonic analysis and a textual interpretation related to the identification of dichotomies found in discourses about voice in terms of aspects of presence and mediation, in the way these aspects are integrated and managed within some poetics of the voice. In the sonic analysis, manipulations of the vocal apparatus in the concert provides examples of species of "vocalic mediation", because in this work the voice performance and the presence of the body are mediated by the voice itself as a vocality, since there is no conventional text-setting. Thus, takes place a vocality obtained before any semantic meaning, full of multiple complex sonorities, vents and air flows, guttural sounds, groans,

creaks and cries of cartilage cavities, flesh and blood, that constitute the vocal apparatus. This study indicates some questions about how the historical silencing of the voice as evidence of sensuality and corporeality is enthroned in the way we interact performance, body, sounds and technologies, revealing repressions, binarisms and dualisms between body and machine, sound and sense, presence and physical absence, mediation and immediacy of voice. Investigate the presence of the voice in the current technological context is to study how vocal composition is being done at the border between human and mediation and how the notions of presence, language, body and voice are consolidated in the contemporary vocal logos.

23 NOV
PAPER SESSION #5
11H30 – 13H00
Chair: Valéria Bonafé

TULLIS RENNIE

Shadows In The Field, Recording This paper considers how an ethnographic mentality applied to field recording might benefit the recordist-composer. Many practitioners in the art of field recording are currently experiencing an 'ethnographic turn'. Recent sonic arts discourse has engaged with the artistic practice of

field recording, calling for scholars and practitioners to acknowledge the presence of the recordist as an active agent in the field (Anderson and Rennie 2016; Voeglin 2014; Lane & Carlyle 2013; Demers 2009). This recognition carries with it a heightened sense of awareness and responsibility on behalf of the recordist. As in ethnography, those undertaking field recording are now encouraged to be increasingly reflexive. Meanwhile, in the conceptual 'border zones' between art and anthropology, Schneider and Wright (2010, 2013) write that supposed divisions between the two practices actually mask much common ground. Recent sound works located between arts practice and anthropology are shown to reveal the process of fieldwork through field recording (Karel, Cox and Carlyle) and the emotional response of the recordist (Bennett). Carioca Sound Stories presents practice-based artistic research in sound undertaken by the author in Rio De Janiero, Brazil. The work develops this interdisciplinary method further, combining reflexive field recording and 'context-based composition' (Truax, 2012). Gregory Barz's ethnomusicological fieldwork methodology is key to the work, in which Barz describes field research to be 'one of the most meaningful processes engaged by ethnomusicologists to define themselves' (2008: 206). Carioca Sound Stories translates Barz's concept of 'headnotes' into visual annotations, whereby the piece simultaneously conveys experiences in the moment

and reflections gained with hindsight. This practice-based research in composition aims to develop understanding of field recording as reflexive-ethnographic fieldwork, making clear the active agency anyone has when interacting with or documenting an identified field.

VALÉRIA BONAFÉ

The experience of sonority: the dangers of a journey into the unknown In this article I seek to discuss the notion of sonority from the perspective of musical composition. Therefore, I place the notion of sonority not as a concept circumscribed in analysis and composition theories that take sound as a thing and handle it from its parameterization, but as an idea of a more dynamic and holistic nature. Thus, sonority is repositioned from the listening: not a reduced one, but an enlarged listening; not purely cochlear, nor tympanic, but sensitive, affective and imaginative. Sonority is understood, thus, as from the notion of experience. Throughout the article, the reflection concerning the notion of sonority will be illustrated by brief comments on my piece A menina que virou chuva [The girl who became rain] (2013), for orchestra, on which I will look for approaching either the inside and the outside of the sound, the intra and the extra musical dimensions, the objective and the subjective. For this reason, alongside these comments, there will be a great number of elements generally considered exterior to music, such as metaphors,

borrowings from other arts and a whole imagetic and multisensorial universe that permeates the fields of sonorities within my creative process. These comments will always be in specific text boxes.

MIGUEL D. ANTAR
YONARA DANTAS DE OLIVEIRA

Is that the show?! Comprovisation and Occupation of Public Spaces at the TransPosições Performance In this article we discuss some concepts and strategies that feed the conception of the TransPosições (TransPositions) performance, in which participate three actresses, one actor, and female/male musicians of Orquestra Errante, group dedicated to free musical improvisation and connected to the Research Center in Sonology – NuSom – of the Department of Music at University of São Paulo. The elaboration of the performance script was based on the premise of dialogue, tensions and frictions between the text presented by the actresses/actor and the sonority produced by Orquestra Errante. The TransPosições performance allies free improvisation and scenic exploration of voice and space from the dramaturgy freely inspired in the Samuel Beckett's initial trilogy, having as the main reference The Unnamable, from which we selected some excerpts that seem to find in the sonority of Orquestra Errante a specially revealing

soundscape. In the text uttered by the actresses/actor, we attempted to develop a verbal discourse that question the subject, the space and the word as fundamental element in the mediation between individual and society – inevitable such in terms of adherence as of violence. This discourse is disclosed through the voice and the body of the actresses/actor. The sonority of Orquestra Errante provides an additional semantic layer to the performance – by exposing fissures and possibilities originated from the sound interaction in the space as a whole - which results in a complex texture composed of several interdependent layers with their specific materials. The public-private issue, the target of the artistic intervention, and also the interactive and collaborative creation strategies are some of the points of reflection applied below.

23 NOV
PAPER SESSION #6
16H30 – 18H30
<u>Chair: Dan Sharp</u>

CARLOS PALOMBINI

From Volt Mix to Tamborzão: Compared Morphologies and Neurosis The processes that lead from volt-mix to tamborzão, two bases (beats) of funk carioca (funk from the

greater Rio de Janeiro city), the first Brazilian genre of electronic dance music, are analysed with reference to Pierre Schaeffer's typo-morphology of sonic objects (1966). Produced in Los Angeles in 1988, volt-mix was popular in the Rio de Janeiro state during most of the 1990s; produced in Rio in 1998, tamborzão was popular in Brazil in the earlier years of the millennium. Three of the four classes of micro-objects that make up, each, one of the four lines of the volt-mix loop follow the attack/resonance model, as do the three classes of micro-objects that make up, each, one of the three lines of the tamborzão loop. Volt-mix classes present differences of facture, grain, and harmonic timbre as well as of site and calibre of mass in the field of pitches; tamborzão classes display similarities of facture and harmonic timbre as well as of site and calibre of mass in the field of pitches. As hyper-objects, both loops are pedals of cells, each cell corresponding to one cycle of the loop. The volt-mix cell resembles a thread of complex masses; the tamborzão cell resembles an accumulation of complex masses. This accumulation results from withdrawal of the overall calibre of mass from the upper region of the tessitura, and from greater proximity, interdependency and amalgamation of texture lines. Such transformations are viewed as instances of Gilbert Simondon's concretization (1958), and they are synchronous with changes in the geopolitics and human geography of bailes funk (funk

dances). As the volt-mix morphs into the tamborzão, the epicentre of these events moves from clubs in the suburbs and periphery to favelas, and funkeiros (funksters) become subjected to tensions arising from control of their spaces by rival factions of illicit substance retailers. These shifts coincide with the rise of a human character, the neurótico (neurotic), and with the collective feeling of neurose (neurosis) associated with circulating in those territories, as Carla Mattos's ethnography (2006) demonstrates.

DAN SHARP

Ubiquitous Public Voices in the Soundscape of Arcoverde, Pernambuco This work traces three extraordinary voices projected throughout Arcoverde, Pernambuco, a small city in the interior of northeastern Brazil. It is an account of acousmêtres, or disembodied voices, that are heard while the visual presence of their bodies remains obscured. In this paper, I engage with film scholar Michel Chion's theorization of the acousmêtre, applying it beyond film into an ethnographic setting. Based on a decade of in-depth ethnography in the region, and engaging with sound studies and studies of vocality, I examine the contrasting sonorities and means of technological projection of the voices of Lima, Lira and João. Lima is a death notice announcer inspired by Charleton Heston's cinematic voice of

God who drives through the city in a loudspeaker truck; João da Informação is a man celebrated for memorizing the city's telephone numbers; and Lira is a iconoclastic singer who represents Arcoverde throughout Brazil. Chion describes the acousmatic voice as associated with being everywhere; knowing everything, and seeing everything: omnipresence, omniscience, and panopticism. Residents of Arcoverde attribute these forms of extraordinary knowledge and authority to these spokesvoices. Lima, Lira, and João are remaking the city through their utterances, registering different aspects of contemporary Arcoverde as they speak, sing and scream. And by doing so, they index important shifts in the trajectory of the city. I argue that both the cosmopolitan and the nativist desires of the inhabitants of this heritage tourism destination can be heard in the sonorities of these voices. I explore how each has become entangled in discussions regarding Arcoverde's identity, as it is understood internally and projected externally.

SINDHU THIRUMALAISAMY
Compositions for Temple Speakers: On Devotion and Noise in India This paper expands on the cultural and conceptual frameworks surrounding the sound work, Compositions For Temple Speakers. Compositions... is (will

be) a series of devotional songs and associative writings that aim to negotiate sacred/secular and sacred/profane divides. In the project, I collaborate with artists, musicians and writers to expand on the notion of devotion in the Indian urban imaginary. We do this through local sonic interventions in temple sound systems and a discursive practice that begins from listening to those interventions. By providing sensory and anecdotal traces of the first composition for a temple in Bangalore, this paper will elaborate on the idea that issues of noise (pollution) are issues of intimacy, and that moving from noise provides a potential ambience for thinking about non-violent religious pluralism in India today. Sound art practices have often emphasized on focussed listening and a willingness to heighten one's awareness of one's surroundings. Compositions... argues that sometimes it is not heightened awareness but the imperceptible traces in sounds that can trigger new modes of listening.

GREGORIO FONTAINE
The Menace of the Earthquake: Listening to the Chilean Criollo
In this paper I want to propose a sonic understanding of the Chilean criollo. Through an exploration of the work of certain Chilean artists and the Andes mountains, both in

its cultural symbolism and as a land of earthquakes, I will unveil key notions that configure the criollo as an uncertain position/non-position. As such the criollo cannot be grasped through traditional concepts of identity or essence. It is an invisible position that is not fixed to one determined post, but that can only be listened to as it flows through the medium. This sonic take on the Chilean criollo is framed in the discussion about creolization and transcultural experience.

23 NOV
PAPER SESSION #7
16H30 – 18H30
Chair: Martha Tupinambá de Ulhoa

MARTHA TUPINAMBÁ DE ULHOA
Musicology of listening – the cachucha (caxuxa) and the history of aural transmission in Brazil In 1836 the German dancer Fanny Elssler (1810-1884) created a choreography for the dance "cachucha" for the ballet-pantomime by Jean Coralli (1779-1854), Le diable boiteux [The Lame Devil]. This version of the dance was applauded worldwide in various Elssler presentations. However, since 1823 there are newspaper references to "Caxuxa" being presented on stage in Rio de Janeiro by the Brazilian dancer Estela Sezefreda (1810-1874), as well

as being part of the street organs and music boxes recorded repertoire. There are several versions of Cachucha in score, from 1813 on (96 entries in the National Library of Spain). An excerpt of the melody also appears, almost literally, in the first part of a famous Brazilian nineteenth-century Lundu, "Lá no Largo da Sé" [There in the Largo da Sé] (1837-1838) by Inácio Cândido da Silva (1800-1838) and Manuel de Araújo Porto Alegre (1806-1879). The reception of Cachucha / Caxuxa allows a reflection on the oral, written and aural transmission, from the perspective of musicology. There is evidence of written transmission in the case of the melody, that remains the same in almost all examined sources. But there is also evidence of oral transmission, in relation to versions with lyrics. And, above all, evidence of aural transmission, long before the invention of the "talking machine" in the late nineteenth-century.

MATTHEW SANSOM
Listening Out for the Metaphysical: an introduction to 'Park Bench Sojourn' This is a presentation about a new arts research project in development called 'Park Bench Sojourn'. It contributes to the conference's 'out of phase' theme primarily in areas related to epistemology; epistemology as it pertains to research methodology and aesthetic experience, as well as to the project's conceptual basis

and the way its telos is argued for. Both these aspects relate to ways in which what counts as knowledge is defined and validated within academic discourse; and particular to this case, how knowledge is understood as part of practice-based research and the experience and interpretation of arts practice. Underlying this, is the need to explore paradigmatic alternatives to material rationalism, with its onto-epistemological presuppositions, in order access the kinds of insight and interpretative positions available from other arguably more specialist bodies of knowledge and to consider what they have to offer. The presentation is also arguably 'out of phase' by virtue of the way sound and hearing are subsumed within more holistically sensorial and relational dynamics of human experience.

Park benches are distinctive public spaces that invite a temporary pause for thought and time out from everyday activities and worldly preoccupations. Park Bench Sojourn is a multi-modal arts project that explores the uniqueness and universality of these spaces and the kinds of experiences they foster. Approaching the park bench both as experience and as metaphor, it is formed around ideas drawn from Jean-Paul Sartre's book Nausea and the Andalusian scholar Ibn'Arabi's metaphysics of unity. Park bench sojourns are experiential and require participants to find a bench to sit on for the purposes of the sojourn. Any bench is fine, it does not have to be in a park, and little deliberation is needed over which bench or why. You are invited to

participate in the project through the selection of sojourns available, any number and type, as appropriate, per outing. www.parkbenchsojourn.org

LAURA TERESA SPENCE
The Politics of Resistance Music: Hong Kong's Tiananmen Square Incident Memorial Vigil The June 4th Candlelight Vigil, held annually in Hong Kong since 1990, was until recent years the only mass public commemoration of the Tiananmen Square Incident on Chinese soil. In Mainland China, censorship of the massacre has largely expunged the event from national history. The vigil, organized by Hong Kong Alliance in Support of Patriotic Democratic Movements in China (HKASPDMC), is both a memorial event and a political ritual structured by musical performance, political speech and collective chant. In the aftermath of Hong Kong's 2014 Umbrella Movement, the June 4th Candlelight Vigil has increasingly come under scrutiny. At the crux of this criticism is HKASPDMC's position on Hong Kong's role in the democratisation of the People's Republic of China, its promotion of a patriotic, pan-Chinese identity, and questions over the ritual's efficacy as a medium of pragmatic political campaigning. This opposition led to the emergence of alternative June 4th events staged within the city in 2016; most significantly, the

Joint Institution Forum on Tiananmen Square, a collaborative event between eleven tertiary institutions held at Chinese University of Hong Kong. These events notably dismantle HKASPDMC's ritual performance structure, silence its patriotic music, and endeavor to reconstruct the local political narrative of the Tiananmen Square Incident in accordance with a localist political perspective. By and large, current literature on music as resistance portrays it as a positive agent of socio-political change. However, music can occupy varying and sometimes conflicting roles in the context of political resistance. In analyzing HKASPDMC's June 4th Candlelight Vigil as a site of contestation, this paper integrates musical analysis and cultural memory theory to discuss the role of music in the (re)construction of cultural memory, itself contested terrain in the domains of agency and political history.

THOKOZANI MHLAMBI
Loudspeaker Broadcasting in South Africa In this paper I introduce the story of the first loudspeaker broadcasts aimed at black audiences in South Africa that took in the 1940s. I demonstrate how the South African state tried to activate the African public's imagination, using loudspeaker broadcasts, as well as other commemorative forms.

The loudspeaker system was successful in several fronts: for one, it was fairly easy to install, at a low cost. Secondly, mineworkers were of course the largest workforce; capturing the mining working class into the listening population could control information to a significant African population in the Witwatersrand area. And finally, the loudspeaker broadcasts could be easily woven into the already existing 'entertainment system' of music-dance competitions, theatre and outdoor film-screenings.Its infiltration went hand-in-hand with the white apartheid state's aim to make itself into an acceptable political structure. This was achieved through appealing to commemorative gestures such as izibongo (praise poetry), Ingoma and crowd-gathering. Because sound blasts whether you want to listen or not, as people walked by coming from work, or congregated they would unavoidably hear what was being said. The hailing of loudspeakers during the Second World War changed the sounds people heard and how they listened. It radically altered perceptions of listening and the circulation [of information] in public spaces occupied by black people. Public locations (such as beer halls and in open areas next to compounds/hostels served) were punctuated through audio markers. Furthermore, given the limitations placed on the broadcasts with designated times

of broadcast and the brief moments given to music, even their routines became calibrated through sound in time and space. Sometimes this state-led appeal to the sonic sensory was done simultaneously with a eradication of visual stimuli, as evident in the downplaying of the role played by black soldiers in the war and the denial of permission to conduct public processions for black soldiers from other parts of the African continent. The approach used here is that of performance-curation (practice-based artistic research). The envisaged presentation will take on a hybrid form of radio noise, oral poetry and formal academic discourse based on the research findings, in order to provide critical insight into the politics of sound.

24 NOV
PAPER SESSION #8
14H30 – 16H30
Chair: Daniel Puig

ALEXANDRE MARINO FERNANDEZ JOSÉ LIMA
Soundcheck with Nicolas Collins The proposed article is based on an interview made with Nicolas Collins at Itaú Cultural, São Paulo, on July 4th, 2012. Collins came to Brazil as keynote speaker for the IV Music Science

Technology Seminar, organised by the Nuson research group at the University of São Paulo (USP). Besides being one of the keynote speakers, Collins also performed one of his compositions, Salvage (Guiyu Blues), in the event's closing concert. The interview took place inside the auditorium, right after Collins' soundcheck, while waiting for the venue doors to open. On that occasion, the authors were in the process of writing their master's degree dissertations and Collins' work, artistically and theoretically, was a reference on several levels. Thus, the conversation touched upon several topics, which the authors believe are of interest to Sonology research. In this article, the authors transcribe excerpts from the interview and attempt to discuss and expand these topics, aiming to bridge the gaps between the words and works of Collins and some contemporary authors that address similar subjects.

RAHMA KHAZAM
Anonymous Flows and Decentred Listening: Non-Anthropocentric Practices in the Sonic Arts The sonic arts have witnessed a proliferation of non-anthropocentric practices in recent years. In this paper, I will explore a number of them, ranging from the investigation of sounds beyond the range of human hearing to the exploration of alternate modes of perception or of nonhuman sonic flows. I will highlight their far-reaching

implications not only for the sonic arts but also for media theory and the aesthetics and philosophy of sound.

DAVI DONATO
Michel Chion's contributions to the study of representation in sound arts In this paper I intend to discuss Michel Chion's contributions to the field of sound theory, specifically in what concerns his treatment of causal perceptions – meaning the perception of an event or action that caused a sound as well as of the physical body that acted as its source. The objective of this paper is to discuss to which extent Chion manages to enrich sound theory in what concerns the study of representation through sound, considering the author still holds, to a substantial degree, a rather schaefferian epistemology. The method will be a critical commentary of some Chion's theoretical work.

DANIEL PUIG
Graphic scores and diagrammatic thinking The text starts by considering graphic scores (using resources beyond traditional notation) and explores the idea that all scores can be understood as diagrams. Deepening the understanding of diagrammatic thinking in the philosophies of Foucault, Deleuze & Guattari, as well as of abduction, through Peirce and Bateson, tries to discuss how graphic scores, introducing different

notions of time and sounds, can be seen as a tendency to radicalize the diagrammatic content of musical scores in relation to traditional notation.

24 NOV
PAPER SESSION #9
17H00 – 19H00
Chair: Alexandre Sperándeo Fenerich

JOSÉ HENRIQUE PADOVANI
The solfège of technical objects: a few notes on the potential contribution of Simondon to sound studies and arts After presenting a brief introduction to the extended meaning of 'solfège' since the theoretical and artistic work of Pierre Schaeffer, the text summarizes the philosophical work of Gilbert Simondon and seeks to outline its potential contribution to the fields of musical and sound studies and practices. Simondon's concepts of 'individuation', 'transduction', 'information', 'modulation' and others are exposed as well as the main critical analysis he makes of hylomorphic perspective. The text corroborates the philosopher project to look for a more congruous and well-balanced coupling between human and technical beings and sustains that, today, this approach with regard to sound practices demands a 'solfège of technical objects' that may have not only

theoretical and artistic reverberations on how we deal with sounds but, also, political and ethical consequences.

EDUARDO NESPOLI
The pre-apparatuses in experimental music: implications for sound, technology and performance

The purpose of this text is to reflect on the creative processes of the experimental music that explore the creation of technical objects. In order to analyze the relation between the poetic and methodological aspects of this kind of artwork I examine the conception of pre-apparatus from Vilém Flusser´s theory, seeking to emphasize the ideas of game and process. From this perspective, the text also investigates relations between the conception of pre-apparatus and the media archaeology method as a way of creating technical discourses and performances.

ALEXANDRE SPERANDÉO FENERICH
Touching the machines: immaterial value added on sonic electronic device The article intends to interpretate economical consequences from some musical practices of technological research whose main gesture is alter or intervene on the circuits or on the operation of sonic electronic devices.

Such practice will be understood here as a desecration (Agambem) of the original objects, adding value on each altered instrument, now turned into an unique device. This operation is understood as an enrichment of the objects by the immaterial labor realized by the artists, who now become from consumers to producers of electronic instruments.

ANDRÉ DAMIÃO
Some Considerations towards a critical practice in Mobile Music

This paper proposes to reflect on the production of experimental electronic music mediated by mobile devices. The term Mobile Music has been in frequent use since the mid-2000s, as a result of a group of researchers– mainly connected to English institutions– developing the Mobile Music Workshop between 2004 and 2008. The academic and artistic research presented at this event involved works and applications mediated by various types of devices; among many subjects the common focus of researchers and artists was to explore the mobility of electronic interfaces in interactive situations in urban space. The definition of Mobile Music is somewhat vague; among different classifications– which could be considered more open or closed characterizations of the genre– we can find something in common: the significance of movement, or the willingness of displacement.

The release of corporate mobile devices at the end of the last decade, such as smartphones and tablets, caused a drastic change in the perspectives within the genre: artists and researchers started to give much more attention to objects of consumption, rather than situations in which mobile sound could be experienced. Having this turning point in mind we could consider that Mobile Music started working much closer to the market logic and became more dependent on it, due to the adoption of commercial devices as well as researchers interested in developing new products. These interfaces follow an assymmetric model of consumption between possibilities of production and acquisition. (STRIPHAS,2011).Thus in this text we speculate about other alternatives to practices of Mobile Music, which could be somehow considered more critical.

25 NOV
PAPER SESSION #10
11H30 – 13H00
<u>Chair: Sabine Sanio</u>

SABINE SANIO
Music – Sonic Arts - Auditive Culture. About the inner complexity of sound and its experience This lecture deals about the concept of Sonic Arts (Klangkunst) as a musical concept that is discussed since the 1980s and still very present in Berlin and Germany, but also in New York and the United States and also as a phenomenon that allows to find connections between questions discussed in musicology and such discussed in cultural studies. Emerged out of the uncontent with some problems of performance art the Sonic Arts are part of the search in the artistic Avantgarde movement of the 20th century. As Klangkunst was invented not before the use of walkman and audio cassettes became very common and inexpensive every discussion about it has to reflect the role of audio media. That includes the changings in the concept of music and the way we hear music today as in this context the use of new media is of great importance, too. In Klangkunst as well as in New Media sound reproduction constitutes a kind of precondition for the modern techniques and practices of listening. Sound art explores the interaction between the visual and the musical, hearing and seeing, or between sound, space, and movement. Sound installations are for the most part temporally open and generally speaking unguided processes, in which the complex overlapping of a wide variety of perceptions, which we generally react to in everyday life with automated perception and motion sequences, are playfully examined for their inherent aesthetic

potential. The fact that sound installations operate consistently with the plurality of the different senses and therefore insist on the sensual concreteness of perception makes them virtually ideal examples of the self-reflexivity of the aesthetic perception process that has been described time and again since Kant.

LILIAN NAKAO NAKAHODO
Curitiba Sound Map: an affective cartography of the city I live
From the traditional teenager diaries to the habit of tagging places in virtual maps, the record of personal paths becomes increasingly refined and connected to a global context. Som Google's tools,for instance, help map the space accurately allowing us to "see causes and storytelling", as well as showing our own. The possibility of navigating more and more realistic maps and exploring the world without leaving the place is fascinating. In this way, the maps keep preserving their traditional status as functional documents containing truths. Although they are originated by a visual tradition in designing reality, it is possible to verify a proliferation of sound maps from the first years of 2000 throughout the web. In general, maps like these aim to turn audible certain sounds that would show the sence of place through field recordings usually done by a designated team or

through spontaneous collaboration. The choices of recordings, however, often go through aesthetic or preservationist criteria. Within this panorama, I present the Curitiba Sound Map (CSM), launched in April 2016 - an initial mapping project converted into a contemporary cartography. The CSM highlights an affective dimension for everyday sounds through aural experiences and memories reported from people of diverse profiles and backgrounds spread across all regions of Curitiba, the city I had been living for some years. Following these accounts, ambiences and sound events were also captured and, in the same way, geolocated on a virtual platform. With this article, I would like to share some reflections that came along the realization of the project.

LUZ MARÍA SÁNCHEZ CARDONA
The Technological Epiphanies of Samuel Beckett: Machines of Inscription and Audiovisual Manipulation From 1956 until mid 1980s Samuel Beckett focused on the creation of a small group of works conceived specifically for the electronic medium of radio and television. In 1957/1958 he learnt the mechanics of the open-reel tape recorder and tits dissociative possibilities. This leads him to write Krapp's Last Tape his first technological epiphany. It was after

that piece, and through the sound experimentation with the following radio plays, that Beckett focused his attention on language and velocity on its utterance. Beckett continued his experimentation with sound technologies that led to a whole new range of works in which the recorded human presence – voice, no-body– was transformed through this mechanization and he translated these findings into the stage, the television screen, and the cinematographic space. Six years after Krapp Beckett learned the mechanics of another machine for sound experimentation and the second epiphany takes place: he operates a phonogène –a machine used at the Pierre Schaeffer studios to make musique concrète– which allows him to decelerate and accelerate the speed of the actors' recorded voices, which led to the film adaptation of Comédie in 1966. From 1958 onward Beckett used sound technologies in his various explorations, which allow him to experiment with the mechanized voice, to experiment with machines as vehicles for the voice, and to experiment with the voice cut/ separated from its source, both in the stage and in audio-visual platforms. Through these two technological epiphanies (1958 and 1966), Beckett was able to formulate diverse visual and acoustic experiences that are linked to the roots of electronic art.

IRIS GARRELFS
Listening lives: how some sound artists understand inputs to their practice Artists across different domains are now working with sound in a creative capacity. With respect to sound art as a discrete discipline, views on what it actually entails vary. That said, sound art is 'explicitly intermedia' (Barthelmes 2006) and in actuality artists employing sound - whether as an "official" sound artist or in a more incidental capacity – also use a variety of genres, formats and technologies. Practices also differ, from exploring sound in relation to specific spaces, using field recording as a primary approach, to combining sound with knitting. Outputs may include performance, installation, writings, or opportunities for listening.

This paper aims to contribute to the exploration of this multifaceted practice by presenting an overview of how a selection of artists working with sound understand and work with some of their key inputs. It is based on conversations with 19 artists, including Annea Lockwood, David Toop, Max Eastley, Aura Satz, Trevor Wishart, Jacob Kirkegaard, Jo Thomas,

Viv Corringham. Material from an online journal created for the exploration of practice (Reflections on Process in Sound) is also included. The intention of this paper is to give an overview of artists' own expressions of their process, their personal and sometimes idiosyncratic views on key components of that practice, including music, fine art, methods, tools and technology, the body and emotions, listening. The aim is not to present a complete sound art taxonomy, but rather to present specific views, and from there to identify potential clusters of practice. Through this report this paper will argue that maintaining a receptive attitude of relational exploration rather than imposition, suffuses the practice of many sound artists active today. Keeping the discipline open to an influx of ideas will only serve to enrich it further.

JASON VAN EYK
Ensemble – A Methodology for Effective Sound Art Curation
Over the last 50 years, Sound Art has found a growing prominence among artists, interest among curators and importance in the contemporary art world. Despite this situation, the category continues to sit uncomfortably within gallery and museums. Ongoing attempts to remediate the visual logic of exhibition spaces toward Sound Art on the whole have been lacking. Therefore, the need for an appropriate description of the effective curation of Sound Art remains. This paper

makes a first attempt toward this description. It approaches the topic by first establishing a base understanding of the intersecting motivations and intentions behind treating sound as art and art as sound. In attuning these intersections to the various sonic conditions with which such artistic practices contend, a groundwork is established upon which we can observe some of the convergences and contradictions inherent in exhibiting Sound Art. Examining recent sound-focused exhibitions further defines the territory within which emerging curatorial strategies begin to posit some productive notes toward a methodology.

IGOR REYNER
Narratives of Listening: Crossovers Between Literature and Sound Studies
This paper will explore how narratives of listening have been incorporated into sound studies' analyses over the last three decades. By narratives of listening I mean narratives borrowed from literary works whose focus lies primarily on sound or in which "auditory images" are privileged. The mobilisation of literary instances for the purpose of investigating sound and listening predates the establishment of a field of inquiry named sound studies, as Pierre Schaeffer's Traité des objets musicaux exemplifies. In his treatise, Schaeffer analyses an excerpt from Max Frisch's Homo Faber in order to account for

the oppositional pair écouter-entendre (listen-hear), which lies at the heart of his theory of listening. With the rise of sound studies, investigations into sound and listening as represented in literary texts became widespread. Literature became an invaluable source of information for those who endeavoured to write histories of sound, such as the case of Douglas Kahn, and John M. Picker. For a long time, however, literary narratives fell short of engendering a theory of sound and listening of their own, having merely served to illustrate theories and meditations exogenous to them. An examination of the multiplicity of sound studies' engagements with literature, however, demonstrates an ever-increasing use of fictional narratives for theoretical purposes other than exemplification. In this sense, literature seems to advance our knowledge of sound and listening in ways that only literature could do. In order to discuss the ways in which literature has contributed and can continue to contribute to sound studies, the present paper will focus on four different uses of literature in sound studies, each example being representative of its decade of publication: (1) Schaeffer's 1966 anticipatory and paradigmatic incorporation of literature into the Traité des Objets Musicaux; (2) Kahn's 1992 introduction to the edited volume Wireless Imagination; (2) Picker's 2003 Victorian Soundscapes, (3) Brian Kane's analysis of Kafka's tale 'The Burrow' in his 2014 *Sound Unseen*.

HENRIQUE ROCHA
The sound beyond sound: virtual ontology and de-territorialized sound
This paper discusses the mutual relationship between the concepts of sound and listening within a paradigm of the sound-as-text. For doing so, I present here a reading of this concept of sound-as-text as it is presented in the book In the blink of an ear: toward a non-cochlear sound art (2009) by Seth Kim-Cohen articulated with what François Bonnet writes about the "modelizations" of sound in The order of sounds: a sonorous archipelago (2012). There is a continuity between the two perspectives especially in respect to the sound perception. However, Bonnet problematizes focusing exclusively on the non-cochlear level when it does not enacts (even abstractly) the experience of materiality and plasticity of sound and/or listening. The balance between these two perspectives is found on Bonnet's reading of an installation by Joseph Beuys. From this perspective, this installation would be able to enact a "differential exercise" of the sensibility. In this sense, the "non-cochlear" approached could be read in its relation to a "transcendental empiricism". The result of this approximation would be an "expanded field" of sound, in which it moves itself within a virtual ontology where listening is a matter of readability. To hear the parergonal, as we will see.

CONFERENCE CONCERT FORA DE FASE

Fora de Fase is a showcase for brazilian artists involved in the production of experimental music and sonic mischieving. Each one of them, in their own way, navigates through diverse approaches such as free improvisation, algorithmic composition or radio-art. The concert highlights this diversity, while presenting the work of recognised artists and their critical and creative approach with sound. A body of work that explores music making and its relationship with performance, ideology, soundscapes, memories and performance.

**WEDNESDAY
23 NOV 2016 . 20H30**

Centro Cultural São Paulo
Rua Vergueiro 1000 Paraíso,
São Paulo 01504-000

I ANDRÉ DAMIÃO
Narva 2

II JANETE EL HAOULI &
JOSÉ AUGUSTO MANNIS
Memórias de Zahrah

III LEANDRA LAMBERT &
ISABEL NOGUEIRA
Strana Lektiri

IV ALEXANDRE FENERICH
Coleção Peripatética de sons

V ORQUESTRA ERRANTE,
KAIROSPANIA &
LUZILEI ALIEL
Suíte [en]quadrada

ACKNOWLEDGEMENTS

Notes