



Sounds of the Pandemic

international online conference
december **16-17**, 2020

Conference Programme
/ Book of Abstracts

Please note that the conference will be broadcast from
Italy, Central European Time (UTC+1)

ORGANISERS

Università di Firenze, Dipartimento SAGAS

Tempo Reale, Centro di Ricerca Produzione e Didattica Musicale

The conference is part of *Come suona la Toscana*, a triennial research project by Università di Firenze in the framework of the PRIN 2017 initiative "Heritage, Festivals, Archives. Music and performing practices of oral tradition in the XXI Century" funded by the Italian Ministry for University and Research (MIUR).

PROGRAMME COMMITTEE

Maurizio Agamennone

Antonella Dicuonzo

Francesco Giomi

Daniele Palma

Ludovico Peroni

Giulia Sarno

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CONFERENCE PROGRAMME

WEDNESDAY, DECEMBER 16

9 am **Conference Opening and Welcome Remarks**

9.30 am **S1 – Collecting Sounds of the Pandemic: Projects**

Chair: Francesco Giomi

MASSIMILIANO LOPEZ (Istituto Centrale per i Beni Sonori e Audiovisivi), FARAH POLATO, NICOLA ORIO (Università di Padova), FRANCESCO LIOTARD (LYS – Locate Your Sound), *Suoni della realtà e nuove “fonti sonore”: il ruolo attivo degli archivi fonografici*

ROBERTO NEULICHEDL (Forum Nazionale per l’Educazione Musicale), *Ecofonie: #rUmori_di_fondo*

VALERIA CAPUTO (Independent), SARA LENZI (sounDesign.info), *Resoconto dell’esperienza del progetto “The Sound Outside – Listening to the world at Covid19 time”*

10.45 am **Keynote 1**

LAURA TEDESCHINI LALLI (Università di Roma Tre), *Silence and a sense of space: Rome, Italy during complete lockdown and after*

11.30 am **Coffee Break**

12.00 pm **S2 – Listening to the Lockdown: Accounts**

Chair: Laura Tedeschini Lalli

RENATA TAŃCZUK, ROBERT LOSIAK, SŁAWOMIR WIECZOREK (The Soundscape Research Studio, University of Wrocław), *The soundscape of Wrocław in lockdown: Research report*

NAKSHATRA CHATTERJEE (Independent), SRIJITA BISWAS (Indian Institute of Science Education and Research), *Listening to the hustle and the hush: Urban sound in the time of pandemic*

ALESSANDRO GREPPI, DIANE SCHUH (Université Paris 8), *Windows and balconies: Documenting the soundscapes of social movements in France under lockdown*

ALESSANDRA CALANCHI, MARIO CORSI, JAN MARTEN IVO KLAVER, MASSIMO RUSSO (Università di Urbino),
Torricini sonori: echi dal lockdown nella città-campus

1.30 pm **Lunch Break**

2.30 pm **S3 – Deconstructing the Sounds of the Pandemic: Reflections / 1**

Chair: Giovanni Giuriati

DOMINIKA MORAVČÍKOVÁ (Charles University), *Sounding out the quarantine: Public and private sound regimes during the pandemic*

HÉCTOR CAVALLARO (Université Paris 8), *The tree makes noise when it falls: Thoughts on a sound paradox in the pandemic era*

THEODOROS LOTIS (Ionian University), *What a blackbird has told me: Latent acoustic memory in the times of Covid-19*

3.45 pm **Keynote 2**

MAKIS SOLOMOS (Université Paris 8), *Four sounds against Capitalocene*

4.30 pm **Coffee Break**

5.00 pm **S4 – Deconstructing the Sounds of the Pandemic: Reflections / 2**

Chair: Makis Solomos

ESTEBAN BUCH (EHESS – École des hautes études en sciences sociales), *Covid-19 Beethoven-2020*

JAMES DEAVILLE (Carleton University), *Colonizing the Coronavirus in China: Quarantine, media representation, and the sounds of neoliberal biopolitics*

EMÍLIA BARNA, ÁGNES PATAKFALVI-CZIRJÁK (Budapest University of Technology and Economics), *“Let’s stick together in this time of peril, and let common sense prevail”:* The mainstreaming of populism through government-supported Hungarian lockdown music videos

THURSDAY, DECEMBER 17

9.30 am **Keynote 3**

NICOLA DI CROCE (Università luav di Venezia), *Listening to affective atmosphere*

10.15 am **S5 – Music Making in Times of Pandemic: Investigations / 1**

Chair: Ludovico Peroni

ALESSANDRO BRATUS, ALESSANDRO CALIANDRO, FLAVIO ANTONIO CERAVOLO, FULVIA CARUSO, MICHELA GARDA (Università di Pavia), Panel: *La performance musicale prima, durante e dopo l'emergenza: scenari, analisi, prospettive*

11.30 am **Coffee Break**

12.00 am **S6 – Music Making in Times of Pandemic: Investigations / 2**

Chair: Giulia Sarno

FRANCESCA CIREDU (Università di Roma Tor Vergata), *L'esperienza live ai tempi della pandemia*

GIACOMO BOTTÀ (University of Helsinki), *Renegotiating the Helsinki night through underground parties*

LUCA BEFERA (Independent), *Redefining musical practices in the virtual reality video game "Genesis"*

1.15 pm **Lunch Break**

2.30 pm **S7 – Music Making in Times of Pandemic: Investigations / 3**

Chair: Antonella Dicuonzo

IGNAZIO MACCHIARELLA (Università di Cagliari), *Polifonie virtuali*

MARCO LUTZU (Università di Cagliari), *Gòcius po su virus: nuove creatività pandemiche nella Sardegna meridionale*

DELIA DATTOLO (Università di Cagliari), *“Come Sing Along”: scenari e figure nell’interazione virtuale dei Sacred Harp Singers*

DANIEL MARGOLIES (Virginia Wesleyan University), J. A. STRUB (University of Texas at Austin), *#QuédateEnCasa y Huapango! Diasporic community and musical wellbeing in streamed live performances of musica huasteca*

4.00 pm **S8 – Music Making in Times of Pandemic: Investigations / 4**

Chair: Daniele Palma

PIETRO FRIGATO (Independent), VLATKO KUČAN (Hochschule für Musik und Theater Hamburg), *Diaries of a Q. – Collective online improvisation during the SARS-CoV-2 pandemic*

MICHAËL SPANU (Universidad Nacional Autónoma de México), *No more shows? Searching for the heritage value of YouTube live music videos in pre-pandemic Montreal*

MARCEL ZAES (Brown University), *#otherbeats: Deviant and resistant time grids of the pandemic*

5.15 pm **Coffee Break**

5.45 pm **Final Remarks and Discussion**

Chair: Maurizio Agamennone & Francesco Giomi

8.00 pm **Virtual Posters Discussion**

Chair: Nicola Di Croce & Giulia Sarno

VIRTUAL POSTERS

Virtual posters will be available online on the conference YouTube channel and official website from December 14 until the end of the conference.

A live stream of the contents is planned for December 14 and 15 on the Facebook page of Come suona la Toscana at 6.00 pm (UTC+1).

A discussion session will take place on December 17 on the conference platform.

EMILIANO BATTISTINI

(Università di Palermo)

Rimini Sound Map: fare comunità attraverso il suono

ALESSANDRO DE CECCO, ENZO FAVRE, NICOLE PERRET, SOPHIE DONNADIEU

(APNÉES – Association pour la PerformaNce, l'Électroacoustique et les Expérimentations Sonores, Grenoble)

Itinérances sonores: An improvised urban performance challenging distance and listening

GIUSEPPE GAVAZZA

(AAU CRESSON – Centre de Recherche sur l'Espace Sonore et l'environnement urbain)

Ascolto il tuo cuore, città: audio testimonianze al tempo del COVID-19

ANDREA GOZZI, FRANCESCO CRETTI, MARCO LIUNI

(Mezzo Forte)

Your voice is not alone: l'esperienza dell'app "Voices In a Bottle" di Mezzo Forte

DARIUSZ MAZUROWSKI

(Polish Society for Electroacoustic Music)

Electroacoustic music of the pandemic: New perspectives and creative web projects

KOJI NAGAHATA

(Fukushima University)

Two silent springs experienced in this decade in Japan: Soundscapes caused by the nuclear accidents and soundscapes caused by the Coronavirus pandemic

DANA REASON

(Oregon State University)

"Lephroflanglis": Signal for help: Sonic flares and improvised agency

GUSTAV THOMAS, ELVIN BRANDHI (YEAH YOU)

(Newcastle University; Akademie der bildenden Künste Wien)

Domestos: Bleached heathens in the wake of dead gods

ANDRÉS TORRES

(Universidad de Medellin)

The soundscape of solidarity: An audio-walk in times of the pandemic

SCOTT WHIDDON, KEVIN HOLM-HUDSON, JIM GLEASON

(Transylvania University; University of Kentucky; Eastern Kentucky University)

Archipelago: The process of making and promoting an all instrumental record, in support of a nonprofit organization, during Covid

WEDNESDAY, DECEMBER 16

9.30 am S1 – Collecting Sounds of the Pandemic: Projects

MASSIMILIANO LOPEZ, FARAH POLATO, NICOLA ORIO, FRANCESCO LIOTARD

(Istituto Centrale per i Beni Sonori e Audiovisivi; Università di Padova; LYS – Locate Your Sound)

Suoni della realtà e nuove “fonti sonore”: il ruolo attivo degli archivi fonografici

L'Istituto Centrale per i Beni Sonori ed Audiovisivi, erede della Discoteca di Stato, nel suo ruolo istituzionale di gestore dell'archivio nazionale dell'audiovisivo e nell'impegnativo compito di conservare, tutelare e promuovere la documentazione in esso raccolta, ha sviluppato una riflessione sull'importanza del paesaggio sonoro quale qualificante fonte documentaria della realtà più o meno antropizzata che ci circonda. Tale consapevolezza, e le implicazioni metodologiche che ne conseguono, ha favorito la nascita del progetto *Paesaggi Sonori Italiani*, una sorta di mappatura della contemporaneità del nostro Paese che, partendo da suggestioni le più diverse, sia in grado di lasciare testimonianza dell'attuale realtà sonora. Il progetto ha, come suo presupposto, la sinergia e la collaborazione con tutte le istituzioni sensibili alla tematica. L'intervento, nella sua prima parte, offrirà spunti di riflessione sull'analisi del contenuto degli archivi sonori e sulle conseguenze che la nuova sensibilità al paesaggio sonoro produrrà sul ruolo stesso di un istituto di conservazione. Seguirà quindi una presentazione del workshop *Paesaggi sonori italiani Covid 19* condotto presso il Dipartimento dei Beni Culturali dell'Università degli Studi di Padova all'interno dei percorsi di formazione in promozione e gestione del turismo culturale e nelle discipline delle arti e dello spettacolo. Il workshop, coordinato da Nicola Orio (informatica umanistica) e Farah Polato (cinema e nuovi media) in collaborazione con Francesco Liotard per *mOOviOOle* srl che, attraverso la piattaforma LYS – Locate Your Sound, ha voluto promuovere un'attenzione verso i fenomeni sonori e introdurre alcuni aspetti dell'archiviazione, della conservazione e fruizione dei beni sonori. La presentazione in questa sede mira a un rilancio di riflessione sull'attività svolta nell'ottica di un confronto interdisciplinare offerto dai lavori del convegno e dal supporto dalle competenze dei settori di studio di consolidata tradizione in materia ivi convocati.

ROBERTO NEULICHEDL

(Forum Nazionale per l'Educazione Musicale)

Ecofonie: #rUmori_di_fondo

Ecofonie è un progetto del Forum Nazionale per l'Educazione Musicale dedicato al rapporto suono/uomo/ambiente e all'ecologia dei sensi. Indicato tra le priorità d'azione nel Manifesto del Forum, il tema dell'ecologia sonora è stato assunto come centro d'interesse anche in considerazione dell'emergenza psico-sociale determinata dall'impatto sempre più pervasivo dei suoni sulla vita umana e, in generale, sui sistemi viventi. Per il Forum, dunque, il progetto *Ecofonie* è d'interesse strategico quale antidoto a una società anestetizzante e all'emergenza psico-sociale che ne deriva. Il periodo di *confinamento* dovuto alla pandemia ha consentito di porre una diversa attenzione al ruolo che i suoni hanno nella vita degli individui e nell'interazione sociale. A partire da un punto di vista educativo (campo d'azione del progetto *Ecofonie*), e da alcune esemplificazioni di "didattica a distanza" attenta all'interazione e alla creatività, il contributo intende focalizzare il ruolo *esistenziale* dei fenomeni sonori nella vita dei più giovani e la possibilità – offerta dal digitale nel dominio del musicale – di rielaborare angosce e altri (*r*)umori di fondo.

VALERIA CAPUTO, SARA LENZI

(Independent; sounDesign.info)

Resoconto dell'esperienza del progetto "The sound Outside – Listening to the world at Covid19 time"

Ospitato dal portale sounDesign.info, ideato e sviluppato da Valeria Caputo e Sara Lenzi, il progetto *The Sound Outside* nasce dalla proposta, indirizzata ai professionisti del suono, di raccogliere registrazioni dei paesaggi sonori delle città in lockdown dovuto alla pandemia. Tra febbraio e maggio 2020 sono pervenuti 112 soundscapes da 47 Paesi, successivamente caricati sulla mappa interattiva collegata a un canale YouTube. Il materiale sonoro evolve nel tempo. Se al principio vengono inviate solo documentazioni "in presa diretta", in un secondo momento gli autori rivisitano i soundscapes con un contributo creativo come a voler condividere una forma di "pathos" legato alla propria percezione emotiva. I titoli delle registrazioni sono stati scelti dagli autori e ne indicano l'aspetto più caratteristico dal punto di vista soggettivo, relativo al "percepito". Dall'analisi qualitativa emerge la rilevanza, nella percezione degli autori, dei suoni di origine naturale e umana:

- il riferimento al canto degli uccelli emerge come elemento distintivo (appare 40 volte) del paesaggio sonoro urbano durante il lockdown.
- In 34 registrazioni gli autori fanno espressamente riferimento alla voce umana (conversazioni alla finestra, voci dei bambini, applausi) e ad attività umane come i suoni derivati dall'interno delle case, musica, rintocchi di campane.
- In 21 titoli l'attenzione si sposta sugli elementi naturali come animali (altro da uccelli) ed eventi atmosferici (vento, pioggia, tuoni) mentre il rumore del traffico appare in cinque titoli.

Allo stesso tempo la dimensione psicologica del confinamento sembra influire sulla percezione del suono ambientale:

- concetti più astratti come "aritmia, silenzio, risonanza, quiete, sospensione, comunione" vengono citati in 17 titoli;
- registrazioni che includono suoni allarmanti (sirene di ambulanze, elicotteri d'emergenza) in cui viene espresso un sentimento d'angoscia sono 6.

Nell'intervento verranno approfonditi i risultati del progetto e verrà proposto un elaborato audiovisivo, presentato in occasione dell'International Conference on Computational Creativity (ICCC2020), in cui sono stati condensati alcuni dei soundscapes più rappresentativi e le testimonianze degli autori.

10:45 am **Keynote 1**

LAURA TEDESCHINI LALLI

(Università di Roma Tre)

Silence and a sense of space: Rome, Italy during complete lockdown and after

Due to Covid19 emergency, Rome Italy went into complete lockdown for two months. Most mechanical noise disappeared. In all areas of town also human sounds changed timing, intensity and location, differently at different areas. Quantitative considerations of such sounds can be assessed on very different basis. An intense and abrupt change in volume of the (unconsciously) expected sound is a sign of alarm for all animals. In sudden silence animals listen for all possible clues. Humans are no exception. This allowed re-establishing, by ear, which sounds are small, which are big, and many became aware of small sounds. Small sounds are related to our body by means of orientation, by means of reverberation in our engrained and embodied

memory, and by means of the greater complex time-organization they display. Sounds which are very small in duration (transients) allowed precise location of the source by ear, which in turn allows a bodily orientation perceived as comfortable. Sounds whose source cannot be seen would arrive and told us about a larger space than our urban semireverberant spaces we had grown used to. Sounds, small by intensity and usually drowned in mechanical sounds, emerged and activated our memory, where they had evidently remained stored for a long time, and thereby drew attention. Fountains are such subliminal sounds, in Rome Italy. Moreover fountain sound is due to zillions of transients. In normal days these transients are smudged by the dynamical coupling with mechanical sounds, or with crowds chattering in pedestrian areas. During lockdown neither was there, although Romans interestingly did try dribbling police and go to Fontana di Trevi, more than other places. We will also review some open problems we think the lockdown has highlighted.

12.00 pm **S2 – Listening to the Lockdown: Accounts**

RENATA TAŃCZUK, ROBERT LOSIAK, SŁAWOMIR WIECZOREK

(The Soundscape Research Studio, University of Wrocław)

The soundscape of Wrocław in lockdown: Research report

In April 2020 the Soundscape Research Studio at the Institute of Cultural Studies of the University of Wrocław started research on the reception of Wrocław soundscape during the Coronavirus pandemic. A questionnaire with open questions was used and the city dwellers contributed their memories and reflections. Blog entries were followed for comparative sonic analysis of other Polish cities in lockdown. The radical change in the urban soundscape revealed the role of sounds in creating, attuning to and evaluating the urban “ambient” (Thibaud). The ensuing feeling of disturbance of the sonic identity of the city turned out to be a major problem. The sonic relationship with the city was reduced to the immediate surroundings, now listened to more attentively and perceived as a source of information about the pandemic threat (respondents complained about aural hypersensitivity). During lockdown the sonic environment of the household acquired specific meanings, it was described as a field of densely overlapping messages and events, taking place simultaneously in the real and the virtual (media) space. The situation can be interpreted as “schizophonic” (R.M. Schafer). The research enabled the identification of the city dwellers’ specific experience of the sonic dimension of the pandemic ambient of Wrocław. It also revealed metaphors used

by the respondents to describe their experience as well as their re-evaluation of the urban ambient and soundscape. We would like to share some conclusions of the research in our presentation.

NAKSHATRA CHATTERJEE, SRIJITA BISWAS

(Independent; Indian Institute of Science Education and Research)

Listening to the hustle and the hush: Urban sound in the time of pandemic

The soundscape of an urban environment constitutes an integral part of creating and naturalizing our everyday. A foundation for the sense of a place, it shapes our local identity and cultural experiences. There has been a considerable change after the Coronavirus pandemic in the sound environment of urban spaces which indicates a troubling loss of the sense of place with the familiar sounds receding into the sudden void of cities under lockdown. Meanwhile, an ensemble of new sounds, constructed socially, acknowledges a collective resilience. Building small and large communities, these sounds created a detached space from the everyday. The penetrating sound of the ambulance in the prevailing silence is what we recognize the present reality with. Besides, the public performances of clapping and banging vessels as a token of gratitude to the people working against COVID-19 defines the dichotomous presence of sound in the memory and experience of urban life. This social construction of noise was to give a sense of optimism and bring social order while concealing the politically charged intention of celebrating nationalistic fervor. This paper reads these spatially communicating sounds as creating power and subversion in the Indian context. Accounting for the changes that happened throughout the pandemic on urban soundscape, this article looks into the impact of sound on urban life as the articulation of purpose, space, and identity.

ALESSANDRO GREPPI, DIANE SCHUH

(Université Paris 8)

Windows and balconies: Documenting the soundscapes of social movements in France under lockdown

The coronavirus pandemic has transformed the soundscapes of social and political struggles across the globe. In our presentation, we would like to propose the study of their sonic expressions in France under the first lockdown. The year 2019 was a year of major protests, which culminated with the Yellow Vest

movement, the protests of health and university workers, and mass strikes to protest pensions reforms. As per tradition in France, these demonstrations were marked by the extensive use of song, music and rhythm. The lockdown interrupted these forms of expression, but new sonic manifestations of dissent quickly emerged to elude Covid restrictions such as protest banners, claps for caregivers, car horns against the government's handling of the crisis, improvised concerts, casserole percussions, and fireworks to protest harsh living conditions in the suburbs. What other politically conscious sonic and/or musical expressions has the lockdown induced in France? We will attempt to reply through the documentation and study of sound, under the lens of newly occupied private spaces for the benefit of public expressions, with a view to delineating possible future modes of political participation and dissent.

ALESSANDRA CALANCHI, MARIO CORSI, JAN MARTEN IVO KLAVER, MASSIMO RUSSO

(Università di Urbino)

Torricini sonori: echi dal lockdown nella città-campus

Intendiamo con questo intervento portare la testimonianza di un gruppo di lavoro che svolge la sua attività presso l'Università di Urbino. Dopo un primo progetto confluito nel volume *Giornate sonore. Guida per aspiranti ascoltatori globali* (a cura di A. Calanchi e M. Morini, Aras, Fano 2018) abbiamo contribuito alla fondazione del Sound Studies Forum (www.soundstudiesforum.org) e lanciato il nuovo progetto "Prospettive sonore/*Sound perspectives*" in occasione dell'International Year of Sound. Purtroppo la pandemia ha impedito la prosecuzione del programma di conferenze ed eventi, ma abbiamo deciso di somministrare ai nostri studenti un questionario relativo al periodo del lockdown. Intendiamo presentare la fase di progettazione del questionario e dare qui i primi risultati dello stesso, in forma anonima, correlando le domande e le risposte alla situazione contingente e iscrivendole nelle realtà più ampie e articolate della vita universitaria, della tradizione culturale urbinata, della sociologia del tempo libero.

DOMINIKA MORAVČÍKOVÁ

(Charles University)

Sounding out the quarantine: Public and private sound regimes during the pandemic

The discourse surrounding changes in city sound experience during national lockdowns has been largely centered on silence and solitude in public spaces. When it comes to culturally shaped understandings of the absence of noise and amplified meanings of privacy during the pandemic, silence and aural isolation have become synonymous with physical safety, as well as indicators of a proper quarantine lifestyle. This paper will examine the recalibration of the public and private sound regimes during the pandemic in the Czech Republic - the public regime manifested e.g. in absence of warning sirens tests (due to concerns that they might cause panic during the state of emergency declared by the state), and the private regime in the increased importance of the privilege of private property (private garden vs. closed public park, private study room vs. closed public library). Although pandemic soundscapes have been aestheticized as purifying, the aim of this paper is to recognize the social processes and ideas that influence the evaluation of pandemic sounds and situate the technologies of privacy-as-safety and safety-as-silence (e.g. a car as a “sound bubble” that protects from a potentially threatening sound environment - Bijsterveld, 2010) in a broader contested territory of public sound practices and unequal distribution of possibility of privacy, exteriorized in sound and its absence.

HÉCTOR CAVALLARO

(Université Paris 8)

The tree makes noise when it falls: Thoughts on a sound paradox in the pandemic era

Thanks to the inherent technologies of the Anthropocene, we now have access to recordings of distant sounds for which we may not see the source. The exponential development of phonography in the twentieth century has met the rise, little by little since the appearance of the Internet, of real-time broadcasting of almost any sound environment, via live streaming. At the same time, and because of the ecological impact of this Anthropocene, we are not only witnessing a significant degradation of the sound ecosystem of the animal world in recent decades – as Bernie Krause's work testifies – but we can also watch and listen, from our isolated homes, the wildfires of California or those of the Amazon, to name but two examples that have

taken place during this year, at the same time as the pandemic. It would seem that the famous paradox “If a tree falls in a forest and no one is around to hear it, does it make a sound?” is no longer unanswered. Indeed, a phenomenon such as the fall of a tree exists as a sound object independently of our subjective perception *in situ*. Our technological devices allow us to acknowledge that. Yet, what did it take for society to get there? Hasn't the progress that is allowing us to stream a forest also caused trees to fall? From this paradox, specific to the field of sound, we will entertain some thoughts on the dialectical relationship between subject and object, within the context of pandemic times in the Anthropocene era.

THEODOROS LOTIS

(Ionian University)

What a blackbird has told me: Latent acoustic memory in the times of Covid-19

Throughout the self-isolation period in Greece (23.3.2020 – 18.5.2020) due to COVID-19 outbreak I was recording the sonic environment from my balcony for one minute and one second every evening. During these sessions I realised that a family of blackbirds had built their nest on my roof and their chirruping was reaching my ears uninterrupted. In an era of extensive urban noise pollution overloaded with meaningless acoustic information, the sudden and dramatic drop of long-standing anthropogenic noises allowed for soft sounds which were previously masked, such as the blackbird song, to emerge on the acoustic surface.

This paper suggests that the ubiquitous lockdown did not only change the *perceived sonic environment* by revealing hidden soundscapes, but also redefined our qualitative hearing; it unveiled a forgotten latent acoustic memory which was for a long period of time inactive due to the prevalence of lo-fi soundscapes in urban areas. As if this latent memory had been genetically incorporated in our perception, it has revealed – during the lockdown – the hereditary right of all species to perceive and comprehend their immediate acoustic surroundings. The memory of transparent soundscapes has emerged once again refreshing our latent memory, unfolding the necessity of acoustic transparency in our environment and sensitizing our ears and brain to vulnerable sounds. Even after decades of living in noisy environments, the latent memory of transparent soundscapes persists and can be revealed by the single song of a blackbird.

3.45 pm **Keynote 2**

MAKIS SOLOMOS

(Université Paris 8)

Four sounds against Capitalocene

In several countries such as France, Chile, Hong Kong, Israel, USA, etc., the spring 2020 lockdown brutally stopped major social, ecological and political mobilizations. "Social distancing" has not only been a way to stem the progression of COVID-19 pandemia but it has also forced the people who occupied the streets to return to their homes. The sounds of birds have not replaced just the sounds of cars: they have also replaced the powerful songs and slogans of demonstrations. It is said that the lockdown has stopped everything, yet the Capitalocene continues to occupy our bodies and minds even more. Once again, art and music have been deceived: forced to play a "consolation" role, they have been, against their will, the Trojan horse of digital capitalism.

5.00 pm **S4 – Deconstructing the Sounds of the Pandemic: Reflections / 2**

ESTEBAN BUCH

(EHESS – École des hautes études en sciences sociales)

Covid-19 Beethoven-2020

The sudden cancellation of most events intended to commemorate Ludwig van Beethoven's 250th anniversary appears as inconsequential damage, compared to the world-wide series of catastrophes that make of 2020 a terrible landmark in the history of humanity. Yet the unfortunes of this strange "Beethoven year" can be a good spot to reflect on continuities and disruptions in Western culture, and on the particular role of classical music in the shaping and perception of an allegedly shared human heritage. Whereas previous commemorations like the 1970 Bicentenary of his birth, or the 1927 Centenary of his death, had been based on the massive power of repetition, the Beethoven 2020 commemoration distinguishes itself by its very impossibility to take place, at least according to the rituals of musical and scholarly life. On the other hand, forced social distancing and virtual listening experiences do echo a fundamental trait of Beethoven's life, namely his deafness. This paper will reflect on the strange phenomenology of this

commemoration of Beethoven's birthdate, an event whose actual location in time was always uncertain anyway, as only his baptism date, 17th December 1770, is actually documented.

JAMES DEAVILLE

(Carleton University)

Colonizing the Coronavirus in China: Quarantine, media representation, and the sounds of neoliberal biopolitics

The Coronavirus pandemic brought Wall Street to its knees and hermetically sealed national borders, yet the direct recipients of its debilitating effects, human bodies, were little in evidence in U.S. media representations of the so-called hot spots. In fact, early American news coverage of the health crisis in China was marked rather by the absence of the marauding microbe, in silent images of empty streets from Wuhan, as if torn from the pages of an apocalyptic sci fi thriller. Quarantine never sounded so quiet as constructed by the eyes and ears of the international press, which seemed intent on excluding the sights and sounds of life from inside containment. In essence, the Western press was (re-)colonizing and debilitating Asian bodies, depriving them of life-affirming voice (and music). The Global North's visual/sonic erasure and debilitation of Chinese bodies under quarantine occurred via the mediated agency of what Naomi Klein has termed "disaster capitalism" (2007). As Jasbir K. Puar has observed, the biopolitics of such conditions "sustain the neoliberal split between the disabled subject as valuable difference..., as object of care, and the debilitated body as degraded object" (Puar, 2017, 92). Debilitated bodies in quarantine, like the residents of Wuhan, seem incomprehensible and unproductive burdens to the neoliberal capitalist imaginary, and thus are silenced. The Wuhanese lost their claim to material presence in American media through sound, as incarcerated and racialized "objects of un-care—social pariahs" (Puar, 2017, 77). I intend to present these ideas through media footage from Wuhan.

EMÍLIA BARNA, ÁGNES PATAKFALVI-CZIRJÁK

(Budapest University of Technology and Economics)

“Let’s stick together in this time of peril, and let common sense prevail”: The mainstreaming of populism through government-supported Hungarian lockdown music videos

Our presentation forms part of an ongoing international research project looking at the ways in which popular music assists the mainstreaming of populism (“Popular Music and the Rise of Populism in Europe”, Volkswagen Stiftung 94 754). The research combines musicological group analysis of songs with online and offline field work. In the presentation, we would provide an analysis of mainstream songs and their videos supported and propagated by the Hungarian government during the lockdown period of mid-March to mid-June 2020. These include “quarantine versions” – new instrumentation and video – of existing songs such as “Nélküled” [Without you] by the band Ismerős Arcok (which has in recent years become an “alternative national anthem” legitimised by the government), “Európa 2020” (“Mother Europe 2020” in its English version; a reinterpretation of a rock ballad associated with the 1989/1990 regime change), as well as new songs such as “Hazám, hazám” [My homeland, my homeland]. We identify a particular aesthetic of eclecticism – a combination of mainstream production, rock structure, commercialised folk elements, and an aesthetic of collaboration, representing a particular construction of Hungarianness and community. In the selected videos, this aesthetic is combined with what we call a quarantine video aesthetic – typically involving Hungarians from all around the world joining, through their own amateur recordings, in singing and engaging with the song. We argue that these national lockdown songs form part of the hegemony building and ideological control of the Orbán regime (since 2010), which has only increased in the wake of the pandemic.

THURSDAY, DECEMBER 17

9.30 am **Keynote 3**

NICOLA DI CROCE

(Università luav di Venezia)

Listening to affective atmosphere

One of the side effects of the current pandemic has been the unexpected rise of citizens' sonic awareness. Cities experienced an unprecedented reduction of sound emissions, and many newspapers and television news reported this as an exceptional moment in modern history. But most importantly urbanites had, maybe for the first time, the evidence that everyday sounds profoundly affected their lives, their relationship with public and private space. Listening to such an unusual sonic environment became then key to access what has been defined as "sense of the place", and more significantly it turned to be a critical means to unveil the sound of our culture – the politics of human (and non-human) coexistence.

The contribution introduces the notion of urban atmosphere and aims to show how everyday sounds contribute in shaping the "sonic image" of a city. In order to do so the talk explores the concept of affect, affective atmosphere, and affective tonality, as key tools to acknowledge the profound interaction between bodies and their experience of everyday life. Therefore urban sounds, as affective tonalities, are described as active forces that influence bodies, their movements and feelings. Ultimately, understanding how urban atmosphere is structured gives insights for the investigation of how the sonic environment is regulated and engineered, and what is the policing of the sensible that orients humans' perceived universe.

Panel Session: ALESSANDRO BRATUS, ALESSANDRO CALIANDRO, FLAVIO ANTONIO CERAVOLO, FULVIA CARUSO, MICHELA GARDA

(Università di Pavia)

La performance musicale prima, durante e dopo l'emergenza: scenari, analisi, prospettive

A partire da marzo 2020 la condizione di distanziamento sociale e il *lockdown* in conseguenza alla pandemia in Italia hanno accelerato una serie di processi di utilizzo del web nel mondo della cultura e sollecitato una diffusione dell'uso dei media digitali di proporzioni inaspettate. Di fatto, tutte le attività basate su una performance dal vivo e sulla presenza di un pubblico (musica, teatro, sport, riti religiosi e le stesse attività didattiche) hanno costituito l'arena di un gigantesco esperimento in cui la mediatizzazione è diventata l'unica forma possibile di condivisione di un evento, invece di costituire una tra le forme di fruizione possibili, contemporanea o differita.

Dopo la fase di chiusura, la fruizione di contenuti digitali e i modelli di organizzazione delle attività performative on line non sono del tutto scomparse, anzi potrebbero affiancarsi alle modalità più tradizionali e ampliare l'offerta di soluzioni possibili per la fruizione della performance musicale in tempo reale. Sebbene già anticipate dalle dirette streaming in altri settori, la performance musicale offre un terreno particolarmente adatto, per dimensione, forme di interazione, coinvolgimento emotivo, per lo studio del rapporto tra mediazione tecnologica ed evento a cui quest'ultima si riferisce.

Attraverso una metodologia interata e interdisciplinare, il nostro gruppo di lavoro ha ipotizzato di far convergere diverse fonti di informazioni e approcci analitici quali:

- elaborazione dei dati digitali nativi, utilizzando software dedicati al monitoraggio di pagine web e social network;
- valutazione quantitativa dei dati forniti da basi dati governative istituzionali sugli andamenti del mercato del lavoro nel settore cultura e spettacolo e sull'andamento dei consumi culturali con una prospettiva longitudinale (in modo da poter cogliere le trasformazioni sia a livello locale, sia a livello nazionale);
- l'analisi qualitativa delle offerte, che può essere condotta utilizzando gli strumenti specifici dell'analisi del contenuto;
- l'analisi di specifici casi studio che consentiranno di indagare in profondità la trasformazione mediale di alcuni specifici prodotti culturali.

Gli ambiti di applicazione di questa riflessione, che coinvolge musicologi, etnomusicologi e sociologi, saranno volutamente ampi e dedicati a diversi ambiti della produzione musicale, così da disegnare le tendenze centrifughe o centripete dei diversi generi e comunità di fruizione. A livello preliminare sono stati individuati i festival estivi e le loro trasformazioni, la fruizione della performance via *streaming*, i riti religiosi e le loro pratiche performative.

FULVIA CARUSO

Riti sospesi e compensazioni mediatiche

Lo scenario contemporaneo ha suggerito all'etnomusicologia di muoversi sempre di più verso lo studio delle nuove forme di creatività. La straordinaria condizione del *lockdown* mondiale ha offerto (e sta offrendo) uno scenario inedito in cui indagare in particolare le trasformazioni prodotte dalla diffusione di Internet. Le nuove tecnologie producono modifiche significative nei modi di fare e fruire la musica, ma anche nelle funzioni della musica stessa (Giannattasio 2017). Durante il *lockdown* tutta una serie di importanti riti calendariali è rimasta inevitabilmente sospesa. In alcuni casi, però, le confraternite, le Pro Loco, le compagnie, le associazioni culturali o singoli individui si sono avvalse delle tecnologie per colmare il vuoto creato dal confinamento sociale. A marzo ho iniziato a raccogliere materiali rispetto a tre principali ritualità: la Settimana Santa, il 25 aprile, il pellegrinaggio alla Santissima Trinità di Vallepietra. Lo scenario che si è sviluppato comprende sia l'utilizzo di registrazioni pregresse, sia la realizzazione di registrazioni ad hoc, sia l'uso di dirette Facebook e/o Instagram. Il web, già utilizzato da Comuni, chiese, confraternite, associazioni a vario titolo, da strumento di esposizione del reale, ne è diventato il sostituto. Cosa del rito, sacro o profano, è stato privilegiato? Cosa non poteva mancare? La musica che ruolo ha avuto? Queste le domande alla base di analisi e interviste virtuali realizzate.

ALESSANDRO BRATUS

Survival mode, accesso ai finanziamenti e valutazione qualitativa della programmazione live al tempo della pandemia

Il rapporto di LiveDMA sulla situazione della musica dal vivo dal mese di marzo a oggi fotografa una situazione drammatica, che vede una perdita netta di tutto il settore stimata nell'ordine di almeno 2/3 del totale rispetto agli anni precedenti. L'impatto della diffusione pandemica del COVID-19 ha determinato

tanto la contrazione della proposta culturale in termini quantitativi, quanto la rimodulazione di una programmazione in grado di venire incontro a una platea ridotta, distanziata, soggetta a vincoli di tipo sanitario in aspetti che vanno dall'ingresso del pubblico fino alla somministrazione di cibi e bevande. Tali vincoli e trasformazioni hanno avuto un impatto più profondo su eventi e locali a totale capitale e gestione privata; minori sono state le conseguenze per le iniziative che operano con logiche no-profit a capitale privato o pubblico. A partire da questa fotografia, che prende in considerazione in primo luogo la differenziazione nel modello di gestione economica, il *paper* propone un modello di valutazione qualitativa della programmazione di un campione selezionato di festival e location nelle due annate precedenti in confronto con l'anno in corso. Lo scopo è quello di favorire la riflessione sulla relazione tra coerenza e ampiezza della proposta culturale in relazione alla risposta del pubblico, triangolando questi dati con la presenza e la regolamentazione nell'accesso di finanziamenti pubblici in grado di garantire – almeno in via di principio – una maggiore consequenzialità e indipendenza dal mercato nella direzione artistica. I parametri usati per tale confronto saranno la base per la messa a fuoco di un modello di analisi culturale della proposta di live club e festival, valutarne le discontinuità e i cambiamenti in un momento di particolare stress e sofferenza nel settore, proporre criteri maggiormente legati ai contenuti per regolare l'accesso alle misure di sostegno e finanziamento pubblico del settore dello spettacolo musicale dal vivo.

MICHELA GARDA

Intensità, intimità e anonimie tra performance musicale ed evento mediatizzato

Durante il primo *lockdown* dello scorso marzo tutte le attività basate su una *performance* dal vivo e sulla presenza di un pubblico (musica, teatro, sport, riti religiosi e le stesse attività didattiche) hanno costituito l'arena di un gigantesco esperimento in cui la mediatizzazione è stata l'unica forma possibile di condivisione di un evento, mentre in una condizione normale essa costituisce una tra le forme di fruizione possibili (compresenza spaziale, compresenza temporale o fruizione differita). Questa esperienza sollecita una ridefinizione del concetto di *liveness* che prevede una interazione circolare tra l'attrattività rappresentata dalla partecipazione dal vivo alla performance e la progettazione della performance in vista della sua mediatizzazione. Questa ridefinizione è tanto più urgente in quanto è prevedibile che si ripresenti la necessità di introdurre restrizioni della numerosità del pubblico e sospensione temporanea degli spettacoli. Nella prospettiva appena delineata, questo intervento si concentrerà sull'analisi di alcune piattaforme che distribuiscono spettacoli in streaming e VOD, che svolgono dunque un ruolo sussidiario rispetto alla

performance dal vivo. Quali sono le strategie adottate per rinforzare la comunità virtuale e mantenere e rinforzare l'interesse del pubblico in mancanza di eventi in presenza? Come si ridefinisce la relazione tra performance dal vivo e evento mediatizzato? Quali forme di fruizione promuovono in relazione alle tre variabili che Alfred Schütz indicava come caratterizzanti nella relazione tra esecutore e pubblico, intensità, intimità e anonimia?

FLAVIO ANTONIO CERAVOLO, ALESSANDRO CALIANDRO

Il mondo digitale come luogo di organizzazione della performance dal vivo

La situazione indotta dalla crisi COVID-19 ha prodotto alcuni effetti assolutamente rilevanti nei meccanismi di creazione, diffusione e fruizione dei contenuti culturali. In particolare i contenuti che sono tradizionalmente legati alla *performance* dal vivo hanno costretto operatori del settore a differenti livelli a un ripensamento sia rispetto alla scelta dei canali specifici di diffusione per raggiungere i pubblici target di riferimento, sia nella natura stessa della progettazione e della realizzazione dei contenuti stessi.

Il rapporto con la tecnologia digitale, in questo quadro, ha assunto una piena centralità assumendo tuttavia una molteplicità di forme che va dalla creazione di contenuti direttamente pensati per essere diffusi su piattaforme a partire da luoghi attrezzati ad hoc, fino alla realizzazione di condivisioni di esperienze estemporanee riportate nel mondo digitale, ma effettivamente realizzate nel mondo fisico: si pensi ad esempio ai canti fra i balconi o alle performance pubbliche di singoli musicisti in luoghi specifici e simbolicamente rilevanti nel periodo di crisi pandemica.

Lo scopo del lavoro di ricerca presentato è iniziare una classificazione delle differenti esperienze di utilizzo del mondo digitale come nuovo luogo di organizzazione delle performance dal vivo, a partire da una molteplicità di *fundamenta divisionis* che rimandano alle caratteristiche specifiche del contenuto proposto, ma anche del soggetto produttore dei contenuti o della morfologia dei pubblici che ne fruiscono.

FRANCESCA CIREDU

(Università di Roma Tor Vergata)

Live experience in times of pandemic

Since February 2020, with the lockdown and restriction measures required to contain the spread of the Coronavirus pandemic, live music sector all over the World has found itself facing an unprecedented crisis. In order to try and overcome it, many musicians, producers, and other professionals of the field, had to adapt live performance to online platforms and social networks, leading the way to a long series of live streaming concerts. In this new form, the aesthetics itself of live experience was flipped and reshaped, taking the public dimension inside a private (if not intimate) space. The observation of some of these “concerts” has brought to light the way the notion of “being there”, so central to the ethos of live music events (Frith 1996; Auslander 2008) is articulated, inside a virtual space, according to new paradigms of interaction between musicians and audience. *Being where? Being when? Being how?* Even now, when “ordinary” concerts have partially re-started, the traditional communicative and social functions of participating to a live music event seem to be affected and redefined by social distancing and the use of sanitary masks. Through the analysis of some cases of live performances by artists belonging to local independent rock-pop scenes, most penalised during the pandemic, the present contribution intends to highlight some of the aspects related to such new dimensions and modalities in live music performances. More specifically, what will be observed will concern the way these can affect both the audience’s perception of a performance and the performances themselves, in a situation that forces the spectators to reshape their habits and codes and that leaves musicians dealing with limited instrumentation, inhibited by the invisibility and the silence of their audience.

GIACOMO BOTTÀ

(University of Helsinki)

Renegotiating the Helsinki night through underground parties

Lately, there has been a growing attention towards outdoor “underground” techno parties, organised as safe spaces (both in medical and social terms). Happening also in pre-COVID times and often explained via economic distress or as reaction to clubbing being absorbed into the mainstream, these kinds of illegal,

semi-legal and unlicensed parties have played a significant function during COVID in cities around Europe, from London and Berlin to Vilnius and Madrid.

In Helsinki Finland, beside a pause from the pandemic expansion, the summer offered a space for the proliferation of this kind of parties. This happened in the absence of official festivals and live concerts, mostly cancelled or postponed. With the end of the summer and the feared beginning of a second wave, these parties have been blamed in the Finnish media as vehicles for the spread of the virus or more in general for drug abuse, noise disturbance and loitering. This has of course caught the attention also of the municipality, with the *yöluotsi*, the newly nominated night liaison, negotiating for sustainable solutions.

In many ways, these parties seem to be mediating between a before (where techno in clubs was mostly victim but also participant to the rampant financialised redevelopment of city areas) to a post-COVID era, where the place of music in cities will have to be somehow renegotiated / rethought, both at the underground and at the municipal level.

LUCA BEFERA

(Independent)

Redefining musical practices in the virtual reality video game "Genesis"

Genesis (2020) by Alexander Schubert is a participative installation designed as a web-based video game. Being held by online users and involving a restricted number of people within the performance hall, it is one of the few performances confirmed within the Elbphilharmonie season during the pandemic period. Home gamers control four avatars impersonated by real-life human performers living in an empty industrial hall in Hamburg over seven days – from 00.00, April 27 to 23.59, May 3 – continuously. Anonymous gamers from all around the world play one-hour slots seeing and hearing from their avatar's VR glasses perspective, making them interact with the environment and the other avatars, also through selectable items. One of the 13 categories of items that people can select is entirely dedicated to musical instruments. Also because of this, musical interaction is one of the most common among users. *Genesis* shows how musical habits and hearing practices could be reconsidered through virtual connections and the mediation of digital means. This involves a gamer-avatar or gamer-gamer (through avatars) relationship regarding playing together, performance setting, teaching how to play and interact with a restricted audience. During their pandemic isolation period, gamers can experiment and redefine musical practices and social habits within a new world, which manifests its specific end evolving rules.

IGNAZIO MACCHIARELLA

(Università di Cagliari)

Polifonie virtuali

Al di là della drammaticità della pandemia, il *lockdown* primaverile – lo sappiamo bene - ha funzionato anche come una sorta di stimolo per “una creatività alla portata di tutti”. In campo musicale, in particolare, grazie alla comune tecnologia, si è assistito al più largo fiorire di “creazioni di nuovi brani”, parodie, travestimenti, e così via. Indubbiamente larga parte di tale produzione puntava ad “azzeccare la trovata giusta”, a diventare a suo modo “virale” e quindi ad avere un riscontro in termini di “like” su Youtube... Per molti altri, far qualcosa “di nuovo” in musica ha avuto un carattere di necessità, rispondeva ad un forte bisogno di comunicare, rafforzando in qualche modo forme di appartenenza comunitaria. È il caso, tra l’altro, dei numerosi “cori virtuali” o “cori online” – talvolta appositamente costruiti e presto disciolti, altre volte fondati su cori esistenti nella “vita reale”.

Il mio intervento vuole ragionare su tale virtualità del cantare in polifonia (o polivocalità) come fenomeno di costruzione/rafforzamento del senso di comunità. Punto di partenza sarà un singolare canto *de sa lota contra a su coronavirus*, a quattro voci a tenore, che in Sardegna è stato un piccolo ma significativo caso massmediale.

MARCO LUTZU

(Università di Cagliari)

Gòcius po su virus: nuove creatività pandemiche nella Sardegna meridionale

Marzo 2020. Il poeta improvvisatore in lingua sarda Antonio Pani pubblica sulla propria pagina Facebook un brano dedicato al Coronavirus dal titolo *Su Baballoti*. La notizia viene ripresa da diversi quotidiani e in pochi mesi il video ottiene decine di migliaia di visualizzazioni. Settembre 2020. Un altro poeta, Vincenzo Spiga, pubblica un CD con moduli di canto tradizionale e testi di sua composizione tra cui *Tempus de virus*. Entrambi i canti si basano sulla forma metrica dei *gòcius*, utilizzata per gli inni religiosi ma, nella Sardegna meridionale, anche per veicolare contenuti a carattere profano. Sebbene sia stata lungamente sostenuta l’assenza di una tradizione sarda di canto narrativo [Spano 1863- 72, Boullier 1864, Cirese 1961] i *gòcius* e

altri generi poetico-musicali affini (*cantzonis*) sono stati utilizzati fin dal Settecento per raccontare fatti di cronaca ed eventi significativi (spesso negativi) della storia locale e nazionale. Una consuetudine che negli ultimi decenni è andata pressoché perduta, con gli interpreti che si limitano a riproporre testi ormai entrati nel canone.

Stimolati dalla recente pandemia, Pani e Spiga recuperano l'originaria funzione di questi canti, riconoscono nell'emergenza sanitaria un evento degno di essere raccontato in musica, veicolano i propri *gòcius* con l'ausilio delle nuove tecnologie. Nel corso del mio intervento, dopo una sintetica presentazione di questo genere poetico-musicale, basandomi su interviste ai protagonisti e metodologie riconducibili alla digital ethnography (Pink et al. 2016), mi soffermerò sulle ragioni che hanno spinto i due poeti alla composizione dei testi, sulle strategie di disseminazione, sulla ricezione dei due canti.

DELIA DATTILO

(Università di Cagliari)

"Come Sing Along": scenari e figure nell'interazione virtuale dei Sacred Harp Singers

Col termine *Sacred Harp singing* si definisce una pratica di canto corale a quattro parti dell'omonimo movimento sviluppatosi negli Stati Uniti, che prende il nome dal *tunebook in shape notes, The Sacred Harp* (1844). Il suo repertorio conserva sia dei tratti stilistici della "First New England Singing School", sia il profilo dei *camp-meeting songs* elaborati durante il revivalismo wesleyano. Risultato di una peculiare interazione fra specifici codici e comportamenti musicali variamente formalizzati, il *Sacred Harp singing* si fonda sulla trasmissione orale, articolata in varie tradizioni locali di *singing families*, mentre gli aspetti connessi alla scrittura musicale, maturati in parte nel solco della tradizione dei *tunesmith*, si presentano per molti aspetti tecnici e normativi (*dispersed harmony*) antitetici alla cd. "armonia classica". Oggi il movimento aconfessionale del *Sacred Harp* (cfr. Bealle 1997, Steel 2010) è presente entro diversi scenari esecutivi altamente partecipativi diffusi principalmente, ma non solo, fra Stati Uniti ed Europa. Dall'inizio dell'isolamento globale a oggi, data l'impossibilità o la difficoltà di cantare dal vivo, ciascun gruppo ha tentato di mettere in atto strategie volte a garantire la continuità di attività e incontri attraverso varie proposte: dai "quarantine" *singing* ad altri progetti di performance e scrittura musicale collettiva. Nell'ambito della mia ricerca, la partecipazione a ciascuna di queste iniziative virtuali è utile: all'analisi di alcuni processi di apprendimento, meno evidenti in determinate situazioni dal vivo; a comprendere in che modo un *singer* senza alcuna esperienza di scrittura acquisisca e interiorizzi le tecniche del *tunesmith*; a

cogliere delle dinamiche che si manifestano nel rapporto fra le parti, se non analoghe, molto simili rispetto a quanto accade nelle performance dal vivo.

DANIEL MARGOLIES, J. A. STRUB

(Virginia Wesleyan University; University of Texas at Austin)

#QuédateEnCasa y Huapango! Diasporic community and musical wellbeing in streamed live performances of musica huasteca

This paper is an examination of the creative ways in which online music performances and gatherings via streaming platforms, such as Facebook and YouTube, constitute core elements of the communitarian response of Son Huasteco music-makers to the Coronavirus crisis. Son Huasteco is a folk music tradition from the Huasteca, a geo-cultural region spanning the intersection of six states in Central Mexico, with participants and cultural affinity stretching across a diaspora in the United States. Huapango is the term used to describe the style's ubiquitous triple-metered rhythm as well as the communal and competitive events centered around Son Huasteco music and dance. Through interviews and the analysis of audio, video, and chatroom text, this study examines the efforts of individual musicians, promoters, and other participants, to address COVID-related challenges to cultural participation and performative self-expression.

This examination focuses on emergent digital huapango events such as the "Encuentro Virtual de Tríos Huastecos," (virtual gathering of Huastecan trios), the "Huapangos Sin Fronteras" (huapangos without borders) festival connecting the U.S. and the Huasteca, and streamed "#QuédateEnCasa" (stay home) branded concerts.

These phenomena have sustained Huastecan musical culture while traditional huapangos are untenable due to social distancing, and have opened new avenues for transnational participation across the diaspora. This study further reveals how the digital infrastructure created before the pandemic to meet the emotional wellbeing of the diaspora readily scaled to meet the challenges of the Coronavirus moment and the needs for connection among the wider huapanguero community. This trajectory is highlighted through a close study of YouTube channel GavBroadcast and its development into a popular epicenter of digital huapango culture. Ultimately, these innovative approaches to transnational connection challenge common characterizations of the Huasteca as isolated and resistant to change, and demonstrate its resilience in confronting contemporary challenges through technological adaptation.

PIETRO FRIGATO, VLATKO KUČAN

(Independent; Hochschule für Musik und Theater Hamburg)

Diaries of a Q. – Collective online improvisation during the SARS-CoV-2 pandemic

The speakers want to present the main dynamics of the project “Diaries of a Q.” with particular reference to how the lockdown has modified the interaction between improvisers, what kind of sound material has been produced from a collective online remote improvisation experience and how this material differs from that of a standard/presence improvisation session.

The report will deal with this topic following these points of interest:

- The house under lockdown: a limited and saturated ecosystem.
- Distance as stimulus-reducing factor.
- Accepting the limitations of the medium.
- Active listening as a restorative practice.
- Playing in a group alone.
- What stays the same?
- A model for responsible practice during a second wave.

The discussion will bring to light, through a personal perspective, an example of how musical practice has welcomed the web as a space of possibility. Critical issues and points of interest of playing on the web will be exposed, as well as the developments of the project that will continue during the now apparently inevitable second wave of lockdown in Europe.

“Diaries of a Q.” is a project born in March 2020 during the SARS-CoV2 pandemic following the lockdown policies imposed by most EU countries. The project develops from the needs of the members of Ensemble Collettivo Crisis (Rovigo/IT) and SPIIC Ensemble (Hamburg/DE) to find a way to improvise together despite the distance, obstacles and circumstances. It explores the possibilities, the limits, the peculiarities of playing improvised music collectively at a distance and collects, through improvisations, the memories of five musicians scattered around Europe in an extremely critical historical moment.

MICHAËL SPANU

(Universidad Nacional Autónoma de México)

No more shows? Searching for the heritage value of YouTube live music videos in pre-pandemic Montreal

Live music is a privileged site for the emergence of cultural communities and scenes (Straw 1991, 2004, 2014; Bennett and Peterson 2004). Live music is also an increasingly powerful cultural industry that contributes to urban growth and deeply affects cities' reputation (Haslam 2015; Bennett 2010; Shaw 2009). Nowadays, digital platforms work as digital venues and repositories for live music and alternative cultural memory (Pietrobruno 2013; Bennett & Rogers 2016). In the context of the pandemic and the live music shutdown, I rely on the idea that cultural heritage is intimately related to notions of destruction and loss (Strong 2018) in order to assess the heritage value of live music videos on digital platforms, by examining the case of Montreal and YouTube. For this purpose, I conducted a qualitative analysis of an exploratory sample made of 21 YouTube videos of pre-pandemic concerts in Montreal. The assessment of the heritage value of these videos considers three dimensions: 1) the participants involved in the production and broadcasting of live music videos; 2) the audiovisual content; 3) the specific mediations embedded in the platform that affect the reception. The results contribute to an alternative understanding of cultural heritage (Strong & Whiting 2018; Nowak 2019) that 1) includes unofficial, commercial and non institutional participants, 2) relies on amateur and professional formats, and diverse media aesthetics that relate to the local scene and its multiple contexts, and 3) depends on a semiotic architecture where metrics, algorithms and comments introduce and rearticulate cultural values. Results are discussed in relation to cultural heritage and digital platforms in the context of the live music shutdown.

MARCEL ZAES

(Brown University)

#otherbeats: Deviant and resistant time grids of the pandemic

#otherbeats is an experimental space that lives on a website and makes sound. It features sounds that were sent to me by many volunteers across the world who have responded to the #otherbeats prompts that I spread via email and social media when the global pandemic emerged. The contributors have recorded self-made beats, found pulses and "alternative metronomes" from their locations; sounds that reflect their changed conditions during the pandemic. #otherbeats collects and organizes all these recordings and

creates a space that is invested in “deviant” and “resistant” time grids. Using human “data” for an internet-driven sound project leaves the listener with an ambiguous sonic world that oscillates between periodicity, rhythmic deviance, and what I might call a defiant networked system of arbitrary connections, since it combines recordings that were not meant to cohere with each other in the first place. By way of designing “alternate” systems of networked time grids and by giving room to the collected social sound archive, I propose an idiosyncratic way of listening to the pandemic. Yet, I also propose a particular mode of listening via time grids in digital, networked sound performance in, and post, the pandemic. The piece brings to the fore notions about “technological/techno” and “organic”. Yet ultimately, #otherbeats might be neither “techno” nor “organic”, but in fact, both. In this presentation, I will outline the theory as it is embedded in my work and will take you on a virtual tour of the sonic and visual space that the piece constitutes.

EMILIANO BATTISTINI

(Università di Palermo)

Rimini Sound Map: fare comunità attraverso il suono

Durante il primo periodo di lockdown italiano, a seguito dell'emergenza sanitaria Covid-19, nella primavera del 2020, il progetto *Rimini Sound Map*, da poco avviato con l'intenzione di creare una mappa sonora della città di Rimini, si è trasformato in uno strumento utile a "creare comunità" attraverso il suono: attraverso la campagna *#iorestoinascolto*, diffusa tramite il passaparola e i social network, numerose persone hanno registrato suoni rappresentativi del proprio periodo di confinamento inviandoli poi alla piattaforma per poterli condividere e riascoltare. Se per il vasto pubblico l'idea di utilizzare il proprio cellulare per registrare suoni anziché per fotografare immagini è risultata un'attività nuova e stimolante, avvicinando gli utenti alle tematiche dell'ecologia acustica e sonora, per il ricercatore il corpus di file audio così collezionati ha rappresentato un archivio interessante da studiare per cogliere sia i cambiamenti sonori della città sia per sviluppare ipotesi su come le persone hanno utilizzato ed utilizzano la percezione uditiva e l'ascolto. Infatti, il registrare un suono che dovrebbe essere rappresentativo implica a monte una scelta, una selezione, dandoci alcune indicazioni su cosa è stato importante o vicino alle persone in periodo di lockdown. È così che tra i suoni raccolti compaiono, oltre agli ambienti sonori esterni "silenziosi", i versi degli animali domestici o i suoni dei propri cari, intenti, tra le altre cose, a fare musica. L'attenzione cade inoltre sui suoni di casa, come quelli prodotti dagli elettrodomestici, grandi o piccoli. Nel silenzio della città e nella limitazione degli spostamenti, la casa e il giardino divengono così dei paesaggi da scoprire o riscoprire. I materiali della mappa sonora sono stati infine utili alla produzione di un'installazione sonora all'interno della mostra "Homescapes. Percezioni dal lock-down", per il festival *HUMUS* (Rimini, 4-6 settembre 2020).

ALESSANDRO DE CECCO, ENZO FAVRE, NICOLE PERRET, SOPHIE DONNADIEU

(APNÉES – Association pour la PerformaNce, l'Électroacoustique et les Expérimentations Sonores, Grenoble)

Itinérances sonores: An improvised urban performance challenging distance and listening

As the Coronavirus pandemic entered a new phase during fall 2020, strengthened restrictions introduced by the French government included bars shutdown and curfew in most urban areas. Nevertheless, the reduced activity in the town of Grenoble allowed new approaches to its sonic environment. *Itinérances sonores* is a performance conceived by APNÉES (Association pour la PerformaNce, l'Électroacoustique et

les Expérimentations Sonores) in October 2020 for a moving – non-stationary and non-gathered – audience, in compliance with the social distancing prescriptions. Four wind instruments – acting as four blowing voices – occupy the urban space and project into it a sonic network oscillating between density and rarefaction, in order to create an improvised, acoustic and spatialized form.

This sound performance explores the interplay between distancing, interaction and space, in the horizontal plane as well as in the vertical one – the latter made possible by the slopes closely surrounding the town center. The performance articulates in two distinct movements, each taking place in a different urban spot, adopting an overall mirror-like structure. The musicians exploit the topology of familiar sites, braid ephemeral interactions, and weave contrasting threads spreading up to fill the places in their entirety. Distance challenges the listening and unfolds its fragility. There, as these meshes widen, the town reveals itself and inexorably emerges with its own sonic footprint by filling the silences. The audience passing by, on its side, participates in this phenomenon by its presence and its listening.

GIUSEPPE GAVAZZA

(AAU CRESSON – Centre de Recherche sur l'Espace Sonore et l'environnement urbain)

Ascolto il tuo cuore, città: audio testimonianze al tempo del COVID-19

Nel COVID-19 lockdown ho raccolto un corpus di registrazioni: soundwalks del mio quartiere e soundscapes dal mio terrazzo. San Salvario, quartiere centralissimo di Torino, include la stazione di Porta Nuova, il Parco del Valentino e il fiume Po. Il mio terrazzo è al primo piano di un perimetro chiuso, molto ampio, di edifici di diverse epoche: palazzi degli anni '50, case di ringhiera, ballatoi e un Collegio Universitario: un teatro sonoro assai vivace. Nelle prime fasi (10 marzo-15 giugno) ho registrato quotidianamente 108 audio; dalla fase III a oggi, 8 ottobre, ho registrato con cadenza rallentata, arrivando a 135 capitoli per circa 85 ore di audio stereo e 20 ore di audio quadrifonico. 135 è l'opus dell'ultima grande composizione di un compositore ormai sordo: il mio riverente omaggio con un progetto intitolato all'ascolto. Otto ottobre, mio *birthday*, è segno – autoreferenziale – di rinascita. Ho utilizzato (24 bit, 48 kHz) Tascam DR100-MKIII e Zoom H2n: le soundwalks sono state registrate con microfoni binaurali (Soundman OKMII e Roland CS-10M), i soundscapes con i microfoni interni dei registratori. Tutti i file audio sono caricati al sito "Corona specific" <https://aporee.org/maps/work/projects.php?project=corona>, con una scheda descrittiva e i files delle tracce geotrack (kmz, gpx) che descrivono il percorso.

Ho scattato foto per ogni registrazione e creato un blog informativo che serve da indice: <https://terpress.blogspot.com/2020/03/audio-testimonianze-al-tempo-del-covid19.html>. La pandemia è stata una mutazione sensibile e il cambiamento, talvolta, non è visibile: ma è forse udibile? Nel poster propongo frammenti audio per suggerire qualche risposta a questa domanda.

ANDREA GOZZI, FRANCESCO CRETTI, MARCO LIUNI

(Mezzo Forte)

Your voice is not alone: l'esperienza dell'app "Voices In a Bottle" di Mezzo Forte

Le misure di emergenza legate al contenimento della pandemia di Coronavirus nella primavera del 2020 hanno segnato e modificato profondamente il paesaggio sonoro delle città e quello delle nostre vite. Elemento centrale in questo mutamento è identificabile nell'assenza di alcuni suoni abituali, come la voce delle altre persone. Non quelle degli amici, dei familiari o dei colleghi, – con cui siamo stati in contatto tramite telefono e software di videochiamata – ma quelle degli sconosciuti, che popolano il nostro vivere quotidiano nei luoghi e sui mezzi pubblici, negli ambienti di lavoro e di svago.

Per fare incontrare le voci degli "altri" durante il confinamento l'azienda francese Mezzo Forte, specializzata in realtà aumentata sonora, ha realizzato la web app *Voices In a Bottle*. Trattasi di una piattaforma digitale gratuita e *mobile responsive* attraverso la quale gli utenti possono compiere tre attività: caricare un proprio breve messaggio audio, ascoltare in sequenza casuale i messaggi registrati precedentemente dagli altri utenti e compiere una donazione per sostenere le terapie intensive sul portale gofund.me. *Voices In a Bottle* (<https://voicesinabottle.mezzoforte.design/>) è uno strumento per connettere le persone lontane attraverso il suono della voce con attività di ascolto e condivisione. Nelle prime due settimane di operatività la app ha raccolto più di 5000 visite da più di 30 paesi diversi per più di 400 messaggi in 12 lingue diverse.

DARIUSZ MAZUROWSKI

(Polish Society for Electroacoustic Music)

Electroacoustic music of the pandemic: New perspectives and creative web projects

COVID-19 pandemic has a huge impact on our everyday activity, social relations and obviously cultural events. A lot of restrictions haven't been necessary and justified, but in effect made artistic activity much

more difficult. In this poster I'm going to present some options offered by the Internet, how to use it for new, creative musical events – showing selected examples of my own pandemic projects and other artists activities. To point out just a couple of them:

- Carrying on regular concert series but in digital, virtual form (online concerts, audiovisual sets published on YouTube etc.);
- *Binary Voyager*, an endless, constantly evolving electroacoustic web composition, available online: <https://deemstudio.com/binary-voyager/>, based on an idea of 4 parallel sound generators (each with its own vast library), playing different layers of the piece. This final mix is randomly created in real time, individually for each listener;
- International pandemic collaborative projects to be released online, recorded remotely thanks to the web – such as *An Immense Movie Like Drama* by Dariusz Mazurowski and Lorenzo Brusci;
- Podcast series devoted to electroacoustic music, with many influential guests talking about their music (like *Soundword* series by the author), making such kind of music more accessible to a wider audience;
- Online texts on the same topic, devoted to history, theory and practice – again for a wide circle of potential readers;
- Scholarship programs;
- Further collaboration and integration of artists residing in a certain region, to gain better recognition and create new projects.

KOJI NAGAHATA

(Fukushima University)

Two silent springs experienced in this decade in Japan: Soundscapes caused by the nuclear accidents and soundscapes caused by the Coronavirus pandemic

In this decade, people living in Tohoku district (northeastern part), especially in Fukushima, in Japan experienced two different novel silent springs: one was caused by the accidents of the Fukushima Daiichi nuclear power plants, and the other was caused by the Coronavirus pandemic. In both kinds of silent springs, not birds, but people kept silence in order to avoid health effects of disasters, while R. Carson's *Silent Spring* described the spring without birds' songs because of chemical pollution. However, the two novel silent springs were not the same: for example, the former was formed by citizens' voluntary choices, while the

latter was formed by the request of the government. In this poster, I will discuss the differences of the two silent springs using my recordings in Fukushima and Sendai.

DANA REASON

(Oregon State University)

"Lephroflanglis": Signal for help: Sonic flares and improvised agency

On March 23, 2020, to curtail the spread of Covid-19, the United States, in agreement with Canada and Mexico, limited "all non-essential travel across the borders". As an improviser, composer, and pianist, I question: how might cultural workers reconfigure and reimagine "shutdown", to provide relief from the tyranny and trauma of a global pandemic, and modulate assumptions around the cultural importance of adaptive collaborative, improvised practices, as sites for liberatory practice, personal agency and engagement? On April 7, 2020, I participated in a large-scale live, zoom performance of: "Full Pink Moon: Opera Povera in Quarantine", a joint effort between the University of Chicago and CalArts, Los Angeles. Over 250 artists from around the world simultaneously performed Pauline Oliveros' durational piece, "Full Pink Moon", for six hours. Since then, I have participated in other virtual festivals, including: the *If* Festival, Canada (August, 8th), and *The High Zero* festival in Baltimore, Maryland (Sept. 24th), as well as completing two artist residencies in real and virtual isolation. My artistic practice has undergone a kind of metamorphosis throughout quarantine, and I know I am not alone in this. In particular, my interpretation of Oliveros' *Pink Moon* followed by my pieces *Mother, Daughter* and *The Benvenue Avenue Letters of 1918*, and *Silent Blaze*, embody this progression. The first virtual performance was a human centered performance-art practice; the second, a collaboration with visual artist Paris Myers, moved towards assemblage. Lastly, the use of a virtual avatar and world, created by intermedia artist, Melody Owen, in second life and Machima, is set to a 17 minute, one-take, unedited, musical improvisation. Using my own Covid-19 artistic practice and remote experiences as examples, I will interrogate the use of improvisatory and intermedia collaborations as a porous border by which to navigate and negotiate performative agency, liberatory practice, and intermedia modularity in this time of cultural flux and uncertainty.

GUSTAV THOMAS, ELVIN BRANDHI (YEAH YOU)

(Newcastle University; Akademie der bildenden Künste Wien)

Domestos: Bleached heathens in the wake of dead gods

Living surrealist art project, YEAH YOU, a noise pop duo from Wales, UK (established 2013), built their reputation through a series of online videos that seek to dismantle the formal context of musical performance, recording and filming new material daily, in moving vehicles, roadside picnic areas, supermarket car parks etc.

When the global lockdown hit in March they found themselves reunited under one roof for a period of 6 months while all their scheduled concert appearances were cancelled due to the pandemic. Several live-stream engagements followed, a medium for which they were wholly prepared, being by this stage steeped in de-situated and recontextualized music-making.

The duo had been due to take part in Xing's *Live Arts Bologna IX* in March; unable to stage the festival at a later date, Xing chose to feature one act at a time, where possible, across the Autumn. Given YEAH YOU's history of de-situated performance, a plan was devised whereby the duo played 8 separate 20-minute shows at unlikely locations across the city over the course of two evenings in September, locations being announced via online platform Fandom 20 minutes before each show, with audience members following on bikes or using public transport.

All performances were documented. This poster will report on the duo's experience while speculating as to the extent that de-situated performance might prove an effective way to overcome the impediments caused by the pandemic; video clips from Bologna will be shown.

ANDRÉS TORRES

(Universidad de Medellin)

The soundscape of solidarity: An audio-walk in times of the pandemic

Solidarity has been a feature of low-income urban communities in Latin American cities, which are characterized by unequal access to urban resources and infrastructure. Sociologists, anthropologists, and urban planners have demonstrated that, through solidarity, communities construct ethics, identity, and even meaning to the asymmetries they face daily. Sound art and media art scholars have rarely focused on low-income groups' use of media (e.g. podcasts, radio programs, audio walks), rather they center on artists. This poster looks at how low-income groups use different forms of media to create and reproduce solidarity

networks in Medellin, Colombia. It focuses on teachers and students of a public school in the neighborhood of Moravia and the project “Memorias Aurales Territorio Moravia APP” (Aural Memories APP). This project is led by the author and integrates elements of media art with modern digital technologies. The app, which works offline, is an audio walk based on recordings of different testimonies of the community. Based on fieldwork, the poster will show how practices of care and solidarity are visible not only in these testimonies, but also in the community’s own production of sound art pieces. The pandemic has made visible existing inequalities, especially limited digital connectivity access. Nevertheless, in this context, it is possible to witness the strengthening of solidarity practices among the community. These solidarity practices demonstrate the community’s agency to deal with long-standing digital asymmetries through the production of media art pieces that will be integrated in the audio walk of the Aural Memories APP.

SCOTT WHIDDON, KEVIN HOLM-HUDSON, JIM GLEASON

(Transylvania University; University of Kentucky; Eastern Kentucky University)

Archipelago: The process of making and promoting an all instrumental record, in support of a nonprofit organization, during Covid

In this poster, we will share reflections on the process of composing, recording, engineering, and distributing an all-instrumental record that seeks to respond to the various stresses of life during the pandemic in the United States. Along with sharing selected tracks, we will explore how the lived experience of the pandemic informed not only the songs themselves, but also how social distancing and quarantine required certain aesthetic and technical considerations. Finally, we will discuss how we used this recording to help promote and raise donations for a locally-based music education nonprofit that has been dramatically affected by the economic effects of the pandemic. All three authors are tenured academics at various universities in Kentucky; all of us are active musicians, and we have played music together in a variety of capacities. Like many active musicians, we mourned the loss of live performance. We chose the name “Archipelago” to showcase how, despite our physical distance, we were affected by the same conditions and limitations. As argued by Boquet and Eodice, scholars across disciplines should “think about creative acts not simply as a fun thing to do but as built into the fabric of an identity”. In the end, this project emblemizes qualities such as creativity, collaboration, and community-building. We look forward to sharing both the music itself and our growing understanding of how such work informs our lives as teachers and scholars.

BIOGRAPHIES

(ALPHABETHICAL ORDER)

EMÍLIA BARNA, PhD is Assistant Professor at the Department of Sociology and Communication of the Budapest University of Technology and Economics, Hungary. She completed a Popular Music Studies PhD programme in 2011 at the University of Liverpool. Her main research areas include music scenes and technology; the music industries and digitization; popular music and gender; and cultural labour. Together with Tamás Tófalvy, she has co-edited the volumes *Made in Hungary: Studies in Popular Music* (Routledge, 2017) and *Popular Music, Technology, and the Changing Media Ecosystem* (Palgrave, 2020). She is a member of the International Association for the Study of Popular Music, and the Working Group for Public Sociology "Helyzet."

EMILIANO BATTISTINI è musicista, didatta e ricercatore. Diplomato in chitarra e in didattica dello strumento musicale, dal 2011 lavora nel campo del paesaggio sonoro a livello nazionale e internazionale con progetti in solo (*Dreamscapes*) e collettivi (*Ground-to-Sea Sound Collective*, *Paesaggi Migranti*, *Vin Voix Valais*) proponendo concerti, installazioni site-specific e workshop. Vincitore del Prix Giuseppe Englert (CH) 2015, ha seguito workshop con Bernard Fort, Albert Mayr (soundwalk) e Pierre Mariétan (ascolto). Laureato in semiotica, ha conseguito il dottorato di ricerca in *Studi Culturali Europei* presso l'Università di Palermo. Si interessa di semiotica, *Sound(Scape) Studies* e polisensorialità.

LUCA BEFERA obtained a M.A. in Musicology at the Department of Cremona, University of Pavia, in September 2019, with a thesis regarding digital influences on post-spectral Italian authors of the Sixty generation. He worked at the Hochschule für Musik und Theater Hamburg under the supervision of Alexander Schubert from January to September 2020; in the archives of the Musicology Department of Cremona for cataloguing and of Giorgio Cini Foundation of Venice for research. He took part in the organization and preparation of musical activities planned by the Musicology Department of Cremona (music and film festivals, concerts, conferences) or linked to it (Mantova Chamber Music Festival, Festival Monteverdi). He attended conferences as speaker (GATM meeting, 2017, Rimini; Musica Analitica, 2019, Porto; Spectralisms 2019, IRCAM; the next TENOR 2021, Hamburg) and auditor (Mathematical and Computational models in Music, 2018, University of Pavia; Timbre is a Many-Splendored Thing, 2018, McGill University).

SRIJITA BISWAS is a PhD Research Scholar at the Department of Humanities and Social Sciences, Indian Institute of Science Education and Research, Bhopal, India. She has her Masters from Banaras Hindu

University in English Literature. Her interests lie in Literature and Cultural Studies, more specifically in spatiality and gastronomy in Bengali Literature.

GIACOMO BOTTÀ (PhD) is a teacher and project manager at the Urban Studies and Planning Master's Programme / University of Helsinki. He is an expert in urban and cultural studies, with the Title of Docent (adjunct professor) in Urban Studies at the University of Helsinki and in Music Research at the University of Tampere. He has published several peer-reviewed journal articles and book chapters, and is the editor of two volumes: *Nocturnes: Popular Music and the Night* (with Geoff Stahl; Palgrave Macmillan US, 2019) and *Invisible Landscapes: Popular Music and Spatiality* (Waxmann, 2016). His monograph *Deindustrialisation and Popular Music* (Rowman&Littlefield International) came out in 2020.

ELVIN BRANDHI: see YEAH YOU

ALESSANDRO BRATUS è professore associato di Etnomusicologia del Dipartimento di Musicologia e Beni Culturali dell'Università di Pavia, dove insegna materie legate all'analisi e alla ricerca sulla *popular music* e sui media audiovisivi. La multimedialità, in quanto forma integrata di comunicazione tipica delle pratiche artistiche contemporanee, è da sempre al centro dei temi e del suo approccio come studioso, declinandosi su varie forme e periodi, dalla parabola dei Pink Floyd affrontata nella tesi magistrale e in numerose altre pubblicazioni fino al recente volume *Mediatization in Popular Music Recorded Artifacts: Performance on Record and on Screen* (Lexington Books 2019). Su questi temi ha pubblicato libri divulgativi e specialistici, e più di 30 articoli in miscellanee e riviste scientifiche in ambito italiano e internazionale, tra cui *Twentieth-Century Music*, *The Journal of Film Music*, *IASPM@Journal*, *Rock Music Studies*, *Cinéma&Cie*. È tra i membri fondatori del workshop sul *songwriting* collaborativo "La Città della Canzone", nel quadro di un indirizzo di ricerca sui linguaggi contemporanei e le forme di creatività mediate dalla tecnologia digitale.

ESTEBAN BUCH is professor of music history at the EHESS – École des hautes études en sciences sociales in Paris. A specialist of the relationships between music and politics in the twentieth century, he is the author of *Trauermarsch. L'Orchestre de Paris dans l'Argentine de la dictature* (Seuil, 2016), *Le cas Schönberg. Naissance de l'avant-garde musicale* (Gallimard, 2006), and *Beethoven's Ninth. A Political History* (The University of Chicago Press, 2003), among other books. He is also the coeditor of *Finding Democracy in Music* (Routledge, forthcoming), *Composing for the State: Music in Twentieth Century*

Dictatorships (Routledge, 2016), and other collective works. He has written opera librettos, including Mario Lorenzo's *Richter* (2003) and Sebastian Rivas's *Aliados* (2013).

ALESSANDRA CALANCHI è professore associato di Letteratura e Cultura Angloamericana presso l'Università di Urbino Carlo Bo. Si occupa da tempo di paesaggio sonoro, curando insieme ad Andrea Laquidara una collana di saggi per le Edizioni Galaad (*Soundscapes /Alberi Saggi*), relazionando a convegni internazionali, organizzando giornate di studio e pubblicando numerosi saggi e volumi tra cui il più recente è il Vol 19, No 1 (2020) della rivista *LINGVAE & Rivista di Lingue e Culture Moderne*, intitolato *Soundscapes. Listening to British and American Languages and Cultures* (2020). È membro di FKL.

ALESSANDRO CALIANDRO è Ricercatore B in Sociologia dei Processi Culturali e Comunicativi presso il Dipartimento di Scienze Politiche e Sociali dell'Università degli Studi di Pavia. Ha conseguito il dottorato in Sociologia presso la Graduate School in Social, Economic and Political Sciences dell'Università degli Studi di Milano nel 2012. I suoi interessi di ricerca si focalizzano principalmente su big data, mobile technologies, cultura digitale e metodi digitali.

VALERIA CAPUTO sound designer, compositrice musicale, produttrice di due album propri, ha unito diverse competenze, sia nella tecnologia che nella produzione musicale. È una libera professionista, soprattutto per progetti audio e audiovisivi. Valeria ha conseguito una laurea in Musica Elettronica e un Master in Sound Design presso il Conservatorio di Musica di Bologna. Ha esperienza di insegnamento in sound design in istituzioni private come l'Istituto Marangoni. Valeria è l'ideatrice e co-curatrice del progetto *The Sound Outside* insieme a Sara Lenzi. La loro installazione sonora ispirata a *The Sound Outside* è stata accettata e presentata al DigitalSoundArt all'ICCC2020 (International Conference on Computational Creativity).

FULVIA CARUSO è professore associato di Etnomusicologia presso il Dipartimento di Musicologia e Beni Culturali dell'Università di Pavia (Cremona) dal 2015, dove era ricercatore dal 2008. Nell'anno accademico 2016-17 è stata visiting professor presso l'University of Jordan Department of Art and Music e l'anno dopo al Tufts University Department of Music (Boston). Dal 2014 conduce una ricerca-azione su musica e migrazione nella pianura padana centrale, articolata sulla cittadinanza sonora sia degli stranieri residenti sia dei richiedenti asilo. L'altro campo di ricerca è quello del patrimonio immateriale e la sua

patrimonializzazione, con particolare attenzione alla liuteria cremonese (di cui ha curato per il Comune di Cremona la candidatura alla lista del patrimonio immateriale dell'umanità dell'UNESCO) e ai riti religiosi e agli stili espressivi vocali. Sul tema dei riti tradizionali durante il primo lockdown ha appena pubblicato *Digital humanity: musica e riti sospesi al tempo del coronavirus*, in Giorgio Adamo and Giovanni Giuriati (eds), *Verso una musicologia transculturale*, Palermo, Neoclassica, 2020.

HÉCTOR CAVALLARO currently works as a PhD researcher/composer in Musicology for the École Doctorale Esthétique, Sciences et Technologies des Arts (Lab. MUSIDANSE) at the Université Paris 8 under the direction of Jean-Paul Olive and Álvaro Oviedo. His academic work deals with aesthetics and philosophy of music subjects, focusing mainly in non-teleological, i.e., non-linear music of the 20th century. As a composer, his creations have been performed in contemporary music festivals in Europe and Latin America. Parallel to his musical training, he has studied visual arts and photography, participating in several exhibitions and publications.

FLAVIO ANTONIO CERAVOLO è Professore Associato di Sociologia dal 2019, rettore del Collegio Benvenuti Griziotti (EDISU), responsabile del corso di laurea magistrale in Comunicazione Digitale (COD), direttore scientifico e vicecoordinatore del Master di II livello in Marketing Utilities and Storytelling Techniques (MUST) e membro del collegio docenti del Dottorato internazionale in Mutamento Sociale e Politico (MSP) delle università di Torino e Firenze. La sua attività di ricerca è attualmente concentrata sullo studio dei modelli di organizzazione di attività di terza missione e della comunicazione della scienza nelle università e, più in generale, sull'uso della comunicazione narrativa sia nel mondo imprenditoriale e aziendale, sia nel mondo istituzionale e politico. A questi ambiti di ricerca, infine, si aggiunge uno spiccato interesse scientifico per la rivoluzione digitale in tutti i suoi aspetti.

NAKSHATRA CHATTERJEE is an independent research scholar currently working on Indian Rap Scene. In 2019, he received the Post Graduate Certificate in English Literature from Banaras Hindu University. He presented papers on countercultural song traditions. He is an avid reader who likes to research urban music and cultures.

FRANCESCA CIREDDU holds an MA in Chinese Language and Culture at La Sapienza University of Rome with a dissertation on the aesthetics of *guqin* zither performance as described in some III century Chinese treatises. She is currently a Ph.D. fellow in Cultural Heritage, Education and Territory (Music) at Tor Vergata University of Rome with a research project focusing on the proxemic analysis of live streaming music performances by singer-songwriters affiliated to the local independent scenes of China, Italy and the Anglo-American area. Her research interests are related to voice and performance studies, mainly in the fields of Folk Music Revival and Popular Music Studies in China and Italy, with a particular attention to matters of music cosmopolitanism, music and cultural identity, and transcultural musicology. Outside the academic context, she has been involved in promotion activities inside Italy's independent music scene (mainly in Rome), collaborating with music labels, radios, magazines, webzines, and music blogs. As a researcher and educator in vocal technique, she collaborates as vocal coach for choral groups, especially youth choirs.

MARIO CORSI dopo la laurea in matematica e un'esperienza come docente negli Istituti di Istruzione secondaria, diviene ricercatore in Statistica Sociale all'Università di Urbino Carlo Bo, presso cui è in organico dal 1996 e ha titolarità di insegnamento per discipline statistiche in Corsi Triennali e Magistrali. Collaborando a programmi di ricerca nazionali e locali si è fatto promotore di numerose iniziative di studio. Partendo dai temi generali sulla valutazione dei servizi, si è occupato anche dei percorsi formativi e professionali di alcune peculiari istituzioni (Istituto Superiore per le Industrie Grafiche, Conservatori Musicali) nonché di problematiche relative alla comunicazione scientifica. Nel contesto scolastico ha recentemente curato indagini sulla Food Literacy e sulle pratiche sportive. Parallelamente all'attività accademica si occupa di temi antropologici, con particolare riguardo alle rappresentazioni popolari a tema sacro.

FRANCESCO CRETTI è uno sviluppatore di base a Torino, che si occupa principalmente di tecnologie web, audio e multimedia. Dopo una laurea in Ingegneria delle Telecomunicazioni presso l'Università di Trento, si specializza in Ingegneria del Cinema e Mezzi di Comunicazione presso il Politecnico di Torino. Oltre all'attività di sviluppatore software, con il collettivo Omnivors! prende parte alla progettazione di installazioni artistiche ed interattive, presentate in diverse gallerie ed esposizioni (Torino, Brighton, Derry, Madrid). Dal 2018 collabora con la startup torinese Synapta (linked-data, data curation and visualization) e nel 2019 è co-fondatore di Mezzo Forte (tecnologie web e suono 3D per le arti multimediali).

DELIA DATTILO è dottoranda di ricerca in Etnomusicologia all'Università di Cagliari dove, sotto la guida di Ignazio Macchiarella, sta completando una ricerca sul *Sacred Harp singing* in Europa. Membro del Forum für Klanglandschaft e della Kommission für Volksdichtung; attualmente dirige la collana "Geologie umane" (Ferrari Editore, Corigliano- Rossano), per cui ha curato *Fonofanie. Paesaggi sonori/passaggi a Sud* (2018), con il contributo del Mibac. Nell'ambito dei *sound studies* ha pubblicato di recente *Underground Rhythms. Perceiving Sounds and Recollecting Earthquakes in Calabrian Written Sources and Rituals in Different Rhythms*. Atti VIII convegno FKL sul paesaggio sonoro, a cura di F. Michi e S. Zorzanello (Galaad Edizioni). È in corso di pubblicazione il saggio *London Cries. Soundscape in musiche, fra persone, contesti e pratiche*, negli atti del Nono Simposio Internazionale sul Paesaggio sonoro in *Soundscape of Work and Play* (Galaad). Tra i suoi principali interessi: *multipart music, shape-note singing, ballads e broadsides, soundscape e sound studies*, archivi.

ALESSANDRO DE CECCO (PhD) is a musician, researcher, sound artist based in Grenoble (France). Following his Conservatory Degree in Cello, he initially specializes in the classical repertoire. After moving to France, he starts focusing on the practice of free improvisation and experimental music. Since 2016, he coordinates the research and improvisation workshop *Coup de dés* and curates the experimental musical programming of *Le 102* venue in Grenoble. In 2019, he fosters the creation of the *APNÉES* association. Over the years, he has both performed as improviser and diffused his electroacoustic compositions in international contexts (Tempo Reale, Florence / Festival Météo, Mulhouse / Festival »zoom-in«, Bern / GMVL, Lyon / ...). He works mainly on spatialized and multiphonic immersive environments, halfway between site-specific performance and installation, exploring the interaction between sonic material, instrumental gesture and acousmatic space. He currently works as a researcher & developer in Audio Signal Processing at Arturia.

JAMES DEAVILLE teaches Music in the School for Studies in Art and Culture at Carleton University, Ottawa. He edited *Music in Television* (Routledge, 2010) and with Christina Baade co-edited *Music and the Broadcast Experience* (Oxford, 2016) and is currently co-editing *The Oxford Handbook on Music and Advertising* (2021). His publications have appeared in the *Journal of the American Musicological Society*, *Journal of the Society for American Music*, *American Music*, *Music, Sound and the Moving Image*, and *Music and Politics*, and he has contributed to books published by Oxford, Cambridge, Routledge, Chicago and Yale, among others. This year he has received funding from the Social Sciences and Humanities

Research Council of Canada to conduct research through the project "The Sounds of Quarantine: Music and Ideology in Pandemic News Coverage." Most recently he blogged for the Canadian Federation for the Humanities and Social Sciences about students, disability and the pandemic.

NICOLA DI CROCE is an architect, sound artist, and scholar. He has a PhD in Regional planning and public policies, and is currently Postdoctoral Research Fellow at Università luav di Venezia, Italy. His research deals with the relationship between Urban Studies and Sound Studies. In particular, he is interested in collaborative and participatory approach to urban policy analysis and design through methodologies emerging within Urban Planning, Urban Sociology, Sound Art and relational aesthetics. www.nicoladicroce.com

SOPHIE DONNADIEU carried out her PhD at Université Paris V and IRCAM, under the supervision of Stephen McAdams, with a thesis on the mental representation of the musical timbre. After a one-year research period in Hervin After's psychoacoustic lab at Berkeley University, in 1999 she joined the Savoie-Mont Blanc University, where she is currently Maître de Conférences and Director of the Psychology Department. She is also a member of the Laboratoire de Psychologie et NeuroCognition. Her field of expertise concerns auditive and – specifically – musical perception and cognition. She has been working in particular on the development of psychophysical techniques in order to quantify the relationships between the properties of vibrating objects, acoustical signals, and musical timbre perception. Her research currently focuses on the effects of listening and musical practice on the life-long development of cognitive skills. As a saxophonist, she participates in various projects in the domain of musical improvisation.

ENZO FAVRE is a double-bass player and improviser. He owns a classical music degree from Aosta Conservatory and a french degree in Music. Eclectic musician, along with his professional activity as an orchestral musician and teacher, he performs with several jazz and world music projects, before getting interested in free jazz, in 20th century art music, as well as in free improvisation. Through the practice of meditation, he focuses on existential questionings, that he constantly integrates in all his practices. In July 2019, he recorded his first solo double-bass improvisation project: *Stratus*. Arising from a series of investigations on the organization of sonic materials, this solo follows four improvisation paths in the form of four meditations. His artistic research converges into the activities of the *APNÉES* association, that he co-founded in 2019.

PIETRO FRIGATO is a musician, composer and improviser based in Rotterdam. He graduated in clarinet and composition at the F. Venezie conservatory in Rovigo, Italy. He founded and directs Ensemble Collettivo Crisis. Since 2018 he is the artistic director of Cataclisma Improvisation Festival, a concert series and space for experimental music disclosure in the outskirts of Rovigo.

MICHELA GARDA insegna al Dipartimento di Musicologia e Beni Culturali dell'Università di Pavia con sede a Cremona. Si occupa di estetica e di sociologia musicale. I suoi attuali interessi di ricerca si concentrano sulla nozione di performatività con particolare riguardo alla voce. Su questi temi ha curato, con Eleonora Rocconi, il volume *Registrare la performance. Testi, modelli e simulacri tra memoria e immaginazione* per Pavia University Press, 2016. Ha indagato alcuni concetti musicali centrali del Novecento in *L'estetica musicale del Novecento. Tendenze e problemi* (Carocci 2007). Negli ultimi anni ha approfondito alcuni filoni degli scritti teorici wagneriani legati al tema della voce senza parole, al *Gesamtkunstwerk* e alla concezione del mito.

GIUSEPPE GAVAZZA, laureato all'Università di Torino, ha studiato Composizione, Musica Elettronica, Direzione di coro, Pianoforte, Analisi musicale con Paolo Castaldi, Marco De Natale, Guido Salvetti, Goffredo Haus, Giovanni Acciai, Alberto Peyretti, Enzo Restagno, diplomandosi in Composizione al Conservatorio di Musica di Milano sotto la guida di Azio Corghi. Ha collaborato con CSC Università di Padova, LIM Università di Milano, Experimental Studio SWF Freiburg, IRCAM Parigi. Dal 1999 è compositore residente presso ACROE-ICA, Polytechnique Grenoble dove ha conseguito il PhD con una tesi su *La sintesi per modelli fisici come strumento per la composizione musicale*. È ricercatore presso AAU CRESSON, Grenoble e docente di Elementi di Composizione per Didattica al Conservatorio di Musica di Cuneo. Le sue composizioni hanno partecipato con successo a concorsi internazionali, sono pubblicate da editori, incise per etichette e trasmesse in trasmissioni radiofoniche internazionali. Ospite di diversi programmi di residenza artistica ha realizzato circa 150 progetti collaborativi con artisti di diverse discipline.

JIM GLEASON is Associate Professor of Public Relations at Eastern Kentucky University, which he joined after a 30-year career as a public relations, advertising and interactive media executive and entrepreneur. He received his PhD in Mass Communication from the University of Kentucky. He is also an accomplished guitarist, songwriter, recording artist and producer, and has performed with members of the *Rock & Roll*

Hall of Fame (Elvis' drummer DJ Fontana), *Country Music Hall of Fame* (The Gatlin Brothers), *International Bluegrass Music Association Hall of Fame* (JD Crowe), *Kentucky Music Hall of Fame* (JP Pennington of Exile) and *Major League Baseball Hall of Fame* (Johnny Bench).

ANDREA GOZZI è musicista e musicologo. Si specializza in musica presso l'Università Paris 8 Vincennes-Saint Denis. Dottorando in Digital Humanities presso il dipartimento SAGAS, Università di Firenze, è docente di sound design presso la LABA di Firenze e coordinatore dei laboratori di Lezioni di Rock e Sound Design presso il DAMS di Firenze. Collabora attivamente con il centro di ricerca, produzione e didattica musicale Tempo Reale di Firenze e con l'azienda francese Mezzo Forte, specializzata in realtà aumentata sonora e sound design. Come musicista ha collaborato con artisti italiani e internazionali, dal vivo e in studio, partecipando ad eventi come Live8 (2005) a Roma, suonando in Francia, Germania, Inghilterra, Canada. È autore di numerosi saggi, volumi dedicati alla storia del rock e biografie musicali edite in Italia e in Canada.

ALESSANDRO GREPPI is a musician and political scientist based in Paris (France) and Mopti (Mali). Trained as a classical pianist (Conservatorio della Svizzera Italiana), he holds degrees in law and political science and is currently finishing a master's degree in Musicology at the University of Paris VIII. His research focuses on the political possibilities of sound and the relationship between sound, music, and political violence in the context of contemporary social movements. This year, he is completing an assignment as a Joint Operations Officer at the United Nations Multidimensional Integrated Stabilisation Mission in Mali (MINUSMA), while on leave from his studies.

KEVIN HOLM-HUDSON is Professor of Music Theory at the University of Kentucky. He holds a Doctor of Musical Arts degree in composition from the University of Illinois at Urbana-Champaign. He is the author of *Music Theory Remixed* (Oxford University Press) and *Genesis and the Lamb Lies Down on Broadway* (Ashgate); he is the editor of *Progressive Rock Reconsidered* (Routledge), and has written widely not only on progressive rock music but on artists as diverse as Sigur Ros and the Carpenters. As a performing musician, Dr. Holm-Hudson is an Artist-in-Residence at the Kentucky Music Hall of Fame and Museum and is a prolific singer-songwriter.

JAN MARTEN IVO KLAVER è professore ordinario di Letteratura e Cultura presso l'Università di Urbino Carlo Bo. Il suo principale campo di ricerca riguarda il diciottesimo e diciannovesimo secolo nelle loro

manifestazioni religiose, culturali e letterarie. È autore di numerosi saggi e di volumi tra cui *The Apostle of the Flesh: A Critical Life of Charles Kingsley* (2006), *Scientific Expeditions to the Arab World 1761-1881* (2009) and "The Apologia" nell'*Oxford Handbook of John Henry Newman* (2018).

VLATKO KUČAN is a musician, improviser and music therapist. He also teaches improvisation in the jazz department and in the contemporary performance and composition program of the Hochschule für Musik und Theater (HfMT) in Hamburg. Since 2018, he has directed the Studio for Polystylistic Improvisation and Interdisciplinary Crossover (SPIIC), – a project of Innovative Hochschule – Stage_2.0. The SPIIC Ensemble has been featured in various events since its founding. From 2015 to 2017, he curated the concert series SoloSoloDuo- Impromptu. Since December 2017, he has curated the concert series The Art of Improvisation / TAOI at Resonanzraum St. Pauli.

SARA LENZI è co-fondatrice di sounDesign.info. Attivista del suono, ha quindici anni di esperienza nel sound design per il branding con incursioni nella sound art. Scrive di tutti i molteplici aspetti del suono nella comunicazione. È docente internazionale e fondatrice di Lorelei Sound Strategies, il primo studio boutique di sound branding a Singapore. Sara ha conseguito una Laurea Magistrale in Filosofia e attualmente sta per concludere il suo Dottorato di Ricerca in Sonificazione dei Dati presso il Politecnico di Milano, Facoltà di Design.

MARCO LIUNI è ricercatore e computer music designer di base a Parigi. Diplomato in chitarra classica (Istituto P. Mascagni, Livorno), ha orientato la sua formazione musicale verso l'elettronica diplomandosi nella classe di Alvisè Vidolin (Conservatorio di Musica "Benedetto Marcello", Venezia). Ottiene il PhD in matematica applicata e nel 2019 è vincitore del programma di ricerca Fulbright. Svolge regolarmente la propria attività di ricerca all'IRCAM, affiancata dal 2016 al 2019 da un ruolo permanente di insegnamento nel Coursus per compositori dell'istituto. Nel 2019 è cofondatore delle start-up Alta Voce (tecnologie di trasformazione vocale in tempo reale per le telecomunicazioni) e Mezzo Forte (tecnologie web e suono 3D per le arti multimediali).

MASSIMILIANO LOPEZ, musicologo e paleografo, lavora dal 2010 presso l'Istituto Centrale Beni Sonori ed Audiovisivi del MiBACT svolgendo il ruolo di Coordinatore dell'Area della Valorizzazione e di referente dell'Ufficio Valorizzazione, ricerche e studi. Nell'ambito di tali ruoli è stato negli anni, anche in virtù della

lunga esperienza quale musicista professionista, promotore di diversi progetti rivolti all'incremento sia qualitativo che quantitativo del patrimonio custodito dall'ICBSA.

ROBERT LOSIAK is a musicologist and sound ecologist. He holds a PhD and is affiliated with the University of Wrocław. He funded there the Soundscape Research Studio. He has designed a research project on the soundscape of Wrocław and co-edited *The Urban Soundscape, The Soundscape of Wrocław, The Soundscapes: studies*.

THEODOROS LOTIS is a composer and educator working in the field of electroacoustic and mixed music. He regularly studies the sonic environment and soundscapes. His music has been performed in Europe, Australia, America and Asia, and has received a number of awards and distinctions at Bourges, Sculpted Sound Composers Competition, Metamorphoses, Luigi Russolo, CIMESP and Jeu de temps / Times Play. He was awarded the first prize at the *Concours International de Spatialisation pour l'Interprétation des Oeuvres Acousmatiques*, Espace du Son by Musiques et Recherches, in Brussels. Theodoros was composer-in-residence at New York University in spring 2012. He has been teaching composition at the University of London (Goldsmiths), the Aristotle University of Thessaloniki and the Technical Educational Institute of Crete. He is Assistant Professor at the Ionian University in Corfu. His music has been released by *Empreintes Digitales*. www.theodoroslotis.com

MARCO LUTZU è ricercatore di etnomusicologia presso l'Università di Cagliari. Ha conseguito il dottorato di ricerca in Storia e Analisi delle culture musicali all'Università di Roma "La Sapienza"; è stato assegnista di ricerca all'Università di Venezia "Ca' Foscari" e all'Università di Cagliari, e docente a contratto all'Università di Palermo e l'Università di Firenze. Ha condotto ricerca sul campo in Sardegna, Cuba e Guinea Equatoriale, occupandosi di rapporti tra musica e religione, poesia improvvisata, analisi della performance e cultura hip hop. È responsabile scientifico dell'*Enciclopedia della Musica Sarda* (L'Unione Sarda, 2012), autore di *Musiche tradizionali di Aggius. Le registrazioni del CNSMP (1950-1962)* (Squilibri, 2015), *Non potho riposare. Il canto d'amore della Sardegna* (Nota, 2017), curatore di *Deus ti salvet Maria. L'Ave Maria sarda tra devozione, identità e popular music* (Nota, 2020) e di (con Gianmario Borio, Giovanni Giuriati, Alessandro Cecchi) *Investigating Musical Performance: Theoretical Models and Intersections* (Routledge 2020).

IGNAZIO MACCHIARELLA è Professore Ordinario di Etnomusicologia presso l'Università di Cagliari. È vice-presidente dello Study Group on Multipart Music dell'International Council for Traditional Music (Ictm/Unesco). Si occupa tra l'altro dello studio del far musica negli scenari della vita sociale contemporanea. <https://people.unica.it/ignaziomacchiarella/>

DANIEL MARGOLIES is Professor and Chair of the History Department at Virginia Wesleyan University and founder and Artistic Director of the Festival of Texas Fiddling. Together with J.A. Strub, they share a history of collaboration as presenters at traditional music festivals, symposia, and academic conferences. In March, 2020 Strub and Margolies launched the *project on the examination of musical activity surrounding Coronavirus and its audiovisual responses In Latin and Latino America* (POnTE MASCARILLA) initiative, a comprehensive survey of the varied musical responses to the COVID-19 pandemic within Latin American and Latino-American communities.

DARIUSZ MAZUROWSKI is a Polish electroacoustic music composer born and currently residing in Gdansk. While the majority of his compositional activity has focused on electronic/acousmatic works, he has also composed instrumental music in conjunction with electronics. His works combine analog instruments with the sonic potential of digital technology. During solo concerts, he often combines fixed media with extracted "parts" that he then performs (sometimes improvises) on live electronic devices. His music has been broadcast by various radio stations all over the world, and he has performed at festivals and other events in Europe, North America, South America and Asia. He is a member of The Polish Society for Electroacoustic Music and a producer of the concert series New Music in the Old Town in Gdansk. His compositions have been released on numerous discs (CD and DVD), including *Pseudaria/Divertimento*, *Back in Time*, *Non Acoustic Symphony*, *Hidden Dimensions*.

DOMINIKA MORAVČÍKOVÁ is a PhD student in the Department of Musicology at Charles University, Prague. As an associate of the Department of Digitalization of Sound at the Czech Museum of Music in Prague, she collaborated on the exhibition "Rusalka" in New York, organized by the Czech Center New York. She also contributed as a researcher to the virtual exhibition of old manuscripts "... and the Word became Music" organized by the National Library of the Czech Republic. In 2018, she won the International Travel Award of the Society for Ethnomusicology. She is currently conducting ethnographic research on music education of Romani children in Slovakia. In 2020, she published an essay on pandemic sound regimes

in the magazine *Kapital* and subsequently participated in a thematic panel discussion on city soundscapes during the pandemic organized by the KIOSK Festival in Zilina, Slovakia.

KOJI NAGAHATA received a PhD in Design from Kyushu Institute of Design, Fukuoka Japan, 1998. He is now a professor at Faculty of Symbiotic Systems Science, Fukushima University, Japan. Just after the Fukushima nuclear disaster, he has been recording the changing of soundscapes of Fukushima city. He also has been recording the soundscapes after the Coronavirus pandemic started in Fukushima city and Sendai city. Those soundscapes were published on his web site: www.sss.fukushima-u.ac.jp/~nagahata.

ROBERTO NEULICHEDL dal 2019, nel *Forum Nazionale per l'Educazione musicale* (a cui aderiscono 24 associazioni del settore), coordina il Gruppo di progetto *Ecofonie* nato quale spazio per la condivisione in ambito didattico/educativo di idee e progettualità specificatamente dedicate all'ecologia sonora e, più in generale all'ecologia dei sensi. Del gruppo fanno parte Stefania Di Blasio Anna Maria Freschi, Eleonora Giovanardi, Claudio Massola, Enrico Strobino e Maurizio Vitali. Dal 1980 opera nel settore dell'educazione musicale offrendo propri contributi in convegni e pubblicazioni con particolare attenzione alle problematiche inerenti alla fenomenologia dell'esperienza sonoro-musicale. Ha collaborato per il MIUR in progetti nazionali di indagine sullo stato della presenza della musica nella scuola italiana con particolare riferimento all'uso delle tecnologie digitali. Dal 1990 al 2019 è stato docente di Pedagogia musicale [SAD CODD/04] nel sistema dell'Alta Formazione Artistico-Musicale e Coreutica. Tra il 2013 e 2016 ha condotto una ricerca su Musica, Educazione, Tecnologia e Cultura digitale.

NICOLA ORIO, PhD in ingegneria informatica, è professore associato al Dipartimento dei Beni Culturali dell'Università di Padova. Si occupa dello sviluppo di strumenti per il reperimento e la valorizzazione del patrimonio culturale. In particolare, ha progettato e sviluppato sistemi per il reperimento automatico della musica, per poi estendere alle collezioni di immaginifino a strumenti per la valorizzazione del legame tra cinema e territorio. Sul fronte della valorizzazione lavora su nuove modalità di interazione, anche attraverso la *gamification*, per usare la tecnologia in modo creativo, sfruttando nuove modalità di interazione al fine di catturare l'attenzione del visitatore per poi veicolare i contenuti culturali in modo mirato.

ÁGNES PATAKFALVI-CZIRJÁK, PhD is a sociologist-anthropologist. She is a Postdoctoral Researcher at the Department of Sociology and Communication of the Budapest University of Technology and Economics. She completed a Cultural Studies PhD programme at the University of Pécs. Her main research areas are Hungarian nationalism, kin-state politics in CCE and everyday nationalism. Currently she is working as a researcher in the European project "Popular Music as a Medium in the Mainstreaming of Populist Ideologies in Europe".

NICOLE PERRET completed her PhD in epistemology at École Normale Supérieure in Paris in 2013, with a thesis on the concepts of causality and function in life sciences. She worked on the models of biological organization, with a particular interest for the concepts of autopoiesis, as well as for the relationships between life, information and machines, with a critical approach derived from Kantian philosophy, phenomenology and Ernst Cassirer's philosophy of symbolic forms. Currently working as a philosophy teacher in Grenoble, she extends her reflections from the field of epistemology to the one of artistic expression, with a growing interest in experimental music, especially concerning the relationship between morphology, constraints and space.

FARAH POLATO è docente di "Filmologia" al corso di studio in Discipline delle arti della musica e dello spettacolo e di "Paesaggio, cinema e comunicazione audiovisiva" per la laurea magistrale in Scienze del paesaggio dell'Università degli Studi di Padova. Con Nicola Orio ha coordinato, il progetto Strumenti innovativi per la promozione turistica: film-induced tourism (2014-2015 Fse-Regione Veneto) e successivamente è stata responsabile del progetto "Il Veneto, le acque e il cinema", percorso poi confluito nella linea di ricerca interdisciplinare CineLands del Dipartimento dei Beni Culturali. Componente di "Postcolonialitalia. Postcolonial Studies from the European South" (Università degli Studi di Padova), tra i suoi ambiti di interesse vi è la narrazione del territorio nelle sfide poste dal panorama italiano attuale, a fronte di cittadinanze e comunità dinamiche. Nell'attenzione rivolta al paesaggio e alla sua percezione nell'audiovisivo si inserisce l'adesione al progetto Paesaggi sonori italiani Covid 19 in collaborazione con la piattaforma LYS di Moovirole srl nell'ambito del progetto Paesaggi sonori italiani avviato dall'Istituto Centrale per i Beni Sonori e Audiovisivi.

DANA REASON is a Canadian-born pianist, composer/ improviser, sound artist, and musicologist working at the intersections of twenty-first century musical genres and interdisciplinary practices. Reason was part of *The Space Between* trio with the electronic music pioneer Pauline Oliveros; and is documented on over 17 recordings. She has recorded music by the 2020 NEA Jazz Master, Roscoe Mitchell, and DJ Spooky and has performed with acclaimed artists, including: Joëlle Léandre, Joe McPhee, Barre Phillips, Cecil Taylor, Marc Sabat, Fred Frith, George Lewis, Mark Dresser, Mary Oliver, and Kyle Bruckmann. Reason is part of the ReSoundings trio and was music supervisor and a composer for the film collection *Alice Guy Blachet Vol. 2* (Kino Lorber, 2020). She was arranger for Henry Louis Gates' PBS series "Reconstruction: America After the Civil War". Dr. Reason currently curates the "Site of Sound" series and is Assistant Professor of Contemporary Music at Oregon State University.

MASSIMO RUSSO è ricercatore confermato presso l'Università di Urbino Carlo Bo, dove insegna Sociologia del tempo libero (Scuola di comunicazione) e Sociologia dell'educazione (Scuola di sociologia e servizio sociale). I suoi interessi negli ultimi anni si sono concentrati sul tempo libero come fenomeno sociale, con particolare attenzione ai cambiamenti in atto sul piano percettivo e dell'ascolto negli spazi pubblici. È membro di FKL, alle cui attività partecipa dal 2014. Tra le sue pubblicazioni: *Vademecum metodologico* (Edizioni Goliardiche, Trieste 2004), *Sociologia. Teoria e metodi di ricerca* (Guerini Scientifica, Milano 2010), *Della sociologia e del tempo libero* (Aracne, Roma 2017).

DIANE SCHUH, a former landscape architect with degrees from ENSAAMA Paris and ENSP Versailles, redirected herself toward her first passion, music, through the study of the instrument (violin) and composition at the conservatoire (CRD). She is currently a second-year master's student in musicology at the Paris VIII University. Her research focuses on ecology in music, and particularly the transfer of botanical and ethnological thoughts into music and sounds.

MAKIS SOLOMOS, born in Greece and living in France, is Professor of musicology at the University Paris 8 and director of the research team MUSIDANSE. He has published many books and articles about new music, and he is one of the main international specialists of Xenakis' music. Extending his book *De la musique au son* (English translation: *From Music to Sound*, Routledge, 2019), he is now developing the frameworks for an ecology of sound and music.

MICHAËL SPANU holds a PhD in sociology (Social Sciences Laboratory of Lorraine [2L2S], University of Lorraine). He is a postdoctoral fellow in Social Sciences and Cultural Industries at the Centro de Investigación sobre América del Norte (Universidad Nacional Autónoma de México). His work focuses on language diversity and popular music. His area of expertise also encompasses night studies and the digital turn of the live music industry.

J. A. STRUB is completing a dissertation in ethnomusicology at the University of Texas-Austin and the Founder and Director of the *Gran Encuentro de Huapango en Texas* music festival. Together with Daniel Margolies, they share a history of collaboration as presenters at traditional music festivals, symposia, and academic conferences. In March, 2020 Strub and Margolies launched the *project on the examination of musical activity surrounding Coronavirus and its audiovisual responses In Latin and Latino America* (POnTE MASCARILLA) initiative, a comprehensive survey of the varied musical responses to the COVID-19 pandemic within Latin American and Latino-American communities.

RENATA TAŃCZUK is a professor of Cultural Studies at the University of Wrocław. Her main research areas are material culture and collecting, as well as sound and soundscape studies. She is co-author and co-editor of several books, including *The Urban Soundscape*, *The Soundscape of Wrocław* and *The Soundscape: studies*.

LAURA TEDESCHINI LALLI, Ph.D. is Full Professor of Mathematical Physics at Università di Roma Tre, Architecture Dept. With a formal education both in Mathematics, Ph.D. applied mathematics University of Maryland College Park, and in Music (Music Theories UMD; Nuova Didattica della composizione, Conservatorio di musica di Santa Cecilia, Roma). Sound and organized sound have been abiding interests in her studies and activities. Her main research areas are in Dynamical Systems and Deterministic Chaos; these interests led to the inquiry about sound as complex system. She is interested in Mathematics and Cultural Heritage, and in this framework proposes to study soundscape. She advocates a STEAM approach (Science, Technology, Engineering, Arts and Mathematics) in higher education. She has edited the volumes *Spazi sonori della musica* (with Giovanni Giuriati) and wrote *Interrogare lo spazio* (with Alessandra Carlini). On the interdisciplinary research, she was an invited speaker at Faces of Geometry, Politecnico di Milano (keynote: "Math is in the Eye of the Beholder"); APLIMAT Bratislava, Technical University (plenary: "Time Scales in Listening"); KISS – Kyma International Sound symposium, Porto, Casa

da Musica (keynote: "Viewpoints and Earpoints"); recently, she was invited at Festival delle Letterature di Mantova where she participated in the event "Sintomatiche parole: Silenzio". She is the scientific coordinator of the group www.formulas.it.

GUSTAV THOMAS: see YEAH YOU

ANDRÉS TORRES is a media artist and lecturer based in Medellín, Colombia. He studied Literature at the Universidad Javeriana in Bogotá and he has an M.A in Sound Studies and Sonic Arts at Universität der Künste in Berlin, Germany. He currently works as assistant professor in the Faculty of Communication at the University of Medellin where he teaches in the bachelor program Communication and Digital Entertainment. He creates installations and sound art focusing on the subjects of aesthetic of memory and visual music. His most recent installation is the Trauma-Tropo which explores the development of memory in synesthesia of abstract moving images. Currently he leads the collective creative project "Aural Memories" with the community of Moravia in the city of Medellín.

SCOTT WHIDDON is Writing Center Director and Professor of Writing, Rhetoric, and Communication at Transylvania University (Lexington, KY). He has published widely on the subjects of writing center theory and practice, the literature and art of the incarcerated, and the connections between creativity and collaboration. Dr. Whiddon is also an active musician. For five years, he was the music director of the Harry Dean Stanton Festival; he also curated and performed in a series of Kentucky-based music events in support of Habitat for Humanity. He has contributed work to filmmakers such as Richard Knox Robinson and Brian Frye and has served as a pit musician for Lexington's Summerfest Theatre Festival.

SŁAWOMIR WIECZOREK holds a PhD in musicology. He works at the Institute of Musicology at the University of Wrocław. Author of the book *On the musical front*, his interests focus on the history of twentieth-century music and soundscapes.

YEAH YOU is an experimental improvised pop duo from Bridgend, South Wales, formed by father/daughter Gustav Thomas and Elvin Brandhi in 2013. They are known for performing and recording in random, ad hoc settings like roadsides, car parks and in the car. Yeah You's live shows, which are

characterised by a high level of intensity, have tended to take place in diverse venues and contexts ranging from experimental music venues, repurposed settings, art galleries and vacant lots.

For the first 88 days of the initial coronavirus lockdown they recorded and filmed every day, never in the house (noise bleed concern), usually in the car.* The *Domestos* poster presentation is a video mixtape from the 88 days.

* they were using an EV, so the emissions cost of these sessions was zero.

MARCEL ZAES (born in Bern/Switzerland), is an artist and artistic researcher with degrees from Bern University of the Arts and from Zurich University of the Arts, and who has completed additional composition studies with Alvin Curran in Rome and with Peter Ablinger in Berlin. Marcel is currently a PhD candidate in Music and Multimedia Composition at Brown University, working with Paula Matthusen, Kiri Miller, Ed Osborn and Butch Rovin. In research and practice, he explores time grids in an interdisciplinary framework that encompasses its sociocultural backgrounds, its politics and perception, and the use of mechanical rhythm machines in music making – such as metronomes, drum machines and step sequencers. Marcel develops deviant and “defiant” time algorithms that lie at the heart of his sound works with which he critically explores rhythm as always relational and social. His work is regularly shown, performed, published and discussed internationally.

PROGRAMME COMMITTEE BIOGRAPHIES

MAURIZIO AGAMENNONE is Full Professor in Ethnomusicology at the University of Florence, SAGAS Department. He was a pupil of Diego Carpitella at University of Rome, and he completed his musical studies at the Conservatory of music in Frosinone and Cagliari. He taught at the Conservatory of Perugia, L'Aquila and Campobasso, at the Universities of Venice and Lecce. He has dealt with various theoretical issues in ethnomusicology, with the practices of poetic improvisation and other forms of sung poetry, with the procedures and performative arrangements in living polyphonies, with the activities and productions of "migrant musicians" in the context of global/glocalization, of the compositional and performance practices in the European musical avant-garde of the second half of the Twentieth Century, and of the intercultural exchanges in contemporary music. He conceived and directs «Per archi-rivista di storia e cultura degli strumenti ad arco» and «acusfere suoni, culture, musicologie» (LIM, Lucca). He conceived and directs the research laboratory and web portal www.aporie.it (University of Florence). He conceived and conducted the program called Polifonie "In viva voce", from 1996 to 2016, in collaboration with the G. Cini Foundation and the "Ca 'Foscari" University of Venice. He has conceived and taught in several programmes for musicians, within the framework of community integration projects, with the participation of Regions (Lombardy, Veneto, Puglia, Umbria) and various pedagogical institutes (Centro Europeo di Toscolano). He has also conceived and directed numerous festivals, some highly innovative and marked by extensive public and critical acclaim; among these: La Notte della Taranta, in the Salento region (from 1998 to 2001); Festival internazionale della zampogna, in Molise (1996-2002). He actively participated in several radio programmes (RAI-Radio 3), from 1996 to 2005. Earlier in his life, from 1975 to 1997, he carried out an intense activity as a performer, as a double bass player and multi-instrumentalist, in several orchestras and ensembles. He is head of the project *Come suona la Toscana*.

ANTONELLA DICUONZO is a PhD candidate in History of Performing Arts at the University of Florence. She obtained a MA in Musicology at the University "La Sapienza" – Rome with a dissertation on the musical practices of a catholic charismatic community based in Rome. She collaborated with University "Tor Vergata" – Rome in the framework of PRIN 2012, *Processi di trasformazione nelle musiche di tradizione orale dal 1900 a oggi*, funded by the Italian Ministry for University and Research (MIUR). Her research

interests have focused on the relationships between music, trance and new therapeutic devices and on those between music and religion and music and minorities. She is currently conducting an ethnomusicological research on the musical practices of Roma and Sinti people in Italy and participating in the project *Come suona la Toscana*.

FRANCESCO GIOMI is a composer, improviser and sound projectionist. He has collaborated with Luciano Berio and other relevant composers, musicians, choreographers (Virgilio Sieni and Simona Bertozzi), and directors besides orchestras and ensembles from Italy and abroad. He has led the live electronics music staff of Tempo Reale in theatres and festivals all over the world. He has been composing electroacoustic music for many years: in 2003 and 2009 he obtained commissions for new musical works from GRM of Paris, while in 2007 he won the International Rostrum of Electroacoustic Music held in Lisbon. His works are regularly performed in festivals and concerts all over the world. He started LFO, a new creative project investigating the relations between electroacoustic music and improvisation, in the frame of which he conducted collective music performances in Florence, Bologna, Bremen, Manchester, Warsaw, Urbino, Perugia. As a researcher he has published two monographic books and articles and issues in prominent journals by different publishers (Mouton de Gruyter, MIT Press, Swets & Zeitlinger, Harwood Academic Publisher, Indiana University Press, Cambridge University Press, Il Mulino, ERI-RAI, Zanichelli). Currently, he is professor of Electroacoustic Music Composition at the Conservatory of Bologna, and director of Tempo Reale.

DANIELE PALMA is a PhD candidate in History of the Performing Arts at the University of Florence, where he is investigating early tenor recordings of Italian opera with a particular focus on mediatisation processes and their impact on voice and its cultural representations. His research interests concern mostly early sound media and their relationships with musical culture and amateur music practices, ranging from lyric opera to children records in the first half of the 20th century and beyond. On these topics, he has published articles in scholarly journals («Rivista Italiana di Musicologia», «Palaver», «Revista Post-Ip») as well as book chapters for national and international publishers as LIM and Routledge (forthcoming 2022). As part of *Come suona la Toscana*, he is investigating discussions and practices regarding regional soundscapes and musics of oral tradition in early Italian phonography and radio broadcasting. In 2019, he has been awarded an Edison Fellowship for 2019/2020 by the British Library – UK.

LUDOVICO PERONI is a musicologist, improviser and composer. He is currently a PhD candidate in History of Performing Arts - Musicology at the University of Florence. His research project is on Conducted Improvisation (e.g. Conduction, Soundpainting). Besides his musicological studies, in 2016 he graduated in Jazz at the Conservatory Santa Cecilia of Rome. His interests concern mostly improvisation, aesthetic studies and musical analysis, mainly applied in the repertoire of contemporary and audiotactile music. Among his most recent publications and works: *Inside an atmospheric producer: The Conducted Improvisation* (in *Resounding Spaces: approaching musical atmospheres*, Mimesis, 2020); *Improvvisazione Condotta: un valido strumento pedagogico?* (in *Quaderni di pedagogia e Comunicazione Musicale*, EUM, forthcoming 2020); *Il Sognatoio* (musical sheet and music album) edited by Da Vinci Publishing. He is part of the project *Come suona la Toscana*.

GIULIA SARNO is an ethnomusicologist and currently a PhD candidate in History of the Performing Arts - Musicology at Università di Firenze, Italy, where she is investigating the history and archival patrimony of Tempo Reale, a centre for music research, production and education founded in Florence by Luciano Berio. Her main research areas and publications include a variety of contemporary musical and sonic practices, ranging from experimental electronics to popular music, with a special interest in the preservation of electronic repertoires and archives. As part of the project *Come suona la Toscana*, she is investigating the sonic world of football in Florence: due to the pandemic, her research is now also focusing on the processes of remediation regarding the use of football chants in television broadcasting and video games.

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Università di Firenze, Dipartimento SAGAS website: www.sagas.unifi.it