

## **Radio-System-AIR/EAR 2012**

### **Audio material for broadcast**

authors name, title, description, duration.

#### **1 - Andrea Polli (Estados Unidos)**

Title: "Soundwalking, Sonification and Activism" – 34'15"

"Sonic Antarctica" features natural and industrial field recordings, sonifications and audifications of science data and interviews with weather and climate scientists. The areas recorded include: the "Dry Valleys" (77°30'S 163°00'E) on the shore of McMurdo Sound, 3,500 km due south of New Zealand, the driest and largest relatively ice-free area on the continent completely devoid of terrestrial vegetation. Another is the geographic South Pole (90°00'S), the center of a featureless flat white expanse, on top of ice nearly 1.7 miles thick.

"The Sonic Antarctica" Project is a radio broadcast, live performance as well as a sound and visual installation. It features recordings of the Antarctic soundscape made during Andrea Polli's seven-week National Science Foundation residency in Antarctica during the 2007/2008 season.

The Antarctic is unlike any other place on earth: geographically, politically and culturally. Larger than the US, it is a frontier where borders and nationalities take a back seat to scientific collaboration and cooperation, a place where the compass becomes meaningless, yet, navigation is a matter of life and death. It is an extreme environment that holds some of the most unique species. But it is also an ecosystem undergoing rapid change. 2007/2008 marks the fourth International Polar Year (IPY), the largest and most ambitious international effort to investigate the impact of the poles on the global environment.

As an artist, Andrea Polli works with digital media. She has exhibited, lectured, and performed nationally and internationally. Polli's projects often bring together artists and scientists from various disciplines. She is interested in global systems and their effects on individuals. She currently works in collaboration with atmospheric scientists to develop systems for understanding storm and climate information through sound, a process called sonification.

#### **2 - Atilio Doreste (España)**

Title: "Erjos, nocturnal voices" – 7'55"

Introduction.

Erjos is a village located between the towns of Los Silos and Tank north of the island of Tenerife (Canary Islands, Spain). It is located 9 km from the town of El Tanque and reaches a maximum altitude of 1,000 meters. Located in the Teno Rural Park is located in the extreme northwest of the island of Tenerife, in the ancient massif of the same name. In a more or less triangular, bordered on two sides by the sea and in the third with the insular central building coladas. This is an area that has a huge amount of values of scientific, scenic, historical and ethnographic. It has important forests and variety of zonal ecosystems of high biodiversity and endemic azonal, both animal and

vegetable. Geomorphological structures are well represented by embedded ravines, sheer cliffs, cliffs, rocks, dams and coastal platform that provide a wide variety of landscapes in this space

- Erjos, nocturnal voices.

The piece is made in decision live on the night of San Isidro (local festival) of 19 May 2012. During Saturday night, while night falls and almost starts to rain, start singing competition between HI\_FI sound natural and artificial LO-FI medium wave and cars going up the neighborhood to celebrate. The absurdity of the place is in this apparent contradiction in an area full of life and species that gain intensity in the last redoubt of the water before summer. The rain has been scarce, so they focus migratory birds, bats and frogs premises, in accordance intense vocals. The counterpoint is on the radio seems to seek harmony, but it is still sound overlapping ends underlining how animals are harmonized. Radio has always been company rural workday, in crops, and on nights of Teno. This place, which is itself the product of extraction of land for banana cultivation Durantes the decades of the fifties to seventies, has become a stronghold of contradictory nature and seat of life. Thus we get a piece of sound art from a field that gives rise to a highly complex transect, full of layers and apparent chaos.

- Specifications:

Zoom H4n Recorder and Sound Devices 702T with Rode NTG-2.

Software: Audacity.

### **3 - Austin Yip (Hong Kong)**

Title: "Resonance from the Parallel" – 6'28"

Wandering between the two parallel spaces, shifting instantaneously from the North to the South; Bridging by the timbre of Indonesian *gamelan's Kethuk* and *Gong*, connecting two seemingly unrelated soundscape recordings by the familiar voice of traffic lights; Expressing our over-regulated lives through the juxtaposed sound, experiencing momentary escape from the world through silence;  
*Resonance from the Parallel...* intertwines Sydney and Hong Kong of different times.

### **4 - Balam Ronan Simon Delgado (México)**

Title: "Soundscape Querétaro Center" - 7'02"

Sounds have inherent social involvement, because they come directly from the company, specific places and times, with reference to the listener senses recognized without problems, and that can expose the complex world we live in and of ourselves.

### **5 - Benoit Maubrey (Alemania) 2'22"**

Title: "Radio"

Performance with radio receivers powered via a solar cell (fixed to their head or arm), the Audio Ballerinas render radio waves audible by positioning their bodies in different angles to the sun, playing with “white noise“ and radio channels: their body movement changes and interrupts the sound.

#### **6 - Biffarella- Berenguer-Gomez (Argentina-España)**

Title: “Sonidos y otras yerbas-Sonidos en causa” - 60’00”

Gonzalo Biffarella radio program called "Sounds and other stuff" addressing the work "Sounds to cause" Berenguer-Gomez proposed a line of programs devoted to exploring the complex map of sound art and experimental music from different points of view.

In this series we take the vast musical knowledge of the artists and curators involved in RWM to create a series of "interruptions" Curatorial programming.

With the format of a mixed music on demand, our usual producers have carte blanche to develop a strictly musical journey with a single initial parameter: the thread of your mix is original and unique.

For this new episode José Manuel Berenguer and Carlos Gomez fifteen times were selected among the 300 gigabytes of acoustic information contained in multiple campaigns Sounds in Cause Project, dedicated to collecting field recordings in environments irreversible process of change based on economic growth .

#### **7 - Brendan Baylor (Estados Unidos)**

Title: “Iowa River: Ideology/Function” - 7’36”

This project started when I attempted to do a series of field recordings on the Iowa River in the midwestern US. I planned to gather some vaguely naturalistic sounds: water flowing, insects, the wind through the trees; instead I harvested a set of much more industrial sounds: water pumps, trains, planes, cars. This sound piece is an investigation of the ways in which human activities have altered the area around the Iowa River though it's use in transportation, agriculture, energy production, and manufacturing. I'm interested in how the river, which we consider a "natural" thing is implicated in the highly artificial systems of production of our global economy. These sounds are specific, in the sense that they are from a specific spot on the Iowa River, and yet they could happen almost anywhere on earth where trains, rivers, airplanes, hydroelectric dams, and cars intersect the same space. These are the sounds of industry overwhelming and subsuming the much more organic sounds of water, air, and insects.

#### **8 - Casper Hernández Cordes (Dinamarca)**

Title: “Æææææ (Anthropomorfer)” – 2’32”

The composition (improvisation) that I could fit is "Æææææ" because they use the sounds of the street, where there is also coincidentally sounds of a radio. The concept of the series of improvisations are the Danish vowel sounds. (i, e, æ, a, / ar /, and, or, or, / or /, u, o, a, / ar /) that sent is the 3rd of this series.

They are the sounds of my street. They are building one meter in front of my house. Workers listen radio. There are people talking on the street.

For me what is important is improvisation. I use my voice as a filter, forming the tone or volume or timbre of each of the loops. The idea of my instrument 'the Anthropomorfer' is to make a tool with which we can transform all the sounds from the surrounding environment as sound / music using voice.

With Anthropomorfer voice can not only model the loops, but the loops can be modeled between them. Thus, a sound of someone using a hammer. The pace of work is the other sounds of the street, people talking or pop music on the radio. Then the composition is not only a sound antropomorfisacion the street, but a 'objetomorfisacion' in which objects become actors, is a "democratisacion" where 'nature' (around us) and 'culture' (human intention) speak with the same level of value.

### **9 - Colin Black (Australia) \***

Title: "A Human Explication from Nature" – 5'08"

### **10 - Dave Fyans (Escocia)**

Title: "The Stone Speaks To The Tree About Time" – 7'36"

**Synopsis:** The piece has been composed as an imagined conversation between a rock and a tree highlighting the differently paced, expanded timeframes by which both experience the world.

### **11 - David Snow (Estados Unidos)**

Title: "SERENDIP" – 13'13"

The University of California at Berkeley SERENDIP (Search for Extraterrestrial Radio Emissions from Nearby Developed Intelligent Populations) program is a research effort aimed at detecting radio signals from extraterrestrial civilizations. Radio waves are thought to be the optimum band of the electromagnetic spectrum for interstellar communication because radio wavelengths are relatively free of the absorption and noise that plagues other areas of the spectrum. Besides deliberate interstellar transmissions, other civilizations may well radiate radio "leakage," or unintentional transmissions beyond their own planets. Technological civilizations within about a 50 light-year radius of the solar system could now be watching first-run broadcasts of "I Love Lucy" and "The Honeymooners."

### **12 - Dean Rosenthal-Martha's Vineyard (Estados Unidos)**

Title: "Menemsha Village" – 23'04"

Dedicated to Ori Epstein

The sonic environment of the buoy's bell arrives to us as the meditation bell in the temple does for all monks, the bell that rings between classes for schoolchildren, and the bell that signals each beginning and finality of each round of the boxer's fight.

I first heard the sound of the buoy's bell on the water off the beach of the small village of Menemsha as an irregular rhythm and discrete sound event but soon realized that the sounds of the

sonic environment surrounding the clear and beautiful ringing of the buoy's bell was essential to my experience of hearing the *music* in the buoy's bell.

In arranging this music, I found myself asking what it was that drew me to the harmonies of voices talking and the water lapping up on the shore, punctuated and punctured aperiodically by a single tone, repeating, over and over again, hypnotically.

I watched the water heave the buoy back and forth, and with each toss, the music changed.

I thought long and hard about composing little variations on this music, modulating individual sounds, and taking on other ordinary technical tasks of conventional sound design and composition, but in the end this music simply wanted to be heard unvarnished, as vulnerable and direct as the water and the wind that played it.

Perhaps we compose our environment by hearing in a certain way, and in this way, each listener will hear the music differently than another. Is the object what you hear or the sound? Do you hear a memory, or an image, or a reflection of expectation or disappointment?

I added several repetitions of the original recording (made using the iTalk application for the iPhone) for emphasis and spent time in Audacity cleaning things up, but in all cases no other modifications to the music have been made.

Dean Rosenthal  
Martha's Vineyard

### **13 - Dominique Balaÿ (Francia)**

Title: "Odka temple pluie nature cloche voix" – 15'58"

Recorded in Odaka shrine last week (may 25-2012), 10 km from Fukushima nuclear power plant.

An art project in Japan and Fukushima by Dominique Balaÿ. "Meanwhile, in Fukushima ..." is a collaborative project led sound in Fukushima.

### **14 - Guillaume Chappez (Francia)**

Title: "La foret des ombres" – 4'57"

It is an electroacoustic composition through sounds of nature, a dark and eerie soundscape with some mysterious noises, a place of spirits...

### **15 - Gustavo Obligado (Argentina)**

Title: "iytre" - 5' 58"

The track is titled "iytre" and has a length of 5 '58" is in MP3 format. It was recorded in 2011 in Buenos Aires. This track is an electronic composition. In this case, do not take any sound of nature, or execute any instrument. The decision was a point completely antagonistic, paradoxical and current.

It is a soundscape, a story / narrative that seeks progressive leave a message (a la song but it is not). In the XXI century, our societies are exposed to an over-accumulation of information, we absorb daily. Much of this information is a filter in our minds and bodies, but remains a matter of a few days or weeks. Try it as a challenge to human disconnection with nature and we value their sounds, their noises. Transport the listener to imagine a story with these sounds, abstracted from the everyday to enter a sound plan to invite a contact with nature. While it is an artificial contact (not sounds taken from reality, nor is the nature) are very faithful imitations that summarize the chaotic

and unexpected, the range of soundscapes immersed we can provide and the vast amount of beings are expressed with melodies or noise.

Within these landscapes no wires, no sound collage and layers (several) that will mutate and interact as track progress. I therefore invite you build a message and talk, discuss, oppose this work and others to propose a completely different look or a complementary perspective to such experimentation. Hopefully serve as inspiration to start or continue appreciating the sounds that we were away from our lives, from the first communities to large cities. The passage from sound and natural noise to sound and artificial noise. Bon voyage to all.

### **16 - Heather Lockie (Estados Unidos)**

Title: "Things to Remember about the Forest" – 7'54"

Recorded in the Fort Worden National Park in Port Townsend, Washington in the U.S.A. in the summer of 2011. I was at an artist residency at the park there, and I made many field recordings in the hills around my cabin. This soundscape is one of them.

### **17 - Howie Kenty (Estados Unidos)**

Title: "Any Lucky Ten" – 11'00"

*Any Lucky Ten* is primarily a piece concerning desolation, loneliness, and sadness, and the potential for beauty in what we breathe forth from our own inner world into the space without us and the emptiness of silence and darkness. It is scored for clarinet, violin, and electronics.

I began this piece while staying in a relatively remote region of New Hampshire in the summer of 2009. In contrast to the busy and chaotic aural environment that I have become accustomed to while living in Brooklyn, the nights there are peacefully and eerily quiet, marked largely by the disconsolate moans of loons on a nearby lake, the occasional slow, decaying rumble of distant cars, and the ubiquitous sibilance of crickets. *Any Lucky Ten* seeks to express the beauty and sadness evoked by these sounds through an organic integration of field recordings, electronic processing, and instrumental material.

### **18 - Julio de Paula (Brasil)**

Title: "Eden: living spaces" – 8'59"

As an inhabitant of the metropolis, the search for an acoustic environment to comfort me is a daily exercise. I try to protect myself in my shell-house. Like I need to hold on to my local anthropogenic sounds: children in the schoolyard, the salesman, the passing train.

Living in a concrete jungle is to recognize that sound universes overlap. Like the great city that grows on every inch of the surface of the earth, the sounds produced by the industrial age are structured in a small thread of natural acoustic environment. If for a moment the machines are silenced, nature blooms in birds, underground rivers, the voices of insects, songs ancestors.

In search of a sound that protects me (or landscape that embraces me), I've been walking the paths that lead me to unique places in the heart of the continent: the grain of the forests, an amphitheater prehispanic village Indians, edge of the great lake, an oasis in the desert. It is known that humans have long taken over every corner of the garden of Eden. And listening to these landscapes in particular showed me that the natural world is completely under your control.

It is an education to our ears: and when they overlap interference of another order, the natural beauty of the sound is unprecedented.

### **19 - Larry Gaab (Estados Unidos)**

Title: "On The Pattern Of Pairs" – 7'35"

The title refers to the perception of meanings through paired associations. Patterns are grouped associations. They are therefore connections we make. The work was composed especially for Air/Ear performances. Frog singing, water sounds, along with irregular pitches and rhythms are the main musical materials. The piece is a static work combined with a linear one. The water sounds suggest movement and morph into frog like barks with irregular wanderings and broken rhythms. Water sounds merge with frog song as water is life to frogs. Radio waves make connections even as sound and music remain the universal language. The live-recorded frog vocalizations create a static mass of sound. The static is charged, driving the living sound through the air like radio waves.

### **20 - Lee Fraser (Londres)**

Title: "Aerial Vapours" – 9'32"

Aerial Vapours explores notions of lightness and transcendence within spectral space. Many of its defining morphologies suggest skyward trajectories that, on occasion, one might feel are achieved. The twilight flicker of soft, filtered grains occurring towards the end of the piece, which become extended and lift to reveal a momentarily suspended field of effervescing pulses, is perhaps a good example of this sense of empyreal gain. In other cases, however, these vertical tendencies are thwarted by sudden hostile announcements, or else they seem to lack the necessary physical properties to escape the burden of gravity.

The title is taken from a line in Milton's *Paradise Lost*, in which the author describes the flight of lost souls whose self-profiting ways in life will earn them a place in the "Limbo of Vanity" within "the bare convex of this World's outermost orb". It reflects a situation which is both fixed and transitory, and provides a neat analogy for a particular atmospheric quality sought in this work.

### **21 - Maggi Payne (Estados Unidos)**

Title: "Wet" – 9'12"

Maggi Payne is Co-director of the Center for Contemporary Music at Mills College, in the San Francisco Bay Area, where she teaches recording engineering, composition, and electronic music. She also freelances as a recording engineer/editor and historical remastering engineer.

Her electroacoustic works often incorporate visuals, including dancers outfitted with electroluminescent wire and videos she creates using images ranging from nature to the abstract. She has composed music for dance, theatre, and video, including the music for Jordon Belson's video *Bardo*. She has collaborated for several years with video artist Ed Tannenbaum in his *Technological Feets* performances.

Her works have been presented in the Americas, Europe, Japan, and Australasia. She has received Composer's Grants and an Interdisciplinary Arts Grant from the National Endowment for the Arts,

and video grants from the Mellon Foundation and the Western States Regional Media Arts Fellowships Program, and has received four honorary mentions from Bourges and one from Prix Ars Electronica.

Her works are available on Innova, Starkland, Lovely Music, Music and Arts, Centaur, Ubuibi, MMC, CRI, Digital Narcis, Frog Peak, Asphodel, and/OAR, Capstone, and Mills College labels.

## **22 - Marcus Beuter (Alemania)**

Title: "Weltempfänger" – 14'59"

The sounds have been recorded in summer 2006. Standing on a clearing in a forest with a short wave receiver, trying to use it as a theremin and catching sounds by moving it.

The total recording performance had an endurance of two hours forty minutes. capturing the time in news about the irak war, the post war effect of bosnia and the nobel prize in literature for orhan pamuk.

News not correspondeing to the space where they have been received. nature didn't seem to recognize the radio waves. or the meaning for me. I didn't see the recognition of nature. or the meaning of it receiving permanently radio waves.

## **23 - Mauricio Rivera Henao (Colombia)**

Title: "Cosmic ritornello" – 6'58

It reflects a soundscape recordings through the natural landscape symbolic presentations. The different planes in the composition, describes the transformation of space from the translation topographic sound, in a landscape without time and space defined, but, in the expression and interpretation of multidimensional sound. "Cosmic ritornello" allows inhabit new territories simultaneously, in order to expand our concept of physical notions of landscape.

## **24 - Nichola Scrutton (Escocia)**

Title: "Lateral (Fixed Medium)" - 11'15

Originally created for *High-Slack-Low-Slack-High* – a suite of audio works relating to the Clyde River curated by Minty Donald for Glasgow International Festival of Visual Art – *Lateral* was made as a site-specific installation for Dixon Street, Glasgow.

Dixon Street is a main thoroughfare that runs from the river directly up through the city's main shopping artery. The aims of the work were to highlight a sense of disconnection from the river and to create multiple cross currents by merging the river sounds of *Lateral* and the sounds of the city environment. The work was projected over large horn speakers mounted in the street between two buildings, creating a view down to the river. Six vocalists added a further layer of human presence with their resonant tones both emerging out of and being subsumed by the undulating sound density of the site.

The starting point for the work was the idea of a 'Lateral System' - a system of navigational aids comprising shapes, colours and numbers, used to guide boats up river channels into ports and docks. However, the multiple resonances of the word 'lateral' took on greater significance in the work through the associations and digressions that emerge with the notion of a flowing river. Place names, numerical information from tidal charts and signal/radio

sounds serve as signposts along the way, rooting the work in a real world place. But the perpetual flow of water and the periodic rhythms of a vocal landscape contribute to a sense of multiple spatial and historical resonances, and to ideas of flowing with and against the current.

### **25 - Pablo Javier Piacente y Mauro De Angelis (Argentina)**

Title: "The blood of shamizen" – 9'13"

"The blood of shamizen" is a sound piece of just over 9 minutes long, built around a particular axis: a detuned radio air taken through a microphone.

From that sound, develops an improvisation on it through old keyboards, incorporating electronic beats, synthesized sounds different, parts of other music, sounds, effects and words, including a poem recited that grew out of the "trials" carried out previously on the piece.

It was recorded live as an improvisation in a study of the city of Mar del Plata in 1998, with three keyboards played by Pablo Javier Piacente and Mauro De Angelis, the detuned radio and two open microphones through which captured words and recited poetry.

Recording live improvisation was recorded on tape, and then was digitized in 2009.

The concept was to develop a sound and musical improvisation from the emotions generated by the noise of the radio, which remain continuously in the background of the piece.

The piece combines sound art, musical improvisation and poetry recited or soundtrack.

Just be interpreted that the "blood of shamizen" is the initial noise sound pulse generator for improvisation, or detuned radio.

### **26 - Panayiotis Kokoras (Grecia)**

Title: "Sound Forest" - 8'00"

The piece *Sound Forest* has been composed during 2007-8. The sound material comes exclusively from field recordings made during the "Antinioti" research project in Corfu Island.

In *Sound Forest* the initial soundscape works as a starting point for the compositional process. The reality is amplified and the concrete sound transformed into an abstract sound object. New complex textures introduce unheard soundscapes with powerful gestures.

Ecological patterns from insects, birds, rain, wind and other determine the compositional structure and become resources for further development.

### **27 - Pedro Garbellini (Brasil)**

Title: "Tunel" -

It recorded sound of a tunnel beneath a railway station in the city of São Paulo.

### **28 - Perdedores Hermosos (Argentina)**

Title: "Silence. I hate music!" – 6'53"

On texts by John Cage, Pascal Quignard, Friedrich Wilhelm Nietzsche, Antonin Artaud

PH original musical composition

The sounds used were recorded in Sierras Chicas, Cordoba, Argentina.

## **29 - Radio Cegeste (Nueva Zelanda)**

Title: "The transit of venus, study for shortwave 1" - 7:52

During a six week artist residency on kapiti island, a nature reserve 3 miles of the new zealand coast, i explored radio transmission and reception as a way of reading the materiality of environmental signal, via mediums such as VLF receivers and mini FM.

On one day, the 9th may 2012, i took a multi-band radio receiver once used as a maritime communication device into three very different environments, and recorded this device tuning in to signals on the shortwave band on the shores of a lagoon, in a grassy field, and at the site of a demolished lighthouse on the shoreline. it was bracing outside, cold and windy, with periodic drizzly rain, and the seas were booming and fierce. the shortwave band was largely emptied out of content, but occasionally transmissions, like distant missives from some small, forgotten, decades-old event still circulating in the airwaves like an aetheric ghost, became audible through the static and sine. with the 2012 transit of venus almost upon us, i couldn't help but reflect on the possibility of tuning into the electromagnetic emissions of planetary events, and also the ways in which astronomical way-finding and scientific practice were crucial parts of the histories of these islands, with the sighting of aotearoa/new Zealand by captain james cook's crew aboard the endeavour being a side effect of their mission to observe the 1769 transit of venus. prior to this I had been gathering information on the shipwrecks recorded on kapiti between first-contact and the time it became a nature reserve in 1897, and also investigating the wayfinding histories of the Polynesian navigators who used the stars, the flight paths of birds, and various map constructions as transmission devices to find it much earlier still. 'the transit of venus, study for shortwave 1' is the first of the three pieces made from these three recordings.

## **30 - Radio-System (Argentina)**

Title: "Birds on branches" – 3'37"

Birds on branches is a piece that mixes sound field with sounds taken from internet.

Field sounds are birds of a set of calls Sparrows (*Passer domesticus*). Although native to Eurasia and North Africa, is distributed worldwide, it has been introduced by humans on other continents. Our country was brought by a controversial founding father of our history: Sarmiento. The sound of the bird is taken from internet a Cardinal (*Cardinalis cardinalis*). Native bird in our region. The idea was to mix the sound of regional native bird sounds imported birds and recorded live.

## **31 - Ronald Coulter (Estados Unidos)**

Title: "Ea(i)r TesT" – 6'22"

*Ea(i)r TesT* is created from four field recordings and two radio recordings. The field recordings include: a soccer match, a protest, a distant train, and a café. Here the sounds become dislocated from their original space-time and relocated in a newly created space-time creating an unreal from the real and recapitulating to the real or at least imagined in audition. Minimal processing of the sounds is used, only simple manipulation such as volume, panning, reverb, equalization are used on the source material. The composition deals with questions of place, time, and the culmination of these concepts via sound as presence; additionally questions of the human impact and intrusion on our sonic environment.

### **32 - Slavek Kwi (Irlanda)**

Title: "Amt batdance" – 9'39"

### **33 - Valentina Villarroel Ambiado (Chile)**

Title: "Environment" – 5'33"

Sound process: mixing, transposition, temporary expansion.

Recording of urban sounds in different pools that are part of places in the city of Concepcion. These audios were processed in the broadest sense altering the characteristics of sounds collected during actions in the public space. The processing consisted alter the volume or amplitude of the signal, alter the frequency spectrum used in the variable time delay, modify the waveforms and saturate the audio signal.

Later these records were manipulated and edited, randomly changing its parameters to generate a sound so different or modified using synthesizers and audio programs.

In creating audio effects used different techniques, digital signal processing, such as variable delays, reverb.

Note: The recordings were made in mp3 format.

### **34 - Victoria Keddie (Estados Unidos)**

Title: "In the thick" – 6'53"

Shortwave radio, clarinet, loop pedal, Wollensack reel player/ recorder with microphone, modulator, outside atmosphere.

For this work, I chose to utilize static in shortwave radio. The blurring in and out of radio signals -hardly discernible, is a primary component to this piece. The blurred signals have been recorded onto magnetic tape and played back in dialogue with itself. The audible clarinet is important to this piece, as it represents the voice before transmission.

When thinking of radio waves, both and/ in "nature," I think of the space in between conversation, the chorus in the silence and the static before the discernible voice or tone. "In the thick" is a calling out into space, into the open expanse in search of a signaled response.

The composition is a ghost signal. The initial call has been repeated endlessly, and without end. The clarinet played in the work, is the reed, the voice that physically pushes and pulls through the static and the almost clear radio broadcast, sometimes breaking thru, other times, overcome by the static, as if the static has been eroding the initial "call." The more easily identifiable moments of birdsong and a recorded breeze can barely be detected.

These elements never detach from the static, and thus are part of the endless rotation of sound and signal. For under seven minutes, the signal makes contact with the listener. A passing moment of reception, then lost again.

### **35 - Virgilio Oliveira (Londres)**

Title: "Rio Douro Winter" – 14'38"

Captured during the Summer of 2010 along the Douro river in the North of Portugal.  
A collage of some Winter recordings of the same region that I collected during the month of February this year.

### **36 - Yair López (México)**

Title: "Diagonal" – 6'00"

It is the result of my sound drifts by some parts of the city of Guadalajara and through radio stations captured in the large local quadrant. Contains a sample of how to hear the city: its radio stations, places I like, I feel terror, and in that way he had always wanted to be.

Sounds herein was captured in the city of Guadalajara, Mexico after walking sound, public space interventions.

Find markets, religious protests and the life of a popular area of the city. As well as radio recordings for me represent the city itself.

### **37 - Zahra Mani (London-Pakistan)**

Title: "Placese, Traces oder ortlose Orte, spurlose Spuren" – 11'58"

A personal journey through Pakistan and the UK (my homelands) and Austria and Croatia (where I have lived for the past 12 years).

Nature, composition, sound and radio space come together in a stereo mix that carries the sonic spaces to the listener, celebrating the direct intimacy of radio as a medium in a highly personal sound piece.