



and musicking he creates sound design and composition techniques for tangible and interactive environments in the group for interactive Art, MusicalFieldsForever.com since 2000, with numerous international exhibitions in London, Berlin, Japan, Copenhagen, Stockholm and Oslo. Anders-Petter founded the BA programme in Interactive Sound Design 2005 at Kristianstad University, combining music and computers.

PANEL XXV: LISTENINGS

FERNANDO IAZZETTA: CONNECTING THE FIELD: SOUND STUDIES AT NUSOM

Sound Studies appears as a manifold field. Its delimitation is problematic precisely because it operates at the interface between different disciplines, languages, and subject fields. If sound can be taken as its catalyst element, the field arises within a centrifugal and scattering relationship between sound and a variety of sonic contexts. Thus, its object is not sound itself, but sound in relation to something (its acoustic nature, its aesthetic potential, its historic traces and marks). It does not encompass a single type of articulation – like music in relation to musicology – but glances at other manifestations that gravitate, confront or sometimes show an unclear relation to sound phenomena, such as sound art, noise music, soundscapes, and audiovisual productions. Therefore, sound studies cannot start from a single point of view since its object is not a single one.

About 15 years ago, due to contextual and historical reasons, the term Sonology was adopted in Brazil to designate the field of sound studies. At the University of São Paulo we have developed several projects in this area since 2002. Most of these projects seek to provide a critical response to traditional teaching and research strategies within the arts. More recently we have created an interdisciplinary group, the NuSom - Research Centre on Sonology, to foster the confluence between artistic practice and academic research, promoting the intersection between the axes of critical thinking, technological development and sound art practice. The group's activities resulted in the creation of an expressive number of collective artworks involving music, sound art, and mediated performances that are directly connected to a consistent academic and scientific production in the field of sound studies. In this paper I will address the four strategies adopted by NuSom to support sound studies projects: 1) the integration of artistic production, technological research and critical reflection in a single process, 2) the creation of collective artistic works focused on an experimental perspective; 3) the blurring of the boundaries between academic/institutional environment and informal productions; 4) the addressing of sound studies issues through an interdisciplinary approach. After this brief exposition a few examples of our production integrating artistic practice and academic investigation will be presented.

Fernando Iazzetta was born in São Paulo, Brazil, in 1966. He teaches music technology and electroacoustic composition at the University of São Paulo and is the director of NuSom - Research Centre on Sonology. His compositions – both instrumental and electroacoustic – have been presented in concerts and music festivals in Brazil and abroad. As a researcher he has been interested in the investigation of experimental forms of music and sound art. Iazzetta is the author of two books, *Música: Processo e Dinâmica* (Music: Process and Dynamics, AnnaBlume, 1993) and *Música e Mediação Tecnológica* (Music and Technological Mediation; Perspectiva, 2009), and many articles in the fields of music technology, sonology, acoustics and composition. He also runs a record label and studio – the LAMI – at the University of São Paulo. He is currently a research fellow at CNPq, the Brazilian National Council of Scientific and Technological Development. Since 2010 he is the consultant for the Arts Committee at FAPESP – São Paulo Research Foundation.

HANS WEISETHAUNET: LISTEN TO THE SOUND OF THE SILENCE – AND THE NOISE OF ‘SOUND STUDIES’

“Even if I get away from people, do I still have to listen to something?” John Cage asked, in *Silence* (2009 [1958]: 42). To Attali, there is no way to listen, or to understand silence, without considering its antithesis: the politics of noise; the manufacture of society; sound as imbued in the structures of social formation. This presentation argues that ‘sound studies’ need to consider the complexity of social entanglements implicated in the acts of listening: to consider listening as a way of ‘knowing’, where listening experiences and their social ramifications cannot be silenced. These questions are linked to an investigation of sound production in jazz, in particular related to the music production of the ECM label, engineered by Jan Erik Kongshaug, Norway, and produced by Manfred Eicher, Germany. In this case, “Listen to the Silence” (Russell 1971) implies researching the poetics and politics of jazz sound/noise/discourse, and bearing in mind the agency of different interlocutors: “Music is inscribed between noise and silence, in the space of the social codification it reveals,” Attali observes (1985: 19).

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DANIELA CASCELLA AND SALOMÉ VOEGELIN: LISTENING AND WRITING: PERFORMING SOUND STUDIES

Since June 2013 we have been pursuing a public deliberation of listening and writing on London’s Resonance 104.4FM. Our monthly series of broadcasts is entitled *ora: voyages into listening and writing*. In each episode we address a particular issue that