



2nd INTERNATIONAL CALL FOR ENTRIES FOR SOUND MORADA 2025 “INVISIBLE LISTENING – SOUND TRIBUTE TO JACQUES TATI”

Following the success of our first international call for entries, “**ORIENT EXPRESS**” dedicated to the work of Eduardo Polonio, **MORADA SÓNICA** is extending a new invitation to sound artists from around the world.

This time, we focus our listening on the legacy of French filmmaker **JACQUES TATI**, but not in terms of his films or soundtracks. This call is inspired by Tati's radically innovative use of sound as a narrative tool, as a texture, as a comic gesture, and as an architectural element of his audiovisual universes.

Tati designed sound as an autonomous, precisely choreographed component, where everyday and abstract noises—and their silences—were signs as eloquent as the images. This compilation seeks to celebrate and reinterpret this invisible listening, inviting artists to create original pieces that, without requiring direct footage from their films, draw on their sonic sensibility and their playful, critical, and profoundly modern vision of the acoustic environment.

The resulting compilation will be published by the **WET DREAMS RECORDS** label in digital and physical format (**USB cassette**) and distributed by both **WDR** and **MORADA SÓNICA**. The submission of sound pieces will be open **from June 30th to December 31st, 2025**, as an open work in constant resonance.

RULES FOR PARTICIPATION

1. ****1. Participants:**** Sound artists and creators of any nationality and age are welcome.
2. ****2. Theme:**** Works must be primarily inspired by the use of sound in the cinema of Jacques Tati, although any homage to the filmmaker and his work in all its forms will be accepted. Pieces can explore sonic humor, acoustic spatial design, playing with noise, social criticism through sound, etc. Music of all styles and variations will be accepted: experimental, electronic, ambient, noise, classical, dance, rock, pop, punk, folk, etc. Sound art, soundscapes, audio collages, sound poetry, vocal poetry, field recordings, radio art, radio programs, sound documents, creative radio, narrative.
3. ****3. Works:**** Pieces must be original and unpublished. Only one piece per participant will be accepted. Maximum length: 10 minutes. Submission formats: **WAV file** (16 or 24 bits / 44.1 or 48 kHz) or **AIFF file**.
4. ****4. Submission:**** Participants must send their sound pieces to the following email address: convocatorias@wdrecords.com, including the author's name, title, location, email address, and website, if applicable. A biographical note and/or description of the work may be included, with a maximum length of 400 characters.

The file must be named as follows: ***AUTHOR_NAME_(city, country)_title_of_the_piece.wav***

Attach:

- a) The piece in **WAV or AIFF format**
- b) Technical information and a brief explanatory text (max. 300 words) (optional)
- c) High-resolution image (cover or supporting image) (optional)

Email subject: ***TATI + ARTIST'S NAME***

Deadline for submission: **From June 30th to midnight on December 30th, 2025.** The organizers reserve the right to extend this deadline if circumstances so require.

5. ****5. Publication:**** The submitted works will be part of **MORADA SÓNICA**'s second international compilation and will be published by **WET DREAMS RECORDS** on their Bandcamp (www.wetdreamsrec.bandcamp.com) in strict order of receipt, and will remain available in digital format from June 30, 2025. After the deadline for receiving sound pieces, the compilation will be published in **USB-cassette** format and distributed from the official **MORADA SÓNICA** website (<https://moradasonica.com/>) and from the aforementioned **WET DREAMS RECORDS Bandcamp**. It will be disseminated through international platforms, partner networks, and collaborating radio stations.

6. ****6. Rights:**** The authors retain the rights to their works. **MORADA SÓNICA** reserves the right to disseminate, reproduce, and distribute the work within the framework of this call for entries, for exclusively cultural, non-profit purposes.

7. ****7. Acceptance:**** Participation implies full acceptance of these rules.