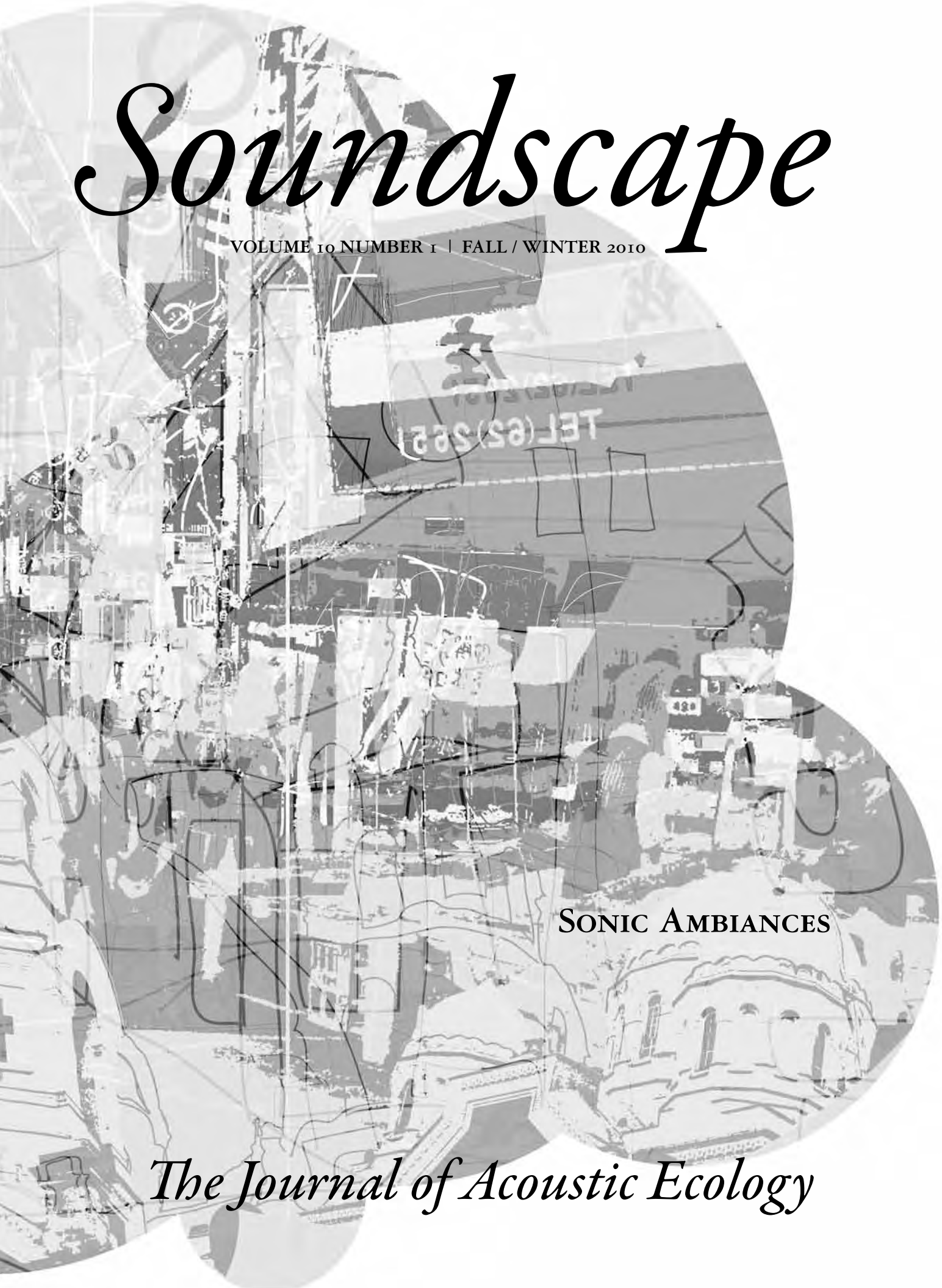
Soundscape

VOLUME 10 NUMBER 1 | FALL / WINTER 2010



Sonic Ambiances

The Journal of Acoustic Ecology

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Soundscape is an English language publication of the World Forum for Acoustic Ecology (WFAE). It is conceived as a place of communication and discussion about interdisciplinary research and practice in the field of Acoustic Ecology, focussing on the inter-relationship between sound, nature and society. The publication seeks to balance its content between scholarly writings, research, and an active engagement in current soundscape issues.

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WORLD FORUM FOR ACOUSTIC ECOLOGY (WFAE)

The World Forum for Acoustic Ecology, founded in 1993, is an international association of affiliated organizations and individuals, who share a common concern for the state of the world's soundscapes. Our members represent a multi-disciplinary spectrum of individuals engaged in the study of the social, cultural, and ecological aspects of the sonic environment.

BOARD MEMBERS OF THE WFAE AND ITS AFFILIATES

CONTRIBUTIONS

Ideas for journal themes, proposals for new sections, as well as visual materials, are welcomed. You may submit either a proposal or a complete manuscript of a potential article to *Soundscape*. The Editorial Committee would generally prefer to communicate with you beforehand regarding your idea for an article, or receive a proposal, or an abstract (contact information below). Please also download our *Guide to Contributors*: Instructions for the Preparation of Materials for Submission to Soundscape (PDF) on the WFAE website at: http://www.wfae.net.

Submissions. Texts can be submitted for the following sections in the journal: *Feature Articles; Current Research*: a section devoted to a summary of current research within the field; *Dialogue*: an opportunity for editorial comment from readers; *Perspectives*: reports of events, conferences, installations etc.; *Sound Journals*: personal reflections on listening to the soundscape; *Soundwalks* from around the world; Reviews: of books, CDs, videos, websites, and other media; *Students' and/or Children's Writings*; *Quotes*: sound and listening-related quotations from literature, articles, correspondence, etc.; *Announcements*: of events organized/sponsored by the WFAE affiliates.

Please send correspondence and submissions to: *Soundscape—The Journal of Acoustic Ecology*, School of Communications, Simon Fraser University, Burnaby, B.C., V5A 1S6 Canada.
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Liliane Karnouk

Soundscape

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Contents

Editorial

As a long-time and avid reader of *Soundscape*, and of course being aware of the origin of acoustic ecology in Canada, it is both a pleasure and an honor to have the opportunity to edit this journal for the Canadian Association of Sound Ecology. Since its beginnings almost 40 years ago, the field of acoustic ecology has been shaped by a series of paradigmatic changes. Its methodology has greatly evolved, and its epistemological implications have influenced a wide range of disciplines including anthropology, architecture, history, and communication. The field is fundamentally multidisciplinary, as indicated by the multiplicity of approaches regrouped in this issue.

The concepts we use shape our discipline and practices. What is the significance of ambiance for acoustic ecology? How does it differ from other concepts such as the soundscape, or the sound environment? The term, which first appeared in architecture, attempts to comprehend daily perceptions as configurations. According to Jean-François Augoyard, an ambiance is the meeting of physical stimuli with individual perception and social significations. This encounter creates a sensorial whole; it becomes the background over (or through) which conscious perception arises. An ambiance is an ecological concept emphasizing the interaction between both physical and human systems, and between the large varieties of sensorial episteme. It is therefore a localized, contextual frame that both affects, and is affected by listening.

The feature articles of this issue all explore the richness of ambiance and its complex relationship with space, place, time and urbanity. In *Vertiginous Spaces, Phantasmagorical Geographies*, Iain Foreman highlights a number of parallels between W. G. Sebald's literary work and soundscape composition. Through his comparative analysis, Foreman examines the relationship between compositional practices and notions of spatial representation, temporal juxtaposition, and imagination, in order to understand the simultaneously evocative and creative process that shapes soundscape composition. Then, in his article *Sounding Interiors*, Andrew Czink uses auscultation as a way to explore daily places. His composition *Resounding Reverie* illustrates such a process through the creative use of convolution and resonance. Jacob Kreutzfeldt's *Acoustic Territoriality and the Politics of Urban Noise* is a critical analysis of acoustic ecology's core ideals as they are confronted by Ishibashi's noisy sound environment. Finally, Solène Marry's article presents the summary of a large-scale research project on the relation between urban ambiances and listening. Her work as an urban planner gives her a unique perspective on the role of the sound environment and the importance of a better understanding of ambiances in urban design practices.

Our *Perspectives* section contains three texts that extend our examination of ambiance. First, excerpts of Andra McCartney's keynote at the WFAE conference in Koli, Finland, offer us a glimpse into her examination of the ethics of acoustic ecology. Then, Nathalie Michel's *Soundscape, Liberated*, is a review of Luke Jerram *Play Me, I'm Yours* installation, which consisted in the setting up of a grand piano in various public places across Europe as well as New York City. Finally, three graduate students from Simon Fraser University in Vancouver, Canada, Milena Droumeva, Vincent Andrisani and Jennifer Schine, propose a tripartite critical discussion of the main challenges facing acoustic ecology today.

These are times of change for the WFAE and some of its affiliates. I would like to thank Nigel Frayne for his continuous devotion to the organisation, and his amazing willingness to help and support everyone with whom he has worked. Even though I only met Nigel for the first time in Koli, last summer, I felt we already knew each other, as he welcomed me with a colloquial and sincere attention. I would also like to welcome Hill H. Kobayashi as our new Chair. Hill's energy and enthusiasm will soon spread throughout the organization, and his dedication will unquestionably allow him to continue on the path drawn by Nigel and strengthen the WFAE and its international presence.

I address my sincere thanks to all contributors, reviewers and members of the Editorial Committee, without whom this journal would simply not exist. Its continuing presence and the diversity of its contributors are tangible proofs of the importance of acoustic ecology.

Hoping to see you all in Corfu, Greece (see page 4), – **David Paquette (CASE/ACES)**

Australian Forum for Acoustic Ecology (AFAE)

by Anthony Magen

'We yearn for an architecture that rejects noise, efficiency and fashion… we need an architecture of silence.'
– *Juhani Pallasmaa*

Ambiance is contingent on time and space. It is fluid over a day, over a year and is perceived differently by individuals, thus ambiance extends beyond a summation of empirical sensory inputs and material forms, infiltrating into ostensibly intangible human 'feelings', through intuition or psychoacoustics and perhaps extending into memories and dreams.

Are humans an 'ecotone'? The 'overlapping area' where a phenomenon such as sound is filtered from the outside and after entering, is reflected outwardly via intermingling internal responses both emotionally and physiologically.

In architectural terms, there has been a lasting theoretical exposition centred around Genius Loci (the spirit of a place) and though similar in meaning to ambiance, it is differentiated by the 'constant' rather than the flux that the term ambiance engenders.

The singularity of the 'constant,' or to use a term from *Sonic Experience: A Guide to Everyday Sounds*, the ubiquity (Jean-François Augoyard & Henry Torgue), has had a silencing effect in architectural education to the point where complexity is overshadowed. This would be an example of why so many urban forms look great and win awards, but lack the humanity we ultimately desire. We need, as Juhani Pallasmaa described it, 'a natural architecture of the type that fills our minds with good feelings when we enter…'

Contemporary environmental theory, especially in the eco-humanities, focuses on 'place education' as a locus of continuity, identity and ecological consciousness. Rediscovering a storied (or oral) sense of land and place is a crucial part of the restoration of meaning. But if commodity culture engenders a false consciousness of place, this meaning can be an illusion. There is a serious problem of integrity for much contemporary place discourse, especially the concept of 'one's place', the place of belonging. The very concept of a singular 'one's place' is problematised by the dissociation and dematerialisation that permeates the global economy and culture. Current culture creates a split between a singular, elevated, conscious 'dwelling' place, and the multiple disregarded places of economic and ecological support thus forming a schism between our idealised 'place' and the landscape mosaic delineated by our ecological footprint.

'…what are the costs then, of always thinking of the ideal as other…' Andra McCartney

Most twentieth century landscape theorists supported the principle that nature should never be forgotten while making their approach increasingly scientific and deterministic. Delphic encounters were replaced by systematic studies of history, geography, climate, biology, geology, and so forth. This approach championed by Ian McHarg, though admirable in so many ways, is in ever-present danger of becoming compartmentalised. Specialists are renowned for being 'unable to see the wood for the trees'.

While McHargian planning is still widely respected, there is a push to new understanding between human and environment relations. Contemporary urban space is no longer mobilised by a utopian, ultra-rational, standardising modernist imprint; nor is it fully defined operationally by physical infrastructure alone. It is increasingly subjected to personalised experiences and characterised invisibly by dynamic processes and human flows. It is a sentient city, whose pervasive digital and other environmental properties have an "alive" quality that can be monitored to help organise our lives.

Among the theorists, focusing on the relationships among landscape, culture, and planning, the work of Augoyard and Torgue in *Sonic Experience* provides an invaluable avenue of inquiry in the invisible dynamics.

The work highlights the beauty of scientific inquiry by revealing those purely human dimensions, which underlie our concepts of ecology. Through discussing specific ecological settings, such as cityscapes and relationships between socio-cultural and environmental regions, *Sonic Experience* also takes a broad approach to ecology, by covering the unique synthesis between ecology and political geography. Thus the psychogeographies of places are able to be read and revealed

As a discipline, ecology was a reaction to the focus of biologists and botanists on individual species, just as gestalt psychology was a reaction to the focus on individual perceptual elements. In the applied fields of engineering, environmental planning, architecture, and landscape architecture, 'human ecology' has continued to gain acceptance as it reveals seemingly invisible dynamics.

The issue of acceptance, which acoustic ecology faces, is analogous, due to the very nature of its blurry edges and multiplicity. This transdisciplinary forum provides an ambiance that naturally cultivates dialogues between seemingly disparate groups and this social construction could also be referred to as an ecotone where the most interesting contemporary ideas on acoustics can develop.

Recently the AFAE was represented in a public exhibition *Touch at a Distance* as part of the Seven Thousand Oaks Festival in Melbourne June 17–July 24. *Touch at a Distance* was a day of music, installations and Soundwalks in the Heide Sculpture Park that focused on the importance of listening and its role in developing a more sustainable approach to our presence in the environment and community... this is why the event was perhaps more focused on the act of listening than that of playing, performing, or presenting work. Anthony Magen inducted six people from architecture, art, education and music backgrounds through a specifically designed zine and onsite workshop into techniques and thoughts in the facilitation of a Soundwalk. They then facilitated over the course of the day at Heide. See http://www.seventhousandoaks.org

Two other upcoming events of interest are the *Australian Sound Recording Association* (ASRA) Conference being held at the State Library of Victoria Melbourne, 1–3 September 2010. Titled "Outside the Circle" there will be a brief talk on Acoustic Ecology from Anthony Magen, clarifying the relationship that has developed over the last 4 years with this Association, whose members are mostly from the National Film and Sound Archives, National Library and Commercial enterprises. This will highlight the often non-commercial role of the AFAE and WFAE in the sonic landscape and the fundamental role of listening.

Secondly a conference titled *Sounding the Earth: Music, Language, Acoustic Ecology* being hosted by The Association for the Study of Literature, Environment, Culture–Australia and New Zealand, Inveresk Cultural Precinct, Launceston, Tasmania, 20, 21, 22 October 2010 is being attended by some current and past members of the AFAE.

The ASLEC-ANZ conference will present papers, performances (soundwalk), panels, photo/phonographics—on music, language, sound, the earth—that reflect the multiversity of human and non-human worlds; that investigate music's power as intrinsic language to 'transcend social and cultural barriers'; that examine the process of remixing, recycling, renewing in sound and the environment.

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Canadian Association for Sound Ecology (CASE) Association canadienne pour l'écologie sonore (ACES)

by Andrea Dancer

At this year's AGM, to be held in December 2010, members will vote for a new board and President – and celebrate Nadene Thériault-Copeland's tireless work and many accomplishments on behalf of CASE. Current and past members are encouraged to renew their memberships and participate in this important vote. Nadene will remain with CASE as mentor and advisor. Therefore, we offer this recap of CASE's origins and growth over the past 13 years.

A Brief History of CASE

"*The Canadian Association for Sound Ecology (CASE)/Association canadienne pour l'ecologie sonore (ACÉS) exists!*" – wrote Claude Schryer in the first CASE Newsletter of January 1998. At the Banff conference in 1993, Claude played a major organizing role and also instigated the foundation of the WFAE. Thanks to his enormous engagement and efforts, CASE/ACÉS "*became a legal non-profit federally registered corporation in June 1997. It was founded by some 30 individuals on July 31, 1996 at the Haliburton Soundscape Workshop and is governed by a six member board of directors who were elected in June 1997 in Toronto.*" In its early days, CASE was very active with a variety of events such as soundwalks held during the *Open Ears Festival* in Kitchener, Ontario and *International Noise Awareness Day*, among others. Claude also worked closely with the WFAE Vancouver office that was overseeing the organization's general affairs.

CASE was the second regional group – FKL the first – that formed since the founding of the WFAE at the 1993 Banff conference. Discussions between Claude, Gary Ferrington (our tireless webmaster!), Justin Winkler (FKL), Peter Grant and Hildegard Westerkamp continued about how the WFAE could best function. It was in this context that Gary Ferrington first mentioned the possibility of the WFAE becoming a confederation of independent acoustic ecology organizations, which then was picked up and developed by Nigel Frayne when he became the WFAE's chair at the Stockholm conference in 1998. After Claude Schryer stepped down in 1999, Darren Copeland became the President of CASE. In 2000, he helped organize the Toronto Sound Mosaic, a historical study of the Toronto soundscape over 200 years that resulted in a soundscape documentary. During that time, CASE sponsored the *Sound Escape* conference hosted by Trent University in Peterborough organized by Ellen Waterman, a memorable and inspirational gathering. In 2004, Darren helped organize the second Haliburton retreat, but as *New Adventures in Sound Art* developed through the first part of this decade, his focus shifted away from CASE. Due to time constraints, Darren resigned from the board in 2004.

Nadene Thériault-Copeland joined the CASE board of directors in 2004 at the same time as Victoria Fenner became interim chair in 2004. Nadene has been the CASE President from 2006 until the present. She organized the 2004 and 2007 retreats in Haliburton, Ontario with guest speakers Nigel Frayne, Robert Mulder, Kristie Allik, R. Murray Schafer, Andrea Dancer, Bernie Krause and many more. She also organized the 2009 retreat on Gabriola Island, BC, with guest speakers Hildegard Westerkamp, Eric Leonardson, Charlie Fox, Eric Powell, Barry Truax and Noora Vikman – as well as some smaller one-day workshops, sound maps and soundwalks in Toronto and Mississauga over the last two year period. In this last term, Nadene will launch the CASE website she helped design (www.acousticecology.ca).

We are deeply indebted to Nadene for her contribution to CASE over the past 5 years and thank her for the many hours and devotion on behalf of the membership and the acoustic ecology movement. Together with Darren, they are vital forces in the world of sound art and acoustic study in Canada and internationally. We wish Nadene continued success with *New Adventures in Sound Art* as she works tirelessly to keep sound and sound artists at the forefront of Canadian arts. Thank you, Nadene!

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Finnish Society for Acoustic Ecology (FSAE)

by Noora Vikman

The WFAE conference in Koli has left us with great memories. Thanks to all enthusiastic soundscape listeners and thinkers! Many participants agreed to put out the recording of their keynote lecture or paper session online. Presentations are available on the FSAE web page, at http://www.akueko.com/Default.aspx?p=WFAE%20Koli%202010

As we are waiting for the next conference, we continue with our ongoing research and artistic projects. The village study carries on with a new research project, *Soundscapes and Cultural Sustainability* (SoCS), and new themes: cultural sustainability, silence and social media. It has already expanded to Istanbul and Northern Carelia, where we are working on a Sound Library of the area of Pielinen. Additionally, the soundscape research cooperation between Scandinavian countries and the Universities of Aarhus and Oslo continues under the supervision of Professor Hans Weisethaunet.

During the upcoming year, a wide range of events will be organised for the European Capital of Culture Turku 2011. FSAE is preparing three sound projects for the program: the Aura river symphony, composed by Simo Alitalo and performed live at the opening ceremony with sound sources by the Aura river, a web-based soundmap of Turku, and a number of sound art installations from various artists.

FASE Report continued from page 3

Personally, after a warm and sometimes stormy and *ear-opening* Northern Summer, I will continue enjoying the great variety of acoustic atmospheres around me, eagerly waiting to find out how writers of this issue will have approached sonic ambiances.

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Hellenic Society for Acoustic Ecology (HSAE)

by Ioanna Etmektsoglou

Awareness about acoustic ecology is slowly growing in Greece, after the formation of the HSAE in 2006. During the past year, a major event of the society has been the *2nd Hellenic Acoustic Ecology Conference*, which took place in Rethymno, Crete in February 2010. The conference was organized by the Computer Music Lab of the Department of Music Technology and Acoustics (Technological Educational Institute of Crete: http://www.teicrete.gr/mta/en/) in collaboration with the HSAE. Under the theme «The Poetics of *Soundscape*», the conference included papers, educational activities, installations and a stimulating concert of electroacoustic music by Greek composers, realised with a 26 loudspeakers diffusion system.

The second major event of the HSAE in 2010 was a summer course on acoustic ecology and music education. This week-long program was organized and taught by members of the Board of our society, who were joined by university staff from Greece and abroad. The course was part of the *Summer Academy of the Ionian University* and was co-sponsored by the Department of Music and the Electroacoustic Music Research and Applications Laboratory of the same university. It included lectures, workshops, group projects, improvisations, soundwalks, a concert with soundscape compositions by Hildegard Westerkamp, Katerina Tzedaki, Theodore Lotis and Apostolos Loufopoulos as well as a student concert. Hildegard Westerkamp was very kind to join us as a special guest artist and teacher. She contributed greatly to the success of our event through the presentation of some of her compositions and the leading of soundwalks and impovisations. Her 'soundswimming' in the northern part of the island was especially appreciated given the hot temperatures in Corfu at the time.

More recently, the HSAE has focused on the development of its website, the preparation for next year's editorial task for the Soundscape Journal, and on securing funding for the upcoming WFAE conference, which will take place at the Ionian University in Corfu, Greece in Fall 2011.

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United Kingdom & Ireland Soundscape Community (UKISC)

By John Levack Drever

I am listening in on the acoustic ambiance of the Silja Line Ferry port mediated through a pair of DPA 4060s omnidirectional microphones (recommended by Chris Watson) which I am dangling out of the 13th floor window of the Scandic Ariadne Hotel in a mist coated Stockholm. Before embarking on the hands-on conference, *Designing Soundscape for Sustainable Urban Development*, I am endeavoring to tune into the local from my accommodation's elevated point of audition, and feeling somewhat voyeuristic as overhearing naturally precipitates eavesdropping. An unresolved theme that the conference is confronting is the fundamental methods of soundscape design, either emitting additional context specific sound in order to acoustically and/or mentally mask unwanted sound, (an approach that is regarded by some as an analgesic) or to tackle the underlying causes of "poor quality" soundscapes. On the 15th April 2010 the BBC News heralded: "All flights in and out of the UK and several other European countries have been suspended as ash from a volcanic eruption in Iceland moves south." As BBC presenters tried every trick to circumnavigate annunciation of the hitherto mentioned volcano, (i.e. Eyjafjallajoekull) residents who carry out their lives under flight paths, were granted an unprecedented window of auditory respite. This was exemplary of the latter approach to soundscape design. Making the most of a favorable signal to noise ratio for most of the South of England, I rushed off to the RSPB site of Ham Wall to do some early morning recordings of Bitterns. Once common in the UK, today Bitterns are a Red List species. Through careful management of wetland sites such as Ham Wall, Bittern's are making a come back, and in springtime the distinct low frequency male's booming can be imbibed. Despite crisp conditions free of aircraft noise, throughout the couple of nights I spent recording, an electronic generator, which I surmised helps the up-keep of the reedbeds, pervaded the soundscape.

In the evenings my domestic sonic ambiance has been transformed by the addition of two monitors that playback and amplify the background noise from the rooms of my baby daughter and my young son. We habitually enact Barry Truax's "listening-in-readiness" as every sound event is augmented in a multi-spatial telepresent performance. Over the summer through legislation, the prevailing ambiance of traffic that spills into our apartment has shifted as traffic calming (which when I was young was referred to as 'sleeping policemen') was introduced. Now every vehicle is uniquely articulated as they smash onto the bump. It is not all negative; we were blessed with an amazing soundscape performance one night in June, where some naughty people managed to smash most of the shop windows in the street within a few seconds. Next time, warn me so I can have the mics ready!

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Report from the Chair

The future of the WFAE is like a garden: seeds planted by Nigel Frayne and all the affiliates are becoming roots and growing up. It is now our turn to contribute to its growth!

At the Finland conference, board members discussed the future of the WFAE. We began by examining who we are and what we have been through. Indeed, it is inspiring to remember the first issue of *Soundscape – The Journal of Acoustic Ecology*, whose front caption read "On International Noise Awareness Day 1999 two hundred students walked through the city and did nothing but listen". We keep listening with the same cultural diversity. A decade has since passed, but the same spirit lives among our nine affiliates spread over twelve countries.

This is why the next important step in the future of the WFAE should be the maintaining and evolving of this enthusiasm among students, so that they can experience the same feeling as those who walked silently eleven years ago.

I would like to congratulate David Paquette, his colleagues from CASE and all members of the Editorial Committee, on producing this volume of *Soundscape – the Journal of Acoustic Ecology*. On behalf of the WFAE Board I would like to thank them for all the effort and the willingness to dedicate their time to this enterprise.

—Hill Hiroki Kobayashi
Chair, WFAE Board, current-chair@wfae.net

Thanking Nigel

In the name of the entire WFAE I am transmitting here a wholehearted and deep **Thank You** to Nigel Frayne for his strong commitment and hard work during his *twelve years* as our chairperson. At the same time I welcome Hill Hiroki Kobayashi as the new chair and wish him a smooth and successful entry into the workings of the WFAE. Nigel, as well as other experienced colleagues in the organization, will be available to help with this transition and together we are looking forward to a whole new era!

In the following paragraphs I will try to retrace the role that Nigel has played in the development and growth of the WFAE. Humble and soft-spoken as he is, he will not like this attention focused on him! But the significance of his involvement cannot be underestimated, as it has been precisely his quiet strength and persistence, which have guided the WFAE out of its rather insecure infancy into a more confident, consciously functioning organization.

The challenge to run and maintain the WFAE was more enormous than any of us realized at the time, because the people and organizations that are drawn to and become members of the WFAE inevitably come from a multiplicity of disciplines and cultures. How on earth could we find the focus under these circumstances in this very new field of acoustic ecology, which was only beginning to define and know itself? Nigel's persistence and patience helped to integrate this question into the ongoing process of building the new discipline and deepening our understanding of what it is we want to achieve as an ecological organization. Where many of us would have thrown in the towel Nigel remained calm, steady and firm in his belief that the organization would find itself, given the time and space necessary. When things seemed to happen at an unfathomably slow pace he continued to guide us through the silences and gaps with his subtle, almost unnoticeable leadership, never losing faith.

When I first met Nigel in 1996 I had no idea that the future first and long-standing chairperson of the WFAE had just walked into our life. It was clear from the start however, that Nigel was an ear-minded person, naturally drawn to acoustic ecology. His ways of listening perked up my own ears and I sensed right away, here is a new colleague for whom the WFAE would be a valuable context and vice versa, the organization would benefit from his input.

On this first trip to Vancouver Nigel had come to find out about the former activities of the *World Soundscape Project* at Simon Fraser University, the courses in Acoustic Communication and the workings of the relatively new *World Forum for Acoustic Ecology*. A year later after he had followed WFAE matters with great interest, including the *International Congress of Acoustic Ecology* at the Abbaye de Royaumont, near Paris in 1997 (organized by Ray Gallon and Pierre Mariétan of the *Collectif Environnement Sonore*) he wrote to me,

> I was so disappointed not to have been able to get to Paris– so many of the 'main players' seemed to be there and I needed to meet people face to face. Never mind, next we'll try for Stockholm.
>
> Wow, reading the minutes of the Paris meetings indicated a pretty 'interesting' (read tricky) discussion. There is so much still to be worked out for the future of the WFAE. At least something is happening which can be observed and learned from…. I'm looking forward to playing my part (however small) in working for WFAE's survival.
>
> No doubt it is going to take quite some effort and one day I'll be sighing like you. But that is okay. Acoustic Ecology (as such) has become a way of life for me now. And in that regard

Thanking Nigel, continued from page 5

> I have to say that meeting Susan [Frykberg], Barry [Truax] and yourself in Vancouver last year was formative in this process.

It did not take long until Nigel joined the WFAE Interim Board, which was formed in advance of *Hör Upp! Stockholm Hey Listen!* – as it turned out, a pivotal international conference on acoustic ecology in 1998 (organized by Henrik Karlsson of the Royal Swedish Academy of Music). Not only had Nigel contributed in a truly valuable, level headed and intelligent way to this board, but he also had developed a *vision* for the WFAE.

In his quietly energetic way Nigel pushed the idea that the WFAE would be – in his words – *a more manageable organization if it were structured into clusters of groups who administer themselves.* Thus the idea of Affiliate Organizations was born. Despite some initial resistance, Nigel convinced most of us that instead of having individual members scattered all over the world it would be more productive to encourage the formation of regional groups who would be active locally: *while it may seem that individual memberships provide a good income stream the downside is that those individuals are not active "on the ground" in their community – at least not in an organized way, and that is 'ground zero' for acoustic ecology.*

Not surprisingly Nigel was elected chair of the WFAE at the 1998 Stockholm conference and remained in that position right up to this year's conference in Koli, Finland! From the beginning and repeatedly Nigel emphasized that *the WFAE is not a separate organization acting on the world stage in isolation. Rather it is the 'world focus' of the member groups.* Or in other words*: the Affiliate Organizations **are** the WFAE and need to be responsible for running the WFAE.*

His sense of humour shone through frequently as in this email where he made us all laugh and successfully ended an unproductive, wordy board discussion about future WFAE memberships: *Let's not get bogged down with scenarios that are not necessarily problematic. Too many members would be a nice problem for us to have to solve...* Or when the going was tough and the silence on the board became too much, instead of getting annoyed and impatient Nigel thought: *Somehow I need to inspire them to generate more involvement.*

In many ways Nigel has *been* the WFAE for many years, developing his vision for the organization into an ever more workable reality. Today the WFAE consists of 9 Affiliate Organizations, who take turns in putting on conferences almost yearly, publishing *Soundscape – The Journal of Acoustic Ecology,* and with Gary Ferrington's help keep an online presence through its website and newsletter. The expanded possibilities for global communication and travel have helped enormously in connecting culturally and among disciplines, but at the same time they have also created new and unexplored challenges. In Nigel we had found someone who was able to combine his vision for the WFAE with his own sensitive perception as a sound designer and with his practical know-how in how an international organization could manage its affairs through email, Internet and a virtual office.

While his own business, *Resonant Designs* – check it out at: http://www.resonantdesigns.com – has taken Nigel to many places in the world, designing the soundscapes of a variety of museums, exhibitions, building environments and zoos, he also saw his travel as an opportunity to meet many WFAE affiliate members in person. How often did he make a point of dropping in on Affiliates in various places, on me in Vancouver – sometimes for less than 24 hours! – on his way to or from Europe, Singapore, or San Diego, with the express purpose to meet face-to-face, brain storming upcoming tasks, solving problems, answering troubling questions, clarifying misunderstandings, making new plans for the WFAE or simply spending time? We all know how exhausting travel can be and thus can appreciate to what extent his tireless personal attention has brought us all together.

In 2003 Nigel organized almost single handedly, with the help from his family, some colleagues and friends, and on a shoestring budget an international acoustic ecology conference in Melbourne, Australia. This first-hand experience of planning and organizing a conference on his own home territory in fact helped him to guide more effectively the organizers of future WFAE conferences. It had become clear over the years that acoustic ecology as a new field needed to assert itself as the central theme in each conference. This took an enormous amount of discussion and exchanges with individual conference organizers, sometimes visiting the places beforehand and helping realize the vision. Nigel was a driving force there, a catalyst, enabling others to pull off such a task successfully.

Whereas the initial acoustic ecology conferences had tended to consist of a series of often disconnected show-and-tell presentations from different disciplines, often only vaguely connecting to issues of acoustic ecology, recent conferences have become more focused in their approach. Nigel's vision became a guiding light in this context: to challenge presenters to link their own field (usually specialized in some area of sound) to acoustic ecology or better, learn to speak about their expertise in sound from the perspective of acoustic ecology.

Thanks to Nigel, the WFAE and its activities have expanded at a pace that was possible, given the many challenges: slowly and in keeping really, with the time it has taken to expand consciousness of acoustic ecology in all of us, that is, in keeping with a deeper sense of listening. Such consciousness, if allowed to blossom, cannot be pushed it seems. I have learnt through working with Nigel, not only to acknowledge such a pace but also to trust, that an ear-minded consciousness – a certain listening attention and creative presence – makes things happen in its own good time and in unexpected ways.

Nigel Frayne and Hill Hiroki Kobayashi on the last day of the 2010 WFAE conference, *Ideologies and Ethics in the Uses and Abuses of Sound* in Koli, Finland, June 16–19, 2010

Although Nigel had tried to retreat from the position as WFAE chair for quite some time, it was not until this year that some younger, energetic and committed people have come forth, willing to take on various tasks in the WFAE. This is wonderful and encouraging. It has made his resignation possible. We will miss you, Nigel, and say goodbye to you as chair. We are delighted that you will continue to be part of the WFAE, offer your advice where necessary and lend a helpful hand transferring your know-how, experience and wisdom to Hill, our next chair and the board. Welcome Hill!

Most of all though, Nigel, we wish you much time and space for your own creative work, so that you can say again what you wrote a few years ago in an email to me: *I'm enjoying actually working with sound again, getting my ears dirty!*

– **Hildegard Westerkamp**
August 28, 2010

Vertiginous Spaces, Phantasmagorical Geographies: Soundscape Composition After Sebald

By Iain Foreman

In this short essay, I explore a perceived affinity between soundscape studies and the literary poetics of W.G. Sebald. Sebald's work has served as an elemental inspiration for my emerging soundscape compositions. In particular, I attempt to echo the ambiance created in his work; his thematic preoccupation with place, memory, and melancholy; the poetic methodology of walking; and a preoccupation with ruins. By situating Sebald's poetics loosely within a tradition of "psychogeography" I hope to draw attention to the shared methods and outcomes of this tradition with soundscape composition.[1] I focus on walking and the situationist *dérive*, or drift, a heightening of the senses, a blurring of the real and imaginary, and a simultaneity of past and present. Furthermore, I identify in the shared aesthetic a positive response to the 'spatial turn' in the humanities which emphasized space and place over temporal concerns.

Hybrid in nature, Sebald's work falls into the space created by the fracturing of reality and the imagination, of fact and fiction. In terms of emplacement and displacement and the ambiance that shapes places, his work challenges the comfortable unity of space and presence. Here, the figure of the ruin is essential.

In the ruin, the past has a more powerful presence than the present; the relation between space and presence can be determined by the pastness of the space; in other words, a space's presence is determined by something which is absent. A soundscape composition can be considered a ruin inasmuch as its schizophonic displacement is destructive; the displacement is a moment of ruination. As a form of representation, the composition becomes an artifice that is also a ruin bearing some relation to the traces of reality. Following this destruction, however, listeners are able to preserve spaces once they enter into the realm of meaning and imagination. Soundscape composition is a process of artistic representation that plays on the dialectic of destruction and preservation.[2]

For Robert Harbison (1991: 99), ruins represent a 'way of seeing' that enables us to project our imagination onto empty spaces. By virtue of its fragmentation the ruin becomes a space in which the imagination can transform the environment. This process can be grafted onto discussions of language, texts and, ultimately, composition. For Ricoeur, metaphor is built on the "ruins" of the literal, only after the literal has been destroyed can new imaginative meanings emerge.[3] Similarly, LaBelle suggests that in soundscape compositions that are place-based and site specific, place "comes to life by being somewhat alien, other, and separate, removed and dislocated, rather than being mimetically real." (2006, 211) By extracting sounds from their environments and performing them in a distinct place, soundscape compositions gain their aesthetic power from being built on the ruins of the literal and the real. This is echoed by Katharine Norman's definition of soundscape composition as 'real-world music' evoking an approach that provides an imaginative experience which roams past reality to a different level. She writes:

> While not being realistic, real-world music leaves a door ajar on the reality in which we are situated. I contend that real-world music is not concerned with realism, and cannot be concerned with realism because it seeks, instead, to initiate a journey which takes us away from our preconceptions, so that we might arrive at a changed, perhaps expanded, appreciation of reality (Norman 1996, 19).

A strong affinity between soundscape composition and Sebald's prose fiction is their shared methodology of walking and traveling as a way of experiencing sonic space and, to paraphrase Proust, acquiring new ears. In turn, reading and listening become ways of walking as the representational product is severed from its original context and reinvented as a virtual space. Here, travel is no longer associated with moving within space, but a traversal of time and memory as well. Traveling is, for Sebald, a means of entry to the past, through the composed observation of the communal remnants of collective memory found in buildings, museums and monuments, and from the powerful and uncanny emotional experience of being misplaced and lost. For Sebald and his characters, walking provides access to liminal places where the past casts its shadow on the present.

This brings me to the theme of this essay, a theme in which sounds resound. Sebald powerfully evokes the sensation of simultaneous, overlapping or superimposed places. In passages throughout his works, places are not distinct categories but often vessels for memories and visions, for dreaming and longing. In "Rings of Saturn," upon entering an Inn, the narrator was shown, by the landlord, his room situated under the roof. At first, "The clinking of glasses in the bar and a low murmur of talk rose up the staircase, with the occasional exclamation or laugh." Then:

> After time was called, things gradually quietened down. I heard the woodwork of the old half-timber building, which had expanded in the heat of the day and was now contracting fraction by fraction, creaking and groaning. In the gloom of the unfamiliar room, my eyes involuntarily turned in the direction from which the sounds came, looking for the crack that might run along the low ceiling, the spot where the plaster was flaking from the wall or the mortar crumbling behind the panelling. And if I closed my eyes for a while it felt as if I were in a cabin aboard a ship on the high seas, as if the whole building were rising on the swell of a wave, shuddering a little on the crest, and then, with a sigh, subsiding into the depths. I did not get any sleep until day was breaking and the song of the blackbird was in my ear, and shortly thereafter I awoke once more from a dream...(1998, 207–8)

And stepping out onto the esplanade at the *Bibliothèque nationale de France* Austerlitz considered the uncanny superimposition of other times and places:

> You might think, especially on days when the wind drives rain over this totally exposed platform, as it quite often does, said Austerlitz, that by some mistake you had found your way to the deck of the Berengaria or one of the other ocean-going giants, and you would be not in the least surprised if,

> to the sound of a wailing foghorn, the horizon of the city of Paris suddenly began rising and falling against the gauge of the towers as the great steamer pounded onwards through mountainous waves. (2002, 387)

These particularly sonorous excerpts challenge the idea that places are static geographical categories and draw attention to the interaction between our imaginative constructions of place and a place's objective reality. Barry Truax has, on many occasions both in print and in discussions of his compositional practice, suggested that he is exploring the ways in which the real and the imaginary reinforce each other. In the notes to his 1997 composition "Pendlerdrøm," Truax writes:

> "Pendlerdrøm" (or "Commuterdream") is a soundscape composition that recreates a commuter's trip home from the Central Train Station in Copenhagen. At two points, one in the station and the other on the train, the commuter lapses into a daydream in which the sounds that were only half heard in the station return to reveal their musical qualities.

Truax's work journeys between a seemingly faithful documentary of the station's soundscape and a nonlinear dream sequence in which space and time collapse.

Train stations hold great significance in Sebald's works as places of transit caught between departing and arriving. Liminal and literally difficult to place, they afford glimpses into different temporalities and spatial configurations. At the beginning of "Austerlitz" the *Salle des pas perdus* becomes a place that only exists discursively; time is radically slowed down as the characters observe the "mighty clock" which "jerked forward, slicing off the next one-sixtieth of an hour from the future and coming to a halt with such a menacing quiver that one's heart almost stopped,"(2002, 9) opening a textual space in which Austerlitz begins his account of the architectural history of the station and its history of colonialism, capitalism and the destruction of lives whose spectral presence resounds. Stations become a motif in the novel with the recurrence of London's Liverpool Street and Paris' Gare d'Austerlitz serving as defining textual spaces of the novel.[4]

Both Truax's soundscapes of trains and train stations[5] and Sebald's prose fictions resist the representation of place in terms of fixed static categories; rather, they invoke the imaginative relationships that exist dynamically within them.[6] Moreover, both the sounds and images evoked in these 'texts' illustrate the communicative limitations of language in furnishing moments of experiential liminality. Sebald demands his readers to be 'disobedient' (Blackler 2007). By suggesting to the reader that his work is nonfiction, Sebald's overall fictional practice engages the reader in a new way. What is presented as nonfiction, factual, or documentary is inverted through a complex engagement and identification by the reader in which the latter's imagination is free to make associations, recall memories and question the provenance of the representation. This aesthetic practice is also central to soundscape compositions highlighted below through a brief discussion of a composition by Hildegard Westerkamp.

In Westerkamp's compositions, by eliciting the listener as a collaborator, a space is created by the listener in which he or she engages at a purely textual, or compositional level. The listening space is a place of exile. The blurring of reality and imagination – real sounds and processed sounds, real-time events and compressed or expanded events – displaces listeners and takes them into their own imaginative space mediated by the composition. This way, the composition becomes a place transformed through the composer who, through recording, sequencing, filtering and editing, threads together places and times and creates a permanent form. Soundscape compositions often evoke a sense of hyperreality thanks to their economy of sounds; like in memory, places are evoked through carefully selected sound atmospheres and sound events. But this is a fictional place; a discursive place to dwell in imaginatively. Thus even when soundscape compositions seem to mimetically represent the real, this mimesis is undermined by the 'textual' nature of the composition resounding in the ears of the listener. Reality is constantly subject to ruin and decay.

In Westerkamp's "Kits Beach Soundwalk" (1989) we begin with the ambiance of the beach and the following observation, accompanied by quacking ducks, narrated by Westerkamp herself: "It's a calm morning, I'm on Kits Beach in Vancouver. It's slightly overcast — and very mild for February." Continuing this *mise-en-scène* against the background of waves, seaplanes and marine life, at around 3 minutes Westerkamp acknowledges that the piece is a representation: a destruction of objective reality: "Luckily we have bandpass filters and equalizers. We can just go into the studio and get rid of the city, pretend it's not there. Pretend we are somewhere far away." Using these tools she introduces substitutions of reality based on cultural representations and unconscious associations: "These are the tiny, the intimate voices of nature, of bodies, of dreams, of the imagination. You are still hearing the barnacle sounds, and already they're changing." Until finally the dreamworld takes over and the sounds merge losing their recognizable distinctness: "I often hear these tiny sounds in my dreams. Those are the healing dreams ... In one dream women living in an ancient mountain village were weaving the most beautiful silken fabric. It sounded like a million tiny voices whispering, swishing, clicking, sizzling." In a manner vividly reminiscent of Sebald (with an added poetic attention to sonorities that can only be attributed to Westerkamp), the associations and remembrances continue to unfold:

> In another dream, when I entered a stone cottage, I entered a soundscape made by four generations of a peasant family sitting around a large wooden table eating and talking: smacking and clicking and sucking and spitting and telling and biting and singing and laughing and weeping and kissing and gurgling and whispering.

She proceeds to introduce cultural references as mediators between sounds and memories:

> Like in Xenakis's "Concret PhII," made from the sounds of the discharge of smoldering charcoal. Tinkling all over the Brussels Pavilion, "like needles darting from everywhere," as Xenakis says. You can hear excerpts of that piece right now.

This last example echoes the sense of vertigo Sebald's character Austerlitz often faced in contemplating landscapes mediated by cultural memories and associations.

> ... everything becomes confused in my head: my experiences of that time, what I have read, memories surfacing and then sinking out of sight again, consecutive images and distressing blank spots where nothing at all is left. I see that German landscape ... as it was described by earlier travelers ... I see Victor Hugo's somber pen-and-ink drawings of the Rhine castles, and Joseph Mallord Turner sitting on a folding stool not far from the murderous town of Bacharach, swiftly painting his watercolors ... (2002: 226–7)

By walking, Westerkamp traverses the real and the imaginary, mixing a Proustian *mémoire involontaire* with cultural representations of sound to highlight simultaneous experiences of aural sensation. Episodes such as these challenge conventional descriptions of time and place and demonstrate the ways in which the sensual — in particular the visual and the aural — privilege a way of knowing in which the past exists in the present and the imaginary exists in the real. Indeed the image of the sonorous *Salle des pas perdus* (lit. the

hall of lost steps) is an apt metaphor for the entire process of walking and aurally occupying multiple spaces and lost times.

Soundscape compositions are dwelling places; both places of exile and places to emigrate to. Upon reflecting on Westerkamp's agenda, I am reminded of Adam Newton writing on Sebald's "The Emigrants" in which place itself is "never simply itself … but is, rather, its own emigrant." For Newton, writing is "exilic and fugitive at its very core"; "Departure from place, reclamation of place, marking, crossing, and re-imagining of boundary all name features of discourse."(2005, 6) Westerkamp herself clearly recognizes this:

> The soundscape composition is a *new place of listening*, meaningful precisely because of its schizophonic nature and its use of environmental sound sources. Its location is the electroacoustic realm. Speaking from that place with the sounds of our living environments inevitably highlights the world around us and our relationship to it. By riding the edge between real and recorded sounds, original and processed sounds, daily and composed soundscapes it creates a place of balance between inner and outer worlds, reality and imagination. Soundscape listening and composing then are located in the same place as creativity itself: where reality and imagination are in continuous conversation with each other in order to reach beneath the surface of life experience. (1999: 3)

Beyond the acoustic ecological concerns of soundscape composition, can we not also envisage an ethical dimension to hearing the world in simultaneous, interlocking times and spaces where the Other, both temporally and spatially situated, resounds? The potential to listen to different times and different places simultaneously enables us to stage a dialogue between our contemporary reality and an often violent past which may, as Blackler hopes, enable us to become "less predisposed to our natural tendency to destruction."(2007, x) The ability to superimpose multiple spaces through soundscape composition is critical in my own sonic exploration of 'postmemory' in contemporary Barcelona.[7] As a city that has witnessed multiple traumas, from a civil war which has left places like *El Fossar de la Pedrera* (the Cemetery of the Quarry), a common grave for 4,000 people executed by the Franco regime, to the plight of those on the margins, including the city's 500 year old *gitano* (gypsy) community, how can we listen to spaces, people and places that have been eradicated to pave the way for 'progress'? Urban spaces such as Montjuïc, Somorrostro, and El Carmel continue to exist in the imaginations of Barcelona residents as shanty towns whose inhabitants were forced to find alternative accommodation as the city grew and expanded. Today, many of these formerly precarious places of extreme poverty have been transformed into ultramodern spaces of consumption and technology. Following Pierre Vilar, we can ask whether "The subjective aspect of events, the 'atmosphere' in which they took place, is also a condition of history ... Indeed, can history be made real if [this aspect] is not resuscitated?" (Vilar cited in Fraser 1994, 29) Is it the job of the soundscape artist to contribute to a sensual ethnography of the past by virtue of its ability to evoke the atmosphere of place? Is this a project essentially based on postmemory; of hearing through another's ears; "of remembering through another's memories" (Hirsch 1997, 10)?

Following Sebald's footsteps, a focus on *sonic* spaces can provide an oblique approach to the histories of atrocities and a peripheral perspective upon the traces of destruction in material culture that cannot be conveyed in its totality using representational language (Martin 2007, 133). Furthermore, following such a method, we must recognize that we are "forced to continually interpret reality in order to create meaning, and that this process necessarily entails a partial destruction of that reality…in order to create the possibility of a new meaning…"(ibid). This is the juncture at which Feld's *acoustemology*[8] and Derrida's *hauntology*[9] could possibly meet and exchange information on how we sonically know a place through the traces of sounds that continue to unsettle the present. Additionally, a combination of these two approaches furnishes an epistemological approach: *acoustemology* (acoustic epistemology), with an ontological one: *hauntology*, with the latter drawing attention to the uncanny sense of being and non-being, presence and non-presence that places (especially ruins) often evoke. This move calls for an ethical relationship to the Other and an acknowledgement that the "living present is scarcely as self-sufficient as it claims to be." (Jameson 1999: 39)

In conclusion I would like to return to the theme of psychogeography, mentioned in the introduction, and comment on the contribution of soundscape studies to a method which enables us to constantly see and hear anew; to uncover faded vistas and forgotten sounds; and to weave memory, dreams and the imagination into our lived environments. Soundscape composition allows us to approach an aural environment as a palimpsest in which we hear the footsteps of others before us; the echo of bells in the distant past. A final walk with Sebald, following his *dérive* in the 'Rings of Saturn,' illuminates the themes I have discussed in this essay. We are taken to Dunwich, a town on the coast of Suffolk in East England, which was once one of England's largest ports. However, as the coastline gradually eroded, the town was lost to sea. Local legend claims that on certain tides, bells from Dunwich's many former churches can be heard ringing below the waves. I end this article with Alec Finlay (2007), in his poem 'The Sunken Bell,' part of a collection inspired by Sebald, imagining the underwater soundscape of Dunwich:

> St Bartholomew's, St John's, St Martin's, St Michael's,
> all sunk; they say you can hear their bells toll
> in the tide. Let's cast a new bell from molten flame,
> sink it deep, before the sea covers the land.

Endnotes

1 Psychogeography reveals the "emotional and behavioural effects of the environment, and its ambience." (Baker 2003, 323) The term first appeared in Guy Debord's 'Introduction to a Critique of Urban Geography' (1955) and was defined as "the study of the effects of the geographical environment, consciously organized or not, on the emotions and behaviour of individuals."

2 This dialectic reflects Ricoeur's hermeneutics which constantly plays on the unity of continuity and discontinuity (1981).

3 Ricoeur writes: "It is, in my opinion, at the moment when a new meaning emerges out of the ruins of literal predication that imagination offers its specific mediation. ... It consists in the coming together that suddenly abolishes the logical distance between heretofore distinct semantic fields in order to produce the semantic shock, which, in its turn, sparks the meaning of the metaphor. Imagination is the apperception, the sudden glimpse, of a new predicative pertinence, namely, a way of constructing pertinence in impertinence" (Ricoeur 1991, 130).

4 Liverpool Street Station also appears in Janet Cardiff's 1999 audio walk The missing voice (case study B). Cardiff takes the listener through a real walk that simultaneously – through composed soundscapes heard through headphones – situates them in a fictionalized realm. The walk begins at a library in Whitechapel, East London, and ends up in the public concourse of Liverpool Street Station. The blurring of the real sounds of the city and those heard in the headphones disorient. However, this disorientation, to draw on de Certeau, illustrates the ways in which walking is not simply movement; through the dérive, the drift through space, the listener-walker themselves give 'shape to spaces ... they are not localized; it is rather they that spatialize.' (Certeau 1984, 97, see also Pinder 2001, 5)

5 Truax's "La Sera di Benevento" (1999) similarly evokes the train station as a space in which fissures between the real and the imagined arise.

6 Reflecting the interface between disparate places and spaces, de Certeau suggests that train travel is in fact "incarceration": "traveling incarceration" where the "unchanging traveler is pigeonholed, numbered and regulated in the grid of the railway car." (1984, 111)

7 Marianne Hirsch discusses 'postmemory' as the indirect and fragmentary memory of the second and third generation whose main connection to the object is via creative processes and imaginative investment (Fuchs).

8 Feld defines acoustemology as a sonic way of knowing a place: "an exploration of sonic sensibilities, specifically of ways in which sound is central to making sense, to knowing, to experiential truth. This seems particularly relevant to understanding the interplay of sound and felt balance in the sense and sensuality of emplacement, of making place." (Feld 1996, 97)

9 Hauntology derives from Derrida's discussion of the specter of Marx but refers beyond that to the continual presence of the past in the present. This political attitude impedes the repression of history and enables a critical engagement with it. (see also Trigg 2006, 135)

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The R Murray Schafer Soundscape Award for 2010

The Glenfraser Endowment at Simon Fraser University was established in December 2009 by Barry Truax and Guenther Krueger to promote the work of the World Soundscape Project and acoustic communication research that has been active at SFU for the past 40 years. The initial use of the fund is to sponsor the annual R. Murray Schafer Soundscape Award for student(s) at SFU who demonstrate high academic achievement, skills and interest in soundscape studies/composition or acoustic communication.

Eight applications were received and the review panel, impressed by their quality, has recommended two of them for this year's award, valued at $1000 each. The recipients are Vincent Andrisani, a Ph.D. student in the School of Communication, and Jennifer Schine, an M.A. student in the same school. Vincent presented a paper at the WFAE conference in Mexico City and is the co-founder of the Humber River Soundscape Project, and Jennifer is researching soundwalking as a tool for tapping into memory and nostalgia. Both will be presenting papers at this year's Canadian Acoustics Conference in Victoria, BC.

Anyone wishing to support this award in future years is welcome to make a donation, either to the annual award, or else to the endowment itself. For further information, contact Erin Geary, SFU Advancement (erin_geary@sfu.ca).

Sounding Interiors: Daydream, Imagination, and the Auscultation of Domestic Space

By Andrew Czink

Auscultation is the process medical doctors use to listen to the interior spaces of the body with a stethoscope and by knocking and tapping on the body's exterior. The ambiance of interior domestic spaces is not only determined by surfaces and light, but also by their aural architecture (Blesser & Salter 2007). Each room's unique configuration of surfaces and objects colours all sounds introduced into the space in a unique way. Acoustic feedback can be used to sonically embody or actualize the normally silent resonant frequencies of any room. Auscultation of my own domestic space was achieved by creating feedback with an amplifier and microphone, and by virtually introducing recordings of music into these spaces using the digital signal processing (DSP) technique of convolution. Recordings of these sounds were the basis of my soundscape composition *Resounding Reverie,* which embodies and investigates the place of the imagination and reverie within the aural architecture of a domestic space.

By sounding the frequencies of domestic space, aural architecture becomes a more tactile, haptic experience, which may set the tone for daydreaming's interior spaces of the self, and the movement of the imagination. The temporality of space is highlighted and made manifest through the performativity of both the recording process and that of daydreaming. Drawing from De Certeau's ideas of place and space, Bourdieu's notion of habitus, Heidegger's dwelling, Bachelard's image and daydream, and Blesser and Salter's aural architecture, a position is developed investigating the relationships between the home, the performativity of architectural space, imagination, supra-rational knowledge, and the soundscape of domestic spaces.

Architecture is typically represented visually: often with photographic images devoid of signs of habitation. This is not surprising as we live in a culture that privileges the visual to the detriment of the other senses. Focused vision tends to distance us from the objects that we observe. What we see is always 'out there,' away from us, always other and distant. We lose our sense of intimacy with things when we emphasize the visual at the expense of the experiential. Juhani Pallasmaa states in his book *The Eyes of the Skin: Architecture and the Senses* that

> the gradually growing hegemony of the eye seems to be parallel with the development of Western ego-consciousness and the gradually increasing separation of the self and the world; vision separates us from the world whereas the other senses unite us with it. (25)

Our experience of architecture, and our environment in general, is an embodied one. Pallasmaa again points out that "an architectural work is not experienced as a collection of isolated visual pictures, but in its fully embodied material…presence." (44) Visual representations of architecture are representations of geometrical space abstracted from inhabited space. "A house that has been experienced is not an inert box. Inhabited space transcends geometrical space." (Bachelard 1994, 47) This notion is echoed by others: De Certeau's "space [as] a practiced place," (1984, 117), Bourdieau's 'habitus' as a "spatial acting out of place (2005, 300) and Heidegger's notion of dwelling poetically, all recognize the primacy of space as a fully embodied experience, and one that cannot be reduced to a rationalized vision.

The aural architecture of interior spaces is a major determinant of the character or ambiance of any space. All interior spaces have numerous resonant frequencies based on their geometry. When a sound wave is the exact length (and whole number multiples) of opposing surfaces in a space they become naturally amplified as they reflect back on themselves repeatedly. To actually hear the resonant frequencies of interiors requires sound to be introduced into the space. Frequencies in the introduced sound that are common with the room's resonant frequencies will be amplified, while others will be attenuated, thus colouring the sound. The process of applying a room's resonance characteristics to other sounds can be achieved through convolution of an impulse response recording of the space with the sound to be processed. When this is reiterated repeatedly the resonant frequencies become increasingly amplified until they 'overtake' the introduced sound: the resonant frequencies become louder than the introduced sound transforming that sound into a completely different percept. Creating acoustic feedback with an amplifier and a microphone only produces tones at the various resonant frequencies of the space. As one moves around the space with a microphone in this situation, the tones change as the location of the microphone changes in relation to the geometries of the room. One is able to 'perform' the room's resonances. The passive acoustic resonance becomes active and actualized in an alternative take on the soundscape.

Attuning ourselves to the passive acoustics of a space, to the ambiance of a space, requires an intentional sensitivity to the more intimate and haptic experience of listening. Our experience of sound bridges the near and far. We feel sound as well as hear it: Sound touches us in an intimate way. Sound has a strongly tactile aspect, particularly with lower frequencies, which we feel as much as we hear.

The aural architecture of built spaces is a major determinant of our sense of self in relation to the world. "To enter and come to inhabit a place fully means to redraw the limits of our bodily existence to include that place - to come to incorporate it and to live it henceforth as ground of revelation rather than as panorama." (Jager 2000, 220) In a sense the architecture becomes a part of us as our selves 'tune' into the resonance of the space. Bachelard uses sonic metaphors to elaborate on his notion of poetic image. He says that

> …through the brilliance of an image, the distant past resounds with echoes, and it is hard to know at what depth these echoes will reverberate and die away….It is in reverberation…that I think we find the real measure of the being of a poetic image. In this reverberation, the poetic image will have a sonority of being. (Bachelard 1994, xvi)

Bachelard seems to be getting at a more palpable sense of materiality for the poetic image than just that of cognitive understanding. He seems to be reaching for a sense of the image as a supra-rational and embodied result of the human imagination at work. This resonates with notions put forward in evolutionary theory and cognitive neuroscience. Eric Clarke suggests that the perceptual system 'resonates' to environmental stimulus and that "perception is a *self*-tuning process" (2005, 18–19). This process of the self's resonance with its environment is seen by Clarke not as a passive process but rather that "it is a perceiving organism's active, exploratory engagement with its environment" (19). The self and the environment are mutually constituting.

Bachelard sees this relationship between self and environment as being rooted in the acoustic. "Images are born directly from the murmuring voice - to which one listens in speaking nature" (quoted in Kearney 1998, 108). Bachelard is pursuing the supra-rational again here: getting at the 'sense' that is beyond or before sense in its more common cognitive guise. The receptive posture of listening and tuning in to the ambiance of interiors is fundamental to generating meaning that is not simply cognitive. This receptivity is at the root of Bachelard's notion of the daydream, of reverie: "…all imagination must learn again how to dream…" (quoted in Kearney 1998, 109) In daydreaming our intentional being is decentered, allowing memory, thought, and environment, to flow and generate unique creative images. Daydreaming is a deterritorialization of intentional cognitive thought processes: the nomadic thought of Deleuze and Guattari. "Nomadic thought…is not a matter of making long journeys around the world…[rather] it could happen without stepping outside one's apartment" (Ballantyne 2007, 38). This is the space where memory and reality may interact allowing for the "ever-recurring creative moment…a refrain…[that] addresses itself to a deeper singing" (52–53). Imagination doesn't reject the real word, rather "it mobilizes its potencies of transformation…[where] reverie designates imagination as a constant re-creation of reality…[and is] the purest expression of human freedom" (Kearney 1998, 101).

Daydreaming and imagination as spaces of becoming rather than being are explored in my piece *Resounding Reverie,* through performative interaction with my personal domestic space and processing of music that I have experienced throughout the years in the intimacy of my homes from childhood onwards. Three initial recordings of feedback were made in my home (see appendices A and B). Three main spaces of the main floor of my home (kitchen, den, and living room) were explored with a microphone producing feedback with an amplifier. Two procedures were followed here: firstly by exploring all the geometries of the space with the microphone, and secondly, by following common typical spatial trajectories through those rooms (for example: moving from the kitchen island, to stove to sink as one would while cooking). The variety of frequencies produced was astonishing to me. These three recordings were edited into smaller musical motives and rearranged in order. A polyphony was created by combining several motives simultaneously, as if several people, each with their own microphone, were moving through the space at the same time.

Three recordings of music were also incorporated into the composition: excerpts from the *Adagietto* of Mahler's Fifth Symphony, the *Lacrimosa* from Mozart's *Requiem,* and my own piano composition *Mind's Rose.* These pieces all have deep, long-term significance to me. I have fallen into states of reverie repeatedly while listening to, or playing, these pieces of music over many years. All of these recordings were 'placed' into the acoustics of my home through convolution with an impulse response (IR) of my living room (see appendix A) These recordings are never heard 'as is,' but rather always affected by the resonance of my home: sometimes reiterated so often as to be unidentifiable (listen to tracks 5–15 of the audio examples for an example of this process with the Mahler recording). When the resonance of reiterated convolution processes take over the original material then the direct connection between those frequencies and that of the feedback recordings can be heard clearly. This process is suggestive of the changes in attention while falling in and out of daydreams, where sounds become clear for a brief moment and then meld with the general ambiance of the space and other sounds.

The piece begins with the 'melodies' and 'motives' of the feedback recordings beginning initially with the kitchen, moving through the den, and into the living room of my home. There is a transition period where resonant frequencies produced by convolving a feedback recording with the pre-recorded compositions moves to the Mahler, Czink, and Mozart compositions as placed in my home's spaces. The recordings move seamlessly between heavily resonated to almost un-resonated versions into a final gesture with the Mozart excerpt transformed into an 'endless' sustain through resonance. The sound begins in a small and somewhat intimate way, becoming increasingly full and resonant, to the point where it completely fills the acoustic space. The movement from articulated motives and melodies to full resonant textures evokes the process of fully conscious attention falling into moments of reverie. The overall ambiance along with our various practices construct the space we find ourselves daydreaming within. This is at the core of Heidegger's notion of dwelling, which he characterizes as the "relationship between man and space" (157). This is a dynamic, ongoing, unresolvable relationship: according to Heidegger we must "ever learn to dwell" (161). Dwelling as practice, then: as Bourdieu's habitus being defined as systems "which generate and organize practices …without presupposing a conscious aiming at ends or an express mastery of the operations necessary in order to attain them" (53). Auditory practices of listening and sound-making are performative practices that constitute a habitus as an ongoing structuring of our relationships to space and place. *Resounding Reverie* articulates my domestic space (and potentially others'), allowing dwelling to occur. The auscultation of space via feedback processes and other soundmaking practices promotes an ambience for daydream and the free undirected flow of imagination. The agency of the architectural interior and of the self in its becoming are conjoined (or convolved!) in the imaginative space of reverie.

Appendix A
Technical procedures

Feedback was created using a TOA Keyboard amplifier and Shure SM58 microphone.

Feedback and Impulse Response (IR) recordings were made using a Sound Devices 702T Field Recorder and Shure VP-88 stereo microphone at 24 bit, 44.1Khz resolution.

Recordings were edited, processed and convolved in Peak Pro 6 XT.

An IR recording is a recording of a very short (approximately 100ms) broadband burst. In this case bursting balloons were used to produce the impulse. When a sound file is convolved with an IR the time and frequency characteristics of the space the IR was recorded in, are applied to the sound file. In general terms the sound file is 'placed' into the reverberant space of the IR.

Convolution is a mathematically simple but computationally intensive process whereby two sound files' spectra are multiplied together. This results in a 'natural' amplification of frequencies that are common to both sound files. So, the resonant frequencies of the room colour the processed sound. In the reiterative process used here the room resonances gradually 'take over' the frequencies of the processed music. This is a digital version of what Alvin Lucier did in his piece I Am Sitting in a Room, where he played his voice as reproduced through speakers into a room and re-recorded it repeatedly

until the room resonance was the dominant sound and his words were unintelligible. Only some of the inflection and timing remained in the sound.

Resounding Reverie was assembled and mixed in Logic Pro 7 and mastered in Peak Pro 6XT and Ozone 3 software.

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Acoustic Territoriality and the Politics of Urban Noise

By Jacob Kreutzfeldt

Within recent years studies in urban culture have found inspiration from new paradigms and methods in the field of cultural geography. Instead of just mapping the physical character of the city structure, cultural geographers look closely at the culturally constructed meaning of places in the city. Reflected in such practices is a shift in focus from the mapping and the construction of a symbolic city around the core of historically founded identity, towards the city periphery and the meanings ascribed to the urban fabric through use. The multiple perspectives of everyday culture, mobility and the network city have come to supplement the central perspective of symbolic mapping.

Anticipating this development, the French cultural critic Roland Barthes, in a lecture from 1967 on "Semiology and Urbanism" and later in his essay about Japan's *Empire of Signs* (1970), uses Tokyo as a testing ground for an urban semiology; one that substitutes the classical idea of power emanating from a symbolic centre, with that of meanings projected into multiple centers and locations through everyday practices of trade, transportation and imagination. An analysis of the urban, argues Barthes, should not limit itself to the meanings inscribed to the city through the planning process, but should proceed to incorporate the ongoing scripting of the city performed by the users – they who attribute to the city difference and meaning.

What I will present here may be understood as an attempt to comply with the appeal made by Roland Barthes in "Semiology and Urbanism": to multiply not only the functional studies of the city, but also, and not the least, the readings of the city. I will pursue the hypothesis that studies of urban sound may not only be operational in leading to better sonic environments, but also such studies could be a useful resource for planners, architects, designers, politicians etc. wishing to analyze the social dynamics of urban life.

Natural soundscapes

In his main theoretical work *The Tuning of the World*, the Canadian composer R. Murray Schafer conceptualizes and systematizes an aesthetic approach to sonic environments, which to a large extend underlies the environmentalist politics of contemporary sound space. Schafer's general call is for the maintaining of hi-fi soundscapes – that is, environments where all sounds may be heard "clearly without crowding or masking" (1977, 272). Such soundscapes are considered to reflect a natural, organic and pleasant community. On the other hand, the overloaded sound environments of modern cities are what Schafer calls lo-fi, resulting in a lack of distance and perspective, displaying only presence. Of course, such environments incorporate a considerable amount of unwanted sound, which is how Schafer defines noise.

While on the one hand I agree with Schafer's central methodological claim that environments can be analyzed and designed through sound, on the other hand, I think it is worth questioning some of the notions and values invested in Schafer's project. It seems urban

Photos by Jacob Kreutzfeldt, 2010

culture has already gone a far way since Schafer coined his concepts. It may even be, that Schafer, with his dislike for modern noise, was already a stranger to the modern Vancouver that was amongst his study objects. It is no secret that upon the termination of his employment at Simon Fraser University in 1975, he moved away from the city with the intent of never coming back to urban life.

Urban sound design

I arrived in Osaka in 2004 with the intent of studying Japanese sound culture, and with Schafer's work in my bag. Upon arrival I was struck by the intensity of broadcasted sound in public and semi-public space. I was annoyed, disturbed and puzzled by music streaming from hidden speakers in every shopping area, with talking elevators and the like. The immensity of sound sources clearly constructed what Schafer would call a lo-fi soundscape. Going from irritation to acceptance and later to critical interest, I started to ask myself if Schafer was not too idealistic in his claims for modern sonic environments? The call for hi-fi soundscapes seemed out of line with the realities of a modern metropolitan culture. In many cases the alternative to broadcasted music would be metamorphous urban humming from cars, trains and planes. While taking a closer look

at my own neighborhood while living in Japan, Ishibashi, it seemed quite possible that the installation of a sound system in two main streets (sometime in the second half of the 20th century) was actually a reaction to noisy urbanization of the village it used to be. Acting as a masque for external noise from a dramatically increased density of highways, trains and incoming flights, the music from speakers in the streets established and upheld, rather than corrupted, the community of Ishibashi.

Banal as such realization may seem, it did rearrange the subject of sonic environments in a whole new way, since questions of authenticity now carried less weight than aspects of design and territorialisation. The sound of Ishibashi seemed less to reflect a historical core, but rather it was subjected to processes of shaping and organization of its cultural meaning. The sound system participated in building a place in contrast to the surrounding suburban sprawl through the effects of masking external sounds, the ubiquity of the broadcasted sound within the area and the repetition of sound bites. Of course the aim of such marking was ultimately commercial, since it was partaken by the local trades organization *Ishibashi Shôtengai*. But it would make little sense to find in this practice a control from above, since most shop keepers lived in the area – many even at the first floors of the buildings that housed the shop.

I would like to outline some features for a theory on urban sonic environments. First I would suggest downscaling the notion of authenticity, which so often underlies common discourse on urban sound. Though urban planning has an urge for the authentic place – meaning the historically and symbolically loaded place, within the field of urbanity such places are generally designed and carefully maintained. Similarly, when dealing with sonic environments, authenticity cannot be constructed through processes of elimination of contemporary sounds. The urban soundscape rarely expresses a historically founded place-identity, and more often it articulates the social practices of people inhabiting and using the place.

This is not to say, that "anything goes" when designing and evaluating sound environments. It is easy to detect social tensions arising from sound design practices, as that of Ishibashi trades organization. Testimonies from shop staff in the area cast light on mechanisms of reterritorialisations, through which shop owners carve out their own "defensible space" within the area aurally signified by the trade organization. Shops in Ishibashi largely use their own sound systems, not to attract costumers, they say, but to avoid listening to endlessly repeated music streaming from other loudspeakers (Kreutzfeldt 2006). Each sitting in their own sound domain, the shop staff may have experienced some kind of autonomy, while at the same time undermining the correspondence between inner and outer, so dear to modern cityscapes – particularly the Japanese.

Ecology and acoustic territoriality

Before proceeding to the discussion of the Ishibashi case study, I will take a moment to consider the concept of ecology introduced to soundscape studies by R. Murray Schafer and frequently discussed in this journal. Both Johan Redström (1998) and Gregg Wagstaff (1998) have warned us about aesthetic moralism as a pitfall for the ecological concerns of acoustic ecology. While attempts at defining desirable sonic environments through musical aesthetics may have its problems, inspiration may still be found in the biological discipline of ecology or ethology. Looking at the etymology of the concept of 'ecology' it is possible to distinguish between two uses of the word, one older and one more modern. According to The Oxford English Dictionary, the term 'ecology' developed during the later part of the 19th century as a branch of biology investigating "the relationships of living organisms to their surroundings", whereas a modern version of the word, developed a century later, refers to "issues such as industrial pollution considered in a political context" (Vol. 5, 58). Following the initial definition by Ernst Haeckel, the discipline of ecology sets out to investigate "all the various relationships of animals and plants to one another and to the outer world" (*Ibid.*); however, once the word became more widespread and found usage within environmentalist discourses, concerns for relationships between individual organisms and their surroundings tended to prioritize the effect of the surrounding on the individual. Today we see a strengthened interest into environmental effects; for instance, the European Union-initiated project for *Assessment and Management of Environmental Noise* is concerned with "the harmful effects of exposure to environmental noise", but at the same time, noise "caused by the exposed person himself" is explicitly excluded (2002, 1).

R. Murray Schafer defines the subject of acoustic ecology with a significant slide of meaning:

> Ecology is the study of the relationship between living organisms and their environment. Acoustic ecology is thus the study of the effects of the acoustic environment or SOUNDSCAPE on the physical responses or behavioral characteristics of creatures living within it. Its particular aim is to draw attention to imbalances which may have unhealthy or inimical effects. (1977, 271)

While ecology is here defined as a relationship, acoustic ecology becomes the effect of the environment on the creatures. Such slide of meaning does not seem to be due to specific acoustic properties, since the sensorimotor pair constituted by listening and sound-making seems at least as close as any similar visual or olfactory pairs, but rather reflects a general displacement in the concept of the environment in times of environmentalism. While the calculation of health-risks is often conceptualized in terms of exposure to stimuli, a more thorough investigation of how people situate themselves within an auditory environment may gain from closer looks at the interactions through which environments are shaped and experienced.

Keeping in line with the vocabulary of ethological, ecological and environmental studies, I use the concept of territorialisation for such practices of marking more or less exclusive places. In the field of ethology, studies of territoriality cover a vast range of animal practices of appropriating space. In his introduction to the field, *Ethology: The Biology of Behavior*, Irenäus Eibl-Eibesfeldt defines territoriality as a practice of marking "a space in which one animal or a group generally dominates others, which in turn may become dominant elsewhere." (1975, 340). Lately, few studies have been done in the field of human territoriality, the most prominent authors

being Robert David Sack and Torsten Malmberg. The latter defines territoriality in the following way:

> Human behavioural territoriality is primarily a phenomenon of ethological ecology with an instinctive nucleus, manifested as more or less exclusive spaces, to which individuals or groups of human beings are bound emotionally and which, for the possible avoidance of others, are distinguished by means of limits, marks or other kinds of structuring with adherent display, movement or aggressiveness. (1980, 10–11).

With inspiration from such studies as well as from philosophers Gilles Deleuze and Felix Guattari, I have argued elsewhere that the concept of acoustic territoriality could be effective in directing attention to a tendency to mark spaces, be they human or animal, acoustically (Kreutzfeldt 2009). It is not only birds that give voice to the spaces and places of their everyday life. The shaping of environments and production of atmospheres take place everyday, everywhere – often without the intervention of architects, planners or politicians. Brandon Labelle has recently taken up the studies of everyday urban acoustics under the heading of *Acoustic Territories* (2010), and much further work could be done in the field, keeping in mind that human territoriality only rarely takes the shape of geo-political entities but much more often unfolds through overlapping, competing and concurrent marking practices.

Urban noise

Keeping an eye on both the historically founded character of places and on social displacements and political negotiations taking place, studies of urban sonic environments may investigate the limits and marks through which space is managed. To find a helpful notion for understanding the specificities of urban sound environment, I would like to discuss another concept which R. Murray Schafer adopted from modern acoustics: noise.

In *The Tuning of the World,* Schafer defines noise as "any unwanted sound" (182) and thereby gives the concept a very subjective meaning. What is noise for me may not necessarily be noise for you. Such definition derives from the field of electro acoustics and communication theory, where any disturbance to an intended signal may be called noise. For example when listening to radio it is reasonably easy to distinguish between the signals transmitted and the extra noise received. But – a bit like with the concept of hi-fi – it may be difficult when listening to environmental sound to decide what is signal and what is noise.

Interestingly, when Schafer discusses the concept of noise in *The New Soundscape* (1969), he introduces another, older, definition of noise, which may be useful to this discussion. In a class discussion, Schafer demonstrates how the purity of sound can be analyzed and visualized on an oscilloscope. Referring to Hermann von Helmholtz's definition of noise as a sensation due to non-periodic motions, he illustrates the complexity and irregularity of acoustic noise. Indeed, noise may still be understood as sounds, which are impure and irregular – sounds that are neither tone nor rhythm. Of course the strict mechanical definition is once again difficult to transfer to environmental situations. But the notion of noise as that which is irregular, complex and improvised may prove to be more useful to a discussion of urban sound space than the idea of unwanted sound. Isn't the irregular, the complex and unforeseeable exactly the nature of urban sound space, where voices and sounds blend and interrupt each other constantly?

Once again returning to the sales staff in Ishibashi, it is significant that their defensive reaction to the music played through the loudspeakers system does not seem to be due to the experience of these sounds as unwanted. Actually, the shopkeepers themselves

promote the system, supporting and cherishing it when asked about its presence (Kreutzfeldt 2006). Their reaction rather seems to be caused by the endless repetition of the broadcastings. The Ishibashi broadcastings consists of 20-minute tapes repeated over and over again. Thus, it is not because the sound from the loudspeakers in the streets is unwanted to the shop people, rather they react because they experience the sound as an unbearable repetition, an intolerable automatism acting as a homogenization of time and place.

Following such lines of reflection, I would like to suggest, as a second proposition for a theory of urban sonic environments, that an essential element of urbanism is that noise (meaning the irregular and complex) may happen. It is important here to emphasize, that noise should not be a permanent condition, but on the reverse, it would not be an urban sound environment, if noise was never heard. Consequently, the greatest threat to urban sound environments is not that of noise, but – reversibly – that of homogenization. While Schafer argues for 'cleaner' sound environments, why not rather aim for more diverse sound environments? Environments in which many different social practices, groups and classes are not only visible, but also audible? The environment that accommodates noise may be the most socially inclusive environment.

Deterritorialisation and co-existence

Proceeding I would now like to draw some distinctions regarding territorialisation and de-territorialisation of urban space through sound, in a way to consider the role of noise in urban culture. I borrow these concepts from Deleuze and Guattari, who have developed a whole philosophy around them (1980).

As I stated earlier, the use of live music in the streets of the city may act as a territorialisation of urban space producing signified places

within the relatively unsignified city space. In Ishibashi, this practice of territorialisation is mirrored in the trade organization's sound system and in the local sound systems of each shop. By enlarging the scope of the study through the integration of material generated by interviews with leaders of two other shopping streets in Osaka, it becomes possible to observe a general tendency for increased control over shopping streets by the trade organization. In both Tenjimbashi 5 shopping street and Shinsaibashi-suji shopping street, the heads of the trade organizations told me that the general policy is to not tolerate sales calls and street musicians within the area. Such practices are disturbing the atmosphere carefully constructed through visual and auditory displays in the city scene, they argue.

In the context of such tendency it is interesting to hear, in Ishibashi, the emergence of sales calls carefully adapted to the acoustic and social situation within the shopping arcade. For instance, one may hear, from the local fish shop, calls that blend into the surroundings, transforming and appropriating the (sonic) environment. Inspired by Deleuze and Guattari, I would like to suggest the concept of 'the ritornello' for such deterritorializing practices, developed through a kind of ritualization closely related to the concrete place, and surprisingly sensitive to the music that is constantly broadcast. Such calling may be understood as the very paradigm of acoustic urban creativity, thus occupying the role of urban noise suggested above.

What differentiates broadcastings of music from sales calls is an acoustic openness and sensitiveness to the surroundings. While the music may act as a functional masque against external sounds, thus producing a rupture between inside and outside, the calls produce fleeting and temporary differences within a signified field, by means of adaption and appropriation. The same may be true with several unheard and unconsidered ritualized acoustic practices in the city. As a third and final proposition for a theory of urban sound environments, I would like to suggest the significance of overheard everyday sounds, sounds of human practices, organic, ritualized and immensely significant as mechanisms for producing difference and meaning in the city.

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Spatial and Sonic Evaluation of Urban Ambiances

By Solène Marry

Introduction

In order to propose a study of sonic ambiances, it appears essential to consider sound through its temporal character. Jean-François Augoyard (1991) argued that sound should be understood primarily as temporality. But the existence of a sound is revealed only if it is heard, perceived. It is this sonic perception and especially its specificities in urban public spaces that will be investigated in this article.

Sound is the subject of a mechanism of perceptual selection. Abraham Moles paid particular attention to the concept of "intention" (1972), that is, wanting (or not) to listen to a sound. Speaking about environmental sounds amounts to a tautology, and emphasizes how behind sound research is, in current ideology. Few research laboratories, such as the *Centre de recherche sur l'espace sonore et l'environnement urbain* (CRESSON), take a multidisciplinary interest in ordinary sound ambiances and everyday sounds. Our study is based on a survey conducted to learn about ordinary sounds of public space and their perception, and its objective is to contribute to better define urban ambiances. The concept of sound is ambivalent: Olivier Balaÿ (in Barraqué et al. 2004) reminds us that sound presence can be unpleasant but so can its absence; this contextual ambivalence of sound perception is the subject of the study presented here.

It is necessary to define some of the basic concepts before continuing: town planners associate the notion of *public space* to a collective and public urban area (for example a *public square*), whereas *space* is more unspecific and linked to spatial considerations; a *place* defines an area, a localisation. The *perception* of a public space goes through, among other things, all the *senses* (what we generally refer to as sensations).

The following assumptions have been made for this research. First, the parameters associated with sound perception in public spaces are numerous and heterogeneous. Second, sound perception is affected by spatial practices and all spatial, temporal, sensorial, individual parameters. Finally, spatial planning in urban public environments is fundamental not only for acoustic but also for synesthesical perception.

The scientific literature makes it possible to determine some classes of parameter influencing the perception of environmental sounds. These parameter classes are: temporal, spatial, sensitive and individual ones.

The evolution of the concept of ambiance

An ambiance is first of all determined by its immediate perception in a public space. The ambiance of a place is characterized by light, sound, material, traffic, volume, presence, etc.

These sensitive components are recognized by all specialists; nevertheless the notion of ambiance cannot be contained by a single, formal definition. Pascal Amphoux describes an ambiance as the material and moral atmosphere that surrounds a place (Amphoux, Thibaud, Chelkoff 2004). The concept of ambiance is in fact a method used to produce an in situ investigation of daily situations taking place in urban environments. It simultaneously takes into account physical elements, practices, perceptions and representations. The term ambiance first appeared in 1885 with Villiers de l'Ile d'Adam (Augoyard 2005), and comes from the Latin *ambire*, which means going all around, surrounding. This qualification of the environment is both physical and cultural. From a scientific standpoint, the term "ambiance" has no positive or negative connotation.

The concept of ambiance is currently being investigated by researchers at CRESSON. They remind us that: first, the notion of architectural and urban ambiances necessitates a sensitive relationship to the world. Second, it requires a multidisciplinary approach. Third, it is to be found in the experience of users in both commonplace and extraordinary spaces. The study of ambiances must take into account not only physical signals, notions of spatio-temporality, and perceptions, but it must also consider individual and collective representations as well as social interactions (such as conflicts). Urban ambiances create the identity of public spaces and allow us to characterize and appropriate them. Therefore, any intervention in a public space has to take into account all ambiance elements and potential appropriations by users, in a way not to confine a space to a single use, but rather to allow the evolution of practices and manners. Synesthesical perception in urban public spaces

Sonic ambiance is intrinsically connected to space; in particular public space, is characterized by an ambiance, which varies over time. Urban ambiances are perceived by the senses even if these senses are generally organized hierarchically, (for example, seeing is more important than listening). Sound is often being comprehended as a residual element of an urban planning or architectural intervention. Indeed, an ambient identity is not made of a single ambiance but rather of all possible perceptual ambiances (sonic, olfactive, etc.).

Besides, it is necessary to take into account the relationships between the senses. For this reason we shall consider the sonic ambiance in its sensitive, cenaesthetic (association of all the sensory impressions) and synaesthetic (interaction between two or several senses) relationship. A synaesthetic approach is a condition for any research focussed on one single sense. Perception is the fruit of all senses, "a single sense misses us and the received reality is modified" (translation mine) (Ledentu 2006, 67). For Alfred Tomatis, human listening is determined by all sensory functions (Tomatis 1974). How can we then account for the superiority of a sense over another? What can produce this sensory gap? It would seem that culturally, the greater solicitation of a sense is the cause of its superiority, and that this superiority is not innate but the fruit of a societal experience. Paradoxically, the ascendancy of sight in Western societies should highlight the importance of considering the other senses in perception studies.

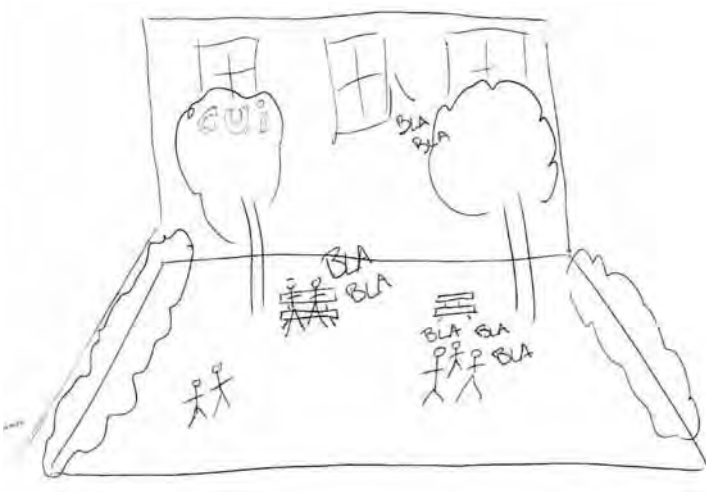

Figure 1: Sonic mind map of the ideal sonic ambiance of a square, interviewee n° 22

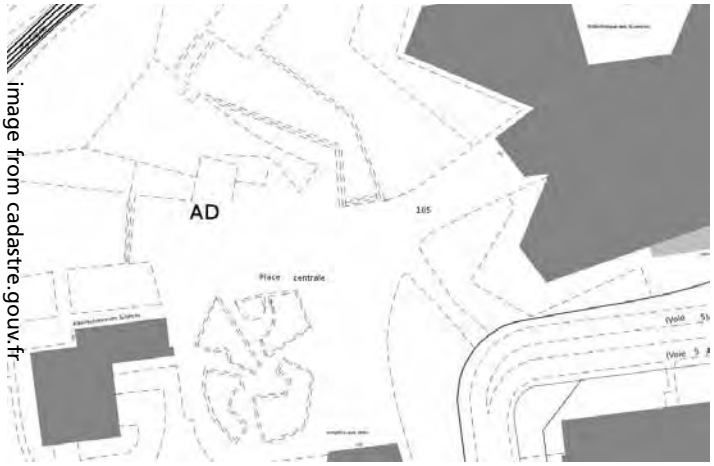

Figure 2: *Place Centrale*, **campus**, Saint-Martin-d'Hères

When visual attention is sought, hearing acuteness decreases, and vice versa; for this reason *visual* urban furniture can actually be effective in treating sound problems. It has been shown that when a demand for both visual and sonic attention is produced, visual attention reduces the perceptive consciousness of sounds (Yang, Kang 2005). Vision has a direct impact on sonic perception and on the evaluation of sound ambiances; several researches have attempted to demonstrate that the sensory interrelation evens out the impact of the direct view of a sound source on the sonic perception of that source (it was shown that when a demand of visual attention and a demand of sound attention are coupled, the visual attention reduces the perceptive consciousness of sounds, and vice versa) (Amphoux 1996), (Raimbault & Dubois 2005), (Yang & Kang 2005), (Faburel & Gourlot 2009), (Cox 2008), (Frize 2002), (Viollon, Lavandier & Drake 2002), (Vroomen & De Gelder 2000).

Methodological Protocol

The objective of this research was to determine what the various sound perceptive parameters found in the experience of public spaces are. Our methodology was based in a qualitative survey combined with acoustical measurements taken in three public squares in order to correlate perceptive and physical data. A preliminary test allowed us to design a questionnaire and to choose the three sites of the case study. The survey was conducted over six months from September 2009 to March 2010. This qualitative survey was divided into two parts: the first part was carried out on site over two seasons; the second part consisted of complementary individual interviews.

The first part of the methodology consisted of 174 on site questionnaires (each participant answered the questionnaire six times, that is, twice at each location), 513 pictures (interviewees were asked to take three photographs at each site during both seasons to 'represent the global ambiance of the square') and 18 on site focus groups (participants discussed their feeling and appraisal during their visit of the squares).

This first, more collective part of the methodological protocol, was followed by 29 individual in-depth interviews, with the same participants. These individual interviews included:

1. In-depth interviews about their memory of the three squares (ambiance, comfort, environmental sounds) and their urban practices (daily means of transportation, behaviour in public spaces etc.)

2. A discussion about the pictures they took during their visit of the squares.

3. Drawing of five mental maps (participants were asked to draw the sonic environment of the three squares, followed by that of the ideal and the worst sonic ambiance to be heard in a public square); Figure 1 shows one of the sonic mind maps of the ideal sonic ambiance of a square.

4. Ranking of a number of urban designs according to the perceived quality of their sound environment. We showed the interviewees drawings representing seven urban morphologies (isolated individual house, urban small individual housing, urban medium collective housing, private housing estate "pavillions", big buildings, Haussmannian housing and collective housing areas) and asked them to rank these morphologies from the most pleasant sonic environment to the most unpleasant one.

The field study of our research was made up of three urban public squares. A square is a particular type of space; it constitutes the conceptual basis of the public space, (as demonstrated by its Greek root *agora*). A square possesses a clear spatial deliniation and creates strong mental representations. We wondered if spatial morphology and urban typology influenced sound perception. In order to verify this hypothesis, we chose three different types of squares (different size, form, opening – see figures 2, 3, 4). Their position in the urban area (centered or not) were also a criterion, as well as features of the neighbourhood, vegetation or presence of water sources.

Twenty-nine interviewees were selected using a number of variables: age, gender, place of residence and means of transportation. Remuneration was attributed to all interviewees at the end of the three survey meetings to motivate them to finish, as it was important in our protocol that the same interviewees completed the process.

Three groups were constituted: the first group was composed of people who lived in houses, the second of people who lived in old collective housings and the third of people who lived in recent collective housings (this selection was deemed necessary to verify if the type of residence of participants influences sonic perception and values). These groups were asked to rate (thanks to a number of variables in the questionnaire) these urban squares during two seasons. In this part of the survey, performed *in situ,* interviewees were asked to:

1. Answer a questionnaire addressing the evaluation of visual and sonic ambiances, sound levels, types of sounds heard, etc.

2. Take three photographs which describe the *ambiance*. Come together to discuss their perception of the place in a focus group.

Acoustic measurements were performed during the same season as the surveys, and on the same day of the week, in order to make significant comparisons. The objective was to compare acoustic sound pressure levels and types of environmental sounds to their

Figure 3 : *Place Mistral-Eaux-Claires*, **urban regeneration zone**, Grenoble

perception. For this reason equivalent acoustic level measurements were done in each square, at fixed points and while travelling around the square, while listening to the various sonic events. Measurements were not done at the same time as the qualitative survey in order not to interfere with interviewees' answers.

Qualitative on site survey results

The results presented here show a number of words that were used by all 29 interviewees to describe the general ambiance of Place Centrale (Figure 5), Place Mistral-Eaux-Claires (Figure 6) and Place des Tilleuls (Figure 7). Expressions used by participants to describe the squares have been brought together through the use of Sphinx Lexica (a content analysis software), thus creating themes such as "quiet" or "vegetation". The # mark indicates a thematic grouping; for example, "#quiet" may include terms such as "quiet", "quieten" and "quiet down".

As part of the on-site questionnaire, participants were asked to qualify the global ambiance of the area. In all cases, the overall ambiance is commonly associated with its sonic ambiance; for instance, at *Place Centrale* and *Place des Tilleuls* (Figure 5 and Figure 7) the word "*#quiet*" is employed 26 times, while for *Place Mistral* the lemma "*#noise*" is produced eight times. We can then assume that sonic ambiance is essential to the evaluation of global ambiance in urban public spaces.

Another observation concerns temporality; while the word "*#quiet*" is used during both seasons (26 occurrences) to describe the general ambiance of the squares, interviewees used more sound-related words ("*#noise*" and "*#calm*") in the second on-site questionnaire. We can venture the hypothesis that during the second round, participants had a better knowledge of the three squares, and it is for this reason that their attention was more focused on sounds.

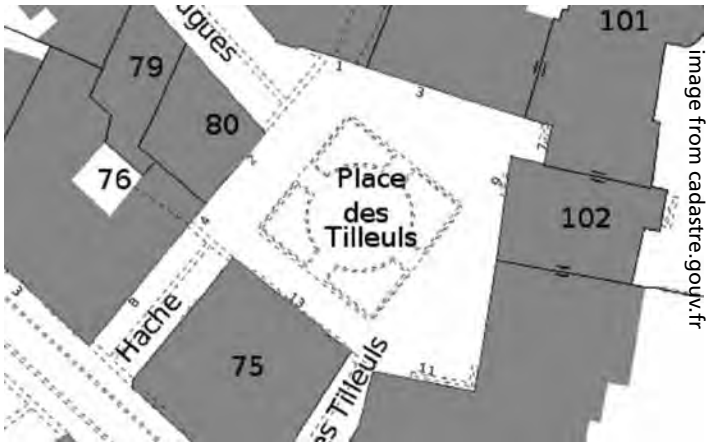

Figure 4 : *Place des Tilleuls*, **historical urban center**, Grenoble

For instance, in *Place Mistral-Eaux-Claires* (Figure 6), the word "*#noise*" is used by two interviewees in September to describe the ambiance, while twelve of them used it in December. Space knowledge seems to interfere with global perception and particularly in sonic perception. For this reason we chose interviewees who did not previously know the squares. We wondered if their sonic space judgment would change between the two experiments.

Crossing the judgment variables of the sonic ambiance and the visual space demonstrates a very significant relation. When the visual space is considered open, the sonic ambiance is generally perceived in a positive way, as we can in see in Figure 8.

Conclusions

Our study, which is based on a qualitative survey, attempts to understand everyday sound perception in urban public spaces. Parameters influencing sound perception have been investigated. The elaboration of a complex methodological protocol allowed us to match qualitative and quantitative data (questionnaires, focus groups, pictures, acoustic measurements, interviews, sonic mind maps).

The subjective evaluation of the overall ambiance of a public space requires, as it appeared through this study, the acknowledgement of its sonic features. The results presented in this paper illustrate the importance of sonic perception in the evaluation of urban ambiances. Synaesthetic perception should be taken into account since variables concerning sonic and visual ambiance evaluation are significantly correlated. Results indicate that the presence of vegetation (in the three urban public spaces studied) influences the evaluation of the ambiance. The analysis of the sonic mind maps of 'ideal' squares using *NVivo* software also shows that natural sounds are most desired. Another result concerns the volume and morphology of the public space, which directly influences sonic perception. The subjective evaluation of the sound level of squares, when confronted with the acoustic indicators measured in situ, allows us to distinguish which acoustic factors influence the evaluation of the public spaces sound level, considering their extreme values. We have also investigated the relation between the type of residence inhabited by participants and its impact on the evaluation of the urban typologies that were presented.

Sound perception should be considered as a significant aspect in urban public space appraisal and may alter city planning and urban furniture design. This evaluation could be used by urban planners to design urban public spaces as public squares.

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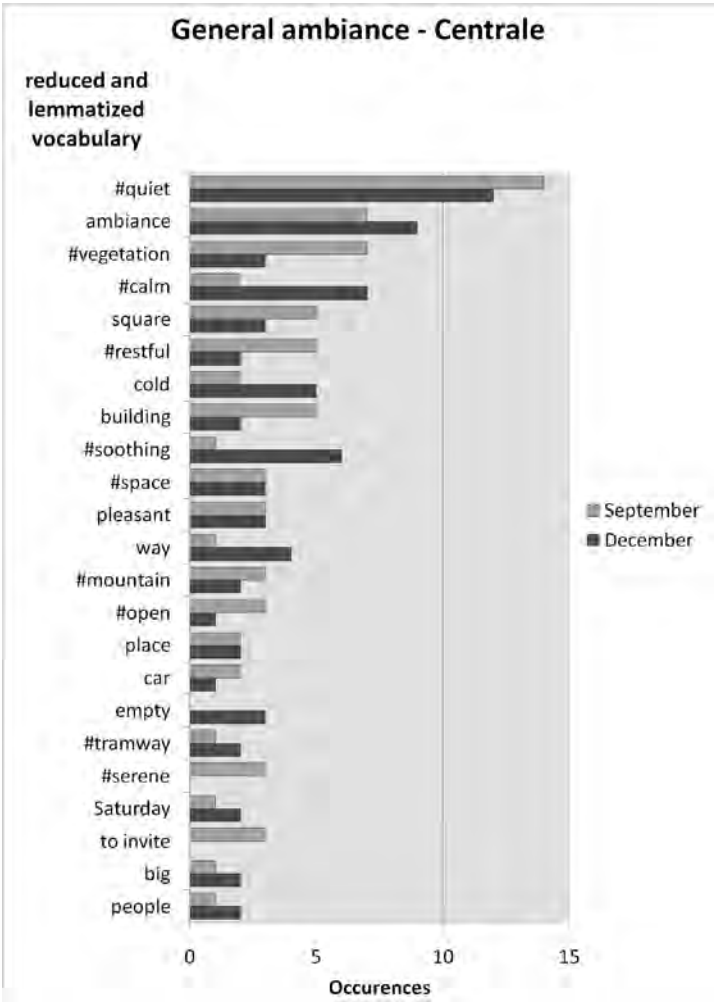

Figure 5: Occurences of lemmatized vocabulary used by interviewees to answer the question "How would you describe the ambiance of this square?" for *Place Centrale* at two different seasons

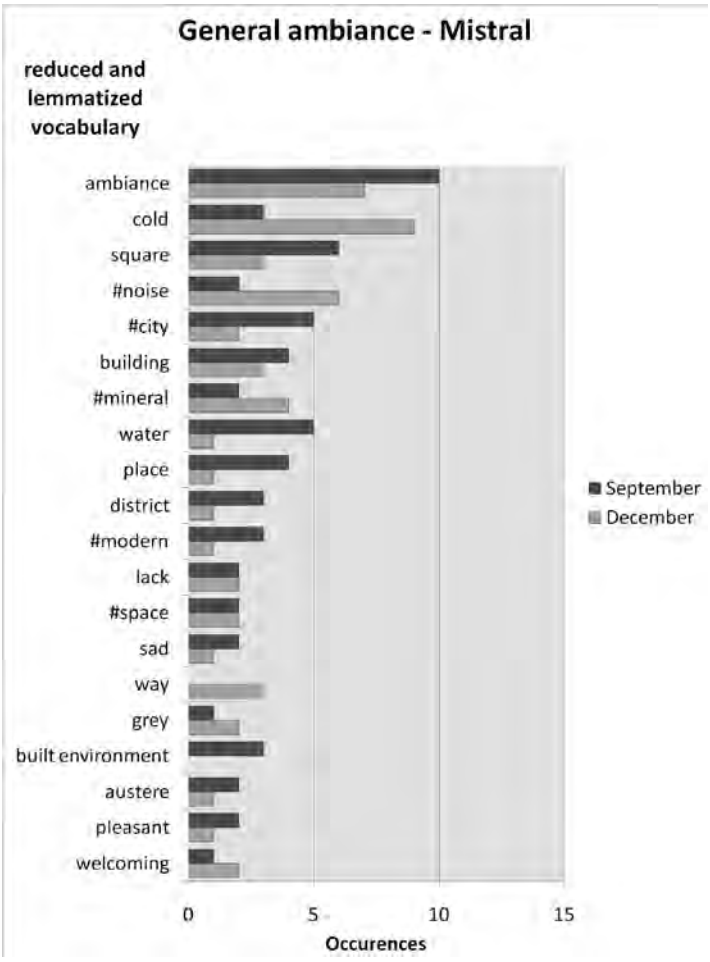

Figure 6: Occurences of lemmatized vocabulary used by interviewees to answer the question "How would you describe the ambiance of this square?" for *Place Mistral-Eaux-Claires* at two different seasons

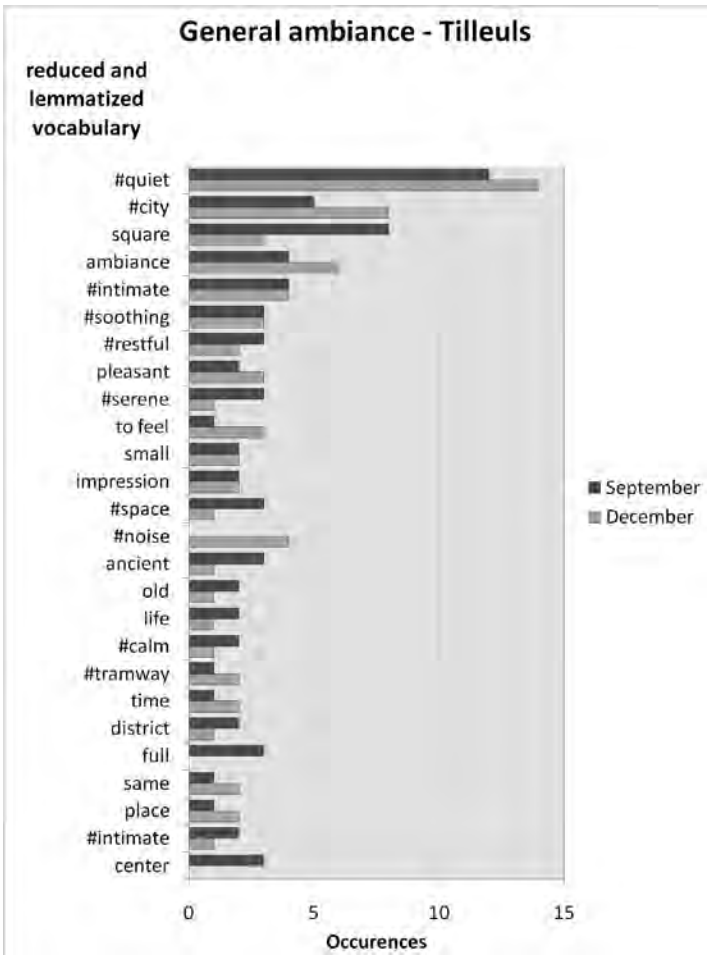

Figure 7: Occurences of lemmatized vocabulary used by interviewees to answer the question "How would you describe the ambiance of this square?" for *Place Mistral-Eaux-Claires* at two seasons *Place des Tilleuls* at two different seasons

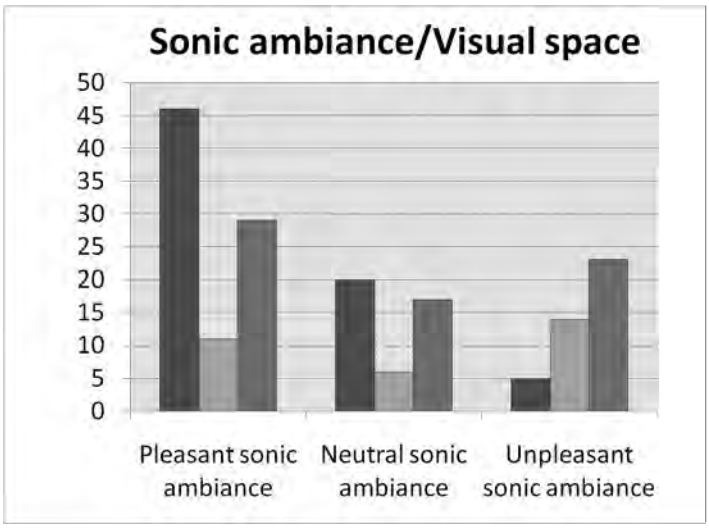

Figure 8: Cross table of the questions: "How does the sonic ambiance appears to you? (pleasant, unpleasant, neither of them)" and "How does the visual space appears to you? (opened, closed, neither of them)" in the questionnaires

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As an urban planner, Solène Marry's research deals with sonic perception in urban public spaces. Her thesis is titled *Ordinary sonic public space. Sound perception parameters in urban public spaces. Contribution to sonic ambiance knowledge.*

She is working both with urban planners (in her Laboratory: Pacte Territoire UMR 51 94, Urban Planning Institute of Grenoble) and with acousticians in her office at CSTB (Centre Scientifique et Technique du Bâtiment), at the Environmental and urban acoustics department. Her research is focused on the understanding of how city-dwellers perceive their sonic environment. For this reason she has presented oral communications at urban planning congresses and acoustical congresses in order to link together urban and sonic aspects, and to develop multidisciplinary approaches.

A Visit to the Old Valaam Monastery

CULTURAL STUDIES, UNIVERSITY OF EASTERN-FINLAND

by Yi Yuan

This tour of the Old Valaam monastery, located on Valaam Island, Russia, took place after the WFAE conference in Koli, Finland

Old Valaam Monastery

We started our tour to Old Valaam monastery from Sortavala. We left in the afternoon, and crossed Lake Ladoga by ferry. On the small ferry, the most ubiquitous sound was of course the drone of the engine. Jumbling with this, I could hear the voices of people talking in different languages. There were also diverse rhythms made by women's high-heel shoes and men's massive mountain shoes stepping on the deck. When the yacht left the shore, the propeller agitated the water and created a loud twirling sound. During the trip, when I went on deck, I saw nothing but the sky. I could hear seagulls singing as they moved closer and farther away from my ears, with the sound of wind as a constant background. On the deck, there were also different kinds of sounds made by cameras. As we were approaching Valaam Island, the *whoosh* of propellers agitating water sounded again.

Once on Valaam Island, the first sound that came to my ears was that of beating on bricks by workers who were paving a road. Then, the guide began to introduce Valaam monastery with a tender voice. However, at the same time, a huge seagull caught my attention. It was making great efforts trying to eat a fresh fish head. I could clearly hear the *ca-ca* noise, each time its beak was pecking on the head. Later came a cat, which was also attracted by the delicious food. The cat meowed. As a reply, or maybe a threat, the big seagull shouted at the cat with a loud and sharp *quack*. The cat retreated silently. Then, the big group of seagulls on the roof made quite loud and funny quacking sounds. It was a bit noisy, just like they wanted to talk to us.

After we got through the gates, we were surrounded by walls. They partially blocked sounds from the outside. Inside the yard, my attention was caught by the rustling tree leaves in the breeze. I could still hear the faint singing of seagulls.

Before lunch, the guide spoke a short prayer with her soft voice. And then, sounds of knives and forks, plates and pots performed for us a tiny symphony, mingling with murmurs of people.

After lunch, we went to the church to enjoy the hymns sung by a group of five men. One of them tapped the tuning fork; I could not really hear its sound, but by seeing the quivering, it seemed as if I could feel it. The wonderful quintet began with one voice, followed sequentially by the four other ones. The sound of singing was rising and falling. Sometimes it was melodious, sometimes it was full of power. While listening to this wonderful hymn, I believed that it really could clean up one's mind.

After we left the church, we visited the main building of the monastery. Before we entered the yard, we waited momentarily for the last visitors. Suddenly, I heard a man shouting into his phone in Russian. Well, he was not exactly shouting, he was not very loud. I did not even notice him until Helmi Järviluoma called my attention to him. The tone of his voice made it sound like he was shouting. In fact, our guide told us later that he was not shouting, but talking anxiously, since he was worried about someone.

At the entrance of the main monastery building was a little shop full of tourists buying icons and other goods, and of course there was lots of talking. After entering the hall of the monastery, my sense of hearing became amazingly sensitive. Our guide was introducing us to the history of the monastery, again with her tender voice. Other guides were using the same tone, thus the blending of voices and echoes made it difficult to distinguish them clearly from each other. However, when I paid more attention, I found that I could recognise a variety of sound layers. A continuous drone made up of all the visitors' whispers and echoes floated in the air; this was the background sound. The voice of our own guides constituted the main foreground sound. Although the place was never totally quiet during our stay, I could feel a kind of silence in my heart. Sometimes, this kind of silence was broken by the percussive sound produced by the wooden door, or by the repetitive noise of high-heeled shoes hitting the stone floor. Then, around 16:30, I finally heard a sound that I had been expecting, the ringing of bells. However, it was so remote and faint that I could easily have missed it.

After visiting the main building of the monastery, we climbed a hill and walked through the forest. A variety of bird songs were surrounding us. Some were birds singing, others were audible warnings revealing our presence. This was the first time that I distinguished between different kinds and meanings of birds' sounds.

Finally, as we left the monastery, I heard the familiar engine sound of the ferry. I took it as a kind of summons for us to come back to our starting point.

Ethical questions about working with soundscapes

By Dr. Andra McCartney

Excerpt from keynote presentation at WFAE international conference Ideologies and Ethics in the Uses and Abuses of Sound*, Koli, Finland, June 19, 2010. The text of the entire presentation and its bibliography can be found online at Soundwalking Interactions: http://soundwalkinginteractions.wordpress.com/2010/06/24/ethical-questions-about-working-with-soundscapes*

When soundscape composers, documentarians and artists work with soundscapes, they are expressing relationships to the place of work and its inhabitants and visitors, to the sounds listened to, recorded from or projected into the place, and to the audience of the work. Each time a soundscape composer designs a soundwalk or a theatre piece, an installation or broadcast work, relationships with the world are expressed through how the maker treats the place, the sounds and the audience. Does the maker want to reveal particular sonic aspects of the place as it is, as it used to be, as it might be? Does the composer want to create an ideal place through sound and if so, what are the characteristics of this imaginary place and what ideas and values inform this utopic creation? What are the dominant and masked sounds in the piece and how do they interact? What connections are there in the work between what is heard in the piece and the place of recording? Does the maker imagine the audience as deafened into numbness and needing to be awakened to true listening by the composer or soundwalk leader's approach to the soundscape? What are the ethics of this expression, and how are these ethics informed by underlying ideologies of sound, of sound production, and of sound ecology?

I would like to consider one well-known idea in sound ecology. One fundamental value that is consistently ascribed to soundscape work and sound ecology is the ideal of the hi-fi soundscape. The concept of high fidelity emerged in the early twentieth century in both communication theory and audio production practice, as a marker of the degree to which an audio (or other kind of) system faithfully reproduces a signal. In order for a sound to be reproduced with high fidelity in the studio, it is usually isolated from other sound sources, electrical noise is reduced and contextual noise is blocked, and then individual sources are layered and mixed to create an illusion of a musical experience such as that in a concert hall, or to create a layered narrative such as a sound documentary or soundtrack for a film.

Clear, controlled, signal-like. The concept of the hifi soundscape engages with this idea of sound as signal, as an ideal of clarity and clear communication to be searched for in preferably natural quiet soundscapes, while lofi noisy soundscapes are associated with modernity and busy city life. In the Tuning of the World, R. Murray Schafer defines a hi-fi soundscape as an environment where "sounds overlap less frequently; there is more perspective—foreground and background" (1977, 43). The solitude of the pasture and the wilderness is romanticized and desired in contrast to the familiarity and close quarters of daily, noisy urban life. By referring to the hifi soundscape as an example of an ecological soundscape, are we shaping soundscape studies through a particularly northern and isolationist framework? Is this what we want?

In the sound ecology formulation, the hifi soundscape is most closely associated with sparse wilderness and rural landscapes like mountaintops and pastures, and the lofi soundscape with urban and industrial soundscapes. Yet if hifi and lofi is to delineate a boundary between modern and pre-modern, industrial and natural, city and countryside, what do we do with noisy nature and sparse city soundscapes? There are many natural soundscapes dominated by overlapping sounds: noisy environments that are very dense and without clear perspective. There are also lofi urban soundscapes that people actively seek out for various reasons, that have a social function in the urban ecology.

Could clear signal articulation sometimes reflect an unhealthy system or damaging sound ecology? What happens when a hifi soundscape is imposed by some people on others, not through malice because of a well-intentioned belief in the efficacy of silence to facilitate communication with the divine, to increase communication with an inner voice of penitence and spirituality, the still, small voice within? Consider the case of prison reform in Pennsylvania, and the concepts

of solitude, silence, and controlled acoustics introduced by Quaker reformers.

At the Eastern State Penitentiary in Pennsylvania in the mid-1800s, the building was designed to isolate prisoners, to encourage solitude and penitence. Each cell had a private exercise yard and a solitary work bench lit by a skylight designed to resemble the eye of God. The prisoners were also isolated sonically. Visitors and conversations between prisoners were not allowed. Food cart wheels were covered with leather to hide their noise, guards wore socks over their boots to quell their footsteps. The only sounds a prisoner would hear would be the iron grate opening in the door or the sounds of his own work, or occasionally the voice of a preacher walking the halls. This is truly a hifi soundscape, where sounds were completely isolated like the prisoners, where metallic echoes could pierce souls, arising out of profound silence. This approach to incarceration had to be stopped because of the large number of prisoners who went insane.

This situation raises several questions for me in relation to the idea of a hifi soundscape. Is it good signal to noise ratio that we are searching for, or a particular quality of silence that is comforting and inspiring, not oppressive and suffocating? Can we hear oppression or comfort or the space for inspiration within a particular hifi or quiet soundscape and how would we characterize that? What are the differences among experiences of silence in a Quaker meeting, with several people sitting in silence together and mentally holding loved ones in the light of inspiration; the silence of a lonely prison cell where solitude and penitence is prescribed by those very same well-intentioned Quakers; the silence of a group of refugee families moving quietly through the jungle

to avoid the gunshots of the army; and the silence of a comfortable retreat in a remote rural soundscape with birds singing, perhaps cowbells in the distance?

In both sound recording and sound ecology, the ideal of hifi seems to be related to ideas of authentic experience, of solitude, and of control of the environment. The authentic mountaintop of the hifi sound system and the idea of the hifi soundscape are both represented as retreats from the noise of urban domesticity. Is this what we want to represent to people? That in order to find ecological soundscapes, one must drive away from the city? That quiet, isolated sounds are ecological, and overlapping sounds unecological? What happens then with bird nesting colonies and tropical rainforests? What happens with urban situations that are quiet?

Do some of us feel a quality of reflective cleansing similar to silence through immersion in details of the noisy sounds of surf, restaurant cutlery or passing trains? Or can we consider the importance of urban situations where the noise is productive and helpful to daily life? The third excerpt that was played during this presentation came from David Paquette's study of the neighbourhood of Commercial Drive in Vancouver. Here, an extremely noisy restaurant environment is considered familiar, vibrant and friendly by listeners. The overlapping sounds of voices and cutlery in a reverberant space provide an accompanying drone for the exclamations of the friendly owner, and each private conversation is surrounded by a wall of sound that ensures privacy. Here, lofi and hifi seem less important as categories, and how the listeners approach, move through and use the space is more telling.

What would happen if we consider a concept from ecology as a metaphor to think with? The concept of ecotonality seems rich with possibilities. The ecotone is a marginal zone, a transitional area where species from adjacent ecosystems interact. Some species in an ecotone are from neither ecosystem but thrive here and do not live elsewhere, because of the rich possibilities contained in such regions, which have characteristics of more than one ecosytem. Beaches and the edges between forests and grassland are both examples of ecotones, or the stratified fresh and salt waters of the confluence where river meets sea.

The word ecotone is derived from the Greek word tonos, meaning tension, and refers to the competition for resources that happens especially in such contested marginal areas. It is also possible to think of the connection with sonic and musical tones, and tonalities, of shifts in time and spatial practices that become audible in sounding places. Dynamics in ecotones can be sudden, as in a boundary, or gradual as in a marginal zone or interlude. Ecotonal times and zones have been fertile sources for enriched listening to places, ever since Luc Ferrari chose a beach at daybreak as the subject of his well-known piece, Presque Rien No. 1, composed in 1970–1. This piece is ecotonal in both time and place, and the ecotonality is emphasized through time-lapse phonography focused on this area between land and water, taking the listener from night to day at a faster than usual rate, making change more palpable. The liner notes indicate how Ferrari emphasizes his listening to the sounds over manipulation of them, and the way that he appeals to imaginative listening practices in the audience:

> Instead of forcibly eliminating every trace of the origins of the material which has been taken from reality, Ferrari uses its reference to reality in order to appeal to the hearer's experience and imagination...an undistorted portrayal, although in fast motion, of daybreak on the beach, it is electroacoustic natural photography, in which Cage's respect for reality is crossed with the dream of a sounding 'minimal art.' (1971, unpaginated)

Ferrari appealed to the imagination and memory of the listener to make sense of this work. How do we, as acoustic ecologists, imagine the listening of audiences? People interested in acoustic ecology are asked on the World Forum for Acoustic Ecology website to read an introductory article, in which contemporary listeners are described as concerned mainly with opposites, and extremes:

> As the soundscape deteriorates, so awareness of the subtleties of environmental sound has withered in proportion. As a result, the meanings sound holds for the listener in contemporary soundscapes tend to be polarised into extremes – "loud" and "quiet"; noticed or unnoticed, good (I like) or bad (I don't like)" (Wrightson 2000, 3).

Is this how people listen in the contemporary world, in polarised terms devoid of nuance or poetry? Is this polarised approach to listening described here influenced by the polarised terms associated with acoustic ecology, such as hifi and lofi, natural and industrial, silence and noise? I would like to consider a couple of examples from a recent installation on sounds of home. Listeners were asked a number of open questions about sounds of home in the installation book, an essay on sounds of home was provided for people who wanted to read more, and listeners were encouraged to respond in any written form that they wished, from lists to poetry to descriptive prose to drawing.

One such listener remembers the sound of radiators hissing from previous homes, describing the deep metal clankings of the sound and noting that their present home has this sound. Then the emotional tone of this experience is described as one of comfort and certainty. This is a complex and thoughtful response that indicates continued listening to this sound and thinking about its meanings in the life of the listener.

The book that was created for people to write in had an open format that encouraged people to interact with each other as well as with the soundscapes. On a particular page devoted to a soundwalk recording of the Toronto street, one listener speaks of their love of streetcars, with a preference for a particularly musical line. Another expresses a preference for the sounds of children and somewhat anxiously asks what is wrong with that, indicating their understanding of the controversy over domestic noise, the way that domestic sounds such as those of children are understood as a problem (as in the well-known saying that children should be seen and not heard). The anxiety of this listener seems justified when reading the comment underneath in which another listener expresses a preference (ironically no doubt) for sharp knives clanging in the shower, an oblique reference to Hitchcock's Psycho. Here, even a polarised preference like that for the clanging knives over children's voices is thought-provoking for the maker of the soundscape installation. The final comment indicates the importance of links between senses, as the sound of raking evokes a memory for this listener of another raking experience and how the smell filled their clothes.

These listening responses indicate different kinds of engagement and approaches to listening. Some are rooted in aesthetic preference, some in memory, some in senses, some in musicality. In discussions during soundscape events and around installations, listeners can be encouraged to think

in several ways about listening: musically, historically, politically, mnemonically, or even evocatively – thinking about what other senses are activated by the sounds and the relationships between these senses. It is most exciting when these different ways of listening can be brought into dialogue with each other, creating an imaginary ecotonality, in which the different ways of listening can inform each other in the ways that they overlap and rub up against each other.

Earlier I discussed hifi soundscapes as a search for authenticity of sonic representation. The theme of authenticity is one that I have thought about a lot during this conference, so I want to end with some questions in relation to authenticity.

Authenticity of place: what can we learn from a romantic or a nationalist landscape, and can we find ways to question that romanticism or nationalism sonically? Is it important to know the name of each type of car that passes by? The names and histories of each machine in a factory? Or just the names of living beings in the place? How should the recordist collaborate with others, such as ecologists or historians, to find this information? Is it most important to document traditional soundscapes and cultures? Is it possible to create a poetic cartography of a domestic soundscape or a noisy urban soundscape?

Authenticity of production: do all sound sources need to come from one local place? Should they be played back in that same place, or can they travel? Is schizophonia negative or can it be a bridge between places? What is the role of processing and what is our attitude towards processing of sound?

Authenticity of connection: is there an ethics of noise, like the cassette noise that builds up through the passage of moslem sermons from hand to hand, or the noisy works of internet activists on the streets? What is our ethics of connection with audiences? Do we suggest listening strategies to audiences, such as tactile listening, mnemonic listening, historical listening, psychoanalytic listening, political listening, extending thinking about listening beyond the familiar aesthetic? Do we imagine one acoustic community in each place, or a set of overlapping ecosystems? Do we recognize the soundscape competences of listeners?

Lots of questions. I look forward to yours.

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Soundscape, Liberated

By Nathalie Michel

The following article is a reflection on the art/ sound installation "Play Me, I'm Yours" and is the result of playing at one of the chosen locations, at Gansevoort Plaza in Manhattan New York. It is argued, that the art project offers more than the possibility to practice anywhere to those who do not own or cannot take this instrument with them wherever they go: it makes up for the lost connections in an otherwise unperceived sonic environment, drawing attention to the notions of history, inspiration and soundscape . The art project "Play Me, I'm Yours", as its name suggests, invites the power of creation in everyone for the sake of self-exploration.

Photo by: Nathalie Michel, 2010

« Play Me, I'm Yours », an art/ sound installation by artist Luke Jerram has travelled worldwide since 2008, from city to city, including Bath, Barcelona, Bristol, Sydney, Sao Paulo and London. The project settled down in New York City for several days between June 21t and July 5 2010: sixty pianos were installed for the public to play across all of Manhattan, Brooklyn and Queens, and available to play to anyone, from seasoned musicians to inexperienced enthusiasts. The pianos were attended by "piano buddies", locked at night and wrapped during uncertain weather. The public was encouraged to upload pictures and videos from their experience to the official website.

The installation is visually striking, as pianos get a view across the river, or a park, church, market, a colorful environment, as if it was the most natural thing in the world. At Gansevoort Plaza, the piano was set in a pedestrian island, at the crossroads of several streets, in a trendy shopping and restaurant area usually attended by young, fashionable crowds, and film crews. But the installation was also a sonic event. The instruments are acoustic, therefore not amplified as would be the case at an outdoor concert. The effect is that in unusual, "noisy" settings, notes are liberated: the playing becomes all the more personal, inviting a synergy between the player, the instrument, and the environment. Here are explored the connections between these three elements.

At all times of the day, players of all ages sat down to play. They had a backpack at their feet, and a bottle of water, for the most organized. Reactions from passers-by were diverse. Some stopped, surprised by the unexpected piano sound. Some sat around and listened. Others took pictures. Others still did not bother to look, as if the installation was invisible in the chaos and craziness of their environment, as if it were a distraction from a more overarching purpose that propelled them daily through busy streets.

Pianos thus located in the open suggest a sense of timelessness, perhaps because they existed long before the urban elements that surround them. The touch of something wooden and made of ivory, when everything around is concrete, asphalt and bricks, immediately creates a sensation of intimacy. The piano calls to the elements, to the river beyond Gansevoort Plaza, to the cobble-stones and the trees. It counterbalances the omnipresence of cars, cabs and trucks. It stands still among the incessant ebb and flow, among the busyness. In New York City, and even in shopping boutique areas like the Meatpacking District, the streets have everything but the apparence of pedestrian space, as traffic, it seems, increases a little more every year. Car-less islands have been created that offer only a momentary transition, with very little else than roaring engines, horns and cracking tires to populate the soundscape. Even at the dead of traffic, the staccato of hurrying stilettos on the pavement reminds you that it is a privilege to stop and listen, almost an act of madness. With the piano installation however, whoever passes through the city recovers his natural rights to observation and contemplation, invited to stop, sit and play, and entitled to face the ever-changing urban scenery. Players chose to exercise this right for one or several hours down to a few minutes. During this short lapse of time, they might have let the experience go through them: an experience of innocence, since anyone can try, and since no one really has to hear what is being played.

But it was not just this, a privileged vantage point: from transient, piano locations such as Gansevoort Plaza came alive. Notes acted as a sonic anchor sifted through the ever-present humming, roaring and generally undifferentiated urban New York ambiance. Notes, once liberated, embarked on a journey, reflected, from adjacent stones and asphalt, bouncing back into the sky, simultaneously calling to the Hudson while soaring. Elevated above low-frequency hums and roars that the daily ambient cacophony is made of, higher frequencies from the piano – and especially high-pitched notes- added a new layer to the soundscape. Despite their low volume, their timbre and pitch tended to draw attention and, to listen, one had to focus and adjust one's auditory sense intently.

This was especially the case for the player, undoubtedly unaccustomed to such drastic but promising acoustic conditions. The melody that lives silently in the mind and heart has to struggle in order to extend out onto the keys into the world, dancing one luminous and colorful dance that provokes the senses. Soon, the well-rehearsed tunes may not be enough to accompany the scene that unfolds before the player's eye. Somehow, the vibrancy of outdoor, street activity requires to be matched by that of the playing. The act of composing is both renewed and challenged: musical creation takes place on the instant, as glimpses of faces, movements and colors from the street engage the imagination of the player and are turned into playful, sometimes dark, sometimes luminous harmonies. Sunset light calls for its own tribute, a smile easily turns into a note, a walking pace into a rhythm signature. Beauty emerges from the plain, painful contrast between noise and music. Creation emerges against pattern and its strength streams out on the streets. What reaches out to the soul, filters through the musician's mind, finally translates into music that splashes back the source of inspiration. In the act of playing, the rhythm of life becomes the source, and music shortcuts reason or judgment to capture, freely, the essence of life.

At the end of the day, the art/sound installation has formed connections that have expanded and enriched traditional piano-playing as played in a studio or a lonely practice room. Improvisation has sprung from the environment, both built and living, including colors, temperature and humidity, culminating into a one-of-a-kind performance. The end result is a discovery initiated from within the simple quest to hear oneself. And that extends beyond the piano-player to an audience that is itself improvised.

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Emerging Voices: Extending the Canadian Perspective

By Milena Droumeva, Vincent Andrisani, Jennifer Schine

Introduction – A Canadian Perspective

Among the most important contributions of the movement of acoustic ecology has been extending the study of sound beyond scientific purview, and promoting its examination as a listener-centred and social reality. Apart from being inherently interdisciplinary, and possessing explicit origins in cultural inquiry, acoustic ecology has since progressed within a paradigm largely separate and distinct from the discourse of contemporary cultural studies and cultural anthropology. In the three brief perspectives offered in this discussion, we suggest that the time for a serious re-evaluation of the theoretical, experiential and methodological trajectories of acoustic ecology has come. Our three perspectives emerge out of a continued engagement with the Canadian trajectory of acoustic ecology, and are particularly grounded in our subjective experiences of local ambiences, deeply connected to the worlds we inhabit. In doing so, we question the potential modes through which to conceptualize the discipline, while making suggestions towards other discourses and practices that have developed separately from the acoustic ecology movement. We believe that this questioning of the discipline's ongoing relevance—some thirty odd years after the publication of *The Tuning of The World* (1977)—is a reaffirmation, and a strengthening, not a retiring of acoustic ecology's valuable critique for and concerns with urban reality.

An Invitation to Listen: Emplaced Perception Through Soundwalking

Jennifer Schine

My perspective emerges from an interest in movement, biography, place-making, listening and the senses, by way of soundwalking. A soundwalk is an invitation to give our ears priority over other senses (Westerkamp, 1974); it invites us to pay attention to the sounds we encounter while moving through a specific environment. As a tool for aural awareness, it has been used by acoustic ecologists since

the 1970's (Schafer 1977; Truax 2001; Westerkamp 1990; McCartney 2005; Smith 1993; Jarviluoma 2009; Southworth 1969). And yet, a soundwalk is not only an exploration of space and place with our ears—it is also a route in which to experience and listen to our multisensory ways of knowing. Here, the word 'route' indicates both the physical path on which we move and an experiential trajectory towards enhanced multisensory experience. With this in mind, the question then becomes, *if an embodied aural knowing is not limited to the ears, how else might we listen?*

From a phenomenological standpoint based in the work of Husserl, Merleau-Ponty, Csordas (1994) and others, social anthropologists have recently adapted the term *embodiment* into "body-mind" to suggest that the senses are interconnected (Pink, 2009). Sutton (2001) describes this "crossing experience from different sensory registers" (pg. 17) as the phenomenon termed synaesthesia. The claim is that perception of sound, taste, sight and smell are not independent sensory modalities, but part of a complex sensorial web inseparable from one another. My suggestion here is that close listening to place enhances this multisensorality convergence; Feld (2005) describes this convergence as an important aspect of what he terms acoustemology; Howes (2005) further extends the concept of embodiment out into the environment and soundscape via the emergent paradigm of emplacement, "the sensuous interrelationship of body-mind-environment" (pg. 7).

To help explain my perspective, I'll share an anecdote from the time I spent living in New York City—an experience in contrast to the soundscapes of my home, Vancouver, British Columbia. Here, I grew up alongside the mountains, forests and the Pacific Ocean, and so, my emplacement to this naturescape, experienced, understood, and maintained through all senses (Pink 2009), constitutes my perception of home. To cope with the overwhelming soundscape of NYC, I used the practice of soundwalking to engage with the sounds and listen with my body.

> *On the dense and busy streets, I find myself charged to find a forest, to sit on grass, to be near green—as if the colour green will give an aural solace. Yet in the city parks, which are visually enclosed by trees, I cannot get relief from the constant sounds above, below, beside, around—and even from within. And so just as my walk is forced to reflect the pace, rhythms and inflections of the feet and activity around me, I am compelled to form a new relationship to the ways I listen. The sounds of taxi's, cement, deli's and of so many people enter my ears—however, I listen not only to their sounds, but to their colours, smells, tastes and textures. I also listen with my skin, my blood, bone and cartilage; in my chest and breath, I feel the subway underground; in my knees, I feel the presence of the multitude of people; and for reasons I can't explain, with the blue veins in my wrists, I listen to my remembering of Vancouver's forests.*

Through soundwalking, I discovered that we listen with more than our ears; soundwalking engages our many regions of listening. As listeners, we also experience a relationship as we walk, understanding both our inner voices and a larger social environment. Walking with this kind of double awareness can alert us to the ways in which the experience of sound affects our physical, psychological and cognitive wellbeing. It can also alert us to the social nature of sound (Ingold & Lee 2008; Truax 2001; McCartney 2005) as we share both the ground on which we walk and the sounds that we hear. It is important to explore this balance between aural meanings from the outer world (the perception of our shared surroundings) and the inner processing (our realm of thought and self) that draw together aspects of both individual and shared experience through our aural perception, senses, body, movement and environment (Ingold & Lee, 2008; McCartney, 2005).

Appealing to our multisensoral experience in our environment is a different and perhaps richer way of conveying embodied activities. In social science and humanities research, a sensory standpoint or "anthropology of the senses" (Howes, 2005), has only recently been revived. In addition, the investigation of place via movement, and specifically walking, is an emerging concept in ethnography (Ingold & Lee 2005; Gibson 1989). As such, soundscape researchers have an opportunity to draw upon our historic theoretical framework and voice what other disciplines have only begun to hear, walk and explore. What my perspective has to offer then is a broadening of the concept of soundwalking as a valid method and way of knowing itself. For the exploration of the soundwalk and the experience it affords takes place not just within the ears, but also in the many ways we move and listen.

Soundscape Studies And The Project Of Identity

Vincent Andrisani

Being a musician, I find the most accessible point to engage the examination of sound offered by the framework of ethnomusicology. Alan P. Merriam (1977) suggests what is perhaps its most comprehensive definition, conceiving of ethnomusicology as the study of "music *as* culture". Such an approach begins with the premise that the central tenets of cultural identity are present in musical conceptualization, behavior, and sound. This method is very different in both flavour and emphasis, from merely studying music in a cultural context. It is the former perspective that informs my work, and was that which guided me as a cultural researcher during the time I spent in Havana, Cuba. But as acoustic ecologists who have a vested interest in addressing not only music, but the acoustic environment as well, how might we extend the ethnomusicological method one step further?

The notion of "music as culture" connotes the presence of a unique cultural framework inherent in not only musical production, but in its reception as well. That is to say, the "ears" with which a culture listens to music are as representative of cultural identity as the form and structure of the music itself. This idea of a culturally constructed sensory orientation (Howes, 1991) is not one that is limited to the exploration of music alone, but can also be mobilized in the exploration of the acoustic community in the study of acoustic ecology. The soundscape of almost any environment, from the rural village to the modern metropolis, is largely configured by sounds that are unique to the given sociocultural context. Signals are furnished with local meaning and intent, and the inhabitant with soundscape competence (Truax, 2001) has the aptitude to derive meaning from their presence. To put it differently, the "ears" with which a community listens to their acoustic environment (or those with which they ignore it) remain byproducts of cultural construction.

In the case of Havana, the soundscape (much like local music) is bounding with energy and informational content, articulated by both the social activity of the bustling streetscape, and the ceaseless presence of voices engaged in dialogue. To walk the city streets is to be a willing participant in conversation with almost anyone, at any time. In a very real sense, the cultural emphasis that is evident in musical produc-

tion and reception is mirrored in the local desire (and need) to listen and contribute to the form and structure of the soundscape as well. Here, the notion of "music of the environment" (Schafer, 1977) materializes as the aural positioning of Cubans in Havana transcends the musical environment alone, and is defined by the attitude of "listener-as-composer", ultimately manifest in their particular soundscape competence.

As both a traveler and a cultural researcher in the city of Havana, I remain aware of the differences between this sound environment and my home of Toronto, Canada. By taking note of my personal behaviour and response, I attempt to articulate the human scale of the soundscape:

> *The soundscape's energy comes from the people. Chattering voices litter the streets, neighbours yell to one another from their balcony to the sidewalk below, and music can be heard at virtually any time of the day. It's amazing how social Cubans are. But why is it so different back home? When I walk these streets, I don't want to bury myself in my iPod. Part of that is because there is so much to listen to. The other part comes from my willingness to respond to people that want to chat. It's obvious to me that getting along in this city means taking acoustic cues from the environment, but more importantly, it means listening closely to the people that live here.*

By employing the approach of the ethnomusicologist who studies music as culture, acoustic ecology studies by extension the "acoustic environment as culture", and thus becomes charged with a viable yet under-explored method of anthropological and ethnographic value. Once we acknowledge the central tenets of cultural identity in both the production and reception of the soundscape, we can pursue soundscape studies not only as acoustic ecologists, but as ethnographers and anthropologists as well. In this regard, the dialogue emerges between what traditionally have been considered separate and distinct fields of study, where acoustic ecology and cultural studies converge to communicate the uniformity of their aims and aspirations.

Towards an Acoustemology of the Urban Forest

Milena Droumeva

In engaging with the traditions of acoustic ecology and acoustic communication, I am often reminded that these interdisciplinary areas resist over-discursivity, and beg embodied, multi-sensorial engagement with one's surroundings. In a recent trip away from the city, spent in a rustic cabin on Galiano Island I was able to re-engage with the soundscape and my listening:

> *I keep getting distracted by the "silence" around me. As a game I try to distinguish the ménage of sounds: at least 5 to 7 types of bird calls (depending on time of day); at least 5–6 types of almost crisp zooming and buzzing of various insects; the swooshing of hummingbird wings; the low drone of dragonflies; the gentle creaking and sway of trees and leaves, and distant calls from bigger birds high up in the sky. A pristine rural forest soundscape. So why do I feel like I am in the middle of a busy highway?*

The answer comes I think from an unlikely culprit as I am immediately reminded of Ong's (1982) notion of secondary orality, the orality of telecommunication technologies such as the telephone and radio that I'll rephrase into neo-aurality, to include not only electrified human voices but also the multitude of auditory displays in our urban lives – those chirps, beeps, and buzzes alerting us to daily routines in the "urban forest". True, my rural getaway seems like the opposite of secondary orality – rather, a 'cleaning of the ears' from city noise as Schafer (1977) advocates. However, in some ways this setting isn't a departure from neo-aurality at all – as I reflect on my discomfort with that serene soundscape I realize the problem is me – I bring my urbanized, neo-aural ears to the pristine locale of nature. It is my listening habits, my "auditory values" (Schafer 1986) that I bring to this acoustic ecology that clash and interfere with the acoustemology (Feld 1993) of this place. It is as if I suddenly realize that the dings and dongs and beeps of my computer, my phone, the crossing lights, the bus, the bank, the car, the elevator, are my urban birdsongs and leaf rustles. My ears have become so accustomed to a passive reception of these 'other voices' of the city, that their absence and replacement with the symphony of the forest is suddenly foreign and frightening.

Reflecting further on my experience in relation to acoustic communities I felt both a visceral lack of human, mechanical and media sounds, and at the same time frustration by my urban sensibilities, which prevented me from readily and freely enjoying the sounds of nature. Furthermore, my whole notion of "silence" was thrown off – the fact is, nature isn't really quiet! There was a constant chorus of very vocal flying residents all around me, and while I was amazed that I could actually hear such a variety of natural sounds, I experienced the chilling detachment of being an outsider into this acoustic community. My habituation to, sense of safe familiarity and imagined intimacy, inside the cacophony of auditory displays in the city made me wonder even more urgently what I was ear-witnessing – I wanted to throw my fists in the air and scream "What are you saying???" at the birds. Unlike the digital chirps in the city, theirs is a language I don't speak.

An emerging question from this experience is – what is the role of the value judgments that we traditionally place on certain acoustic environments within the discourse of acoustic ecology? And further– are they useful anymore! It has been pointed out, and increasingly as a critique (LaBelle 2010), that Schafer–and as a result, the acoustic ecology movement–suffers from a romanticization of natural soundscapes

and abhorrence of urban ones. Could it be this simple? The evidence lies with so many contemporary works engaging sound and listening in critical ways and resisting essentialization of sonic categories, while at the same time advocating awareness: Westerkamp's art projects engaging Muzak (1994), Bruce Smith's call for acoustic archeologies (2003), Fran Tonkiss' urban 'aural postcards' (2003) and Brandon LaBelle's acoustic territories of everyday life (2010), among many others. There seems to be a growing need to shift the discursive frames that define the movement of acoustic ecology to meet the needs of cultural probes beyond anti-noise activism, however, not obliterate the critical motivations for this project in the first place – a sustained, rather than constant, interest in and engagement with our soundscape, always reaching with our ears towards understanding (Nancy 2007), questioning, and thus, responsibly participating in our urban auditory emplacement.

Conclusions and Implications for Future work

In conclusion, the authors of this piece would like to urge the community towards opening a space for more meaningful interplay, as well as theoretical and methodological interactions between the tradition of acoustic ecology (both its Canadian roots and its permutations worldwide), and other discursive fields and traditions. Particularly, as we demonstrate here, some meaningful and productive connections may be forged between acoustic ecology and the areas of sensory ethnography, with its methodological advances in recognizing the participatory, embodied nature of knowledge, the tradition of cultural studies with an attention to the social and semiotic construction of cultural identity, and finally, phenomenological inquiry with its commitment to experiential reporting and first-person reflection. These examples, we trust, establish the potential of a meaningful discursive integration of the motivations and sensibilities of acoustic ecology into the paradigm of cultural and media studies, as well as in the practice of ethnography.

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Jennifer Schine is a graduate student in the School of Communication at Simon Fraser University. Her research investigates concepts of identity, memory and movement within the field of acoustic communication and soundscape studies. She is interested in the relationships between audio heritage, listening practices and other worldviews.

Milena Droumeva is a doctoral candidate in the Faculty of Education at Simon Fraser University. With a background in media studies and communication as well as interaction design and auditory display design, her current interest brings together traditions of acoustic ecology and design methods by exploring the mediated aurality of the contemporary urban soundscape in an 'everyday listening' project.

Listening for the Future: A Brief Synopsis

By Edmund Mooney

It was with a mixture of excitement and trepidation that I arrived in Chicago for the 1st annual, perhaps, ASAE Symposium. Excitement because it seemed, and would prove to be an energizing and enlightening weekend, trepidation because I was performing that evening at the inaugural event and I always get nervous before a performance, regardless of preparation time, which in this case had been minimal.

Thoughtfully dubbed "Listening for the Future", the symposium was hosted by the *Midwest Society For Acoustic Ecology*, arranged by Eric Leonardson, Michelle Nagai and Andrea Polli and assisted by Jamie Davis and Jesse Seay. It encompassed both composed and improvised performances, two great soundwalks, two thought-provoking keynote addresses and quite a few memorable meals. After Andrea Polli's fun ice breaking exercise, LouMallozzi , a sound artist and educator in Chicago gave a thought provoking talk entitled "Eschewing Intelligence? Why ecology makes me nervous." about art, elitism and public rejection that explored quite a few semiotic twists, turns and blind alleys. We all came out the other side with a fresh viewpoint on art-making and the pitfalls inherent in trafficking in lofty notions.

Grahm Balkany, a Chicago architect and preservationist, then presented "Destructive Interference", a talk and slide presentation about his personal mission to save a seminal Walter Gropius hospital Complex in Chicago and his hard lessons learned in taking on a Chicago City Hall mad with Olympic furor and ultimately capricious and needlessly destructive. Then, we had four performances from myself, Viv Corringham, Andrea Polli and Michelle Nagai in duet with Eric Leonardson, all of which were scintillating beyond belief. It was at this event that I got to meet up with Andrea Williams, Michelle Nagai and Andrea Polli for an NYSAE reunion of sorts. I also met my personal host while in Chicago, one of the originators of the *World Listening Project*, Dan Godston who is an accomplished educator, trumpet player, writer and sound philosopher. Dan and I would go on to share more than one delicious smoothie, his breakfast of choice and many scintillating conversations about the state of the arts, funding, education and how acoustic ecology might be pursued.

The next day started off with an ASAE board meeting followed by a fabulous soundwalk at the Indiana Dunes National Park about an hour by train outside of Chicago proper. I had a profound experience on the walk, in that this part of the park was heavily mitigated by man made engines; trains came close by every ten minutes; you could hear the


Photo by: Noé Cuéllar, 2010

highway in the distance and an air show was going on, so intermittently there were some spectacular airplane sounds. There were also amazing birds, insects, amphibians and other wildlife and when the mosquitoes stopped buzzing in our ears and all of these engines conspired to stop at the same time, there was blissful peace and natural quiet. I was struck by the notion that you can protect wildlife and land geographically and even physically, but the soundscape is virtually unprotectable. We then enjoyed dinner in Wicker Park followed by an intriguing nightlife soundwalk lead by Eric Leonardson. The vacillation between quiet side streets and busy restaurants and bars made for several interesting shifts. Also worthy of mention is our encounter with a rowdy band of reformed communist post card distributers who seemed un-nerved that we wouldn't talk to them.

The following day there was a brunch followed by a concert at Gallery 400 at UIC with performances by Andrea Williams, Chicago Phonographers, Andrea Callard and Jamie Davis. I enjoyed all the work immensely but especially Jamie Davis' "Something the City Said", a vocal plus ambient soundscape piece with photo/video montage by Andrea Callard, in which I tried to sing to the best of my abilities, which are somewhat limited these days. It was after this event that Dan Godston suggested Brandon Mechtly and I take a car ride with him to a Pakistani Cab Stand restaurant that one must see to truly understand; think 1950's diner décor, 2 coin operated massage chairs and a picture frame with clocks registering time in different countries which hasn't worked for years. Nevertheless, the Naan was off the hook and the potato curry and somosas rocked my anglo palate. After that we hightailed it through the midst of an unforgiving rain storm to WLUW Studio for a live 3 hour radio event on *Something Else* hosted by Philip von Zweck, one of the friendliest and most accommodating people I've ever met. The show also included performances by most of the symposium participants, a recording of which will be available on my website soon.

What did I take away from this symposium? You ask… A renewed vigor for all things AE, the urge to increase awareness and membership in NYC and a sense that I have friends in this endeavor and that we can find new and more exciting ways to work together. In a word, yay!

Edmund Mooney is a composer, sound designer and sound artist. His work explores, among other things, the ecstatic soundscape through temporal displacement and re-contextualization of naturally occurring sonic events in combination with digitally altered or created instruments. He is a founding member of the *New York Society for Acoustic Ecology*. His work has been presented at Lincoln Center, The Metropolitan Museum, DTW and PS 122, among others. Recent works include sound design for "Mercury Fur" directed by Glynis Rigsby, at The Tank, Sound Walks at Muhlenberg College as part of their Ethics of Space/Power of Place symposium, and his new album "Beyond Materials" is available all over the internet. *http://www.edmundmooney.com*

Ideologies and Ethics in the Uses and Abuses of Sound

By David Paquette

The 2010 World Forum for Acoustic Ecology conference took place in Koli, Finland, June 16–19, 2010, and was organised by the Department of Finnish Language and Cultural Research at the University of Eastern Finland, the Finnish Society for Acoustic Ecology (FSAE) and the WFAE.

When I got off the train in Joensuu, there were at least another dozen passengers carrying their luggage across the bridge. Like me, they were heading for the shuttle bus that would bring us to Koli, for the 2010 WFAE conference. I was thrilled and flattered to take part for the first time in this international gathering. As we waited in the cold morning for the bus to arrive, I met with friends I had not seen in a long time, and others I had only known virtually.

The conference took place in the gorgeous Koli National Park, in the comfort of *Hotelli Koli*. The all-around view of the Pielinen lake was incredible, and the intimacy of the site allowed for great exchanges and discussions that often extended beyond the official schedule (undoubtedly helped by the everlasting days of the Finnish summer solstice).

The conference program was quite dense, with eight keynote presenters and more than 20 sessions bringing together around 100 participants. After the welcoming words of Helmi Järviluoma and Nigel Frayne, we quickly proceeded to the first keynote presentation by Charles Hirschkind. His talk on the Egyptian blogosphere, and his numerous references to his earlier research on cassette sermons, offered a first glimpse at the wide range of presentations to follow. On the second day of the conference, Anahid Kassabian presented a fascinating talk on listening and the affect. Then, Bruce Johnson talked about the particular type of sound pollution produced by low frequency noises (LFN) such as those created by wind turbines. His deep knowledge of both the physical and acoustical properties of LFN and their impact on the health of exposed inhabitants made for an informative and ear-opening presentation. The afternoon keynote, chaired by R. Murray Schafer, highlighted the launch of *Acoustic Environments in Changes & Five Village Soundscapes* (reviewed by Harold Clark in the last issue of *Soundscape*). The editors of the book, Helmi Järviluoma, Meri Kytö, Barry Truax, Heikki Uimonen and Noora Vickman, were present along with Hildegard Westerkamp.

On day three, the keynote panel chaired by Keiko Torigoe was comprised of Steven Feld and Riitta Rainio. Dr. Feld presented an overview of his anthropological work and his evolving relationship with sounds, while Riitta Rainio offered us a glimpse of her substantial research on bells and their use during the Finnish Iron Age. A special roundtable chaired by Sabine Breitsameter, marked the 35th anniversary of *The Tuning of the World*. Keiko Torigoe, Eric Leonardson and Simo Alitalo took part in a discussion of the impact of Schafer's book and the changes that took place in the acoustic ecology community since its publication. Finally, on the last day of the conference, Andra McCartney's keynote (partly reproduced in this issue) discussed the ethical issues acoustic ecologists face when using concepts such as lo-fi and hi-fi. McCartney proposed the use of ecotonality as a more ecological understanding of the sound environment, and questioned notions of authenticity and the polarisation of listening attitudes.

The organisation of the conference was impeccable. From the morning soundwalks to the soundscape composition concert, the schedule was filled with activities, and volunteers were always ready to help and guide participants. On the third day, Pessi Parviainen lead a special soundwalk taking place around the park (including a chairlift ride), and during which we heard musicians playing in various locations throughout the forest. The natural reverberation of the environment made the experience almost magical. The conference was followed by a trip to the Old Valaam monastery, in Russia, in which I unfortunately could not participate. But you can read the sound journal of Yi Yuan in this issue and experience the soundscape of the monastery through her ears.

My first WFAE conference was a joyful and rewarding experience. I met researchers from around the world and had great discussions with participants and keynote speakers. I would like to thank the organisers and all the volunteers who made these four days a great success.

David Paquette is a Ph.D. student in Communication Studies at Concordia University. His research interests include listening and the sense of place, ambiances, epistemological questions in acoustic ecology, soundwalking and music. David can be found online at www.sharawadji.org.

Islands of Resistance Pirate Radio in Canada

Edited by Andrea Langlois, Ron Sakolsky & Marian van der Zon (Vancouver: New Star Books, 2010)

Reviewed by Heikki Uimonen

The back text of *Islands of Resistance* promises that the anthology is "giving you a collection on inside views" on pirate radio in Canada. It certainly does. The articles of various lengths range from academic contributions to pirate radio manifestos, from auto-ethnographic descriptions about experiences to legal and illegal radio activities to radio art and "squatting the airwaves" (Sakolsky, 12). The overlapping and recurring themes of the book are political activism, giving voice to marginalized groups and challenging the conventional ways of radio broacasting.

Islands of Resistance restricts itself geographically not only to Canada but discusses piracy in Mexico (Dunifer) and the United States (Nopper) as well. *Rip Roaring Radical Radio Resource* at the end of the book introduces Pirate Radio DIY guides, films about pirate radios and Internet resources for transmitters and antennas. The book is supported by a website including audio clips (http://islandsofresistance.ca/).

According to the list of contributors, the writers represent radio founders, writers, sound and radio artists, installation and performance artists, curators, academics, journalists, community radio DJs, and of course radio pirates. They are as follows: Stephen Dunifer, Roger Farr, Anna Friz, Stephen Kelly, Kathy Kennedy, Gretchen King, Eleanor King, Bobbi Kozinuk, André Éric Létourneau, Anne MacLennan, Neskie Manuel, Christof Migone, Charles Mostoller, Sheila Nopper, Kristen Roos, Andrea Langlois, Ron Sakolsky, and Maria van der Zon.

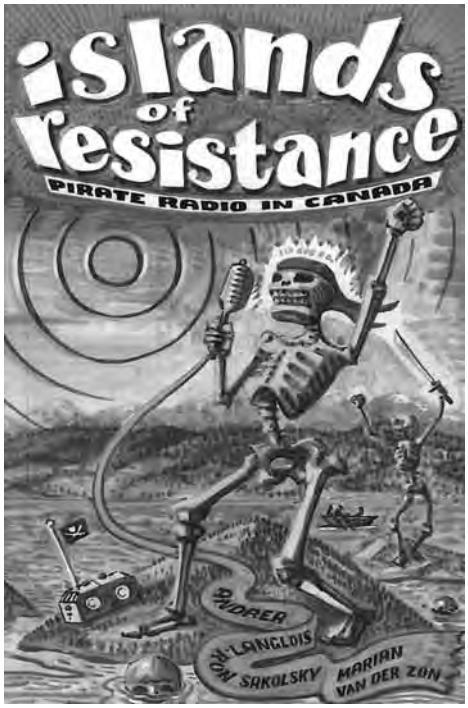
The volume consists of written descriptions of diverse electro-acoustic communities (see Truax 2001) with the exception that the listeners represent not only the audience but the programme makers as well. Or to paraphrase Anna Friz's article on "micro-radio party": it is not about "diffusion but communication […] adding new layers of sociality" (171). If one wants to use a buzzword "social media" here, pirate radios certainly are the ones: only they do not necessitate computer and Internet access. Instead, their easy usability makes programmes accessible for anyone with a radio receiver in the vicinity, and who is perhaps willing to participate in programme production. The low price of radio transmitting equipment as well as the activist's workshops and Internet resources has made unlicensed broadcasting quite comfortable: you can purchase a radio transmitter the size of a cigarette box with practically no cost at all – unless you decide to build one yourself.

Setting sail: Navigating Pirate Radio Waves in Canada is serving as an introduction to the subject (Sakolsky, van der Zon & Langlois). The editors use the expression pirate radio to refer to "unlicensed form of radio broadcasting that relies on the airwaves for transmission, rather than the internet-based mechanisms of podcasting or web radio" (3). A common denominator for the articles is that the radio projects presented can be "placed on a spectrum of illegality" resisting CBC's "nationalist agenda" and corporate "free market seductions" (4–8). The editors link the roots of Canadian pirate radio to direct action of indigenous people and refer to Pierre Bourdieu's concept of symbolic power in regard of pirates' meaning-making and defining reality.

Stephen Dunifer's work meets these standards well. He states in *Latitudes of Rebellion: Free Radio in an International Context* that free radio rebels against control of airwaves regulated by licensing and against neo-liberal paradigms. Historically this rejection of state and corporate control has been manifested in countries such as Bolivia, Cuba, El Salvador and Indonesia and lately in Mexico, where Dunifer has conducted transmitter building workshops. In the world of vulnerable and easily monitored digital networks uncontrolled free radio proves to be an essential medium for free communication.

Anne F. MacLennan provides a historical background on piracy in *Resistance to Regulation Among Early Canadian Broadcasters and Listeners*. The article tackles the limited regulation of the early days of radio and how developing regulation was tested by the broadcasters not only in Canada but internationally as well. The pirates of the 1920s and 1930s included high-powered American stations not respecting the boundary of Canada and the United States, and vice versa. For example, during the American prohibition (1919 to 1933), a distillery-owned CKGW radio station in Toronto was advertising illegal substances to the south of the border.

Sheila Nopper offers an insider's view of campus and pirate radios in *Freedom Soundz: A Programmer's Journey Beyond*



Licensed Community Radio. The text deals with the changes in radio culture starting at CIUT campus radio in Toronto and how the multicultural city manifested itself aurally in campus radios.

The Canadian Content requirements of the Canadian Radio-television Telecommunications Commission (CRTC), which supervises the music policies of licensed radios, is discussed as well. The "well intentioned guidelines" to preserve Canadian culture with Canadian Content regulation were re-evaluated by the writer after some experience on pirate radio, especially in trailblazing Tree Frog Radio in British Columbia.

Charles Mostoller tells in *Awakening the 'Voice of the Forest': Radio Barriere Lake* how he got involved in helping an Algonquin community to found a station broadcasting from the Rapid Lake reserve northwest of Montreal. One of the objectives was to maintain the community's way of life and language. He also makes clear why they took the piracy road instead of the legal one, which would have meant applying for a radio transmission permit: the process takes time, it is expensive and designed for radios with large amounts of funding.

Amplifying resistance: Pirate Radio as Protest Tactic by Andrea Langlois & Gretchen King takes the activism to cities. The writer brings forth the importance of pirate radio during the World Trade Organization's mini-meeting protests in Montreal. *Rock the WTO Radio* was broadcasting police action live and "aired many songs that spoke to police brutality, further highlight-

ing the feelings of rage felt by those on both sides of the police line" (110). In Vancouver, during media activists project protesting 2010 Olympic Games, the radio was shut down within 24 hour by Industry Canada officers. Quite interestingly, they were wearing Olympic-branded clothes.

Radio art is dealt with in Christof Migone's *Touch that Dial: Creating Radio Transcending the Regulatory*. Migone introduces deejays' worst nightmares such as a skipping record, the wrong turntable speed and dead air as the most common compositional tools for radio artists. His somewhat Cagean attitude is revealed more clearly in his lecture performance *Radio Naked*: *Tactics Towards Radio without Programming.* The list starts with the statement "Always give the wrong time, date, weather and news report" (164).

Cage's *Imaginary Landscapes 4*, composed for 12 radios is presented in more detail in Kristen Roos' *Repurposed and Reassembled: Waking up the Radio* along with the description of creating radio art. Anna Friz's *The Art of Unstable Radio* is tackling the same issue while paying homage to Bertolt Brecht, by creating a charming radio character called Pirate Jenny, who ventures into "realms of sibilance and hiss" (172). Readers of *Soundscape* might find Kathy Kennedy's article *The Power of Small: Integrating Low-Power Radio and Sound Art* rewarding. She heightens the listening experience during soundwalks with the help of transmitted soundtrack and radio receivers.

Several writers are acknowledging the fact that pirates are playing cat and mouse with the CRTC and Industry Canada. The former deals with content and formatting whereas the latter oversees the technical requirements of the stations. Industry Canada also acts as an enforcement agency. Although unlicensed broadcasting is illegal, its control is not extensive. Short-staffed Industry Canada relies mostly on complaints from the individuals offended by the content, or from commercial stations complaining about interferences to their programming (Sakolsky, van der Zon & Langlois).

Being such a critical volume, one cannot but notice the absence of criticism or questioning of piracy itself. Perhaps a somewhat heretic suggestion would have been – and this is definitely against piracy ethic – to also give a voice to the "establishment". A commentary chapter from CRTC or Industry Canada about the status of the pirates would have placed the book in a wider context in regards to the current and past situation. After reading the book, I began to ponder on the main reasons for closing down the stations and, perhaps more interestingly: have these reasons changed over time? A subject for future radio scholars, perhaps? Also dividing a book into thematic sections would have helped a potential reader to get a general overview of the book.

Regrettably there is not enough space to describe all the articles here in detail, but they are all worth reading. *Islands of Resistance* in an excellent compilation, especially in its ability to document contemporary alternative media, thus serving future radio scholars or anyone interested in the subject. This is emphasized by the fact that radio contents or the actual work of the radio stations are seldom documented.

Islands of Resistance is a good companion and a thought-provoking book for anyone thinking about radio only as a publicly funded medium for enlightening citizens or else as a commercial playlist-generator offering music suitable for background listening. It gives inspiration to anyone interested in subversive action, radio politics, radio music and soundscape. The book serves also as a healthy reminder that discussions about changes in media is generally North American and European-centric, and oftentimes Internet-biased. Terrestrial radio is a perfectly legitimate tool in changing society not only in Canada, but in other countries as well.

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Dr. Heikki Uimonen is an Adjunct Professor on Acoustic Communication at the Department of Music Anthropology, University of Tampere, Finland. He has published articles, monographs and edited publications on various aspects on acoustic and electro-acoustic communication e.g. soundscapes, radio music, compact cassette culture and how these issues intertwine.

International Association for the Study of Popular Music Canada Conference

Schulich School of Music, McGill University, Montreal, Canada: June 16–19, 2011

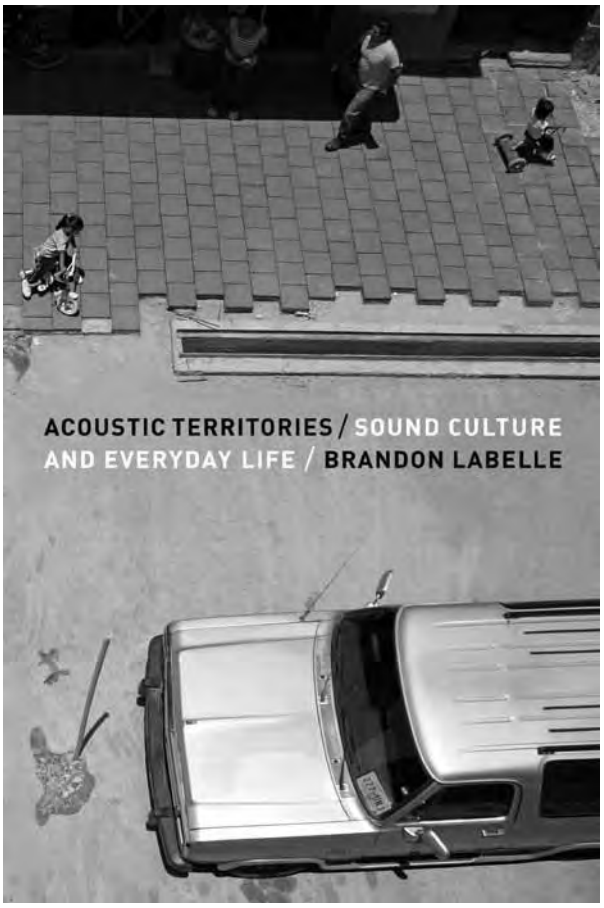
Music and Environment: Place, Context, Conjuncture

Music functions as an agent for different types of environmental transformations whether they be social, economic or technological, with the reverse also being true: environmental changes can be heard in the music and sounds of our day. In recent academic discourse we have observed a turn towards the ecology of sound, which can imply political advocacy of the preservation of an environment's sonority. In a parallel gesture, use has been made of the environment in many artistic forums, such as sound sculptures and installations. This recent turn has opened up new areas of exploration for popular music as well, with the notion of place being of particular interest.

We may consider, for example, the way in which specific places have an impact on the cultural meaning of music. Furthermore, popular music creates labels such as the "Liverpool" or "Montreal" sound which function as genre-like distinctions. But what does it mean to attribute such a label? Popular music also embraces musical and social hybridity via techniques such as sampling, quotation or imitation, influenced by factors such as travel, immigration and the recent virtual proximity of the Internet. The interrelationship of these musical, social, and technological elements is in turn affected by the economic environment, shaped by both changes in the cultural industries, such as the record industry meltdown, and the current global financial crisis. Our understanding of space and environment is neither simple nor static, and the relationship of these to music is extensive and complex.

For questions about the conference, contact the conference Chair, Will Straw, at william.straw@mcgill.ca

http://www.iaspm.ca/



Acoustic Territories: Sound Culture and Everyday Life

Brandon LaBelle (London, UK: Continuum, 2010)

Reviewed by Andrea Dancer

An Other Location

In order to really appreciate the richness of an acoustic environment, you have to spend some time there, talk with the locals, listen like an inhabitant and begin to hear what lies at the peripheries. I make no claim to be familiar with Brandon LaBelle's acoustic environment, the places of youth culture, loud cars and sidewalks and noise. My silence is not oppressive, although I also understand that silence, like noise, is culturally and individually specific and can be used as a tool for coercion. And so, I start at the very beginning, with the first two and then four words – as a way in to that other place. I risk misunderstanding, naive understanding, and unexpected understanding. I embrace my stranger status, dance with my otherness.

Rubrication

The first part of the title of Brandon LaBelle's new book, "Acoustic Territories," carries certain meanings – the borders of a sound event, the power relations of marking space through sound, the vying of land and sound as one overtakes the other. The word "acoustic" is from the Greek "acoustikos" meaning "to hear" and it retains a specific etymology – the imposition of classical western epistemic structure onto embodiment, still operating through the entrainment and habituation of the ear according to these societal norms. In this social contract, to hear is quite different than to listen as hearing implies a lack of choice that listening invites – we hear regardless while we choose to listen. To hear in a social context implies a pre-formulated structure, a logic or ideology or rhythm already in place, such as in the acoustics of architecture and music. To listen implies receptivity in search of something unanticipated. LaBelle's book questions how space is organized around what we, as socio-cultural beings, are made to hear and make others hear. Acoustic space is organized around specific value-based objectives. It is constantly mediated – but according to whose criteria?

The book equates normative practices with territorialism and focuses on several marginalized sectors of society that use sound in unconventional ways to take back public and private space. Situated in urban spaces, where competition between sound events is fierce, the culture of noise, loud music and cars, street hubbub, shopping mall drone, and youth rocking the suburbs constitute alternative ways of reclaiming ownership and identity through acoustic space. Underlying these subjectivities is a call for the ethical response of Levinas' *other* – a concern for the other as other; that which cannot be foreseen or totalized (the ultimate aim of Derrida's deconstruction, which follows Levinas); the other that we are ethically called to embrace despite its radical singularity; and, an invitation to the unforeseeable possibility of the in-coming of the other that we cannot anticipate or invent.

This book is such an invitation. But it also indulges its own sense of other to such a degree, it undermines its own imperative. How is this unforeseeable possibility realized? How can I, the outsider, articulate this conundrum while rising to the imperative of ethical embrace and have it be reciprocal. I return to the beginning, the first utterance, the first step toward listening.

Territory, the Greek *territorium,* is associated with the legislating of towns. It turns earth into land – what *is* into what *is measured*, owned – often through forced governmentalization of people and everyday existence, which the book is speaking back to. "Acoustic Territories," then carries certain lineages of meaning deeply entrenched in the politics of the ear that equates sound with land and the colonization of people. By reinforcing *acoustic* with *territories,* the power relations the book is working against are evoked and denied as they anticipate the in-coming of the other, the second half of the title. Already, the book is working both with and against its own imperatives. It is staking out its territories in order to subvert them.

The second part of the title, "Sound culture in everyday life," is a counterpoint in tension with *acoustic territories*. It aligns with everyday people and their lived experiences resisting acoustic territorialization. This is sound as the thing itself, in contradiction to enforced aspects of hearing. But these innocuous terms are not without their own claims, stakes and locations – contemporary American-style cultural studies have taken up space and place theory, the everyday, mass, pop, and counter culture, as central theoretical lenses and neo-materialisms. Although this part of the title of the book appears more transparent, but is it?

Why these words and not those. Sound territories: Acoustic culture. If I ask the words to explain themselves, where they come from and how they are being used, in their specificity and exactitude, will they peal back their layers and tell me where I stand?

As soundscape studies spread across a growing diversity of disciplines, communication between these different knowledge bases means being in persistent translation. Being in translation means being in a receptive space open to listening to the other, rather than demanding the other hear what is being said in one specific language. But it requires reciprocity. The book, like its title, contradicts itself, switches vernacular without warning, and points to itself through elevated language. It demands a *flâneur* 's ear – but what of its relationship to its other reader – someone like me. Does it create a space or a territory? Does it provide enough of a map, or does it distance the reader as though an intruder, or does it only speak to itself? How does one read this book from

the inside outside of its contexts when, like acoustic phenomenon, context is everything to ones location.

Re-viewing

How is this book actually surfacing? Is it moving across disciplines and diverse readerships or influenced by factors and forces still submerged in the text? Who is paying attention to / buying / reading this book and why?

In the online music magazine, "Point of Departure, " reviewer Stuart Broomer writes that the book is

> one of the more stimulating reads of the year...referencing the Clash and the Bee Gees, urbanologist Jane Jacobs and phenomenologist Gaston Bachelard, LaBelle divides up his vast subject spatially, moving from the underground (in which he treats subjects from subway busking to communities nestled in the subway systems of great cities), moving through homes (from prisons to gated communities) to the sidewalk, the street, the shopping mall, the airport and the sky. Along the way he references and combines a wealth of information drawn from fields as distinct as social engineering and art "and" even for those largely immune to the charms of contemporary academic prose, LaBelle can be bracing, writing about sound employing a richly metaphoric vocabulary that turns description itself into a kind of music. At his best he mixes vernacular language (in this case hip-hop vocabulary), academic quotation and combinatory vision into a kind of Beat poetry, a dense verbal playground of colliding signifiers that teems with insights.

Selectism, the popular men's lifestyle and fashion site, advocates that nerds and music junkies of this here site may enjoy this book... it would seem this is not your average light read but for those marketing and PR people looking to better understand the consumer and his environment [the book] may offer some new insight into how music plays a role in the world at large.

A customer reviewer at the goodreads blog wrote:

> This book was thought-provoking, but wasn't quite what I expected. It's more of a phenomenological/experiential analysis of urban environments in which sound plays a defining role, but the book is not exclusively focused on sound. There were things I definitely didn't agree with the author about, and a few instances where he seemed to know less about the physics of sound than the author of such a study should. But, it definitely stimulated my own thoughts about the sonic environment and its influence on identity, behavior, etc in a very productive way.

At Amazon, customers generated and share tags – categorizations they assign to the book. Along with the expected *sound, acoustic, sonic, sound art,* it is tagged as *experimental music, noise music, noise, art, media, John Cage, and Fluxus,* but the book's back cover monikers – *culture*, *urban, space, everyday* – are missing. As the back cover states: "Combining research on urbanism, popular culture and auditory issues, Acoustic Territories opens up multiple perspectives."

Indeed, a plethora of multiplicities.

An Outsider Take

This book is an opening and an invitation. It champions otherness and speaks across disciplines. While situated in cultural studies, LaBelle's version of sound study

> takes ontological conditions of the sonic self and elaborates upon particular cultures, histories, and media that expose and mobilize its making. *Acoustic Territories* aims to lend to this field of research... trace[ing] the soundways [the way people come to express their relation to sound and its circulation] of the contemporary metropolis rendering a topography of auditory life through a spatial structure. (xx)

This hybridization is courageous and carries great potential. However, the style of writing, the specific language, does the book its disservice as the more abstract and complex the thinking, the more exact and located the language needs to be in order to make ideation understandable and enjoyable. In such a work, the reader is lead meticulously into how to read the prose and how to locate their own, often different, relationship to the subject matter. The prose and poetics of this book are somewhat narcissistic, continually referring to themselves in elevated ways that undermine the quality of the thinking evident in the work.

This, to my other's ear, is the book's undoing. With my other other's ear, I'm still listening.

Other Listening

At this year's World Forum for Acoustic Ecology conference in Koli, Finland, Andra McCartney's closing remarks (which you will find in this issue) addressed this need to move beyond categorizations now associated with the acoustic ecology / soundscape studies movement. She asked, "Is this how people listen in the contemporary world, in polarised terms devoid of nuance or poetry... influenced by the polarised terms associated with acoustic ecology, such as hifi and lofi, natural and industrial, silence and noise?"

Has the time not come to breach acoustic territorialism and practice some long distance listening, as daunting as that may be? In grappling with LaBelle's book, *Acoustic Territories*, this is the task and imperative.

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