



The Soundscape Newsletter

World Forum for Acoustic Ecology

School of Communication, Simon Fraser University, Burnaby, B.C., Canada, V5A 1S6

Number Eleven, July, 1995

A CALL TO ACTION

"All that is necessary for the forces of evil to prevail in this world, is that enough good men do nothing."

—Edmund Burke, 1729-1797

"World Forum for Acoustic Ecology" - The name sounds impressive, but what is it? In truth our organisation is an idealistic glint in the eyes of some people with a predominantly artistic point of view, gathered in Banff, in 1993. At the end of that heady conference, people pledged energy to create a series of regional organisations, federated in a world forum. As is often the case, our conference energy was easily dissipated, as we all became preoccupied with the daily challenge of survival in uncertain times.

The result? In all but a few regions, there is yet to be a proper organisation. The form of the international structure has yet to be defined, and many regional steering committee members are silent, inactive, or plain exhausted from the effort of juggling WFAE activities and their personal lives. Few regions have managed to raise anything resembling operating funds, and there is no real institutional base to our movement.

As I reflect on our efforts to organise the 1996 conference in France - with all our own successes and lapses - the need for that institutional platform screams out at me. If we are to be more than a fringe group hovering in the spaces between art, science, and sociology, we need to concretise in action the ideals laid down at Banff.

None of us can afford the luxury of artistic narcissism.

If we want to protect and defend both our capacities and our opportunities for listening; if we want to improve the quality of sonic life, we must be capable of articulating our ideas and proposing clear and credible actions which have the possibility of real implementation and influence.

This will only be possible with a real structure that has a real treasury and a real (if minimal) professional staff to guide it - perhaps an executive director and an assistant.

It's not enough to note with pleasure how many sound events are organised each year, or to share our sound experiences in this journal, however satisfying these things may be. We need action, energy, and organisation, from YOU!

To readers who say, "I'm only interested in the content - I'm not much good at organising" I say, you have no choice. WE have no

choice. These are difficult times. The active members of your steering committee are feeling the strain. Some are frustrated, feeling abandoned by the same people who promised so much good will and energy at Banff. If enough of the good men and women who care about sound continue to do nothing, those who do act will grow weary and the WFAE will join the ranks of wonderful ideas generated amid conference enthusiasm, only to be cancelled due to lack of follow-through.

None of us can afford the luxury of artistic narcissism. We are one year away from the 1996 conference in France. Now is the time for each concerned reader of this newsletter to begin the preparation.

A PROGRAMME FOR ACTION

- 1) If there is no active formal structure in your region, contact your steering committee members and offer to help them create one. Their names and addresses are available from the WFAE office at Simon Fraser University. If they don't or won't act, appoint yourself a steering committee member, and find others who will help you do it.
- 2) Start a series of regional meetings now to discuss what sort of organisation you want. How do you define acoustic ecology? What regional and international goals should we establish? What sort of operation is possible, realistic, and desirable in the context of today's economy and the goals you have set?
- 3) Start your own organisational and fund-raising efforts if you don't already have them in place.
- 4) All regional organisations should reach out to all the many disciplines touching our concerns - let's have the widest community possible in terms of geography, and in terms of disciplines and interests.
- 5) Make sure that at least one person from your region attends the 1996 conference as your spokesperson, empowered to speak and act on behalf of your regional membership. It is essential that we leave the conference having fashioned a real international structure with an organisational and business plan, and that the membership perceive that sufficient debate has taken place in a truly representative fashion.

The goals we set for ourselves at Banff are modest, and realisable, if we - *all of us who care* - have the will and the energy to act.

—Ray Gallon, Guest Editor
Paris, France

THE FIRST INTERNATIONAL CONFERENCE OF THE WFAE NEEDS YOUR INPUT!

WANTED:

Installations for the park of the 12th century Abbaye de Royaumont. Proposals must emphasize the process of listening, and take into account the locale, where Cistercian monks took vows of silence.

Speakers for the 4 conferences, the first 2 days; who can place acoustic ecology in the context of today's world.

Workshops to take place each day from a variety of disciplines *related to acoustic ecology*.

SEE THE CONFERENCE UPDATE, PAGE 11 FOR CONTACT INFORMATION AND MORE DETAILS.

Membership Fees & Soundscape Newsletter Subscription

Membership fees are:

- \$25 Can. (\$21 US, 25 CHF) for individuals
- \$50 Can. (\$42 US, 50 CHF) for institutions
- \$15 Can. (\$13 US, 15 CHF) for students, seniors & unemployed.

Note: For details on payment see applicable boxes on this page.

Additional donations (Cnd. or US \$ or in CHF) will be gratefully accepted and used to subsidize those who cannot afford membership or who come from countries with disadvantageous exchange rates. Choose any of the sonic suggestions for donations below or invent your own sound of money:

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This is the type of music which will make you think
-Chris Meloche, *Scene Magazine*

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L'ensemble *DISContact! II* (deux DC, un livret et sa pochette) est disponible à la CEC pour \$12.00 Can, plus \$2.00 pour les frais de transport etc.

The *DISContact! II* set (2 CDs, booklet, and pocket folder) is available from the CEC for \$12.00 Can plus \$2.00 shipping/handling.

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1908 Panet bureau 302
Montréal QC Canada H2L 3A2

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email <ccc@vax2.concordia.ca>

PLEASE NOTE: IF IT IS TOO DIFFICULT FOR YOU TO MAKE PAYMENT IN CANADIAN OR AMERICAN DOLLARS, OR SWISS FRANKS (CHF), WE WOULD ACCEPT A RECEIPT OF A MEMBERSHIP OR DONATION TO ONE OF YOUR REGION'S ECOLOGICAL ORGANIZATIONS AS A FULL MEMBERSHIP TO THE WFAE.

Membership Form for payment in Cnd. or U.S. \$

WORLD FORUM FOR ACOUSTIC ECOLOGY
Simon Fraser University, School of Communication,
Burnaby, BC, V5A 1S6, Canada
FAX 604-291-4024.

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TELEPHONE: _____

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TOTAL: _____

Please do not send drafts, as bank charges are very high. Please send Canadian or U.S. cheques or international money orders or travellers cheques made out to the WFAE or cash. Thanks.

Please include a short biography for our WFAE Directory.

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THE SOUNDSCAPE NEWSLETTER (EUROPE)
Hammerstrasse 14
CH - 4058 Basel, Switzerland
Fax: 41 61 691-0064

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Please include a short biography for our WFAE Directory.

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WFAE STEERING COMMITTEE

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
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DO you want to be an ACTIVE member of the WFAE?

HERE ARE SOME THINGS YOU CAN DO:

-  If you are a writer, write about the WFAE in your professional journal.
-  Distribute the WFAE pamphlet in any way possible.
-  Translate the WFAE pamphlet into the language of your country. Send us the translation and we'll produce a master for you.
-  Organize locally: establish a work or study group; do soundwalks alone or in small groups; do earcleaning activities; write press releases about sound and noise issues in the local press; etc.
-  Read the "Call to Action" on page 1 and act.

MUSICWORKS

The Journal of Sound Exploration

Musicworks is an internationally respected journal with a 17-year history of exploring new and possible sounds.

- soundscape exploration
- audio art, sound sculpture, and music for unique instruments
- electroacoustic, improvised, and contemporary classical musics
- world musics

Write for your free back issue catalog, indexed by author, artist and subject. Recent articles:

- **Kathy Kennedy:** *Radical Radio.*
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NB: Back issues of the *Soundscape Newsletter* are available on computer disquette (MS-DOS or Macintosh) for \$15 Can. for members and \$25 Can. for non-members and institutions.

Seminar on Urban Acoustic Design Uppsala, Sweden • February 14, 1995

A study on acoustic design for cities was presented at the Department of Landscape Planning at the Swedish University of Agricultural Sciences in a one-day seminar. Candle light helped to sharpen participants ears as they were listening to sound simulations of two different soundscapes at the beginning of the day. The first soundscape was a schoolyard with passing cars and horse waggon, the second one a central park with pedestrians and surrounding traffic.

In the theoretical discussion that followed, it was alleged that the conventional methods in landscape architecture are dominated by visual perception and that urban planning departments deal with sounds as noise only and will not move beyond conventional noise abatement practices. It was felt that sound deserves to be understood as a resource rather than just a problem.

A rough outline was developed for acoustic planning in the following order: soundscape analysis, simulation, sketching, design and presentation. Acoustic sketching would correspond to visual sketching in architectural planning and it was decided that this aspect needs further development. But the point was, that the acoustic properties of a space would need to be illustrated just as much as the visual ones, and that a notation system would have to be developed for this.

In conclusion, a survey of references, of approaches to research problems and initial research methods were presented. The seminar ended with a lively discussion among the twenty participants who had come from other institutions and architectural offices. It was agreed that research into sound and landscape planning ought to produce practical results for architects. As urban planners seem to lack methods to deal with the acoustic aspects of urban spaces, acoustic sketching and a notation system seem to be the two most important items in need of development within the acoustic part of landscape planning.

Per Hedfors, Landscape Architect, Department of Landscape Planning Ultuna, Swedish University of Agricultural Sciences, Uppsala, Sweden, Fax: +46 18 67 35 12, Email: Per.Hedfors@lpul.slu.se.

Sound Sattrā - Klangspeisung

On Sunday, February 26, 1995, the 'Raikrishnadas Intach Varanasi Nyas' in collaboration with Max Mueller Bhavan New Delhi (the Indian branch of the Goethe Institut) organized a new and unusual sound

event in a very traditional context of the holy city of Varanasi, or Benares, on the banks of the river Ganges. The venue was a building which had been designed by a Marathi Maharaja in the beginning of the 19th century in order to allow the ritual feeding of 1000 Brahmins every day, a custom which later fell into disuse. The project consisted of a performance of 'Shri Kashi Vishvanath Sahabdamala - A Garland of Sounds from the City of Light', originally a work for radio, composed by Peter Pannke in 1987 for the Metropolis series of the Studio for Acoustic Art of the WDR Cologne/Germany. The installation was handled by Andres Bosshard, Zürich (with support of Pro Helvetia) and Bill Buchen, New York (Sonic Architecture).

The audience was transported by boat to the venue overlooking the Ganges, where they were greeted by a Shahnai ensemble playing above the archway of the building, announcing a festive occasion in the traditional manner. The performance was concluded by a Dhrupad recital given by the Mallik family of former court musicians accompanied by Peter Pannke. Although a soundscape performance was something new and unusual for the Varanasi audience, it found much acclaim; and when a small raincloud formed over the open courtyard during the performance and spilled a few drops of rain, the pundits of Benares exclaimed that "the clouds of heaven are shedding tears of joy."

The event was so enjoyable that the three artists involved intend to start a yearly sequence in the form of a 'Sound Sattrā - Klangspeisung', transforming the former ritual feeding of Brahmins into a feeding of audience through sounds, as they consider sound an essential nourishment. The date of the 'Sound Sattrā' will always fall on the dark moon night in February, coinciding with the festival of Mahashivaratri, the marriage of Shiva, the drumming and dancing God and patron of the city, and also the last night of the traditional 'Druhpād Mela', a music festival held in the neighbourhood. So far, this is a private endeavour, but we hope to get some support from cultural agencies in India and abroad. If you are interested to contribute your compositions, ideas, moral or financial support, please contact: Peter Pannke, Egerstr. 12, D-14193 Berlin, Germany, Tel/Fax: (30) 825 88 13; Andres Bosshard, Wildbachstr. 62, CH-8008 Zurich, Switzerland, Tel: (1) 382 20 94, Fax: (1) 383 00 13; Bill Buchen, Sonic Architecture, P.O. Box 20873 Tompkins Sq. Station, New York, NY 10009, USA, Tel/Fax: (212) 982 1743.

KlangumWelten

Berlin, June 25-28, 1995

The festival "KlangumWelten" offered four different approaches to the theme of soundscape and acoustic ecology: a symposium spoke to an audience with scientific interests in the field, sound installations and concerts appealed to the artistic, workshops with Hildegard Westerkamp spoke to those interested in the inner experience of listening, and soundwalks conducted by Justin Winkler attracted curious people who wanted to find out what a soundwalk actually is.

Every day one could choose between these four options. Thanks to the excellent conceptualization of the event by Sabine Breitsameter and the organisational skills of Evelyn Hansen KlangumWelten created opportunities for thematic and human interconnections, which intensified as the event progressed.

Soundwalks:

Justin Winkler's soundwalks offered an intensive involvement with one's listening perception. During each of the four days, he offered two to four soundwalks. If one participated several times, one could perceive the changes of the city soundscape and an intensification of one's own listening capacity, an opening of ears.

Symposium:

The interdisciplinary symposium exposed the wide spectrum inherent in the topics of soundscape and acoustic ecology. Each morning and each afternoon had a thematic focus.

Soundscape: the geographer Justin Winkler reported about his excursions into the acoustic geography of mountainous/rural Switzerland and about the results of his studies. Hildegard Westerkamp addressed environmental sounds and soundscapes as a type of language, whose meanings one needs to learn to understand, and questioned whether the wide-spread attraction to reproducing and processing environmental sound is guided at all by ecological concerns for the soundscape.

Artistic Projects: Sound installations often carry an element of surprise when encountered in daily life and in the public sphere. Max Neuhaus demonstrated this in a subtle way during his presentation: a sound kept fading in and out of the soundscape throughout his talk, at first unnoticeable like a distant lawnmower or small aircraft, then entering into the audiences consciousness, until it became quite clear that this was a sound installation designed for this presentation. Bernhard Leitner, an architect by training, presented

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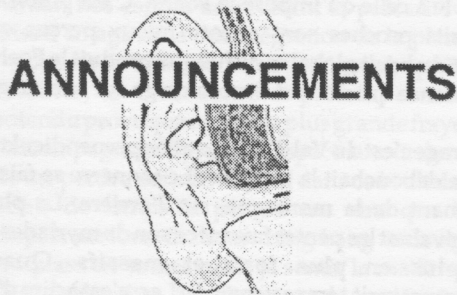
his artistic projects, all of which dealt with design of space through sound.

Basic Acoustics: Acoustician Christian Maschke explained in clear and understandable terms the physical and psychological factors of perception and impact of sound.

Artificial Soundworlds: Rene Farabet represented radio as a sonic medium and Hans Ulrich Werner (director of the Studios für Klangdesign at Westdeutscher Rundfunk, Cologne) discussed sound in film.

Soundscapes of Japan and India: Keiko Torigoe gave us insight into the sensitive and subtle design of traditional soundscapes of Japan, in which the possibilities for sonic design with natural sounds are exploited consciously. Peter Pannke and Andres Bosshard reported about a Santal village in India which is designed around principles of acoustic ecology, where sound is

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PAST PRESENT FUTURE EVENTS

Dialogue in the Dark

April 11, 1995 Liège

May 4 - June 18, 1995 London

Dialogue in the Dark was devised by Andreas Heinecke of the Stiftung Blindenanstalt Frankfurt to examine issues of visual awareness. These "dialogues" are two in a series that have been taking place at arts centres and festivals all over Europe this year, with future showings planned for New York and Budapest. The exhibition areas are soundproofed and completely dark. A visually-impaired guide leads visitors on a voyage of discovery of the non-visual world within these spaces. Afterwards the dialogue continues when visitors discuss their impressions of the experience. Information: Blindenanstalt Frankfurt am Main (Polytechn. Gesellschaft), 60318 Frankfurt am Main, Adlerflychtstrasse 8-14, Germany. Tel: (69) 95 51 24-0 Fax: (69) 597 62 96.

Biscuit Brook River Sounding

May 7, 1995

This event, organized by the Delaware Riverkeepers and Pauline Oliveros, brought artists, composers and musicians together to listen communally in silence to the river and create works of art expressing what was heard. A travelling performance series springing from a number of such River Soundings is scheduled for Summer and Fall of 1996. To participate, or for information, contact: Delaware Riverkeeper, P.O. Box 753, Lambertville, New Jersey 08530, USA. Tel: (609) 397-4410.

Magnetic Island

SoundArt Festival Hannover, Germany

June 2 - 24, 1995

Three answering machines are floating on a little lake in the public park behind the castle-like City hall. No matter where you are from and what time you are in, you can reach the island anytime. Magnetic Island was active from June 2 - 24, 1995. Once your ears were on the island, you could listen through the sounds of the wind and the water to the distant life in the park. You also met other invisible visitors calling from anywhere, either to leave a message on one of the machines, or to listen themselves to the sound sphere of the island. Contact: Andres Bosshard, Soundcity, Wildbachstr. 62, CH 8008 Zürich, Switzerland, Fax: (1) 383 00 13.

Third Klangart Osnabrück

June 7-10, 1995

The third Klangart Osnabrück dealt with the theme "music and electronics". The biennial event has a three-level structure of congress, musitec and festival. It provided stylistically broadbased concert and performance programs (15 events), a scientific congress with over 30 presenters from many parts of the world, as well as a showcase of technologies with workshops. This year's theme was "Digital Media - Digital Aesthetics?" For more information contact: Prof. Dr. Bernd Enders, Klangart, Am Dominikaner kloster, Bierstr. 39, D-49074 Osnabrück, Germany, Fax: (541) 24913.

Fifth Annual Deep Listening Retreat

June 18-23, 1995

Composer Pauline Oliveros and T'ai Chi, Taoist and Creative Movement specialist Heloise Gold offered a Deep Listening training retreat in the Sangre de Cristo Mountains, New Mexico. This training brings together movement and sound to encourage participants in their creative process. For information on future retreats contact: The Pauline Oliveros Foundation Inc., P.O. Box 1956 Kingston, NY 12401-0900, USA. Tel: (914) 338-5984, Fax: (914) 338-5986.

Radio Unbound • June 19-24, 1995

The Boreal Electroacoustic Music Society (BEAMS) and CJSR FM88 held a radio art festival in Edmonton in conjunction with the National Campus/Community Radio Conference (NCRC). The focus of Radio Unbound was on pushing the boundaries of radio into new realms of style, content and relation between sender and receiver. Contact: Radio Unbound, c/o CJSR FM88, Room 224 Students Union Building, University of Alberta, Edmonton, Alberta, T6G 2J7, Canada.

International Intercultural Summer Camp

Castle Borl Ankenstein, Ptuj, Slovenia

July 1 - August 21, 1995

This summer camp is part of the Indriart initiative which aims at uniting people from Eastern and Western countries in Europe. Apart from many musical performances Misha Pogachnik and Maria Namitschewa will offer a workshop "Active Listening". From July 2 to 17 musician Hannes Heyne directs a course on "Perception of sounds of nature, Collection and construction of elementary instruments, and Musical improvisation". Sound and movement shall lead to a communication which unites the different languages of attending people. Contact: Trudi Subingh, Nassaukade 86-2, 1052 CV Amsterdam, The Netherlands, Tel: (20) 684 2488, Fax: (20) 682 3612.

Shadow Sound Retreat

August 18-20, 1995

Elide M. Solomont, Ph.D., composer, trance specialist and sound healer, will be offering four weekend retreats this year. They will explore deep trance with environmental and dissonant sounds based on scientific research. The first retreat, in August, will take place at the Green Pastures Retreat Center in Epping, New Hampshire (USA). For information: Elide M. Solomont, Ph.D., 103 Gedney St., Nyack N.Y. 10960, USA. Tel: (914)353-2784.

Sounding Isles

1st Nordic Sound Art Festival

Faeroer Islands, Tórshavn • August 23-27, 1995
The YLE Experimental Studios' loudspeaker orchestra will play above the Tórshavn roofs and the harbour an uninterrupted 6-hour concert of international sound works collage depicting the interaction of sea, nature and human beings. This outdoor main event will take place simultaneously at the Tórshavn Harbour and the Nordic House. The YLE Channel One Documentary Group and the Experimental Studio are planning a 2-hour live broadcast from the Faeroer Islands of the Nordic countries. This unique broadcast also will be recorded digitally and sent later for broadcast in four 25-minute parts to EBU-members in Ars Acustica exchange. For the CD of this event contact: SOUNDING ISLES, P.O.B. 16, SF-00024, Yleisradio, Finland.

ISEA

6th International Symposium
on Electronic Art

Montréal • September 17-24, 1995

ISEA, 95, is an opportunity for artists, researchers and educators from throughout the world to make new contacts, present their creative work and research and become up-to-date on the latest developments in electronic art. This event is held in different countries each year - next year it will take place in Rotterdam - so this is a good opportunity to visit vibrant Montréal, Canada. For information contact: ISEA, 95, Montréal, 307 rue Ste-Catherine Ouest #310, Montréal QC, Canada H2X 2A3. Tel: (514) 990-0229, Fax: (514) 842-7459, Email: isea95@er.uqam.ca

Third International Song Colloquium

October 6-9, 1995

This colloquium will explore the transformative power of sound and music with internationally acclaimed practitioners and performers, featuring over 20 in-depth sessions ranging from drum circles to chanting. It is also an opportunity to enjoy the autumnal splendor of New Hampshire. For information or to register (before August 31) contact: Green Pastures Estate, 38 Ladd's Lane, Epping, NH 03042, USA. Tel: (603) 679-8149.

14th Symposium of the International

Bioacoustics Council

October 19-22, 1995

IBAC was founded in Denmark in 1969. Their symposia bring together scientists, amateur sound recordists, archivists, electronic engineers and others who may be interested in the scientific study of biological sounds. This 14th symposium will be held at the University of Potsdam, Germany. For a prospectus or other enquiry contact: Prof. Dr. Dieter Wallschläger, Universität Potsdam, Institut für Ökologie u. Naturschutz, Lennéstrasse 7a, D-14471 Potsdam, Germany. Fax: (331) 293483.

PIERRE MARIÉTAN is a composer who has spent his entire career working with sound and the environment. He brings a special regard to the practice of music, and has made a habit of surprising students at the Ecole d'architecture de La Villette in Paris, where he intervenes as a kind of "agent provocateur" in promoting a sensibility to sound among visually oriented architecture students. He is a member of the European steering

committee of the WFAE/FMÉS. In this article, extracted from a forthcoming book, he describes how he came to work in the interstices between music, architecture, and the environment, and what his ideas are about the role of sound, and the role of the musician, in our daily lives. In the spirit of WFAE/FMÉS as an international organisation, it is presented here in the original French.

Fragments / Sources

par Pierre Mariétan

Mémoire et méthode

Dire, pour autant que je m'en souviens, comment et quand la dimension environnementale a pris naissance dans mon travail de musicien c'est d'abord situer les formes sensibles des lieux de vie autant que se remémorer les événements significatifs du temps en question.

Toutefois il s'agit de dépasser la relation d'une "histoire" que la mémoire transforme, quelque part nécessairement défaillante, en faisant part de faits qui sur le moment ou plus tard entraîneront à faire autrement.

Le temps de la mémoire ne peut être naturellement séquentiel. Un nouveau scénario est à produire qui convient mieux au présent, mélangeant les parties sans rechercher obligatoirement un ordonnancement chronologique.

C'est la traitement des fragments "traditionnels" qui engendre la création. L'ancrage dans le passé ne peut être un point figé, immuable, même si la recherche dans le passé a comme objectif la fidélité par rapport aux faits. Car le souvenir ne saurait être confondu avec son objet. Se souvenir ne peut non plus se résumer à se rappeler des faits. Il s'agit d'extraire de la mémoire les règles qui ont créé l'événement, d'analyser les modes de captation et finalement de procéder aux rapprochements qui permettraient de saisir le fondement (et la continuité s'il y a lieu) de la démarche.

La rencontre entre désir spontané et sentiment rétrospectif de ce qui s'est passé participe de la création. La recherche de ce qui fût à l'origine et qui est resté en soi, ne suffit à générer le processus de création. Mais quand elle révèle des constantes au cours d'expériences successives, elle vient confirmer une direction, comme les balises le long d'une route, sans être le chemin lui-même, en indique la voie sans équivoque.

Des lieux et des événements

L'enfance se développe dans l'enchaînement d'efforts constants d'adaptation au milieu sensible. L'échelle des choses qui entourent l'enfant accompagne sa propre évolution, physique, affective et mentale. Le petit homme doit sans cesse tester l'espace et prendre sa mesure partant de critères changeant au fur et à mesure de sa croissance. Un an après, les dimensions visuelles d'objets, de paysages, de parcours ne sont plus les mêmes. Par contre, de l'enfance à la maturité, le son pour l'oreille semble garder les mêmes rapports, le définissant pour lui-même et dans son rapport à l'espace. Jeté comme un cri dans un lieu clos il donne une représentation volumétrique proprement auditive. Pour l'enfant et pour l'adulte voir le lointain et le proche repose sur une appréciation et une échelle différentes, alors qu'à cette saisie de l'espace se superpose une appréhension auditive identique. Le son dans son espace de propagation est irréductible à l'oreille, changer d'échelle le dénaturerait.

C'est sans surprise que bien des années plus tard je retrouve l'espace sonore masqué de la plaine du Rhône les jours de Foehn. Un

bruit diffus, "étouffant", englobant toutes les sources sonores du lieu. Les repères habituels émergent avec peine. C'est comme si le paysage apparaissait ces jours-là opaque. Par vagues, c'est le bruit de passage des trains de l'autre côté du fleuve, démesurément agrandi, ou alors gommé par les puissants mouvements du vent, qui frappe l'oreille.

Quand l'hiver, la neige est tombée pendant la nuit, au réveil on le savait avant d'entr'ouvrir les volets. Une sorte d'immense sourdine recouvrait l'atmosphère et l'espace tel qu'on le percevait à l'oreille s'en trouvait profondément modifié. Cette transformation acoustique n'a rien de comparable à celle qu'impose le Foehn. C'est plutôt un filtre. Les petits bruits proches sont encore mieux perçus que d'habitude. A la place du bruit global et diffus que produit le Foehn, c'est une espace de silence qui s'étend avec la neige sur le bourg et dans la plaine.

Dans les temps d'orage c'est du Val d'Illiez, vallée perpendiculaire à celle du Rhône, que débouchait la tempête. Le tonnerre se faisait entendre comme venant de la montagne, sur l'arrière. La pluie arrivait subitement dévalant les pentes faisant ce son de myriades de frappalements de plus en plus forts et massifs. Quand exceptionnellement le mauvais temps venait du Lac, c'est à dire d'en bas dans la plaine, on le voyait progresser avec ses grands rideaux de pluie tombant du ciel, plutôt qu'on ne l'entendait venir.

Dans les jours de soleil, quand il n'y avait pas trop de voitures ou d'autres machines remplissant l'espace, comme c'est le cas constamment aujourd'hui, il y avait une limpidité dans l'écoute de l'environnement. Des empreintes sonores rythmaient nos journées: les cloches de l'église paroissiale sonnant les heures et les offices, la sirène de l'usine marquant début et fin des temps de travail, le grincement de roues des tramways à heures fixes... Le roulement des voitures à cheval, le trot des chevaux, la voix des gens descendant la route de la vallée ne laissaient aucun doute sur le jour du marché, sans qu'on ait besoin, tôt le matin avant le lever, de les voir passer devant la maison. A l'heure du déjeuner leur retour vers les hauts de la vallée se signalait par le pas plus lent des chevaux dans l'effort de la remontée. Nous vivions de toutes sortes de bruits qui ne manquaient pas de nous dire ce qui se passait aussi loin que l'oreille entendait. Toute la vie était faite avec l'oreille; les changements de saison, de temps, d'activité humaine, de comportement des animaux, participaient à la perception de l'espace tout en en modifiant les formes sonores au fur et à mesure que les jours s'écoulaient, et aussi bien que ce que nous pouvions en voir. Cet état des choses ne pouvait qu'entretenir et développer nos facultés d'écoute.

Petit à petit ces espaces se sont modifiés, perdant de leur qualité acoustique. D'autres bruits sont apparus, permanents, subversifs. Seule la nature est encore capable d'imposer son pur spectacle sonore. L'oreille est alors conquise, sous le charme de ces puissantes et éphémères transformations de l'espace sonore. En dehors de ces événements incontrôlables, inaltérables, l'uniformité acoustique s'installe laissant peu d'emprise à l'écoute. D'autres événements surgissent. Avec la guerre et après elle. Là où le signe sonore s'inscrivait dans le silence, le bruit s'est installé. La nature de l'écoute

elle-même s'en est trouvée profondément modifiée.

"Hier, quand le cri de la marmotte perçait le silence de la montagne, ce sifflement résonnait, seul et longtemps à occuper l'espace.

Aujourd'hui, dans ces mêmes lieux, il est juste entendu au milieu d'une continuité de bruits émuissant l'attention auditive."

C'est la guerre qui amena progressivement ce bruit qui ne cessa depuis. Le grondement des forteresses volantes américaines, passant au dessus du pays nuit après nuit, comme un bruit d'orage qui s'avancerait à vitesse artificielle, la ressentait bien au delà des limites du temps que durait le survol. Les alertes aériennes jetées dans l'espace par les sirènes marquaient un temps de bruit devenu continu.

Le silence ne s'imposait que dans la descente aux abris - où les voix retrouvaient leur espace d'intimité -. Mais l'oreille toujours éveillée, dans l'attente d'autres vagues de ce bourdonnement à la fois céleste et infernal, ne comptait les silences de l'extérieur que comme des instants suspendus dans un temps qui ne serait fait que d'un bruit sans fin.

Un incommensurable événement est venu troubler à jamais la quiétude momentanément retrouvée à la fin de la guerre en Europe; la bombe atomique larguée sur Hiroshima et Nagasaki. L'expérimentation nucléaire qui se poursuivait sur l'atoll de Bikini hantait nos esprits en révélant la précarité de la vie jusqu'à nous laisser imaginer la désintégration de la planète elle-même.

Un soir de 1946 alors que j'étais seul, appliqué à faire mes devoirs scolaires, un bruit sourd et profond comme jamais je n'en avais entendu provoqua en moi la plus grande frayeur. Un souffle puissant l'accompagnait déplaçant l'espace autour de moi. J'avais l'impression de me perdre définitivement dans ce bruit de "fin du monde". En un éclair de temps la pensée me vint que la Terre et nous tous disparaissions dans un bing-bang atomique. Le bois du chalet craquant de toutes parts je sentis la matière résister à cet assaut et l'espoir renaître. M'échappant de la pièce je vis à l'extérieur le ciel rempli d'étoiles se troubler. Plus tard, la famille réunie, nous apprimes qu'il s'agissait d'un fort tremblement de terre, inattendu dans notre région. Les répliques se prolongèrent la nuit durant.

Depuis lors et pendant de nombreuses années chaque secousse tellurique qui se produisait, aussi faible soit-elle et quelque soit l'endroit où je me trouvais, m'inspirait le même sentiment de fin annoncée par ce bruit inoubliable, associé à l'image d'une déflagration atomique ultime.

Quelque temps plus tard un autre événement exceptionnel se produisit. Un bruit "d'enfer" me reveilla au milieu de la nuit. Des éclairs continus illuminaient la chambre. La fenêtre et les volets ouverts, je me levais pour les fermer, juste étonné que la pluie ne fusse pas du spectacle. Sans inquiétude je me rendormais au milieu de ce vacarme extraordinaire. Le lendemain j'apprenais que l'énorme dépôt de munitions installé dans la montagne en face avait sauté. Les traces de cette catastrophe subsistent aujourd'hui encore dessinant de grandes traînées dans la paroi rocheuse. Le bruit tellurique provoqué par tant d'énergie instantanément dissipée ne pouvait me surprendre après le bruit "atomique" auquel j'avais été soumis auparavant. L'ambiguïté artifice - nature s'était définitivement installée en moi, une autre façon d'être dans le bruit s'était imposée.

Le transfert radio

A mon oreille la première "image sonore" fût certainement créée par l'écoute de la radio. Ce devait être vers la fin de la guerre, réunis autour d'un poste nous attendions avec anxiété le moment des informations pour connaître au jour le jour l'évolution du conflit mondial. La voix que nous écoutions relater les événements sonnait "vrai". Pourtant venue d'un studio elle "reportait" les faits comme si "elle y était". La représentation orale de l'action sur le terrain se confondait au vécu grâce à l'effet de transfert que créait la radio. La

distance perdait de sa consistance. Nous étions d'un côté dans un espace, et, d'une source unique venaient l'information et l'action mélangées dans le haut-parleur du poste. Le médium s'effaçait devant l'image qu'il donnait de ce qui se passait loin de son propre point d'émission. J'imaginai sans effort les lieux et les événements dont je garde aujourd'hui encore le souvenir.

Plus tard, d'autres "images" radiophoniques s'incrusteront dans ma mémoire. J'entends maintenant encore l'immensité de la Patagonie, où jamais je ne suis allé. C'était au cours d'un feuilleton radio destiné aux enfants, où semaine après semaine j'éprouvais du plaisir à être transporté instantanément dans un monde lointain et différent. Par le bruit du vent et probablement d'autres habiles bruitages, j'imaginai bien réel cet espace sans mesure.

Avec la création radiophonique, des espaces sonores spécifiques prennent formes où fiction et réalité s'entremêlent. Le son porté hors temps, hors espace crée une situation interprétative. La radio, les moyens électro-acoustiques, au delà de l'anecdote, sont des instruments sonores musicaux. Ils permettent de composer l'oeuvre à la frange d'un réel saisi, transféré, enfin transformé en une entité nouvelle.

L'espace et la musique

A la fin des années 50, étudiant à Venise, je dirigeai la "Sesta sinfonia" de J-F Malipiero et participai à la réalisation de l'Orfeo de Monteverdi dans la cour du Palais où logeait le Conservatoire B. Marcello. Un jour, près de là, j'assistai pour la première fois à un concert de John Cage. Je ne me rappelle pas l'oeuvre jouée avec Tudor, mais je me souviens être ressorti de la salle avec la pensée que la musique ne se cantonnerait plus à l'espace qui lui était jusque là réservé. Ce n'était qu'une sorte d'impression forte que je ressentais à l'écoute du travail de Cage mettant en oeuvre des bruits résiduels. Il n'y avait qu'un pas à faire pour imaginer que si ces bruits devenaient musique, les espaces sonores du quotidien participeraient également à la même démarche. Ce qui fût clair ce jour, à Venise, ce fût qu'à mon entendement le "concert" Cage se poursuivait à l'extérieur bien après sa fin dans la salle et que cela n'avait rien à voir avec le concert auquel je participai dans la cour du Palazzo Pizzi, au Conservatoire.

La visite du Pavillon Philips à L'Exposition Universelle de Bruxelles en 1958 ne m'a pas interpellé avec autant de pertinence. Peut-être est-ce le fait qu'espace et musique aient été conçus comme un tout en soi, un événement de type monumental et que la démarche s'appuyait, malgré la nouveauté du matériel sonore sur un rapport au public somme toute conventionnel.

C'est après un long temps de réflexion, pendant lequel je poursuivais mon travail de musicien "traditionnel" et à la suite de confrontations auxquelles je fus soumis durant des séjours d'étude à la Musikhochschule de Cologne chez Bernd-Alois Zimmermann et à la Musikakademie de Bâle avec Pierre Boulez et Karl-Heinz Stockhausen que j'entrepris une véritable mise en oeuvre musicale spatiale et temporelle hors concert.

En 1964/65 je donnais une série de conférences aux étudiants de l'Ecole des Beaux-Arts de Paris. J'analysais devant eux "Wozzeck" de Alban Berg, travail que j'avais entrepris auparavant sous la direction de Pierre Boulez. J'abordais aussi la problématique de la composition à travers le concept de sérialité tel qu'il s'est concrétisé dans le "Konzert" Op 24 et la "Symphonie" op 21 de Anton Webern. Je recherchais les liens entre les données musicales et les principes coordinateurs de l'architecture et de l'art contemporain. Au cours de cette démarche je rencontrais l'ingénieur Le Ricollais. Son travail sur la structure s'apparentait à la notion de sérialité, dans un domaine fort différent de celui de la musique. Cette rencontre m'incita à poursuivre ma réflexion musicale en cherchant à lui donner une dimension réellement globale, c'est à dire dépassant l'espace réservé

à l'oeuvre dans le concert. Dans la même période, toujours dans le cadre de l'Ecole des Beaux-Arts, je rencontrais Bernard Lassus plasticien et paysagiste, avec qui je redécouvris le domaine du "sensible". Lorsque j'étudiais au Conservatoire de Genève, quelques années auparavant, accordant toute mon attention à la construction formelle de l'oeuvre jusqu'à en oublier la dimension auditive, le pédagogue Edgar Willems m'avait ramené à la conscience de l'écoute équilibrée entre sensorialité, affectivité et réflexion. Après une nouvelle période de formalisation, de spéculation et de pratique sérielles, cet équilibre entre les composantes réfléchies et sensibles, qu'elles soient visuelles ou sonores, trouvait appui à travers le regard porté par Lassus sur l'habitant paysagiste, sur le concept d'ambiance et sur les conséquents théoriques que lui-même tirait de ces observations.

Le diplôme d'architecte qu'un étudiant (Jacques Oehlund) préparait aux Beaux-Arts, fût l'occasion d'une première collaboration inter-disciplinaire dans un projet tentant d'introduire la dimension sonore dans l'habitat autrement qu'en tant que nuisance à combattre. Les espaces et les fonctions de cet habitat étaient déterminés par les qualités acoustiques et musicales attribuées à des situations tant musique s'inscrivait dans le concept de permanence temporelle - qu'élément de "plastique sonore" de l'espace - c'est à dire que les auditives définies par le programme. Ici la musique avait sa place en ailleurs l'espace était "le lieu de la musique" là-même où l'on va s'installer pour l'écouter, momentanément. C'est la composition multiformelle des "Caractères" une musique imaginée et créée en 1963 qui s'incorporait précisément dans ce projet architectural.

Durant l'université d'Architecture à Aix en Provence, l'été 1965, nous créâmes un événement qui prenait tout l'espace de l'hôtel particulier où se donnaient les cours en tant qu'élément déterminant du programme musical. Mais plus révélatrice fût la réflexion menée ces mêmes jours sur le rapport et le cheminement entre dedans et dehors, échappant ainsi radicalement à la situation du concert pour enfin traiter des composantes sonores de l'espace au quotidien. Le projet d'une maison à construire en dehors de la ville m'incita à répertorier ce qui caractérisait à l'oreille l'exemple retenu. Je me rappelais, à travers les souvenirs d'enfance, quelques sons significatifs comme ceux que font les pas du visiteur s'approchant de la maison sur un sol de gravier. Nul besoin de sonnette ou d'interphone pour s'annoncer. Le bas niveau du bruit ambiant ne pouvait masquer les signes sonores, mêmes les plus faibles. Je proposais de créer dans le projet un environnement acoustique favorable à préserver cette situation. Je demandais d'assurer le parcours entre la bruit de la ville et le silence du lieu. Je cherchais à créer l'équilibre sonore d'un espace défini, comprenant le bâti et aussi son environnement, dans l'espace de la sphère acoustique limitée par la perception des sons qui quotidiennement s'y produisent. En réalité, sans encore pouvoir l'exprimer avec toute la clarté nécessaire, je cherchais à composer avec les éléments sonores actifs et passifs d'un espace

La leçon de John Cage menait à prendre en compte tous les sons tels qu'ils sont dans la perspective d'une écoute musicale. Sa proposition trouve une dimension esthétique dans l'espace/temps du concert et le respect d'une sorte de rapport "entendu" entre celui qui donne à écouter et celui qui se met en disposition d'écouter. Mais hors de là, dans l'espace au quotidien, ici où les gens vivent, le travail musical ne peut être de même nature. L'écoute ne saurait s'imaginer sans un certain silence. Cela veut dire que le processus compositionnel se doit de gérer la relation espace/temps et son en l'absence de toute autre règle d'organisation de ces données. "Le chaos qui apparaît sur la grande affiche du peintre Joan Mitchell placardée dans les rues de Paris cet été n'a rien à voir avec le désordre de couleurs et de formes dégradées que l'on peut parfois observer en arrière plan dans ces mêmes endroits. Il en est ainsi du son résiduel de la ville. Il ne peut être pris pour ce qu'il n'est pas. Hymne à la voix."

"Les voix continuèrent à se multiplier. Quand elles se turent un monde cessa d'exister. Ce sont elles qui font vivre l'espace où que nous soyons. Elles créent la rumeur. Parfois la voix de l'un d'entre nous émerge, nous situant tous au milieu de l'espace."

"Aux jours de fête, les vêpres jamais ne finissaient. La litanie reprenait inlassablement, après chacune des chutes, insaisissables, d'une monodie identique à elle-même. Alors qu'en d'autres circonstances festives mais profanes nous scandions les phrases d'un chœur parlé, dont aucun mot n'a survécu au temps. Seul subsiste le souvenir du plaisir de l'intonation et du rythme..."

"A l'anniversaire de l'aïeulle, dans la nuit qui venait, le chœur d'hommes lui rendant hommage avait pris place devant la maison. Il chantait d'une voix profonde, virile et unanime. L'espace disparaissait."

"Tout un monde de voix aujourd'hui absentes, souvent disparues, qui à travers leur intonation, leur rythme, leur façon de parler, ont créé le dialogue: voix multiples, voix uniques, qui ressurgissent l'espace d'un instant, pour mémoire d'un temps passé sinon révolu. Témoin écrit, la lettre retrouvée et voilà le corps vocal se reconstituant dans notre fort intérieur. Ecouter ce que nous fûmes; nos paroles, nos émotions exprimées à haute voix, entre tous, les uns avec les autres. Le silence n'existait pas. Maintenant s'opère la soustraction, à l'heure même où Altair, comme d'habitude, scintille muette dans le ciel palissant."

Cette voix, dans la rumeur, comment la reconnaître aujourd'hui, comment la décrire dans son comportement sonore d'alors? Edwige, Alfred, Chantal, Alix, Betty, Joseph, avec tant d'autres voix distantes, absentes, comment les entendre à nouveau, incorporées à l'image que les yeux ont retenu d'eux? Par le rythme de leur parler, l'éclat des mots qui leur appartenaient à eux seuls, leurs rires, les appels qu'ils lançaient et qui les faisaient se reconnaître parmi tous, avant même les avoir vus? Le plaisir de les écouter parler au delà de ce qui disaient les mots? Le ton qu'ils mettaient à rassurer, à inquiéter? Leurs braves retentissant dans le bruit des salles? Le murmure d'un moment partagé? L'incident associé à leur présence sonore? L'aigu, le grave, le rythme, la modulation de leur voix? La fin des phrases qui remontent, qui descendent, qui donnent l'impression de ne jamais vouloir finir? La façon de suspendre le discours, d'accentuer, de mélanger les sonorités ou de n'en avoir qu'une quelque soit le sentiment exprimé?

Saurai-je retenir la voix, l'extraire du bruit ambiant? A nouveau l'entendre, dans le silence de la réflexion, du recueillement, de la méditation?

L'enfance et la jeunesse se nourrissent de paroles si divers et qui pourtant faisaient la famille, à l'image du pays lui-même. Ceux venus de l'Est, d'Alsace et de Suisse Allemande, avec des langues rugueuses qu'on ne comprenait pas, qu'on sentait agressives, dominantes. Ceux du Sud, du Tessin, qu'une affinité naturelle nous rapprochait. Un parler doux, chantant plutôt que rythmé comme l'étaient ceux venus du Nord. Plus tard, les séjours dans ces contrées si différentes de sonorité, et au-delà, dans les pays qui les prolongeaient, amplifièrent ici la rugosité de la voix, là la vélocité de la langue. Dans des pays encore plus lointains et différents l'oreille s'ouvrit, à l'aval et à l'amont du sens des mots, pour puiser le son dans la bouche même de l'interlocuteur. Un travail de musique commença, abolissant la distance par la captation des voix, le temps par leur fixation. A la question posée aux acteurs de "Paysmusique" "qu'entendez-vous?" je voudrais répondre, accordant à la musique le sens dont elle est chargée en étant elle-même, que l'espace ne cesse de vibrer à mes oreilles.



NETWORKING

New Radioart Program: Radiokunst/Hörspiel

Beginning in June Sabine Breitsameter will broadcast a weekly one-hour Radioart program at Sender Freies Berlin. She is interested in finding out about sound art production from around the world. Send your submissions to: Sabine Breitsameter, c/o Sender Freies Berlin, Redaktion "Radiokunst/Hörspiel", D-14046 Berlin, Germany.

Sound Education

Kay Distel is a health and educational consultant in Australia who practices bio-dynamic psychology and the Tomatis method. Her organisation, *Sound Education*, disseminates information about sound therapies through consultation, workshops, training, catalogues, and sponsorship of practitioners. She has been involved in the establishment of H.E.A.R.S. (Health, Education Association for Research into Sound), which provides support, education, and networking for researchers and practitioners of sound techniques. Kay Distel, 3 Coutts Place, Melba, A.C.T. 2615, Australia. Tel. (06) 259-1364, Fax (06) 258-5530.

Music of the Little Spheres

I am researching and writing a manuscript of the influence and effects of music on the chemical elements. In other words, how is matter influenced by the vibrations from the notes on the musical scale? If any readers have any theories or have done any experimentation on this subject please respond. Donald M. Dreis, 405 E. 7th Street #4, Bloomington, Indiana, U.S.A. 47408.

Meetings with Remarkable Sounds Begegnungen mit bemerkenswerten Klängen

This is the title of an Acoustic Almanac for the Year 1995 which will be compiled for eventual broadcast and/or publication in CD format. It is intended as a poetic acoustic journal featuring the unusual and amazing, old or new, in any kind of format: narration, recording, visualisation, material, spiritual, human, animal, or whatever... The emphasis should not only be on sounds, but also on the act of meeting. If you want to contribute a remarkable meeting, please send to: Peter Panke, Egerstr. 12, D-14193 Berlin, Germany, Tel/Fax: (30) 825 88 13.

PUBLICATIONS

Tomatis Method in Canada

Paul Madaule is the director of the Listening Centre in Toronto, and sent us a copy of the second edition of his popular book, *When*

Listening Comes Alive. Paul is a proponent of the Tomatis Method of stimulating better listening and communication skills. The book describes the approach and process of Dr. Alfred Tomatis' method, and how it is applied at the Listening Centre. It also includes a set of exercises - "earobics" - for the reader to try. *When Listening Comes Alive* quickly sold out of its first editions in English and Spanish, and there are plans to translate it into French, Italian, and Japanese. Moulin Publishing, P.O. Box #560, Norval, Ontario, Canada, L0P 1K0; Tel. (905) 702-0644, Fax (905) 877-3555; For North American orders call 1-800-489-8715. OR: Le Moulin de Tournail, 66170 Millas, France; Tel. (33) 68.57.39.51. The Listening Centre, 599 Markham Street, Toronto, Ontario, Canada, M6G 2L7; Tel. (416) 588-4136.

AKROAMA The Soundscape Newsletter (Europe) Editions

Akroama is a brand new and small publisher in Switzerland devoted to the publication of books and CDs in the field of acoustic ecology. Two books (German only) are now available: *Soundscapes - Akustische Landschaften Eine klangökologische Spurensuche*, by Hans Ulrich Werner, and *Die Gesprächsrunde*, by Albert Mayr. And one CD: Michael Rüsenberg and Hans U. Werner's *Lisboa! A Soundscape Portrait*. Please order from: Akroama, Hammerstr. 14, CH-4058 Basel, Switzerland, Fax: (41) 691 0064.

Loss of Silence

Justin Winkler has co-edited a book (in German) and CD called "Der Verlust der Stille" ("The Loss of Silence"). The combined publication collects contributions of nine authors from Canada, Germany, Switzerland, and the United States. The approach reflects an interdisciplinary symposium which was held in Spring 1994, and its contents are a good measure of the state of discussion. Published by the Evangelische Akademie Baden with the support of AKROAMA. (Cost for book and CD: DM 32.-) Available from Evangelischer Presseverband für Baden e.V., Blumenstrasse 3-7, D-Karlsruhe, Germany; or AKROAMA, Hammerstrasse 14, CH-4058 Basel, Switzerland.

Sleep and Airplane Noise

This detailed German study examines the impact of nightly airplane noise on individuals' sleep experience and on the production of stress hormones. The study leaves no doubt that noise from airplane overflight at night causes enough stress and distress to change sleep patterns and personality traits and must be seen as a

significant health risk for all those who are exposed to this sort of noise on a regular basis. The study's results are significant and controversial in the face of ever expanding air travel and the desire of airport authorities throughout the world to eliminate night curfews. Title: "Nachtfluglärmwirkungen auf Anwohner"; authors: C. Maschke, D. Arndt, H. Ising, G. Laude, W. Thierfelder, S. Contzen. Available from: Gustav Fischer Verlag, Postfach 72 01 43, D-70577 Stuttgart-Hohenheim, Germany.

Klanglandschaften/Soundscapes in Switzerland

Justin Winkler sent us his recently completed dissertation "Klanglandschaften". It examines in great detail the soundscapes of various rural areas and communities in Switzerland, how they are perceived by the inhabitants and what meanings they carry for them. Focussed in the field of human geography, Justin Winkler manages to bring together his own sonic experiences of the area, his soundscape data (gained through recordings, sound level measurements, soundwalks, interviews with inhabitants, etc.), and studies of the local geography, of customs and cultural activities, in an intricate and rich quilt of soundscape analysis. It makes for extremely interesting reading if you understand German! Contact: Justin Winkler, Hammerstr. 14, CH-4058 Basel, Switzerland, Fax: (61) 691 0064.

Gardensong

Kerry J. Dawson sent us his article "Flight, Fancy, and the Garden's Song", published in the *Landscape Journal*. This article describes the importance of natural sound from an aesthetic, pragmatic, and environmental viewpoint, relevant concerns for environmental designers. Garden soundscapes are discussed in particular. Dawson is a well-recognised Landscape Architect and Dean of the School of Environmental Design at the University of Georgia, 609 Caldwell Hall, Athens, Georgia, USA 30602-1845. Tel. (706) 542-1365.

Lärmende Stille - Deafening Silence

An article by August Schick and Peter Springer (in German!) in "Einblicke", a research magazine of the University of Oldenburg, Germany. This article discusses an exhibition shown in Berlin 1992/93 on the occasion of the 40th anniversary of the *Deutscher Arbeitsring für Lärmbekämpfung*, a German association concerned with the problems of noise pollution. The exhibition had as its focus the representation of noise in the visual arts, that is, in a silent medium. The exhibition, which was designed and

conceptualized at Oldenburg University, turned out to be successful and pointed to the multilayered complexities of the noise problem. For the first time noise was not the subject of scientific research, but had made its way into the cultural arena. Contact: August Schick, Universität Oldenburg, Psychologie, Ammerlander Heerstr. 114-118, 26129 Oldenburg, Germany.

Sound in Context

Copies of Barry Truax's paper *Sound in Context: Acoustic Communication and Soundscape Research at Simon Fraser University* presented at the Special Session on Acoustic Ecology at the Acoustical Society of America conference in Washington, D.C., are now available. Contact: Barry Truax, School of Communication, Simon Fraser University, Burnaby, B.C., V5A 1S6, Canada, email: truax@sfu.ca.

CD'S

Oropendola - Music by and from Birds

A new publication on Apollo Records: CD with 30 page booklet. Price: FL. 40,- ACD 049413. This CD by Douglas Quin weaves together a rich tapestry of music and wildlife recordings from Madagascar, Kenya and Brazil, featuring the songs and habitats of birds from around the world. The booklet provides written information by Douglas Quin about his wildlife recordings and his compositions. It is illustrated with scores and spectrographs. The considerable time and energy spent in the field, obtaining recordings, is an integral part of the process of composition. The music includes works for sampler and electronic ensembles as well as traditional instruments, such as percussion, clarinet and flute whose parts are derived from the songs of birds. Available at: Het Apollohuis, Tongelresestraat 81, Eindhoven, 5613DB, Holland, Tel: (40) 440393.

Glocken Requiem Dresden Bell Requiem Dresden

This composition by Johannes Wallmann for 129 churchbells in Dresden was performed on February 12, 1995 between 9:30 and 10:12 p.m. in memory of the destruction of Dresden in 1945. Bells have shaped European culture acoustically for centuries, but their metal has been reused again and again for the production of canons and bombs. The composer states that now more than ever, Europe needs to develop innovative and strong cultural tools to overcome its crisis and create a worthwhile future without forgetting its cultural roots. His "Glocken Requiem Dresden" is meant as a contribution towards such a goal. By hearing these ancient cultural instruments in new sonic and spatial combinations a musical experience of great depth, power and beauty is created in which tradition and

innovation, mourning and hope are sounding together. This sonic document is available as a CD from the child support organisation "terre des hommes- Hilfe für Kinder in Not" (help for children in need) at a price of DM 32.-. Please contact: "terre des hommes- Hilfe für Kinder in Not", Georgenstr. 70, 10249 Berlin, Germany.

OTHER FREQUENCIES

Hippo Talk

"The hippopotamus has the ability to transmit sound simultaneously through two very different acoustic environments — air and water. This is a necessity since the animals spend much of their time floating at the water's surface with ears, eyes and nose— all critical sense organs—above water, but mouth, throat and the rest of the huge body submerged. The hippo's head forms a flat surface, parallel to the water, and its nostrils have evolved to face up from this surface. (Other amphibious vertebrates like crocodiles and frogs as well as the fully aquatic cetaceans, whose nostrils are their blowholes, share this adaptation.) When a hippo floating at the surface bellows, the nostrils flare, water sprays from them and the sound is hummed through the nose to the air. No sound comes from the mouth and no bubbles are visible. With stereo headphones, however, the sound is clearly audible underwater and it is thought that the underwater sound may emanate from the large fold of blubber and muscle just below the larynx." [Ed. Note: *What we want to know is, what does it sound like?!*]

Forwarded to us from our friends at the Conservation Society Delhi: n-7/c Saket, New Delhi, 110017, India, Tel: 685-2279. Source: Sanctuary Asia, Vol. XIV, No. 5, 1994.

REPORTS

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acknowledged as the carrier of deep cultural, communicative meanings.

Sound Design for Daily Life: Louis Dandrel spoke about acoustic town planning before the discussion entered into issues of sound design of household equipment and car motors. Gerd Wilsdorf's and Johannes Hirschel's lecture regressed slightly into advertising for Siemens. On the one hand it was pointed out how quiet today's washing machines are, but on the other hand it was forgotten to turn off the shrieking tone signalling the end of the washing cycle. This led to a rigorous discussion in which the audience criticised vehemently any addition of new and penetrating signal sounds.

Humanities and Soundscape: Author Martin Burckhardt spoke about sound, sign, and language and the philosopher and publicist Holger Schenk about the relationship between human and natural design.

Workshop:

Each of the four workshops conducted by Hildegard Westerkamp focussed on a different theme: wilderness/nature, the human voice, noise, and silence. Wilderness = listening, human voice = soundmaking, were the experiences of the first two sessions. The third session not only produced heated discussions about noise but also a large soundwall "constructed" by the voices of the workshop participants as a sonic/experiential alternative to the soundwalls that surround us in urban environments. One of the participants was convinced that silence does not exist. But from his insistent questioning in the fourth session it became clear that he, like many other participants, intensely desired silence.

Sound Installations and Concerts:

With the sound and sight of waterdrops Peter Kiefer (Aachen, Germany) challenged our perceptions of reality and how it is mediated to us by the electronic media. In a white room waterdrops were falling into large glass bowls, and in a black room one could see the image of a waterdrop on a monitor and hear its sound from a loudspeaker suspended directly over the TV monitor. The sounds of Thomas Schulz' installation opened ears and created thoughtfulness about its construction. Standing in the middle of four loudspeakers positioned at ear height, one could hear parliamentary voices in various European languages and noises from construction sites. These acoustic materials were directed into a structure of cables above and expanded the four-speaker dimension into a sonic cascade from twelve multi-lingual loudspeakers.

Musical highpoint of the concert series was the Ad Hoc Quartett's excellent performance of Murray Schafer's Third String Quartet. Schafer's theoretical music concept of gestural/spatial music could be experienced here in an exciting and playful way. The danger of regressing into sentimental Kitsch when using natural sounds in electroacoustic composition was unfortunately not avoided in Douglas Quin's compositions "Yasashii Kaze" and "Kingdoms and Phyla". This impression, however, was not evoked in the electroacoustic compositions of Ronald Steckel and Hildegard Westerkamp who also based their works on natural sounds. However, the question remains whether the boundaries between music and radio drama (Hörspiel) were overstepped.

Cordula Jasper, Gotskowskystr. 26, 10555 Berlin, Germany.

The Soundscape Newsletter, July, 1995

THE FIRST INTERNATIONAL CONFERENCE OF THE WORLD FORUM FOR ACOUSTIC ECOLOGY

August 3-10, 1996

by Ray Gallon

Pierre Mariétan and I have been kept busy organising the planned international conference in August, 1996. We continue to work along the lines drawn up at a planning session in Paris in 1994. To date we have reserved the first two days of the conference at the Abbaye de Royaumont, a 12th century Cistercian abbey amid a verdant park north of Paris.

In addition, we have been in touch with partners in the stopping points of our "Sound Voyage" - Grenoble, Lyon, and Marseille. We have identified active collaborators in each city, all of whom are in agreement to host an event for us along the way. We are now planning to end the voyage in Marseille, with the last 2 days of the conference being held at an analogous site to the Abbaye de Royaumont, the Hospice de la vieille charité. A stop in Nice could also become part of the voyage.

In addition, Pierre and I have begun work on a 4-part radio documentary series, tentatively titled "Questions d'Écoute" or "Questions of Listening." It is about acoustic ecology, and will be broadcast on *France Culture*, part of the state network in France, in September, 1995. This will help us explain what we mean by acoustic ecology, and give some weight to our efforts to find funds. We were able to meet with our partners while passing through the same cities that form part of the "sound voyage" to do interviews. The fundraising part of the job is very much behind where we would like it to be. We have mobilised a group of young, enthusiastic workers and have now formed an official *Association for the Promotion of Acoustic Ecology* as a non-profit organisation under French law. This is the official organising committee and fundraising vehicle. It can also form the nucleus of the European section of the WFAE/FMÉS if the membership so desires. We are identifying sources of funding, and are moving ahead with fundraising efforts.

WFAE GOES "ON-LINE"

Thanks to our very active member Gary Ferrington (Eugene, Oregon, USA) and the assistance of Robert MacNevin and Susan Frykberg (both from Vancouver, B.C. Canada), the World Forum for Acoustic Ecology has recently established four on-line services and we invite WFAE members to participate and make use of these resources.

WFAE Discussion Group:

The WFAE discussion group invites you to participate in daily discussions with topics determined by the flow of ideas and interests. Recent discussions have included a variety of topics, such as Mayan ruins and the unexplained acoustic phenomena of specific sites; personal and scientific studies related to the unique sounds of cicada, locust, and mosquitoes; and the personal remembrances stimulated by the sounds of trees and ocean waves. One of the more interesting discussions focussed on the meaning of silence which generated a variety of definitions from around the world. To join, simply send the following message via email. Nothing else is required. The WFAE computer will get your name and address from your message and you will be a member of this interesting discussion group. Send your message to: majordomo@sfu.ca

1. Leave the subject line blank
2. In the body of the message type: subscribe acoustic-ecology
3. You will then receive a confirmation message.

The Soundscape Newsletter, July, 1995

IT'S NOT TOO LATE for PROPOSALS

Initial responses to the call for proposals in the last issue of the Soundscape Newsletter were slow, and there are not enough proposals yet. We are looking for the following:

Installations for the park of the Abbaye de Royaumont. Proposals must emphasise the process of listening, and take into account the locale, and its nature, where Cistercian monks took vows of *silence*.

Speakers for the 4 conference sessions, during the first 2 days, who can place acoustic ecology in the context of today's world. Speakers are not required to talk on the subject of the sound voyage, but on any topic germane to the establishment of an ecological practice with sound.

Suggestions for speakers to approach would be welcome and appreciated.

Workshops to take place each day from a variety of disciplines related to acoustic ecology. It should be clear that these workshops are not limited to artistic people, but to all disciplines and subjects related to the main topic - preserving both our hearing and the quality of our listening.

Please forward all proposals by fax or regular mail (no registered mail please) to:

**L'association pour la promotion de l'écologie sonore
LAMU, 13, rue Buzelin, 75018 Paris FRANCE
PHONE/FAX: +33-1 42 05 09 48**

WFAE World Wide Web Page:

WFAE's World Wide Web Home Page serves as both a destination and departure point for users on the Internet. Users can access the growing WFAE Data base and also link to world centers, projects, artists, sound tools, and hundreds of other sites related to acoustic ecology and communication. Since May 25, over 1600 people have visited the WFAE Home Page. A Netscape, Mosaic, or Lynx, browser can be used to access this resource. The Internet address is:

<http://interact.uoregon.edu/MediaLit/WFAEHomePage>

WFAE Gopher Server:

WFAE also has a Gopher text server on which most of our organization's informational resources will be stored. Using the Gopher Server requires less computing power than the web site. However, one will be limited to text documents and the Gopher is not linked to the many other resources provided on the WFAE web page. To access the WFAE Gopher Server, please enter the following address exactly:

Server name: interact.uoregon.edu

Server Port: 70

Selector: D-1:3705:15

(Please note that all the selector information is numerical. Sometimes individuals mistake "1" for "i").

SUBMISSIONS TO THE SOUNDSCAPE NEWSLETTER, LETTERS TO THE EDITOR AND REQUESTS FOR INFORMATION ABOUT WFAE MEMBERSHIP CAN BE OBTAINED THROUGH THE FOLLOWING E-MAIL ADDRESS: wfae@sfu.ca.

Sound Journals

June 29, 1995, Marseille
the church of Notre Dame de la garde

High on the hill overlooking Marseille, trying to record the global buzz of the city. At this height, the sound coming up is quiet, almost demure. Cars, air conditioners, vegetable sellers in the markets, boom boxes producing rap, North African chromaticism or "Radio Nostalgie" all blend into a murmur that barely tickles the ear. Now and again it is punctuated by a motorcycle, a hi-lo siren, a nearby bird, or some other beast of passage.

In the attempt to listen to and record this sound, two things become clear: this global buzz has none of the personality of Marseille. It could be in any city in the western world. The personality is found down on the streets, in the polyglot conversations of immigrants from every corner of Africa, the articulated French of the women and men of Provence, the sea gulls, the private sounds of life emanating from open windows in narrow side-streets. Here on the hill, it mixes into a muddy grey-brown, musky and distant.

It is, for the most part, also impossible to hear, due to the second salient fact: on one side of the church, jackhammers pierce the adjoining hills, building housing for the newly affluent. On the other, the ventilation from the church obscures everything: this ancient, national monument is working hard to keep God - and the tourists - cool.

Later, people talk about the sound of the sea being everywhere in Marseille. We return to our hotel by the Mediterranean, along the famous Corniche. What we hear is the promenade of recent-model cars, and the thumping of "music" from the disco along the beach.

Ray Gallon, Paris, France

May 27, 1995, Soundwalking in Berlin
(during KlangumWelten, see Reports, p.4)

At noon nine people take part in a soundwalk from the Akademie der Künste to the Spree riverbanks. We talk about how to activate the sound of objects along the way by knocking at them. We talk about how a shout can explore the spatial qualities of a place through the resulting reverberation. By the time we walk back to the departure point our ears have acquired a nice and warm attentiveness for the soundscape of this part of Berlin. Suddenly, at the Hansaplatz intersection a furious voice attracts our attention. A large silver-grey luxury limousine is waiting at the lights, obviously a VIP car. The driver has gotten out of the vehicle and is arguing with a cyclist standing nearby. Some young people tell us, that the cyclist had knocked on the back of the car. Oh! did he want to know how a luxury car sounds?

We cross the street. They also cross the street, then stop again in order to continue their argument. The driver is raising the volume of his voice considerably, attracting everybody's attention on this large square. His curses reverberate from the nearby residential building. Oh! Is he exploring the spatial quality of this place? People approach the scene cautiously, some also angrily. More people appear on the balconies of the surrounding buildings. Everybody in the soundwalk group is laughing.

The events that happen during a soundwalk can never quite be foreseen, or rather, foreheard. Often I am astonished how sounds combine themselves in such amazing ways during a soundwalk, as if challenged by someone's attentive ears.

Justin Winkler, Basel, Switzerland

We Always Welcome Your Contributions

1) For Publication in *The Soundscape Newsletter*:

- Articles from your discipline that deal with the sonic environment and sound. We like to have one feature article in each newsletter, circa two to three pages long (2000-2500 words).
- A short article about your work/activities and how you address issues of acoustic ecology within your discipline or your work.
- Research news on anything related to the acoustic environment, sound and hearing perception.
- Reports about soundscape activities in your region of the world.
- Announcements and reports of events, conferences, meetings, courses, exhibitions, etc.
- Announcements of new publications (books, essays, CDs, videos, scores).
- Sound journal entries: these are short personal accounts of listening experiences or acoustic phenomena that you encounter in your daily life or during your travels.
- Sound quotes from literature: while reading a book, you may encounter interesting descriptions of sounds or soundscapes. Send them to us and don't forget to mention

the book title, author, place, time, and the context where the sound occurred.

- Accounts of sounds/soundscapes that you hear in your dreams.

2) For the Development of a Bibliography and a Discography:

A list of recent publications and work related to issues of soundscape, acoustic ecology, acoustic design within your discipline.

3) For the Development of our WFAE Directory:

Please send us a short biography.

Please send ALL contributions to:

The Soundscape Newsletter

World Forum for Acoustic Ecology

School of Communication

Simon Fraser University

Burnaby, B.C.

Canada V5A 1S6

FAX: (604) 291-4024 Email: wfae@sfu.ca

**DEADLINE for Newsletter #12:
September 1, 1995**