

# The Soundscape Newsletter

Number Three

June 1992

## **DEAR SOUNDSCAPE LISTENERS, FRIENDS, DESIGNERS, COLLEAGUES, ENTHUSIASTS, RESEARCHERS, SOUNDMAKERS, ECOLOGISTS...**

The Soundscape community is growing with every newsletter. Qualitatively and quantitatively. My mailbox overflows regularly. Thank you for your enthusiastic and interesting correspondence. Many thanks also to those of you who responded to my loud-voiced cry for money and sent in your \$10 or sFr 15. However, I must continue to cry for money with this very loud voice in order to keep the newsletter going: the number of people on our mailing list is still a lot higher than the number of people who have paid up. So, relieve yourself of your guilty feelings and imagine the sounds of joy that are made here in the newsletter offices when we receive your contributions.

Some of you may wonder what happened to your US\$ checks that you sent to us a number of months ago. For a variety of reasons it took an exasperatingly long time to open a US\$ account. It's finally done and your checks have all been deposited.

My intention is to publish The Soundscape Newsletter until the Banff International Conference on Ecology, *Tuning of the World*, in August 1992 as a way to support communication within this soundscape community. The newsletter has and will continue to come out rather irregularly since I am out of town a lot right now. But I am trying to publish it three times a year. I also want to make you aware of the fact that we are doing this voluntarily—on our own steam, so to speak, and therefore as gradual and unpredictable in its emergence (but hopefully as varied, beautiful and intense) as the sound of a steam whistle. It is my hope that the conference will serve as a good context for participants to decide what kind of publi-

cation would be appropriate for the soundscape community from that point on. Note that the conference dates have now been finalized: August 8-14, 1993.

Newsletter #2 generated a lot of responses not only back to us but also within the soundscape community. People are making contact among each other, which of course is exactly one of the aims of this newsletter: to put people in touch with each other. We hope to continue this process. This newsletter is once again publishing a selection of correspondence, announcements and reports that we received from our readers. In the next newsletter we will change the format slightly and publish one or two longer articles that would be of interest to all. Of course we will publicize events, new recordings, etc. as always. So, please continue to inform us about your activities.

Hildegard Westerkamp, Editor

The Soundscape Newsletter

World Soundscape Project

Department of Communication

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



Reading this newsletter is a way of listening.  
Writing for it is a way of soundmaking.

## We Always Welcome Contributions

- 1) FOR PUBLICATION IN FUTURE NEWSLETTERS:
  - a) A short article about your work/activities and how you address issues of acoustic ecology within your discipline or your work.
  - b) Sound Journal entries
  - c) Sound Quotes from literature.
  - d) Sounds/soundscapes that you hear in your dreams.
- 2) FOR THE DEVELOPMENT OF A BIBLIOGRAPHY:  
A list of recent publications and work related to issues of soundscape, acoustic ecology, acoustic design within your discipline.

*The Soundscape Newsletter* Editor: Hildegard Westerkamp.  
Advisors: Michael Century, Albert Mayr R. Murray Schafer, Barry Truax, Justin Winkler. Layout: Emiko Morita. Cover Art: Liliane Karnouk.  
Printing: Budget Printing. Distribution and Mailing: Peter Grant, E. Morita, H. Westerkamp.

Thanks to the Dept. of Communication at SFU for its support.

The next newsletter will be published in early Fall. We always welcome your written and financial contributions. This newsletters will be published three times a year. Subscription cost is US\$ 10 (Americas and Far East) and sFr 15 (Europe). Please, see subscription form for details.

### Please send ALL

contributions to: The World Soundscape Project  
Department of Communication  
Simon Fraser University  
Burnaby, B.C.  
Canada, V5A 1S6  
FAX: (604) 291-4024

**DEADLINE for Newsletter #4: July 31, 1992**

## SUBSCRIPTION FORM

I wish to subscribe to *The Soundscape Newsletter*.

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If you know other individuals, groups or institutions who may want to receive *The Soundscape Newsletter*, please send us their name and address.

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The Soundscape Newsletter  
Department of Communication  
Simon Fraser University  
Burnaby, B.C. Canada, V5A 1S6

### NOTE: EUROPEAN SUBSCRIBERS

Please deposit sFr 15 directly to:  
"Swiss Volksbank Basel,  
KOK 504.10.282630.9 TSN (Europe)"

All Inter-European correspondence should go to:

The Soundscape Newsletter (Europe)  
PG Akustische Landschaft  
Geographisches Institut der Universität  
Klingelbergstr. 16  
4056 Basel  
Switzerland

## SOUNDWatch '92

New Zealand August 1992

SoundWatch '92 is the second intermedia event organized by Artspace and will take place from August 3 to 21. It will involve the performance and display of works that extend the possibilities of sound production. The works in the event—performance, installation, sculpture—will be experimental in nature, focusing on the crossover of media that the term intermedia defines, and will demonstrate a consideration of explorations in sound and its varied experiences, including audio tapes and radio art. The aim is to further an understanding of music/sound/noise and its social and cultural implications.

SoundWatch '92, Artspace, PO Box 4506, Auckland.

## Deep Listening Retreat

Hollyhock Farm, Cortes Island Sept. 28—Oct. 3, 1992

Deep Listening is a meditative exploration to help people gain flexibility in listening and sounding.

The Training includes attention to breathing, exploration of unusual acoustic environments and phenomena, listening as an ensemble, improvisation, strategies for creating and performing pieces, and keeping a sound journal.

This is for composers, musicians, artists, and anyone desiring respect for their own inner music and the possibilities for expressing it.

Composer, performer and humanitarian Pauline Oliveros has been acclaimed worldwide. An originator of present day environmental and meditative music. Her work is available on over 20 recordings.

\$595 (includes full room and board) Register: Hollyhock Farm, Box 127, Manson's Landing, Cortes Island, BC, Canada V0P 1K0. Tel: 935-6465

## KLANGZEIT 92

Wuppertal/Germany Autumn 1992

In autumn 1992 the city of Wuppertal/Germany is hosting KLANGZEIT 92, an international festival with the theme ZEITKLANG/KLANGZEIT IN LANDSCHAFT UND ARCHITEKTUR (Time Sound/Sound Time in Landscape and Architektur). Projects planned with Anne Krickeberg, Jürgen Grölle, Willem Schulz, John Cage, Limpe Fuchs, Peter Kiefer, Hubertus Kirchgäßner, Marc Pira, Jo. Wallmann, Johannes Schmidt-Sistermanns, Rainer Dunkel, Uwe Diener-Sering and Christian Neumann will be held between August 29 and October 4.

Parallel to these events the Second International KLANGZEIT-Symposium takes place Sept. 29- Oct. 4 with La Monte Young, Albert Mayr, Bill Fontana, Paul Panhusen, Espaces Nouveaux, Justin Winkler, Dieter Schnebel, Klaus Schöning, Jürgen Claus, Marita Loosen, Amphion, Sam Auinger, Od Bruceland, Wolf-Dieter Trüstedt and Klaus-Michael Meuer-Abich.

Bauhütte Klangzeit

Jo. Wallmann, Kulturamt, Friedrich-Engels-Allee 83,  
Wuppertal-Barmen, Germany

## Remodelling the Sonic Shape of Public Transports Basel, Switzerland, February 1994

The city of Basel and its enterprising Electronic Studio will organize the 3rd "Tage für live-elektronische Musik". In a project focussed on the acoustic design of the Basel public transport system, the city will work with composers and soundscape designers.

The organizers want to devise sound emblems for the trams and buses of the Basel public transport system. These sounds shall create an identity of the bus and tram routes and of the places served by them. An effort to collect as many characteristic sounds of public transport devices as possible, in cities all over the world—engines, driving, doors, signals, announcements—shall serve to broaden people's acoustic imagination. Therefore Basel calls for a "public transport sound cabinet", a collection of recordings of present-day public transport systems.

There will be an international competition for short compositions made from sounds of public transport carriers. The organizers would greatly appreciate any interest, participation or contact with people doing similar work: Dr. Bernhard Batschelt, Elektronisches Studio der Musikakademie, Leonhardsstr. 6, 4051 Basel, Tel./Fax 41 61

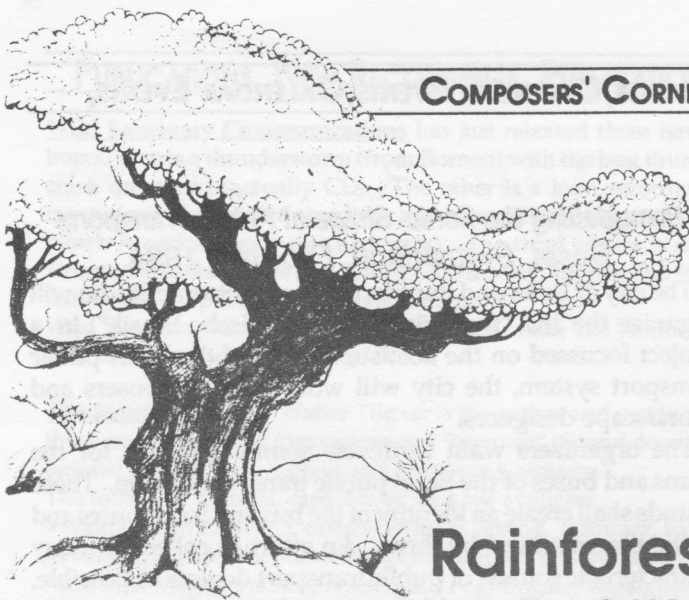


LISTEN, EXPLORE, CREATE AND COLLABORATE WITH ARTISTS AND MUSICIANS FROM AROUND THE WORLD - CONCERTS • WORKSHOPS • SOUND INSTALLATIONS • MULTI-MEDIA WORKS • NEW MUSIC • JAZZ • VIDEO • AVANT GARDE • TRADITIONAL NEWFOUNDLAND MUSIC • ROCK • ELECTRONIC • COMEDY • VOICE • WHALE WORKSHOP • DANCE • THEATRE • FILM - PLUS THE INSPIRING NEWFOUNDLAND ENVIRONMENT: OCEAN, ICEBERGS, SEABIRDS, WHALES, WIND, SHIPS' HORNS, WILDERNESS, BARRENS....

## Sound Symposium 6

ST. JOHN'S, NEWFOUNDLAND, CANADA JULY 1-11, 1992.

FOR MORE INFORMATION, CONTACT SOUND SYMPOSIUM: 81 CIRCULAR ROAD,  
ST. JOHN'S, NF, CANADA A1C 2Z5 (709) 737-8209 OR (709) 737-2007 (FAX)  
FOR TOURIST INFORMATION CALL 1-800-563-6353.



## Rainforest

Barton and Priscila McLean, otherwise known as the McLean Mix electroacoustic music and media duo, have increasingly focused their energies on environmentally-related concerts and installations. One audience-interactive environmental installation that has recently travelled across the US and to Australia, New Zealand and Hawaii is called "Rainforest". With a composite of rainforest sounds and multiple slides from their expeditions to the rainforests of Puerto Rico, Hawaii, Pacific Northwest, Everglades, Alaska, Australia, New Zealand and the Peruvian Amazon, they are continually updating and reinventing the installation, which has seen 52 days of activity during their most recent tour in museums, universities, environmental conferences, and community venues. In "Rainforest", a darkened room is energized with multiple, slowly-dissolving rainforest images along with an evocative drone-pedal in which bird, insect, and other rainforest sounds are imbedded. The visitor, upon entering the room, is invited to go to any one of five audio stations where he/she can create sound material to add to the mix, including sampling keyboards, digital synthesis, and acoustic instruments and microphones, both digitally-processed. Unlike many other soundscape projects which seek to preserve the integrity of natural sound environments, "Rainforest" seeks to symbiotically blend natural and human sounds in a composite macrocomposition. The length of the composition is only a function of how long the visitor wishes to stay. By directly involving the participant in imitating and expanding already-existing sounds of nature, this creative involvement not only is an artistic experience in itself, but also reinforces the idea that humans and nature are not separate but exist as one entity. As the visitor becomes creatively absorbed in this limitless creative interaction, he/she becomes more aware, not only of the beauty and richness of natural sounds, but also of his/her genetic closeness to them. The McLeans' next tour across the USA and Canada will take place during the winter and spring of 1993. Along with "Rainforest", they will also feature their environmental-media concert "Gods, Demons and the Earth", which features the Sparkling Light Console, a MIDI-driven panel of hundreds of colored lights in a work called "Fireflies". They will also give lecture-performances on various related topics. Inquiries can be addressed to: Barton McLean, R.D. #2, Box 33, Petersburg, NY, 12138, USA. Phone (518) 658-3595.

## Composing with Time-Shifted Environmental Sound (an excerpt)

Barry Truax, composer

The compositional concern for timbre and its design is central to contemporary composition. Timbre evades description in conventional musical notation, hence its exploration suggests a different musical domain from the rationalized two-dimensional field of pitch-time music. Timbrally based composition is less abstract than that music and more situated within the world of lived experience. In other words, an emphasis on timbre involves the listener in the real world of gender, environment and cultural symbols. Environmental sound used as compositional material has a particularly rich set of such references embedded within it.

Digitally sampled environmental sounds are the sole source material for the author's recent works *Pacific* (1990) and *Dominion* (1991). The materials for the first of these works, one sequence for each of four movements, are recordings made by the composer of Canadian West Coast environmental sound, namely ocean waves on the west coast of Vancouver Island, boat horns in Vancouver harbour on New Year's Eve, Vancouver harbour ambience with seagulls, and the Dragon Dance in Vancouver's Chinatown celebrating the Chinese New Year. In the second work, the materials are recordings of Canadian 'soundmarks' (e.g. bells, whistles, foghorns, cannons, etc.) recorded by the World Soundscape Project during a cross-country tour. These materials are presented in an east to west direction suggesting a journey from "sea to sea", divided into four sections, each depicting a region of the country. Each section includes a unique soundmark that signals high noon (the Noon Gun in St. John's, Newfoundland, the Westminster chime and hour bell from the Peace Tower in Ottawa, a noon siren from a small town in Alberta, and the "O Canada" horn sounded daily at noon in Vancouver). B. T., Dept. of Comms, SFU, Burnaby, BC, Canada, V5A 1S6.

### Conference Update

## *The Tuning of the World*

Banff International Conference on Acoustic Ecology  
The Banff Centre for the Arts, August 8-14, 1993

Since the program committee meeting in February a good percentage of the funding required for The Tuning of the World has been assured from the Federal Department of Communications in Ottawa. We also have an administrator dealing with correspondence, space planning and a brochure; this is Annie Hillis, who works in the Office of the Registrar at the Banff Centre. She is now confirming agreement of the keynote speakers in time for the printing and mailing of the announcement / call for papers by September 1992.

Annie Hillis, Office of the Registrar, The Banff Centre for the Arts, P.O. Box 1020, Banff, Alberta, Canada  
TOL 0C0 Phone: 403-762-6290 Fax: 403-762-6699

## Beneath the Forest Floor

a new composition by  
**Hildegard Westerkamp**

Beneath the Forest Floor (1992) goes beyond the visible forest, below the surface into the spirit of the forest; into the mysterious underground; into the roots of forest life; into that which effects our body, heart and mind when we go into the forest, into the forest's aura. The sounds, which were recorded for this composition in some of the old-growth forests on British Columbia's west coast, form the basis for the piece. With them we'll descend into the shadow world of forest, a powerful and mysterious place where the trees still look like giants and the small forest creatures still find their shelter.

The Carmanah Valley on Vancouver Island was the principal place I visited for the purpose of gathering sounds for this composition. It is a valley whose forests have been threatened by clear-cut logging for several years. It is an old-growth west coast rainforest and contains some of the tallest known Sitka spruce in the world and cedar trees that are well over one thousand years old. I came out of the Carmanah with a deep calm. An enormous inner peace had descended on me as if transmitted by the trees, some of which have been standing in the same place literally for hundred of years (anywhere between 400 to 1500 years).

Beneath the Forest Floor is attempting to provide a space in time for the experience of such peace. Better still would be if the piece could encourage listeners to visit a place such as the Carmanah and get firsthand experience of its huge stillness, its peace and its aura. Only then can we really know what we will be missing if these forests are cut down. It is not just the trees we would be losing then but also an inner space that gets transmitted to us there: a sense of balance and focus, a sense of energy and acceptance, a connection to the heart. The inner forest, the forest in us, the magic.

The piece was commissioned by CBC Radio for Two New Hours and was produced in CBC's Advanced Audio Production Facility in Toronto with the technical assistance of Joanne Anka and Rod Crocker.

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## SOUNDCATCHERS

**Robin Minard, composer**  
Montreal, Canada

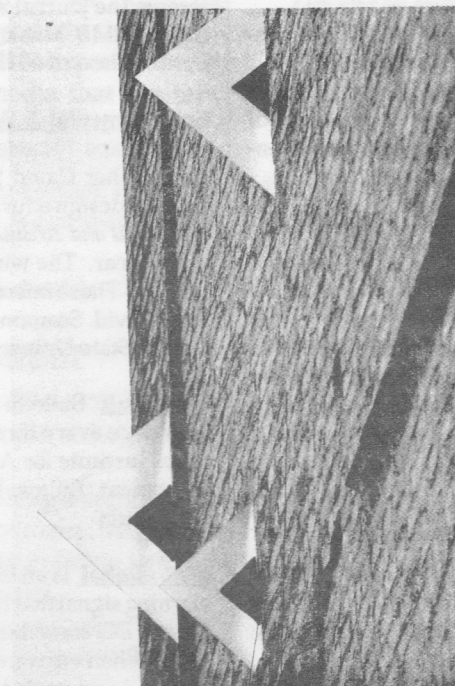
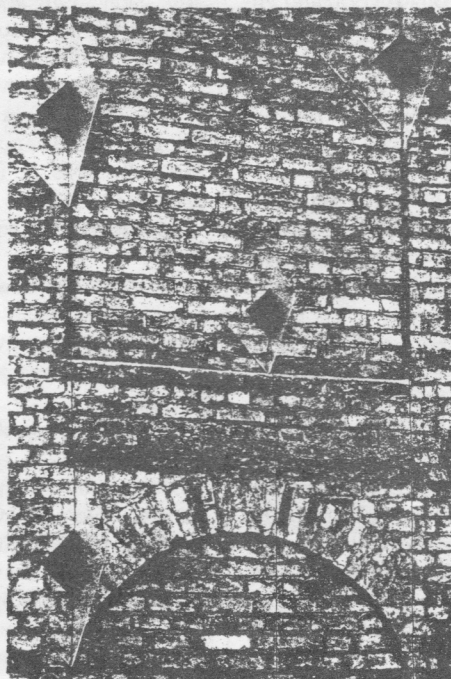
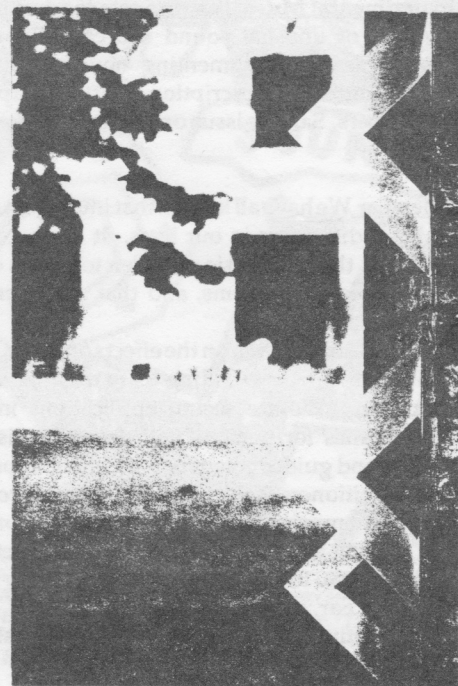


photo: Giacomo Oteri



**Soundcatchers:** interactive installation for 4 wall-mounted sound reflectors with integrated microphones, 11 wall-mounted sound reflectors and 2 resonators with integrated speakers, computer and MIDI instruments.

Since late 1990, Robin Minard has worked with the collaboration of programmer and technical assistant Holger Becker (Berlin) on the development of specialized software for music composition. Programs have focused specifically on the task of translating physical/acoustic information into musical/compositional structures. Interactive installations designed to translate ambient noise into musical sounds, as well as electroacoustic compositions concerned with similar processes, have received international exposure: at New Music America 1990, Minard's interactive installation was broadcast throughout all 65 stations of the Montreal subway system; in Berlin Inventionen 1991, his work for clarinet and tape was premiered by french clarinetist Bruno; later in the same year the Wissenschaftszentrum Berlin was host to the premiere presentation of his interactive acoustic sculpture Soundcatchers.



**Soundcatchers** was presented at the Wissenschaftszentrum Berlin from June 17 to 28, 1991 with the collaboration of the DAAD Berliner Künstlerprogramm and the Elektronisches Studio of the Technische Universität Berlin.

**Wild Sanctuary Communications** has just released three new albums. One is a thunderstorm (from Borneo) with the best thunder-crash on record (actually CD). The other is a loon recording (a mysterious kind of bird that lives and sings a haunting song in the North American northeast and west). The third album is called *Drums Across the Tundra* and features drumming, singing and storytelling of a Yu'pik Esquimo friend of ours.

Wild Sanctuary Communications, Bernie Krause, 124 Ninth Avenue, San Francisco, CA 94118, USA.

**The Sound of Nature** Walter Tilgner is the author and producer of these concert-like and romantic sound "pictures" (Sound documentations) of meadows, valleys and forests in Germany.

The following records, cassettes or CDs are available:

- Waldkonzert (Sylvan Concert); Winter, Spring, Summer, Fall
- Frühlingskonzert im Auwald (Spring Concert in Riverrain Forest)
- Luscinia Megarhynchos/Nachtigall/Nightingale/Rossignol/Philomele/Ruisenor
- Vogelhochzeit (Symphony of birdsong during mating season)

With these natural sound pictures the author does not only want to bring us joy, relaxation and inspiration but also the value of the still existing diversity in our endangered natural environment.

(extracted and translated from Wergo's publicity)

Natural Sound, WERGO Schallplatten GmbH, Postfach 3640, D-6500 Mainz, Germany

**Musicworks** The Canadian Journal of Sound Explorations. Journalistic and audio perspectives on all aspects of music and music-making. Subscription (3 issues annually) \$26, includes cassettes. Sample issue (28 pages) with 60 min. cassette, \$8.75. 1087 Queen St. West, Toronto, Canada M6J 1H3. (416) 533-0192.

**Experimental Music Instruments** for design, construction and enjoyment of unusual sound sources. Bimonthly newsletter and yearly cassette documenting new acoustic and electroacoustic sound sources. Subscription \$20/year, tapes \$8.50 general, \$6 to subscribers. Sample issue on request. PO Box 784, Nicasio CA 94946 USA.

**Open Ear** We have all known that intelligent use of sound and music makes a difference in our lives. It has become increasingly clear, however, that the music we listen to affects our nervous, digestive, and circulatory systems, and that a proper sound diet promotes health and wellness.

Decades of research on the effects of sound and music on the body, mind and spirit are leading us to exciting advances in health and education. We are seeing applications in accelerated learning, programmes for persons with learning disabilities, dyslexia and autism, and guided imagery with music as psychotherapy. Doctors and practitioners in the healing arts are discovering the influence of sound and music in surgery, prenatal care, preventative health care, and gaining knowledge of how sound affects cancer cells.

I invite you to share in this growing body of knowledge through the Open Ear, a quarterly newsletter.

Pat Moffitt Cook, Director 6717 N.E. Marshall Rd., Bainbridge Is., WA 98110 USA

**The International Journal of Arts Medicine** is the official journal of The International Arts Medicine Association (IAMA) and the International Society for Music in Medicine (ISMIM). IJAM is edited by Rosalie Rebollo Pratt, with the assistance of International Advisor Board members who are among the most prominent leaders in the Arts Medicine movement.

IJAM will present the finest current information about arts medi-

cine topics. The range and nature of this information is yet to be discovered. Arts Medicine is a dramatically growing field, and much will be learned as people from many professions work together in a spirit of collegiality and mutual respect. A subscription to the first volume of IJAM (2 issues) is \$20.00 for U.S. and possessions; \$25.00 outside the U.S. Members of IAMA and ISMIM will receive the journal automatically. For more information write to: IJAM, MMB Music, Inc., 103070 Page Industrial Boulevard, St. Louis, Missouri 63132 USA

**Environmental & Architectural Phenomenology** see last page of Soundscape Newsletter #2 for more details on this publication. Geographer David Seamon, philosopher Robert Mugerauer, and interior-design educator Margaret Boschetti have founded the *Environmental and Architectural Network* and publish a newsletter three times a year. The winter 1992 issue features an essay by R. Murray Schafer. Those interested in receiving the newsletter should contact Pro. David Seamon, Architecture Department, Seaton Hall 211, Kansas State University Manhattan, Kansas, 66506 USA.

**Mediacult** Bulletin published in English, French and German, at least once every three months. Publisher: MEDIACULT-International Institute for Audio-visual Communication and Cultural Development. Editor: Ingeborg Pint.A-1030 Vienna, Metternichgasse 12. Austria

**NYX Global** is an organisation in which any effort is considered a warning signal that has to be taken seriously. As soon as we have the urge to DO something, we sit down, relax, and wait for the urge to pass. When we were ending up duplicating tapes for days on end, we laid down, took deep breaths, and relaxed. Even all the desperate letters were put on 'hold'. Of course, we didn't want to abandon you. That's why you are now reading this communicate. We have created a new situation that will be very easy and enjoyable for ALL OF US—without any effort.

**NYX Global** is more active than ever.

The **Hafler Trio** has currently more than 20 compact discs, records, books and other publications distributed world-wide. **Mute Records** in England will re-release practically the entire oeuvre in 1992.

**Afsrinmor** has exhibitions and anonymous projects even in your street.

**Moscrom Internat** is setting up a big Quadrophonic Cd Frisbee factory in Estonia. There are some problems which will most certainly be solved very soon.

**Spiral**, the cassette information service, met with world-wide interest.

The all **Chemix Radio Series** attracted more than 50 stations in America, Canada and Australia that were more than eager to broadcast the unusual radio plays that were sent to them free of charge. Even *National Public Radio* in the U.S.A. got involved in bringing the weirdness to the masses. Millions of listeners got hooked. That is why we temporarily postponed all activity in that department. The Big Silence followed.

Life is easy and automatic.

**All we have to do is that which feels great.**

For suggestions, personal stories, rare recordings and other sounds you would like to see included in one of the numbers, please contact us at: Willem de Ridder & Andrew M. McKenzie, NYX Global, Alexander Boersstraat 30, 1017 KZ, Amsterdam, The Netherlands.

Helen Thorington began her career as a writer. In 1977, she made a transition to sound. Her early works included award-winning compositions for dances by Bill T. Jones and Arnie Zane and works for radio. She has created soundscapes for experimental films that were presented at the Berlin Film Festival and the Whitney Museum of American Art's "Biennial Exhibition" (1987 and 1989). Her productions for National Public Radio were among the first radio art works broadcast in the USA. Her recent programs have been aired nationally and internationally. In them, Thorington explores the possibility of nontextual narratives, and often uses sound to shape "mind-scapes," or cinematic sound plays. The exploration of spatial dimensions in the (immaterial) electronic medium is central to all her work.

In the last two years, her focus has been on audio installations in which she is free to explore her long standing interest in spatial concerns as they relate to physical spaces. Her recent projects include her *Loco-Motive* at the 1991 Second International Forum of Radio Art, Warsaw, Poland; *Endangered*, Art in the Anchorage, New York City, 1990; and *Terra dell'Immaginazione*, the AudioBox Festival in Matera, Italy, 1990.

Thorington is executive producer of the award-winning *New American Radio*, the first and only ongoing radio art series in the USA; founder and president of New Radio & Performing Arts, Inc.; and with Toni Dave and Jeanette Vuocolo developed the series *Performing Bodies and Smart Machines*.

New American Radio, 284 Eastern Parkway 2-H, Brooklyn NY 11225, USA

I work as supervising sound designer for HBO since 1978. My own work in my own studio involves composing electroacoustic and computer/electronic music. It was while making my 1st album, which involved recording my everyday sound environment, that I read *Tuning of the World* and became obsessed with the Cagian notion of "sound events"—how their relationship to each other, though coincidental, shaped what I was using as a basis for my idea of composition. There are then two temporal spaces: the "coincidental time" in which sound happens all around us, and the "imagined time" where we compose events in our minds to happen when we want them to. So important are each to the other. One must listen to the surrounding world so as to make one's compositions reflect a reality and, vice versa, must be heard by others so as to enrich the soundscape. I no longer use real sounds (samples or recordings) in my works but compose using what I've learned about "sound events" in time to determine the music's form. "Tone color change over time" is how I define music.

John Wiggins, 3 Woodhill Pl., Northport, NY, 11768 USA

**Dwelling, Place & Environment:  
Towards a Phenomenology of Person and World**  
(Columbia University Press, 1989)

David Seamon and Robert Mugerauer, Editors  
*Dwelling, Place and Environment* concerns itself with the question of how our environment can give us a more thorough sense of humanness. The contributors, who try to provide answers from a Heideggerian phenomenological point of view, include philosophers, geographers, architects, and psychologists. These essays explore such varied themes as the blind person's everyday environment, the landscape of sound, traditional groups' sense of place and sacred space, the nature of home and dwelling, and environmental design as place-making. Columbia University Press, 136 South Broadway, Irvington, NY, USA

Kevin Williams is working on a PhD in philosophy of communications at Ohio University USA. His ways of understanding musical communications and acoustic ecology include phenomenological, semiotic, and critical/cultural approaches. These philosophical and theoretical ways of seeing allow for research grounded in bodily lived experience and seek phenomenological, cultural, and political understanding. Recent works include *Rock as Ritual Performance*, *Phenomenology and the Listening Experience*, *Musical Time & Bricolage: Gebser & Contemporary Music*.

Kevin Williams, 51 1/2 Franklin Ave., Athens, Ohio, USA 45701

Coming from a background in music composition, theory and history I have been teaching in an interdisciplinary program in communication at Ramapo College in New Jersey. My particular interests are music in mass media and music as mass media, the social/cultural conditions and effects of sound, music and new technologies, and in pushing the discipline of music into much closer proximity to the emerging dialogues in global communication and culture, social ecology, new media and technology and the related work in visual arts, film/video and contemporary cultural studies. It's a big bite, but there has been a lot of good recent work since Schafer's *The Tuning of the World* which was such an ear and mind opener. My own "Music and the Electronic Media" in the summer issue of *Computer Music journal* is my own newest contribution.

Roger Johnson, 38 W. 106 St., New York, NY, 10025 USA

I am excited to receive the Soundscape Newsletter. I hope your project will be successful.

Our group has undertaken the following studies: *The Soundscape of City Parks*; *The Interaction between Acoustic Environment and Landscape*; *Optimum Listening Level of Music*; *The Interaction of Auditory and Visual Processing When Listening to Music via Audio-Visual Media*. Unfortunately, these works are available in Japanese only at this point in time. But, we would like to present our studies in English if we have a chance in the near future.

Shin-ichiro Iwamiya, Department of Acoustic Design, Kyushu Institute of Design, 2-9-1, Shiobaru, Minami-ku, Fukuoka, 815 Japan

The instruments I have designed and built have always consisted of the most rudimentary hardware, things easy to get, such as 1/4" steel, springs, combs, balloons, etc. My work sprang from an interest in improvisation with found objects (after several years of formal training in composition) and my use of these objects has been to construct sculptural musical instruments for improvisation. Over the years, one instrument would suggest another, while other's would "spring up" freely, without precedent. But my materials have always remained simple and available, and usually relatively inexpensive. In doing this work, I hope to help make others more aware of their everyday sonic environment, found in the simplest objects or situations. These sounds are there to play with! (Next chance you get, scrape a plastic comb over the top of a plastic Rolodex box and along the edge!) I always enjoy witnessing someone discover a simple yet interesting sound, and then play with it. The person becomes a child again, the magic of music takes over, and consciousness about our acoustic surroundings is heightened.

Tom Nunn, 3016-25th St., San Francisco, CA, 94110 USA

As sound artists working in the field for the past 20 years, we add two more voices to the cry 'it's about time' a newsletter finally brought together the soundscape network. Thanks to you all, here's our subscription and we will pass on the word of the newsletter to other artists in the sound field.

We define our work as 'Sonic Architecture' and projects range from outdoor environmental works—such as wind-activated musical towers, wind harps and sound parks—to electronic installations. Our current project is a sound park for an elementary school in New York City to be completed this summer. Some of the elements include a tower apparatus for listening to sounds high overhead while viewing through a periscope, windbells incorporated into a chain link fence, an echo chamber speaking and listening device and a parabolic walkway. We were also able to change the carillon system planned for the school. Instead of playing "Westminster Chimes" in perpetuity, it will now be programmable allowing for freedom of composition by the school.

We recently returned from four months of travels in India made possible by the Indo-American Fellowship. Our project involved recording sounds which we use to create compositions for installations activated by peoples' movement through a space. The sculptural elements are 'speaker stations' using parabolics and cones to beam and reflect sound in specific zones. The sounds we've collected in our various travels have been most influential to the development of our sonic sensibilities.

**Bill and Mary Buchen**, directors of Sonic Architecture PO Box 20879, Tompleins Square Station, New York, NY 10009 USA

Sonic Architecture's current project:

#### **P.S. 23 Courtyard**

Commission for a new school in the South Bronx featuring a programmable carillon, benches incorporating speaking tubes, bronzed drum tables and seats, and Big Eyes/Big Ears, a sculpture for listening and viewing at a 'higher' level. OPENS September, 1992.

First of all, I want to say that I'm really glad that the Newsletter got started. From the responses that have come in so far, it appears that it has an important function to fulfill. Hopefully also the European circuit will develop further, thanks to Justin's efforts.

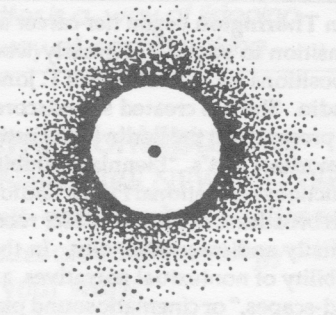
Soundscape studies and related activities seem to show a certain turnover in the people involved in them (I myself am not very regular about them). A number of people who had made interesting contributions to the field are no longer at it. Thus I thought it might not be useless to unearth some documentation about relatively early events in the field. Under separate cover I send you some information regarding the series "Suono/Ambiente" held in 1977 in Florence, at Zona, and in Milan, at the "Centro Internazionale di Brera" (which, to my knowledge were the first series of this type to be held in Europe); the "Music/Context" Festival in London, 1978; the Music Beinnale in Zagreb, 1979, whose section "Urbofest" included several environmental projects; the series "Suono/Ambiente" in Prato [near Florence] 1981. If you are interested in starting some type of archive I can send more detailed materials (newspaper clippings, etc.)\*

A few words about my current environmental music project. It is a "Stations of the Cross" (for non-Catholic readers: a devotional practice about Passion of Christ, divided into 14 'instalments'). In the Alps the Stations are often laid out along an ancient and scenic route, usually leading to some landmark with a church or chapel. In such a setting the piece will be premiered in June 92. It is scored for 14 groups of wind players recruited from two local bands. My interest in this project lies primarily in the possibility of using a pre-existing spatio-temporal 'score' which still has some relevance for the population of the area.

**Albert Mayr**,

C.P. 18106, 1-50129 Firenze 18, Italy

\* Editor's note: *Yes, we are interested in starting an archive which documents soundscape events. Thanks for the suggestion. Please send any such information to the newsletter address.*



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