

The Soundscape Newsletter

Number Five

March 1993

DEAR SOUNDSCAPE LISTENERS, FRIENDS, DESIGNERS, COLLEAGUES, ENTHUSIASTS, RESEARCHERS, SOUNDMAKERS, ECOLOGISTS, COMPOSERS, RECORDISTS, MUSICIANS, AUDIO ARTISTS FROM: FRANCE, URUGUAY, USA, FINLAND, SWITZERLAND, ITALY, CANADA, GERMANY, AUSTRIA, PORTUGAL, ISRAEL, CZEKOSLOVAKIA, BELGIUM, ENGLAND, NEW ZEALAND, ARGENTINA, HOLLAND, AUSTRALIA, BRAZIL, JAPAN, EGYPT, THAILAND, NORTHERN IRELAND, SWEDEN, INDIA, POLAND, RUSSIA...

Impressive and exciting as the above list may seem, it is slightly misleading especially as far as countries are concerned. The majority of our subscribers come from Western Europe, North America and Japan. But we are now hearing more and more from other parts of the world, such as Eastern Europe, South America, Australia, New Zealand and most recently from India - thanks to the Goethe Institut in New Delhi (Max Mueller Bhavan) who invited me to conduct a soundscape workshop in that city in November 1992. As a result of that workshop a soundscape group was formed, functioning under the auspices of the very active Conservation Society Delhi.

I would like to welcome our Indian colleagues and all other new subscribers to the newsletter. As was to be expected, many of my Eurocentric assumptions about soundscapes and their meanings have been shaken up severely in India. For example, Hindu temple bells in Delhi: with my North Ger-

man Protestant background I imagined temple bells to be very large and to ring from up high. I imagined them to ring at certain times of the day, announcing the beginning of a service, a wedding, a festival, a funeral, etc. I imagined them to be the dominant "voice" in the neighbourhood or community. I couldn't understand why I never got a clear answer from workshop participants when I asked, "When in the day do the temple bells ring?"

As soon as I visited the first Hindu temple I realized that I had asked an incomprehensible question. Temple bells can be heard throughout the whole day. They are not the sound of huge bells ringing from the church steeple at predictable times, but the sound of one or two medium-sized bells, rung by each person when entering the temple for worship. People use the bells to announce their arrival at the temple, to say hello, to wake up the god or goddess who is to be worshipped. The temple bell is one sound among many others: people

The Soundscape Newsletter

World Soundscape Project

Department of Communication

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

Dear Friends cont'd

talking to each other, temple music, someone sweeping the ground, people selling foods, children playing, people whispering their prayers, etc. It is the voice of human beings announcing their readiness to worship their gods, not the voice of God summoning his sheep for daily worship.

Many thanks to those of you who have sent in their subscription money and shown their support for this publication. If you have paid up you will find an asterisk beside your name on the address label. If you have just joined us and have not yet paid, please, send in your money as soon as possible. Keep listening!

Hildegard Westerkamp, Editor

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The Soundscape Newsletter Editor: Hildegard Westerkamp.
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Thanks to the Dept. of Communication at SFU for its support.
The next newsletter will be published in June. We always welcome your written and financial contributions. This newsletter is published three times a year. Subscription cost is US \$10 (Americas and Far East) and sFr 15 (Europe). Please, see subscription form for details.

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) Announcements of events
 - b) A short paragraph describing your work/ activities and how you address issues of acoustic ecology within your discipline or your work.
 - c) Sound Journal entries
 - d) Sound Quotes from literature.
 - e) Sounds/soundscapes that you hear in your dream
- 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.

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 #6: May 15, 1993

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PG Akustische Landschaft
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Klingelbergstr. 16
4056 Basel
Switzerland

OPPORTUNITY FOR SOUND ARTISTS

The 3rd International Electro-Video Clip Competition

L'Association pour la création et la recherche Electroacoustiques du Québec (ACREQ) presents the third edition of the "International Laurentian Bank of Canada Electro-Video Clip Competition". This competition is an original artistic challenge, combining a spirit of imagination, audacity, humour and provocation. All sound and video artists (amateur and professional) are invited to create a miniature audio and/or video work of a duration between two and three minutes. SUBMISSIONS MUST ARRIVE AT ACREQ BY FRIDAY, MAY 7th, 1993 AT 5 P.M. Ten audio and ten video works will be pre-selected by an international jury, presided by French composer Alain Savouret. In addition, the works of the audio finalists will be published on a compact disc.

The ten nominated audio and video works will be broadcast during a Gala-evening, on Sunday, May 30th, 1993 and three winners will receive professional audio/visual equipment.

For further information, contact Marc Tremblay, artistic coordinator: 3rd International Electro-Video Clip Competition, ACREQ, 4001 Berri, #202, Montréal, Québec, H2L 4H2, Canada; fax (514) 987-1862/telephone (514) 849-9534.



国際シンポジウム
アメニティのデザイン

International Symposium on Design of Amenity

October 5-9 1993

organized by the Kyushu Institute of Design
in Fukuoka, Japan

Recognized leaders in amenity design will address the symposium. The English word amenity, that is, the quality of being pleasant or conducive to comfort and convenience, has, in the modern Japanese cultural context taken on additional meanings connoting the most advanced or most modern developments, particularly in relation to products, services and environmental design.

The symposium includes topics relevant to our readers such as: Environmental Ethics, Urban Environment, Sound Environment (Soundscape, Acoustical Environment, Musical Environment), Urban Facilities & Consumer Products, Physiological Anthropology, Audio & Visual Communication among others.

For more information please write to: Assoc. Prof. Hiroshi Katano Kyushu Institute of Design 9-1, Shiobaru 4-chome, Minami-ku Fukuoka, 815 Japan Tel. 81 92 553 4478 Fax 81 92 553 4593

E-mail amenity@kyushu-id.ac.jp

Conference Update

The Tuning of the World

Banff International Conference on Acoustic Ecology
August 8-14, 1993

We have received many interesting proposals for papers and presentations from Soundscape Newsletter subscribers as well as from others. The results will be announced soon. If you are not presenting a paper or a project at the conference, you may want to come anyways. August is a magnificent time to be in Banff and the Rocky Mountains.

Information about accommodation, costs etc. can be received from: Annie Hillis, Office of the Registrar, The Banff Centre for the Arts, Box 1020 Station 28, Banff, Alberta, T0L 0C0, Canada

Tel: 403 762 6185, Fax: 403 762 6345.

CALL FOR STUDY PARTICIPANTS

Women Composers of Electroacoustic Music

Andra McCartney is a Master's student in music at York University who is doing research on women composers of electroacoustic music. She is interested in 1) the different uses of electroacoustic technology, 2) their advantages and disadvantages as compositional tools and 3) what composers should be cautious of when using this technology.

Please write to: Andra McCartney, 540 Bolivar St., Peterborough, Ont. K9J 4R8 Canada, or email: Andramcc@vml.yorku.ca.

HANDBOOK FOR ACOUSTIC ECOLOGY

The World Soundscape Project's Handbook for Acoustic Ecology, edited by Barry Truax, Associate Professor in Communication and the School for the Contemporary Arts at Simon Fraser University, is available from **Cambridge Street Publishing, 4346 Cambridge Street, Burnaby, B.C. V5C 1H4**

This 160 page reference work compiles all major terminology from the fields of acoustics, psychoacoustics, environmental acoustics and noise measurement, electroacoustics, music, linguistics, and soundscape studies, with extensive cross-references and straightforward explanations. Numerous diagrams, charts and tables provide additional reference information. The book is an ideal reference text for students of acoustic communication, electroacoustic music, and any other field where a knowledge of sound is needed.

Softcover copies are available postpaid at Can \$14.00/US \$12.00 and hardcover copies at Can \$20.00/US \$18.00; outside North America add Can \$9./US \$8 for airmail. Canadian residents please add 7% GST.

The author's book Acoustic Communication is available from the publisher, Ablex Publishing, 355 Chestnut Street, Norwood, NJ 07648 USA (Tel: 201-767-8450)

From the *Delhi Sound Journal*

Waking up in Delhi on the first morning I hear nothing but car horns. I laugh in disbelief. Why are they honking their horns so much? When I try to cross the street later I think I understand: the traffic is in a state of complete chaos. Everyone seems to move in all directions at the same time, no one stays in lanes, no one ever stops or waits, everyone keeps moving, finding the empty spaces wherever they happen to be, moving around each other, around cows, horse carts, bicycles, pedestrians. And everyone honks. HORN PLEASE! it says on many trucks and autorickshaws.

I realize quickly that carhorns "speak" differently here. They rarely shout "get-out-of-the-way". They talk. "Hallo", "watch out, I am beside you", "leave me some room", "I want to move over to your side", "don't bump into me", "hallo", "I want to pass". What seemed like chaos initially starts to feel like an organic flow, like water. "There is an undercurrent of rules", says my friend Veena.

An old bent-over man crosses the street. No one stops for him,



everyone continues to honk their way through the crowded street. The old man keeps on walking, slowly, without looking left or right, as if in a protective bubble. The honking traffic curves its way around his silent body. I—lost in the loud current—watch in amazement on this first day as he moves across safely.

Hildegard Westerkamp

Acoustic Communication

by Barry Truax

I have attempted in my book "Acoustic Communication" *to give the field an intellectual basis. That basis can be understood as a twofold critique, firstly, of traditional disciplines that study some aspect of sound, and secondly, of the social science interdisciplinary of communication studies itself. This latter critique is based simply on what I have found to be a "blind spot" in the social sciences regarding any subject involving perception. With the traditional disciplines, what is most striking is the way in which the study of sonic phenomena has been fragmented across nearly all areas of academic discourse. Each area proceeds from its own theoretical models and methodology, using its own terms and language, essentially getting the "local picture" correct but ignoring the landscape (or soundscape) as a whole. In addition, and here we see a common thread with the stance of other emerging interdisciplines, acoustic communication finds its justification in that contemporary problems related to sound and audio technology are not well handled by the traditional approaches. Problems such as noise pollution, the impact of the audio industry and the use of sound in media, the apparent decline in listening abilities, and so on, seem insurmountable, except in localized ways, with traditional methodology.

From a theoretical perspective, I have suggested that a new model, one which I call a communicational approach, is needed. The traditional models have been based principally on the notion of energy transfer as found in the physical sciences. Sound and its behaviour is modelled as a series of energy transfers from the source, through the medium, to the receiver and finally to the brain, ending perhaps with a final emotional dissipation of the energy as annoyance and pleasure. Audio engineering substitutes an analogous series of signal transfers to describe the way in which sound is converted (i.e. transduced) from its physical, acoustic form to an electric signal, then stored, processed or transmitted, and finally reconstituted at the "receiver's" end. Similarly, classical psychophysics treats the auditory system's processing of incoming stimuli as a series of stimulus-response reactions. Music and linguists are largely concerned with the internal workings of the

phenomena they have defined as within their domain, but most of their theory seems to be based on some kind of linear transmission model, with an emphasis on performance strategies.

The consequences of the base model of each discipline can perhaps best be seen at the level of its corresponding design theory. Acoustical engineering, for instance, when concerned with problems of noise, deals mainly with acoustic energy at the source and in the process of propagation, or else, it advocates isolating the receiver or otherwise modifying the sound to minimize unwanted effects. An interesting case of the applied use of psychophysics is the Muzak industry, with all of the attendant controversy surrounding the manipulative use of sound for specific effects. Architectural acoustics seems caught up in the complexities of achieving good acoustics in well-defined situations such as spaces for speech and music transmission; it hardly considers less controlled situations in which quantitative and qualitative criteria have not been agreed upon. And music, which Herbert Simon calls "one of the oldest sciences of the artificial", is still largely concerned with matters of musical style, analysis of artifacts (the score), abstract works of art that are thought to exist independent of cultural context, and analytical models that assume an idealized listener that scarcely can exist today given the impact of noise, mass media consumption, and audio consumerism.

The theory of acoustic communication substitutes information for energy or signals as the basic "unit" of its model. Hence, since information is the result of cognitive activity, listening is placed at the centre of the process, not at some final stage of a series of energy/signal transfers. The linear transportation model of signals, in turn, is replaced with the notion of sound as mediating the relationship of listener and environment, where the direction of influence can proceed in both directions. That is, the communicational situation can be modified, either with a change in the physical environment itself, or simply with the listener's perceptual habits. And finally, the notion of context, which is frequently ignored in traditional models, is given a central place in acoustic communication, in the sense

Acoustic Cmn. cont'd

that sonic information is dependent both on the nature of the sound itself and its context.

It is impossible to sketch out all of the applications of this new theory, but perhaps it is clear that by being more listener centred and context sensitive, acoustic communication will approach problems in less of a linear "effects" manner, and give more emphasis to relationships and processes. In short, it will attempt to deal with the complexities of a communicational situation. It uses all of the knowledge garnered from the traditional disciplines, with its validity limited by the assumptions under which it was created, but proposes a larger, more encompassing framework for understanding the contemporary world.

In particular, the model of acoustic communication provides fresh insight into the impact of technology that is so troublesome within the modern context. Traditional audio theory is based on an assumed neutrality of technology whereby if the transmission of the audio signal is perceived (or measured) to have "fidelity" to the original, then it is thought to have been successful. Besides ignoring any responsibility for content, this model also ignores the inevitable fracture in context (what R.M. Schafer terms "schizophonia") that exists between the original source and its later out-of-context reproduction. A similar philosophy of neutrality is embodied in the use of sound effects that are synchronized to appear "natural" and emotive music that assumes we all feel the same reaction to a scene (or if not, we will be made to).

Acoustic communication, on the other hand, assumes the inevitable artificiality of the situation, and notes the new relationships (often consumer oriented) that are created by these supposed "extensions" of acoustic phenomena. From a design perspective, the imperative is based less on the manipulative use of sound for its effects, and more on an exploration of the sound material itself and ways in which the listener can achieve new levels of understanding the world through sound. In short, one tries to look past the marketplace hype which promotes everything as new, but instead hides endless repetition of the same, to find situations where technology achieves a net gain in that it changes the process of communication.

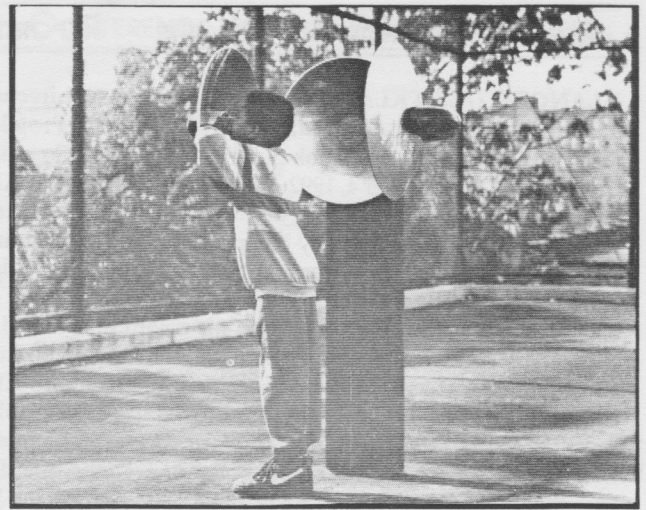
The above is an excerpt of an article to be published in a book on the nature of interdisciplinary research, edited by Liora Salter and Alison Hearn. Barry Truax teaches in the Dept. of Communication, Simon Fraser University

**(Ablex Publishing, [1984], 355 Chestnut St., Norwood, NJ 07648 USA)*

SOUND PLAYGROUND ACOUSTIC ADVENTURE in a NEW BRONX SCHOOL

Bill and Mary Buchen are pleased to announce the recent completion of SOUND PLAYGROUND at P.S. 23 in the South Bronx in New York City. In this sonic sculpture, schoolchildren interact with uniquely designed acoustic elements which invite investigation and learning.

SOUND PLAYGROUND is a unified design for a playspace where children



Echo Chamber: Childrens' voices echo through a huge underground chamber and reverberate back to the listener.

explore acoustic and visual phenomena. Interactive sound sculptures, landscaping, and textured paving enhance this courtyard site. Overhead, small wind bells chime as children create percussive rhythms. The school bell carillon is programmed to play songs composed by the students and teachers.

SOUND PLAYGROUND took two years to complete and is the largest public installation to date by the sculptors. The Buchens, whose sonic sculptures have been exhibited throughout the United States, see SOUND PLAYGROUND as an exciting advance in design for play space as it encourages active exploration of sound and vision.

The piece was commissioned by the New York City Public Schools, the NYC School Construction Authority and the NYC Department of Cultural Affairs. It was designed for the newly constructed elementary school P.S. 23, on Washington Avenue in the South Bronx. The project was supported in part by a grant from the Design Arts Program of the National Endowment for the Arts, a US federal agency.

For further information contact: Bill & Mary Buchen Sonic Architecture, P.O.Box 20873, Tompkins Sq. Station, New York, NY 10009 USA; Tel. and Fax: 212 982 1743



The Bronze Drum Table and Seats are hollow chambers for percussion. Children play rhythms on the surfaces of the tables and seats to create harmonious musical pitches. In the background a child transmits his message through hidden pipes in the **Speaking Tube Bench**.

KLANGZEIT/ZEITKLING in Landscape and Architecture

The second and, alas, last KLANKUNST Projekte and KLANKZEIT Symposium took place in Wuppertal, Germany from September 12 to October 4, 1992. "KLANKZEIT/ZEITKLING", an enormous 22-day celebration of urban open air sound and art events was created and organized by composer Johannes Wallmann and supported by the city of Wuppertal. Already in July 1992 this city's campus of the "Bergische Universität" was occupied by a major KLANKZEIT performance, an open-air colour and sound concert realized by seven composers. In September music-as-environment and environment-as-music was presented: among them "Klangort" by Johannes Schmidt-Sistermanns (who was also responsible for the excellent exhibition about Klangkunst), where the Schusterplatz with its everyday sounds became both an instrument and concert hall; the light-and-sound-installation "Klangsegel" in the Wupper river by Johannes Wallmann; "Dies Harmonica" by Albert Mayr which structured Laurentiusplatz with subsonic rhythms, later followed by "Hora Harmonica"; "Linea Recta" by Paul Panhuysen, a very fine arrangement of long strings in the green space of the Barmer Anlagen, a park in Wuppertal.

The symposium's function was to give background information and depth to the performances and sound projects through lectures and workshops. Among the speakers were Bernard Delage, Klaus Schöning, Jürgen Klaus, Bill Fontana, and Klaus M. Meyer-Abich.

From the perspective of an active contributor the symposium offered a rare opportunity to get into contact with people from different disciplines - an aspect overlooked by the rather hostile press coverage. We owe to KLANKZEIT an opening up of soundscape awareness to a wider public. It is extremely regrettable that this was the last KLANKZEIT event. Its' disappearance is due to insufficient financial support and is a direct result of the present economic recession. Acoustic ecology on the edge between arts and sciences, and soundscape research as an approach to cultural ecology are going, like many other arts and research fields, through rather tough, if very dynamic times!

A video document about "Klangzeit 92 Wuppertal" is available for DM 49.50 (plus DM 5.- for postage) from: Halbbild e.V., Gathe 6, D-5600 Wuppertal 1, Germany.

Justin Winkler

DER KLANK DER DINGE - THE SOUND OF THINGS

Der Klang der Dinge. Akustik - eine Ausgabe des Design. Verlag Silke Schreiber, München 1992. 118 Pages. DM 42.- ISBN 3-88960-027-1.

Sound design was the topic of a symposium in Munich in November 1991. It was organized by the Design Zentrum München. Amica-Verena Langenmaier has now edited an attractive looking publication of texts presented at the symposium by R. Murray Schafer, Max Neuhaus, Wolfgang Welsch and others.

In the title of R. Murray Schafer's contribution we find the terrible word "aesthetics". Yet what he tells us is quite pragmatic, trying to convince his audience and readers of the importance to listen to the world around us. Acoustic design, according to him, does not mean that more sound has to be added to an already spoilt soundscape. The acoustic designer's work is rather more like that of the weaver or the therapist who diligently and patiently combine their threads or words into refined patterns.

Max Neuhaus reports about his attempts to create a police siren sound that gives the population as well as police car drivers clues of its directionality: "we do not dress policemen like monsters, why do we think that their sirens must sound monstrous?" With life-like

soundtests in a canyon near Salton Sea, California he simulated the street canyons of New York City. He reports partial success: Oakland conducted the first urban tests, and the US Patent Office registered the product in 1991. However, he has not yet found a company willing to manufacture his new sound.

The philosopher and aesthetics expert Wolfgang Welsch asks if we are on the way to a culture of the ear. If we indeed are, he believes that it is "not the great revolution of hearing, but the small revisions of hearing that are already occurring that could have a positive influence on the ecology of our culture." He concludes that, as a first step, all avoidable noises must be eliminated and actual zones of silence - aural as well as visual - have to be created.

A host of people from manufacturing companies present insights into and outlooks from their worlds and their work: Johannes Hirschel, Gerd Wilsdorf, Raymond Freymann, Erwin Staudt, and Herbert H. Schultes present catalogues of sounds from household or office equipment, cars and telephones. The general mood of the book shows an opposition to sound proliferation in the private sphere, at the workplace and in vehicles. But the one question not discussed is: which tasks can we in fact perform nowadays in the Western urban world WITHOUT a noisemaking machine?

Justin Winkler

Projektgruppe Akustische Landschaft,
Basel, Switzerland

(quotations translated from German by the reviewer)

The 7e Printemps Electroacoustique

A major festival/conference of electroacoustic music on the theme of sound ecology, which was held in Montréal, Canada from June 6-21, 1992, was a big success. Critical acclaim and substantial media coverage has given artists working on the theme of ecology a voice in the Montréal area. Artistic director Claude Schryer hopes to continue to produce events involving sound artists and ecology in the future. He has recently completed an article on the artistic direction of this event for the next issue of Musicworks Magazine (#55). This issue, on the theme of the physical effects of sound, will also include a report on the 7e Printemps by Chantal Dumas (in French), an article concerning the paradox of ecology and electroacoustics by Montréal based composer Francis Dhomont (in English), an article by Michael Zagorski, St. John's, Newfoundland, on sound pollution (in English) and an article on the photosonic synthesizer by French composer and inventor Jacques Dudon (in French). In addition, the accompanying cassette and compact disc with this issue will include over 50 minutes of high quality excerpts from the 7e Printemps, including the Bicycle-Orchestra, Jacques Dudon in concert, Radio-Canada's innovative Droit de cité project, a collage of the Lafontaine Park as a Theatre of Sound, Danish sound artist Knud Viktor and other highlights from the event.

For more information on the 7e Printemps (T-Shirts, programs and flyers are still available) contact ACREQ: 4001, Berri #202, Montréal, Québec, Canada H2L 4H2, Tel. 514-849-9534, Fax 514-987-1862. For information on Musicworks 55, contact Musicworks: 1087 Queen Street West, Toronto, Ontario, M6J 1H3
Tel 416-533-0192, Fax 416-536-1849.

FOSSIL VOICES

We evaluate the possibility of decoding sound, specifically voices or music which have been inadvertently recorded in suitable media such as earthenware any time in the past during the process of craftmaking. Collecting information about past life has been limited so far to the investigation of relics like material artifacts or tools. Sound information like voices, music or natural sounds are time based and could not be stored until very recently. Only since Edison and Berliner do we know of some simple principles of how to store sound. The question is, whether perhaps processes similar to this modern engraving in shellac may have occurred inadvertently during the past and may have preserved sonic artifacts of that time. To decode such information we devised a historical sound player (HSP) which is based on the principle of an atomic force microscope (AFM) where the three-dimensional topography of an object is scanned via a small stylus consisting of a cantilever spring and a cantilever deflection sensor. Electronics are used to amplify the difference signal and preliminary filtering together with a spectral analyser are meant to pick up meaningful signals out of the background noise.

Dr. Wolfgang M. Heckl, Sektion Physik der Ludwig-Maximilians- Universität München, Schellingstr. 4/III, 8000 München 40, Germany

From Poland

For the past twenty years I have been working on various theoretical issues of radio and art in Poland, as well as abroad. My departure point is one of a practitioner, i.e. of an author and stage director for radio and theatre productions. I started in 1974 with a series on Polish Radio named "Medium - a Feature Magazine for Acoustic Art Connoisseurs", which was on the air for 10 years. For the past nine years I continued with a broadcast series "Studio Documentary Forms". Quite recently, in January 1993, I started a new 60-minute series "Pro Arte Acustica - New Tendencies, Presentation of Works and Confrontation". I am glad that by now the Soundscape Newsletter also reaches Eastern Europe.

Jerzy G. Tuszewski, Polskie Radio i Telewizja 2, Dyrekcja Programu II, ul. W.P. Woronicza 17, "D", p. 431, PL - 00-950 Warszawa, Poland.

From the US

I am a composer, clarinetist, and philosopher who has been inspired for years by the interdisciplinary work of Murray Schafer. Connecting music to concern for the environment has always been essential for me,

and I know how hard it is to do it honestly, where the art does not turn into propaganda. Recently I have been developing some pieces for clarinet and electronics plus text from various sources on the relationship between humanity and nature. One piece, "In the Rainforest", appears on the Leonardo Music Journal CD. A recent project, developed at the Banff Centre for the Arts last winter, is based on texts from the Japanese 13th century poet/philosopher Dogen. It has been performed in New York and Salt Lake City.

I've written a few philosophical articles on music and sound. One appeared in "The Trumpeter" (7:3, Summer 1990). Several of my books deal with philosophy, technology, and the environment. They are to be published shortly with the following titles: "Is It Painful to Think?", "Wisdom in the Open Air", and "Hand's End: Technology and the Limits of Nature".

David Rothenberg, 351 Harvard St. #2F, Cambridge, MA 02138, USA.

A New Work:

BIRTH/REBIRTH BEARING ME -
a Composition by Susan Frykberg.

BIRTH/REBIRTH/BEARING ME uses granulated text moments relating to my birth, which can be ordered in different ways according to the mixer/performer and the roll of the dice. The lengths of the moments are all related to my breathing or walking speed under various conditions.

According to a number of psychologists, the way in which one is born can be considered a pattern that will be repeated many times in one's lifetime. If the birth was traumatic it is possible to repeat the trauma in one's daily life. In my case I was born to an anaesthetized mother (a common procedure in the fifties). Therefore it was necessary to drag me out with what are called forceps. This process mangled me considerably, and as a result I was separated from my mother for three days until I looked presentable. I don't consider this an optimal way to greet the world!

Initially, this work began as an attempt to rebirth myself. I was not sure however, how exactly I wanted to be reborn or whether, having decided on a particular route, that I wished to be stuck there! Therefore, I decided that being reborn in a different way each time the piece is performed is by far the most exciting option! Thus each time this work is performed, I am reborn in a different way. Thank you!

Susan Frykberg, Dept. of Communication, SFU, Burnaby, Canada, V5A 1S6.

TWO NEW
SOUNDSCAPE BOOKS
by R. Murray Schafer

A Sound Education
**100 Exercises in Listening
and Soundmaking**

This book will be useful to every teacher concerned with improving the listening skills of children and young people. The exercises could serve as a foundation for music but they are intended to have a broader application than this. In today's noisy world it is more important than ever for whole populations to begin to listen more sensitively and critically. Here are exercises dealing with soundmaking and listening, gradually leading on towards the designing of soundscapes, both personal and public.

Hardback \$32.00

Paperback \$16.00

Voices of Tyranny:
Temples of Silence
**Studies and Reflections on the
Contemporary Soundscape**

Consisting of several important essays on aspects of the soundscape written over the years since the publication of *The Tuning of the World*, together with new pieces joining them and bringing them up to date, this book is a valuable new collection by the person who first initiated soundscape research. Essays deal with creation and destruction by sound, the dialectics of the soundscape, music and the soundscape and soundscape design. There are short studies of Russian and French soundscapes described by Chekhov and Hugo, a diary of a Canadian soundscape and observations on the latest examples of soundscape design from Japan, Germany, and elsewhere.

Hardback \$40.00

Paperback \$20.00

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Prices include postage, packaging and all applicable taxes. Orders must be prepaid and will be shipped by bookpost.

jñāna



jñāna (nyana): Journal for Built Environment (Quarterly)

In India today, as everywhere else, concerns about the quality of the environment have become a major issue. Through this journal we wish to explore: a) the relationship of the environment with the art and architecture of the times; through the course of Indian history; b) the issues pertinent to built environments today: in the forthcoming publication we will concentrate on sound in its many manifestations (noise pollution, changing soundscapes, the relationship of sounds with architecture, etc.); c) the new indigenous alternative technologies which foster energy conservation and exhibit sensitivity to environmental issues. In future issues we will include topics related to the built environment and its related subjects (landscape, structures, acoustics, etc.). Hence through this venture we hope to share this jñāna (knowledge) with students of architecture, architects and all those concerned about our future on this planet.

Please write to: jñāna: Journal of Built Environment, B-199/2, East of Kailash, New Delhi 110065, India
Please enclose cheque or bank draft for "jñāna" for \$15 US or equivalent. **Mona Madan** and **Savinder Anand**, Editors

What is **VITAL** actually about?

Vital features items on contemporary music, especially electronic and electro-acoustic. As we see, when surveying the landscape of electronic composing, that many people are working in very isolated positions all over the (western) world, we look upon Vital as a communicator for those who are occupying themselves with the above-mentioned music.

Vital is a pamphlet that is spread every two months to some 150 people. These people xerox the magazine several times and again send these xeroxes to friends and relations, who xerox again, etc. That way we reach averagely 1, 000 to 1, 500 people worldwide. Our relations range from self-taughts to internationally recognized artists to record labels to academic teachers. It is this unique distributional system that enables Vital to penetrate every social, artistic, economic, and philosophical area.

People who regularly read Vital:

Gregory Whitehead, Jacques Palinckx, Rene van Peer, Leigh Landy (UvA), Jean-Francois Denis (Empreintes Digitales), Joane Hetu (Ambiances Magnetiques), Nic Collins, Dick Jaaijmakers, Ron Kuivila, Lovely Records, Michel Chion, Phil Niblock, Peter Knijnenburg, Steven Peters (Nonsequitur), Masami Akita (Merzbow), Jim O'Rourke, Paul Panhuyzen (Apolohuis), Jocelyne Curjol (INA/GRM), Lutz Schridde, Larry Polanski (Frog Peak Music), and many many more. **Electro-Acoustic re-Research**, Ios Smolders, Energieplein 21, 5041 NH Tilburg, Holland.

What is **Polyaisthesis**?

Dr. Wolfgang M. Heckl

The term polyaisthesis describes multi-perceptual consciousness and the idea of integrating arts and sciences in education. A periodical named "Polyaisthesis" is edited under the auspices of the Institute for Integrative Music Pedagogics and Polyaesthetic Education in Salzburg, Austria and the International Society of Polyaesthetic Education. It started in 1988. "Polyaisthesis" conveys the idea of "multiperceptual consciousness": as with the word polyphony the prefix "poly" does not refer to a higher quantity but a qualitative intensification of the relationship between perception and creation. The Aristotelian tradition of "aisthesis" (perception) and "poiesis" (creation) has to be revived by a modern integration of experience and representation in order to prevent a disintegration of life and experience.

"Polyaisthesis" has issued a volume of articles in English translation which previously were published in German. The contributions are taken from various art disciplines -such as music, literature, theatre, and visual arts -, from the science of art, linguistics, musicology, philosophy, psychology, sociology, pedagogy, and didactics. The volume can be ordered directly from the publisher: VWGÖ, Lindengasse 37, 1070 Wien, Austria.

IN SWEDISH:

LJUDKONST ("Art of Sound") by Peter R. Meyer (ed.) Proprius Förlag, Box 10251, 100 55 Stockholm, Sweden

This book's theme centres around radio as an artistic medium for sonic expression. The book is based on a seminar series held at the Dramatiska Institutet in Stockholm and contains interviews with and/or articles by Susanne Björkman, Peter Leonhard Braun, John Cage, Viggo Clausen, Brian Eno, Ake Hodell, Lennart Hyland, Bengt Emil Johnson, Michael Mason, Staffan Olzon, Pierre Schaeffer, and R. Murray Schafer.

IN GERMAN:

Der andere Hörfunk: Community Radios in den USA.

by Peter Widlock
388 Pages ISBN 3-89158 DM 40.-
published by VISTAS Verlag GmbH,
Bismarckstr. 84, 1000 Berlin 12, Germany

This book is about community radio in the United States. Eight stations are described in special case studies: KOTO-FM in Teluride, Colorado; Radio Bilingue KSJV-FM in Fresno, California; KPFA-FM in Berkeley, California; KABF-FM in Little Rock, Arkansas; KANZ-FM in Piercerville, Kansas; KILI-FM in Porcupine, South Dakota; WORT-FM in Madison, Wisconsin; WVMR-AM West Virginia Mountain Radio in Dunmore, West Virginia. The broadcasting history, both commercial and non-commercial and the unique system of Community Radios within the Public Radio framework are discussed. Based on extensive research of literature and on a wide range of interviews the author discusses chances of "active participation" in Community Radio.

IN GERMAN:

Soundscapes - Akustische Landschaften:

Eine Klangökologische Spurensuch

by Hans Ulrich Werner

In his work Werner is reflecting on "Klang und Krach", featuring articles about R. Murray Schafer, Barry Truax, Hildegard Westerkamp, Walter Tilgner, Bernie Krause, Gordon Hempton, Steven Feld, Bill Fontana, Espaces Nouveaux, Bernard Wulff, Brian Eno, Lou Giansante and Tony Schwartz. He also reports about the symposium "Klang - Umwelt - Design" in Kassel 1991.

Special offer to European subscribers: SFr. 19.- (instead of 24.50) plus postage and handling SFr. 4.50. Please order from: The Soundscape Newsletter (Europe) Edition, c/o PG Akustische Landschaft, Geographisches Institut, Klingelbergstr. 16, CH-4056 Basel, Schweiz.

Soundscape Newsletter subscriber Barry Rueger passes on the following information:

The May/June issue of "International Wildlife", the Canadian Wildlife Federation's magazine, had an article about a fellow in Japan, Tsuruhiko Kabaya, who has been doing a program of recorded bird calls on Japanese radio. Apparently this program has been running mornings for years and years and gets a LOT of listeners.

Does anyone know Mr. Kabaya's address? Have any of our Japanese subscribers heard this program? Please write to The Soundscape Newsletter if you have any information on this program.