

The Soundscape Newsletter

World Forum for Acoustic Ecology

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

Greetings!

It has been a long time since you received your last newsletter, and much has happened since then. I will try to bring you up to date. But first I want to welcome all those of you who are reading *The Soundscape Newsletter* for the first time today. The previous six issues were an experiment to find out whether there was a community "out there" interested in soundscape issues, acoustic ecology, acoustic design, etc. They also were intended as another way to organise for The Tuning of the World international conference on acoustic ecology that took place in Banff, Alberta, Canada last August. The outcome of this experiment has been surprising and exciting. Not only did we find a widespread international, multidisciplinary collection of interested people out there, but we also realized that the newsletters have started to create some sense of community.

With this newsletter, you are witnessing a new stage in the development of this community. *The Soundscape Newsletter* is no longer a whimsical experiment but is now the "voice" of the newly formed organization **The World Forum for Acoustic Ecology (WFAE)**. It was formed on the final day of The Tuning of the World conference by over 100 people from many parts of the world and from disciplines including architecture, audio art, communication, education, electroacoustics, film sound, geography, music, music education, physics, psychology, radio broadcasting, sociology and urban planning. Thus WFAE is an international, interdisciplinary coalition of individuals and institutions concerned with the state of the world soundscape as an ecological entity.

Acoustic ecology is the study of the relationship between living organisms and their sonic environment or soundscape. WFAE's main task is to draw attention to unhealthy imbalances in this relationship, to improve the acoustic quality of a place wherever possible, and to preserve acoustically balanced soundscapes.

WFAE invites people from all disciplines to become members: people who are committed to caring for the quality of the acoustic environment through the perspective of their fields; people who, if they are creators of sound, are sensitive to the relationship between their sound production and the acoustic environment; people who may specialize in one area, but have an open ear for other disciplines.

Note that only paid-up members of WFAE will receive *The Soundscape Newsletter*. If you get your membership NOW, we will call you a Founding Member of WFAE.

Listen! It's our irresistible voice calling you! Hurry, before it is too late! (See page 2 for our membership application form).

Currently WFAE is co-ordinated by a Canadian steering committee and regional groups in Asia-Pacific, Europe, South Central America, and USA. On page 3 you can find the names of all the people involved in keeping this organisation buoyant, active and inspired. Since the conference, the Canadian steering committee has "met" in the form of three conference calls, an acoustically most frustrating way to meet. Highly schizophrenic, to say the least. But we will continue to meet in this fashion once a month until we can afford to meet in person for, say, a brainstorming weekend. We will keep you informed. No doubt WFAE will face a lot more communicational challenges in its international future.

This issue of *The Soundscape Newsletter* brings you some pictorial, but mostly verbal echoes and reverberations from the Banff conference as well as "Random Noise" from our membership, announcements and reports of other conferences and events, and reports of soundscape activities in various regions of the world. I am particularly happy to be able to present you with "Silence and the Notion of the Commons", a condensed version of Dr. Ursula Franklin's talk at the conference in Banff. (see page 6). Robert Mann's text of his "Deep Listening Journey" (page 9) underlines perhaps most strongly the vulnerable position in which a young organization such as ours finds itself. Listening deeply and remembering "to be silent", as Ursula Franklin says, "in order to let the unforeseen, unforeseeable and unprogrammed happen", are perhaps the most nurturing ways for WFAE to stay vibrant, full of potential and risk.

Please keep us informed about your activities, thoughts, ideas, plans and projects. As always we welcome your feedback and your contributions (see page 2 for details). At the moment the newsletter is the main means of communication within the WFAE community. But plans for future gatherings are broiling in various places. And members, of course also communicate in many other ways among themselves (email, fax, exchanges of audio works, telephone, letters...). Pierre Marietan (Paris, France) currently is looking into the possibility of organizing a conference in '95 or '96, an eight-day event at Abbey Royaumont that would include a sound trip through various acoustically interesting places. Let us know if there are any other exciting events in the works.

With warm wishes,

Hildegard Westerkamp, Co-ordinating Editor

CALL FOR WFAE LOGO

WFAE needs a logo for the pamphlet, letterhead, etc.! Please send us your ideas and/or camera-ready image as soon as possible.

THE CREATOR OF THE SELECTED LOGO WILL RECEIVE A PARTICULARLY SONIC GIFT (IT'S A SURPRISE).

Soundscape Newsletter Subscription ☺

Membership Application for Founding Members

Until sufficient funds are raised, the World Forum for Acoustic Ecology (WFAE), is seeking founding members internationally. Founding members will receive *The Soundscape Newsletter* and are invited to participate in WFAE actively.

Founding membership fees are:

- \$25 CAN (\$21 US) for individuals
- \$50 CAN (\$42 US) for institutions
- \$15 CAN (\$13 US) for students & unemployed.

Additional donations will be gratefully accepted and used to subsidize those who cannot afford membership or who come from countries with disadvantageous exchange rates. To become a founding member contact:

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

NAME: _____

ADDRESS: _____

TELEPHONE: _____

FAX: _____

EMAIL: _____

MEMBERSHIP FEE: _____

DONATION: _____

TOTAL: _____

Please include a cheque or money order in Canadian or US funds payable to the **World Forum for Acoustic Ecology**.

Please include a short biography for our WFAE Directory.

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.
- 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
Department of Communication
Simon Fraser University
Burnaby, B.C.
Canada V5A 1S6
FAX: (604) 291-4024

DEADLINE for Newsletter #8: March 31, 1994 Guest Editor: Claude Schryer

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The Soundscape Newsletter is the official "voice" of the World Forum for Acoustic Ecology (WFAE), which was formed during The Tuning of the World in Banff, Alberta, Canada, on August 13, 1993. The production of this edition of the newsletter was made possible solely through the financial support of conference participants who made contributions through membership fees and/or donations. **We are still accepting new founding members! So, you can support the production of *The Soundscape Newsletter* by becoming a founding member and paying your WFAE membership fee NOW.** Founding memberships are as follows:

- \$25 CAN (\$21 US) for individuals
- \$50 CAN (\$42 US) for institutions
- \$15 CAN (\$13 US) for students & unemployed

Please see WFAE pamphlet or membership form for details.
The Soundscape Newsletter, World Forum for Acoustic Ecology, Department of Communication, Simon Fraser University, Burnaby, B.C., Canada V5A 1S6

Do you want to be an active member of WFAE?

HERE ARE SOME THINGS YOU CAN DO:

- If you are a writer, write about WFAE in your professional journal.
- Distribute the WFAE pamphlet in any way possible.
- Translate 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 ear-cleaning activities; write press releases about sound and noise issues in the local press; etc.

WFAE STEERING COMMITTEE

CANADA (international centre)

Marcia Epstein, educator/historian, University of Calgary; Randy Raine-Reusch, composer, Vancouver; Claude Schryer, composer/producer, Montréal; Hildegard Westerkamp, composer, Vancouver; Gayle Young, composer/editor, Toronto. *Advisory Committee:* Tim Buell, composer, University of Calgary; Austin Clarkson, educator, York University, Toronto; Ken Emig, engineer, Ottawa; Susan Frykberg, composer, Vancouver; Fred Lipsett, scientist/musician, Ottawa; Emiko Morita, producer, Vancouver; Hélène Prévost, radio producer, Société Radio-Canada, Montréal; Raymond Ringette, educator, Université Laval, Québec; R. Murray Schafer, composer, Ontario; Barry Truax, composer/educator, Simon Fraser University, Vancouver.

ASIA-PACIFIC

Jonathan Mills, composer in residence, Royal Melbourne Institute of Technology, Australia; Keiko Torigoe, acoustic ecologist, Tokyo, Japan; *Advisory Committee:* Yu Wakao, educator/composer, Hiroshima, Japan; Hiroshi Yoshimura, composer, Tokyo, Japan.

EUROPE

Ray Gallon, sound artist/consultant, Lille, France; Pierre Marietan, composer, Paris, France; Christoph Potting, journalist, Frankfurt, Germany; *Advisory Committee:* Hans U. Werner, broadcaster/soundscape theorist, Köln, Germany; Justin Winkler, geographer, Basel, Switzerland.

SOUTH/CENTRAL AMERICA

Susana Espinosa, communicator, assessment and promoter of cultural events, Buenos Aires, Argentina; Angel Gonzalez-Marti, music educator, Universidad del Comahue, Rio Negro, Argentina; Violeta Hemsey de Gainza, music pedagogue, music therapist/editor, Buenos Aires, Argentina; *Advisory Committee:* Leonardo Baeza, musician, Santiago, Chile; Hugo Dionisio, composer, Buenos Aires, Argentina; Marisa Fonterrada, music educator, São Paulo, Brazil.

USA

Leif Brush, sound artist, University of Minnesota; Pamela Perkins, arts administrator, University of Maine at Augusta; *Advisory Committee:* John Laughton, musician/professor, Saint Mary's College of Maryland.

The Soundscape Newsletter, January 1994

Random Noise

Announcement:

• I would like very much to have audio material to use for *The Listening Post*, especially narrative material. *The Listening Post* is a 45-minute weekly radio program which has been on the air since October 1988. It has built an enthusiastic audience throughout the capital of Indonesia, providing distance learning, practically free, for people who want to improve their English. Also, I'm interested in exchanging audio and video mail art. Byron Black, Image Lounge, P.O. Box 1168, JKS 12011 Indonesia, Tel. 809 6355.

• Dr. Solomont's SHADOW THERAPY comes with a tape and treatment directions. It is based on the theory that if we project our unwanted personality traits to others or, environmentally speaking, resist our soundscape, dis-ease is formed. Contact Dr. Elidé M. Solomont, 103 Gedney St., Nyack, N.Y. 10960 USA. Tel: (914) 353-2784.

CD's

• SOUNDS for the FEARLESS LISTENER. 1993/94 catalogue of The Aerial, What Next Recordings, Nonsequitor Foundation, P.O. Box 344, Albuquerque, New Mexico, 87103 USA.

• DEEP LISTENING PUBLICATIONS 1993. Composers Catalog of Works: Scores, Compact Discs, Tapes, Media, Writings. Available from the Pauline Oliveros Foundation, 156 Hunter Street, Kingston, NY 12401, USA.

Videos

• OF SOUND MIND AND BODY, a series of video programs exploring the healing nature of sound. Part 1: Music and Vibrational Healing. Please, send money order for \$40.- US, plus \$3.50 shipping payable to: MACROMedia, P.O. Box 279, Epping, NH 03042 USA.

• SOUND STORIES #1, with US Experimental Instrument Makers, by Philip Dadson. For more information contact Philip Dadson, P.O. Box 6298, Wellesley St., Auckland, New Zealand.

Other Newsletters:

• *Environmental & Architectural Phenomenology Newsletter*, published three times a year, is a forum and clearing house for research and design that incorporate a qualitative approach to environmental and architectural experience. One key concern of EAP is design, education, and policy supporting and enhancing natural and built environments that are beautiful, alive and humane. The editors of EAP emphasize phenomenological approaches to the environment but also cover other styles of quali-

tative, descriptive research. David Seamon, Architecture Department, College of Architecture and Design, Kansas State University, Manhattan, Kansas, 66506-2901 USA.

• *jñana, Journal of Built Environment* explores a) the relationship between environment, art and architecture today and in the past; b) issues pertinent to built environments today, such as concerns about the acoustic environment; c) the new indigenous alternative technologies which foster energy conservation and exhibit sensitivity to environmental issues. (Subscription \$15) *jñana: Journal of Built Environment*, B-199/2, East of Kailash, New Delhi 110065, India, Tel.: 6844573.

• *Vital*, contemporary underground magazine for electronic and electroacoustic music. Ios Smolders, Energieplein 21, 5041 NH Tilburg, Holland.

• *Experimental 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, \$6 to subscribers. Sample Issue on request. P.O. Box 784, Nicosia, CA, 94946 USA.

• *Musicworks, The Journal of Sound Exploration*, journalistic and audio perspectives on all aspects of music and musicmaking. Annual subscription rates (3 issues) with CD or cassette: \$30 (Canada), \$36 (USA), \$46 (elsewhere), \$55 (institution). Also available without CD or cassette. 179 Richmond St. West, Toronto, ON, Canada, M5V 1V3.

Articles

• August Schick, "Noise and Sounds as Objects and Means of Artistic Design", in *J. Acoust. Soc. Jpn.* (E) 14, 3 (1993). Available from the author at the Institute for Research into Man-Environment-Relations, Universität Oldenburg, Postfach 2503, D-26129 Oldenburg, Germany.

• Steve Feld, "Voices of the Rainforest: Politics of Music", in *Arena*, 99/100, 1992.

• Steve Feld, "Dialogic Editing: Interpreting How Kaluli Read *Sound and Sentiment*", in *Cultural Anthropology* 2 (2), May 1987.

We Received A Gift:

"Stardust", a small metal sound sculpture, just large enough to fit into the palm of your hand. It produces a delicate, quiet tinkling sound that is best heard when sculpture is put right against your ear. Beautiful! Sent by Reinhold Marxhausen, P.O. 271, Seward, Nebraska, 68434 USA. Tel.: (402) 643-3248.

The Tuning of the World

Hans Ulrich Werner Reports.

Reprinted in abbreviated form by permission of MusikTexte, Zeitschrift für Neue Musik (Number 51, October 1993), Germany. Translation: Norbert Ruebsaat

Wave. The second string quartet by Murray Schafer, Canadian composer and multi-faceted sound researcher. The four musicians begin with quiet, minimal patterns. Small gestures. Supple rhythms which mimic the action of ocean waves. Soundscape music presented in Banff, during the First International Conference for Acoustic Ecology. The meeting was entitled: *The Tuning of the World*, the title also of Schafer's most important book (1977) which conceived of the world as a sound composition, a sonic landscape: a soundscape.

Well over two hundred "soundscape" from Canada, the US, Latin America, Europe, Australia and Japan—in other words, primarily from the First World—met in the Rockies. The sounds and ideas they brought with them mingled with those of the Canadian mountain landscape. The late summer atmosphere, the sound of waterfalls and forests, the typical soundmark of the Canadian train horn which filled the valley surrounding Banff—these, combined with the pervasive hums and roars of the Banff Centre's air conditioning and heating systems—set the generous framework for the meeting.

The conference was initiated primarily by former members of the World Soundscape Project: Hildegard Westerkamp, the most important Canadian soundscape composer, and Schafer's former research assistant; Barry Truax, a well-known electroacoustic composer, who took over Schafer's university post in Vancouver, and created courses in Acoustic Communication.

Barry Truax gave his customary systematic and engaging presentation of his newest techniques for digitally transforming environmental sounds. "The concern with sound, with timbre, marks my music from the very beginning," he said. *Digital Soundscapes*, created with his own software, transform not only the exterior form of the sounds, but also expose their inner workings, through application of techniques such as time stretching and granular synthesis.

Hildegard Westerkamp played some of her pieces, demonstrating her versatility in regards to method and theme—which ranged from voice composition to electronically transformed forest sound composition, from the ritual singing of her daughter Sonja, to rhythmically transformed cactus sounds; or worked with montages of found music, preferably background music and entertainment songs, which she counterpointed with a simple existentially compelling text. Her performance was moving, for she characterized Muzak as the enemy of silence.

Robert Rosen's piece *Canyon Shadows: Animals*, for winds, singers and dancers, performed in a forest to which one had to hike through swarms of mosquitoes, opened the conference. It was an eccentric piece which wove environmental sounds—wind, train horns, voices, airplane sounds—into its many silences. Crickets extended the melodies, the movements of the dancers and singers and musicians, making sound into movement, movement into sound.

The following days began at 7 a.m. with a similar experience: a soundwalk, one of the basic techniques of soundscape listening, which cleaned the ears in preparation for the many sound experiences to be had on the coming day.

An "Open Session on Soundscape Topics" began each day at 8:30 a.m. Hildegard Westerkamp and Claude Schryer, an electroacoustic composer and "radio ecologist," moderated and initiated discussion on the question of how knowledge about sound ecology, growing from the individual experience of sound artists and sound ecologists, can come together and inform the organizational and

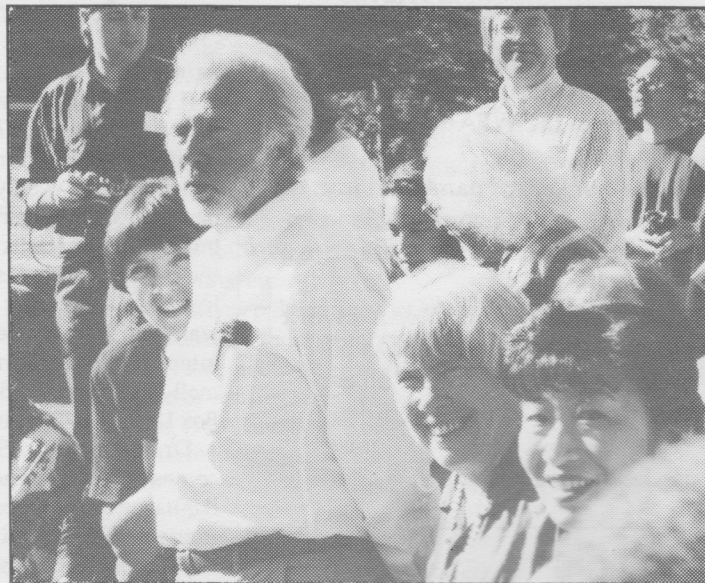


Photo: Koozoo Maeda

Foreground: Jean Reid, R. Murray Schafer, Pauline Oliveros and Keiko Torigoe

thematic basis of a future world organization of "soundscape." What, in other words, would a real World Soundscape Project look like? At the end of a week filled with lectures, discussions, performances and concerts, a loose but well-focussed process produced a new organization, the *World Forum for Acoustic Ecology*, which will become active in numerous countries.

Performances, usually tape concerts, took place daily in the studios adjoining the conference centre. These performances were augmented by Douglas Quin's report and composition about his collaboration with those scientists and inhabitants who wish to preserve their rainforest via acoustic/artistic means. His piece, *Kingdoms and Phyla* convincingly intermingles these concerns electronically and musically.

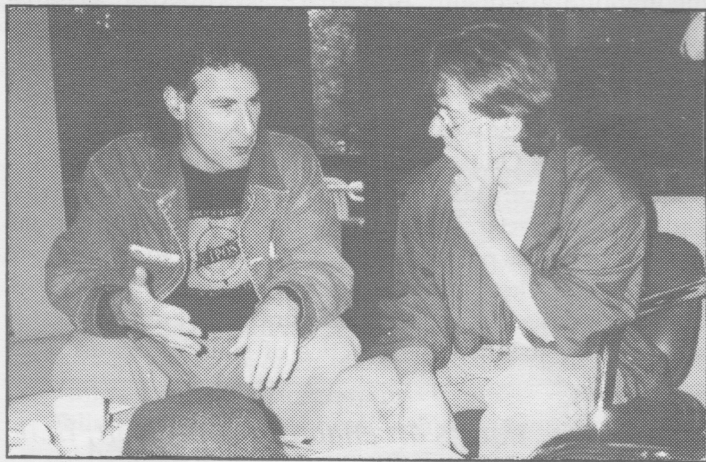
Local Knowledge, the title and theme of a fast-paced film about our perception of the spaces we inhabit, was strongly sound-based. Dennis Burke is a sound designer. "For me the sound is as important as the picture in a film. I consider it equal to the picture". *I Am Happy*, a film by Velcrow Ripper, a young Canadian experimental film maker who sees himself as a multi-media artist, has a similar agenda. It explores ritually/critically themes of modern life through the unusual story of a dissatisfied fool. The high point of this film, both visually and acoustically, is the animation sequence which shows how a cow becomes a hamburger. It's enough, with the help of the layered sounds, to convert one into a vegetarian.

Steven Feld's lecture also stimulated this "other way of listening." Feld is an unusual anthropologist who spent many years with the auditory based Kaluli people in Papua New Guinea, studying their relation to the soundscape. His anti academic presentation and his standpoint as an inquisitive outsider are the outward signs of an unusual perspective—the result of years of participant observation, critical absorption in the Kaluli culture, partial adoption of their speech and ordering systems, dialogic workings of his findings, in collaboration with the people he visited. Sound is the central pattern in Kaluli physical, ritual and spiritual life. "Lift-up-over-sounding," means collectivity through song, through connection to natural sounds. It expresses the interaction, overlapping and alternating perceived by the Kaluli in all sounds, whether natural or human. Ecological harmony and holophonic listening determine the worldview, the "world-listening" of the "Bosavi people". Small as the horizon of these two thousand rain-forest dwellers Feld has spent

half a lifetime following may be, it is clearly a paradigm for exploring other acoustic worlds.

Pauline Oliveros offered totally different kinds of listening experiences. Her "Deep Listening Training," stretching over many days, attempted to create a provocative continuity in the face of the multifaceted auditory distractions. She deepened and broadened the basis of our elementary listening to archaic rhythms, to the "touch" of sounds, self-realization through sound—all the way over to and including exercises which may be performed in the privacy of one's own sound world.

Two minutes of silence, preceding the presentation by acoustic ecologist Keiko Torigoe on the acoustic design of a traditional house and garden in Japan, reminded of the previous evening's discussion about silence as spiritual experience, but also as a free ecological birthright—as retired scientist Ursula Franklin described it. Keiko Torigoe and her Japanese colleagues come from a sound culture that puts great value on silence. "Japan's traditional music is the appreciation of nature," she said. Her interest in soundscape theory is based in this tradition, says Torigoe, who is also an acoustic designer. She has observed Schafer's work intensively since the eighties, and carried it over to Japan, and translated his books. Her



Steve Feld and Hans Ulrich Werner in conversation.

installation of a traditional house included redesigned traditional sounds: water, ground, footsteps, stones, acted upon by visitors, created an intense sound aura—without the help of electronics.

This overview mentions only some of the presentations at the conference. Many others—Ros Bandt's sound sculptures, Sabine Breitsameter's sound journeys, Karl Karst's *Schule des Hörens*, Peter Kiefer's sound projects from the Cologne College for Media, and Jim Metzner's daily radio series *Pulse of the Planet*—can only be given short mention. Andres Bosshard, multi-media sound artist from Switzerland, presented his *Klangbrücke Bern* (Soundbridge Bern). Pierre Marietan, from the Laboratory of Musical Acoustics, Louis Dandrel, from Espaces Nouveaux, a studio for sound sculpture, sound design and sonic urbanity, came from France. The latter has been collecting sound pictures from cities all over the world, from Paris to Peking. In his series, *Urbasonic*, he and his team transformed first Hong Kong, then Osaka—into "sonic gestures," whose purpose is to transform listening. Espaces Nouveaux is one of the few existing institutes that takes the acoustic environment of cities seriously, and tackles issues that go beyond noise pollution.

The variety presented in Banff was encouraging. Hopefully also, the network of contacts and ideas established there may have created fruitful and energetic communication among members of this new community of "soundscape artists". Although a centre for the documentation and initiation of soundscape themes has not yet come into existence again the potential lies perhaps in the broad base of the *World Forum for Acoustic Ecology* and its various burgeoning energy centres around the world.

The Soundscape Newsletter, January 1994



CONFERENCE ECHO

Thanks for good memories at the Banff Centre. I enjoyed a good time because of your help. I'm the guy who took part in the conference "Tuning of the World" and made a presentation concerned with HAIKU world. It was my first and most exciting experience in a foreign country. Everything was exciting and helps me now to study the soundscape. After the conference I began to start my bike trip to Vancouver via Jasper. 16

days camping and 1162 km riding bike was so exciting. 1993 summer will never be forgotten in my memories. I wish we meet someday, somewhere.

Sincerely Yours, Koozoo Maeda, Tokyo, Japan.

CONFERENCE DOCUMENTS for TUNING OF THE WORLD

International Conference for Acoustic Ecology
August 8 - 14, 1993

1. COMPLETE SET: panel sessions, keynote addresses, paper sessions, and xeroxed copy of conference program.
2. PARTIAL SET: panel sessions, keynote addresses. (This is for all those who already collected copies of the paper sessions at the conference).

AVAILABLE: BEGINNING OF FEBRUARY, 1994

At the time of printing, prices for the above were not yet available. For more information please contact:

Office of the Registrar
Box 1020, Station 28
107 Tunnel Mountain Drive
Banff, Alberta
TOL 0C0, Canada

Tel.: (403) 762-6180
Fax: (403) 762-6345

Silence and the Notion of the Commons

by Dr. Ursula Franklin

The following is a condensation by Gayle Young of the talk given by Ursula Franklin at the Banff Centre, August 11, 1993, as part of "The Tuning of the World", the first international conference on acoustic ecology.

Dr. Ursula Franklin

is an internationally respected scientist who has spoken and written on many different topics, dealing with subjects ranging from the social impacts of science and technology, human rights, and women's issues, to Canada as a conserving society, each time emphasizing the integration of disciplines, and the inter-relationships among them.



What I really want to do is see how our concept, as well as our practice, of silence has been influenced by all the other things that have changed as our world has become what Jacques Ellul calls a *technological milieu*, a world that is increasingly mediated in all its facets by technology. I hope to be able to show you that we are faced with two domains in which silence is important and I want, as I describe how those two domains in a sense impinge upon each other, to talk about the notion of the commons, common needs, and our common heritage.

Before we had a technologically mediated society, before we had electronics and electro-magnetic devices, sound was rightly seen as being ephemeral, sound was coupled to its source, and lasted only a very short time. This is very different from what we see in a landscape, however much we feel that the landscape might be modified, however much we feel that there is a horrible building somewhere in front of a beautiful mountain. On the scale of the soundscape the landscape is permanent. What is put up is there. That's very different from the soundscape. However, what modern technology has brought to sound is the possibility of doing two things: to separate the sound from its source and to make the sound permanent. In addition to that, of course, modern devices make it possible to decompose, recompose, analyze, and mix sounds and to change the initial magnitude and sustainability of sound, to change all the characteristics that link the sound with its source. Murray Schafer calls this *schizophonia*.

But then there is not only sound, there is also silence. And silence is affected by the same technological developments, the same factors that make it possible to separate the sound and the source and to overcome the ephemeral nature of any soundscape. One comes to the root of the meaning and practice of silence only when one asks: *why is it that we address, that we value, that we try to establish, silence?* Absence of sound

is a necessary but it is not a sufficient condition to define what we mean by silence. The second attribute, the second parameter, from my point of view, comes out of the question: *why is it that we talk, that we worry, about silence?* Because silence is an enabling environment. When one thinks about the concept of silence, one notices the fact that there has to be somebody there who listens before you can say there is silence. Silence, that is, the absence of sound is defined, by a listener, by hearing. In this way the modern soundscape and the modern understanding of silence divides itself into two domains. It divides itself into the domain that we traditionally associate with silence, the enabling condition in which unprogrammed and unprogrammable events can take place. That is the silence of contemplation; that is the silence where people get in touch with themselves; that is the silence of meditation and worship. And what makes this distinct is that it is a silence that is an enabling condition, that opens up the possibility of unprogrammed, unplanned and unprogrammable happenings.

And in that sense we understand why, as Christians, seventeenth century Quakers, who were surrounded by all the pomp and circumstance of the Church of England, found it necessary to reject it. We understand why they felt any ritual, in the sense of its programmed nature and predictability, to be a straight jacket rather than a comfort, and why they said, to the amazement of their contemporaries: *we worship God in silence*. They justified the practice of silence because they

...a silence that is an enabling condition, that opens up the possibility of unprogrammed, unplanned and unprogrammable happenings...

required silence in order to hear God's voice. Beyond the individual's centering, beyond the individual effort of meditation: there was the need for *collective* silence. The collective silence is an enormously powerful event; there are contemporary accounts of Quaker meetings under heavy persecution in England when thousands of people met silently on a hillside; then out of the silence, one person, unappointed, unordained, unexpected and unprogrammed, might speak to say: *out of the silence there can come a ministry*. It is not essentially within that person, constructed in their intellect, but the message comes out of the silence to them. This isn't just history and theory. I think that if any one of you attended a Quaker meeting, particularly on a regular basis, you would find that suddenly, out of the silence, somebody speaks about something that had just entered *your* mind. It's an uncanny thing, but the strength of collective silence is probably one of the most powerful spiritual forces.

Now in order for something like that to happen a lot of things are required. There is what Quakers call: *to be with heart and mind prepared*. But there is also the collective decision to be silent. And to be silent in order to let the unforeseen, unforeseeable and unprogrammed happen. Such silence, I

repeat, is the environment that enables the unprogrammable. I feel its very existence is risk.

I will elaborate on this, but first I want to say: there is another silence. There is the silence that enables a programmed, a planned, event to take place. There is the silence in which you courteously engage so that I might be heard: in order for one to be heard all the others have to be silent. And in many cases the silence is not taken on voluntarily. This is the form of forced silence that I am afraid of. It is not only the silence of the padded cell, the silence of solitary confinement, but it is also the silencing that comes when there is the megaphone, the boom box, the PA system, and any variation in which sound and voices are silenced so that a planned event can take place.

Silence is being taken out of common availability....

There is a critical juncture that I hope you will keep in mind, between the planned and the unplanned, the programmed and the unplanable. I feel very strongly that our present technological trends drive us toward a decrease in the space - be it in the soundscape, in the landscape, and in the mindscape - for the unplanned and unplanable to happen. Yet silence has to remain available in the soundscape, in the landscape, and in the mindscape. Allowing openness to the unplanable, to the unprogrammed, is the core of strength of silence. It is also the core of our sanity, not only individually, but collectively. I extend these considerations to the collectivity because as a community, as a people, we are just as threatened by the impingement of the programmed over the silent, over the enabling of the unprogrammed. I think much of the impingement happens unnoticed, uncommented upon, and in some ways much less obviously than an intrusion of a structure into the landscape. While we may not win a battle at city hall to preserve our trees, at least there is now a semi-consciousness that this is important.

How can one get away from the dangers of even the gentle presence of programmed music, in public buildings? There are two aspects that I want to stress. One is that the elimination of silence is done without anybody's consent. The second is that one really has to stop, think and analyse to see how manipulative these interventions are. In any case, who on earth has given anybody the right to manipulate the sound environment?

Here I want to come back to the definition of silence and introduce the notion of the commons because the soundscape essentially doesn't belong to anybody. What we are hearing, I feel, is very much the privatisation of the soundscape, in the same manner in which, in Britain, the enclosure laws destroyed the commons. There was a time when in fact there was in every community what was called the commons, an area that belonged to everybody where sheep could graze, a place important to all, belonging to all. The notion of the commons is deeply embedded in our social mind as something that all share. There are many commons that we take for granted. Millenia have taken clean air and clean water as a norm; now we see our environmental commons threatened. The silence that we need so that unprogrammed and

unprogrammable things can take place, is, without much fuss and civic bother, being privatized, if you allow that expression. Silence is being taken out of common availability. By the use to which modern technology is put, societies have come into a position where something that had been normal becomes rare and precious and something that was abnormal becomes normal. Today people consider water pollution essentially normal and those who can afford it drink bottled water. It is harder to have bottled silence, but money can buy distance from sound. When civic anger erupts these days it is with respect to noise such as airport or factory noise, though not yet with respect to the manipulative elimination of silence from the soundscape.

And this is I think where we come in: having acknowledged and seen the deterioration of the commons as far as silence is concerned, having seen that the soundscape is not only polluted by noise, so that one has to look for laws related to noise abatement, but also that the soundscape has become increasingly polluted by the private use of sound in the manipulative dimension of setting and programming moods and conditions. There is a desperate need to be aware of this situation in terms of the collectivity rather than only in terms of individual needs. I feel very much that this is a time for civic anger. This is a time when one has to say: *town planning knows the constraints of land use, density and scale, but what does town planning have to say about silence?*

...what joy it can bring to be quiet together....

What would I suggest? First of all, the insistence that as human beings in a society we have a right to silence. Just as we feel we have the right to walk down the street without being physically assaulted, without being assaulted by ugly outdoor advertising, we also have the right not to be assaulted by sound, and in particular, not to be assaulted by sound that is there solely for the purpose of profit. Now is the time for civic rage, as well as civic education, but also the time for some action. Think of the amount of care that goes into the regulation of parking, so that our good, precious, and necessary cars have a place to be well and safe. That's very important to society. I have yet, beyond hospitals, to see a public building that has a quiet room. Is not our sanity at least as important as the safety of our cars? We don't even ask for such sanity-restoring space.

I would think one of the possibilities relatively close at hand is to set aside in those buildings over which we have some influence, as a normal matter of human rights, a quiet room. Further, I would highly recommend to start the inevitable committee meetings with just two minutes of silence, and to end them with a few minutes of silence. I sit on committees that do that and it not only expedites the business before the committee but it also contributes to a certain amount of peacefulness and sanity. There can also be a few minutes of silence before a meal. I would now invite you and all of us to just have two minutes of silence before we go on into the question period. Let us be quiet. [Two minutes of silence] I thank you for your attention and I hope you see what joy it can bring to be quiet together. Thank you.

Low Level

by Sandy Shreve

("Low Level" was written after residents complained about the noise of a military jet over the north shore of Burrard Inlet in Vancouver.)

Imagine a few thousands of these
shocks
a season
Out of nowhere
familiar sounds of the day or night
overflown
low
loud

like the shattering boom
he treated us to last spring—
that airforce flyer denounced
'hot dogger'—plane-crazed kid
buzz-bombing the North Shore

caught, of course, in the act
that snatched a lot of hearts
close to attacks
Probably got grounded for years
for the show-off stage

He could have gone to Nitassinan
and done it with impunity
No city school-kids, hospital patients,
office executives there to scare—
only Innu* and animals

But he didn't—took his toy jet
fighter to what we consider
a populated place
I like to think
maybe he wasn't a hot dog after all
but a rebel: took up his plane
like a pen, brought the impact down
on our heads
so we couldn't ignore it, so when
we read the papers' slight stories
on the Innu protests
we might begin to hear

Sandy Shreve, originally from the Atlantic Maritime province New Brunswick, lives now near the Pacific Ocean in Vancouver and is department assistant for Women's Studies at Simon Fraser University.

"Low Level" is reprinted with permission. The poem first appeared in *Bewildered Ritual*, Sandy Shreve's second book of poetry, published by Polestar Books in Vancouver.

*Innu: the aboriginal population of Northern Canada

When There Is No Sound

by Norbert Ruebsaat

*When there is no sound
hearing is most alert*

there are places in the imagination
where the sound folds into itself
like freezing

where the soft crackle of ions
moves into the air on snow-feet
made of fine wire

suddenly you are there
from behind a boulder
where you have been watching the moss begin

and it's as if someone were filling a strangely-shaped cup
with water from a creek
somewhere close to your ear

and you have the memory of vast distances
with hawks on the horizon
where the world became a kind of ache
a species of limb
that is part of the larger universe

and suddenly nothing is so real as these hands
wanting always to touch things
or these eyes
which disappear immediately into the rivers
like a breed of nocturnal salamander

at night you can hear the bones of the forest
the ancient ones
making terrible love

you can hear the wind
the godfather
beating his ice-wings

Norbert Ruebsaat is a freelance writer and poet who lives in Vancouver.

Reprinted by permission of the author. The poem was first published in *Cordillera*, Norbert Ruebsaat's book of poetry, Pulp Press, 1979.

Deep Listening Journey

by Robert Mann

Pauline Oliveros' six Deep Listening Training Sessions at the Tuning of the World conference created a powerful balance to each day's paper sessions, discussions and presentations. It gave conference participants an opportunity to make sounds together in a supportive atmosphere, and to find some inner space in an exciting but verbally overcrowded conference. Three of her sessions were conducted at the end of the day and were devoted to journey work. On the first night Pauline asked us to journey for ourselves, on the second night for a partner whom we selected from the group, and on the third night for the whole group. Each journey was underlined by a steady, intense drum beat that Pauline played throughout the duration of the journey. After each journey experience, those who wanted, shared their images and stories with the rest of the group. The following text was generously given to The Soundscape Newsletter by Robert Mann, who recounted these powerful images to the group on the final evening. (Ed.)

From afar, I see a dancing figure – it is an androgynous stick figure moving gracefully and powerfully within a red ellipse. The figure beckons me to come closer and as I do we merge into one. Standing inside, I realize that it is a wound that grows larger and more deeply crimson as I watch. I ask if this is my own personal wound and am told that no, it is much larger than that although my wound is not separate from it. I am instructed to sing this place, to give it voice. Looking around I see other people moving/singing in other wounds. There are people I recognize from Europe, Asia, Latin America each with the same directive: sound your place.

The size and intensity of the wound I am in cause me to narrow my focus but I am immediately told to be open to every aspect of the wound, not to minimize it or shut myself off from any part of it, but rather be fully open to it and give it utterance. I attempt to do this but am soon overwhelmed by the enormity of the task. I ask for help. Tired, I lie down and pray for assistance. Out from my chest a whirling spiral emerges, like the funnel of a tornado, and extends up into the sky past where I can see. The funnel is luminous and begins to lift me, carrying me high in the air. Far above I see a ledge and as I near it I realize where I am being taken. I become

afraid and when I reach the ledge, which is the end of a large courtyard, I sit down with my back to the palace, announcing that I am not worthy to enter the palace or even face it.

From my perch, I overlook the entire world. I soon become aware of the sounds arising from earth. Anguished cries, groans, shouts, a cacophony of sorrow and suffering arise from all the planet's creatures. My body is gripped with nausea from the sounds of pain. Spirit beings, who are apparently servants of the palace, appear at my elbows saying, "Listen to that racket. We have no peace and quiet because of your planet. Put a stop to all that noise. We will do whatever we can to help you and your companions restore the peace." Each one comes with the same complaint and leaves with the same promise. I thank them but am not convinced that they have sufficient power to accomplish the task. I say that something much more powerful must become available.

At that moment, a voice behind me announces, "You are welcome before me just as you are." I rise and turn as two enormous doors swing open. All I can see within is a dazzling light, brighter than the sun yet gentle enough that I can gaze upon it without blinking. I feel myself drawn to it by a sense of great love, but am hesitant to draw too close because of the brightness. I stop at the point where the pull of love and the push of awe are in balance.

A large, warm voice says, "To you and to all who are committed to doing what must be done, I will place greater peace in your hearts. To you will be available an unfathomable reservoir of peace that you may draw from as needed. It will appear to you at times that you are engaged in a battle, but do not allow the perception of conflict to draw you into polarization. Act always out of peace and you will not know duality, will never be beaten down or vanquished. You will be ever refreshed and strengthened. Dwell constantly in the light of peace." The light flowed out and engulfed me. I fell down and saw no more.

Robert Mann is a musician living in Seattle, Washington, U.S.A.

Photo: Jay Hirabayashi and Holly Bright, movement artists performing in "Canyon Shadows: Animals", by Robert J. Rosen and Peter Christensen, Banff, August 8, 1993.
Photo Credit: Cheryl Bellows

REGIONAL REPORTS

FROM ARGENTINA:

We are preparing a meeting that will take place in Tandil, Province of Buenos Aires, on December 21 and 22, 1993 in a beautiful natural soundscape. The nine Argentinians who went to Banff will be there and the objective is to form an Advisory Committee of the WFAE. We will prepare an action plan for our country as a development of activities in 1994 to present to the WFAE Steering Committee. The Foundation for Music Education (FEM), which I manage, will be the organisational base for us. After our meeting we will send you the results and the action plan. Sincerely, Susana Espinosa, Buenos Aires, Dec. 16, 1993.

FROM NEW DELHI:

We have decided to form a soundscape study group at Max Mueller Bhavan (Goethe Institut, Delhi). Dr. Lechner, the director of the Institut, is taking a keen interest in it. He is willing to extend the infrastructural facilities for this purpose.... Presently the group shall be working for some meaningful input into the soundscape conference planned by the Indira Gandhi National Centre for the Arts (IGNCA). It was decided to meet at least once a month. The first meeting was called by Dr. Lechner on Oct. 23, 93. Two main suggestions were made: 1) that the group should concentrate mainly on the study of noise and try to suggest remedies against noise pollution and 2) that the study of sound should take a specifically Indian approach. Ultimately it was decided that in the next meeting, organized for Nov. 20, 93, everybody should present briefly the scope of the study to be undertaken. In spite of some limitations I am much satisfied with the outcome of the meeting as there shall be a meeting place for the group. With best wishes, Dr. Virinder Singh, New Delhi, India, Oct. 25, 1993.

FROM VANCOUVER:

Since the conference in August we have had one gathering in my house of all those who were at the conference, those who wanted to be but couldn't, and those who are interested in soundscape activities in this city in general. This was not an organisational meeting, but more of a social gathering where people could get to know one another. In January we are planning to have another meeting in which we will develop an action plan for 1994. One of our aims is to raise the profile of WFAE locally.

In November a small group of us conducted a blindfolded soundwalk through various parts of the city, staged for German television cameras who were filming a documentary of soundscape activities in Vancouver. For many of us it was interesting to be reminded of the intensity of listening when blindfolded. We are planning to do more of this and this time not for the media but simply for our ears!

A local citizen's group "Right to Quiet" invited me in September to speak at their Annual General Meeting. I reported about the conference and found that many members of this group, who are mostly engaged in fighting noise issues, were refreshed and energized by the wider perspec-

tive taken at the conference towards the sound environment. (It is easy to forget listening when fighting noise!) I was able to recruit a few new WFAE members as well.

Randy Raine-Reusch, Susan Frykberg and myself will conduct a series of Saturday-morning workshops throughout February '94 at Simon Fraser University Harbour Centre for the general public. We will be addressing issues in the Vancouver soundscape and generally "clean ears". Hildegard Westerkamp, Vancouver, Canada, December 30, 1993.



Roy Gallon and Hildegard Westerkamp during one of the "Tuning of the World" Open Sessions on Soundscape Topics.

Photo: Christoph Potting

"SOUNDSCAPE BRASILIA": A Workshop Report

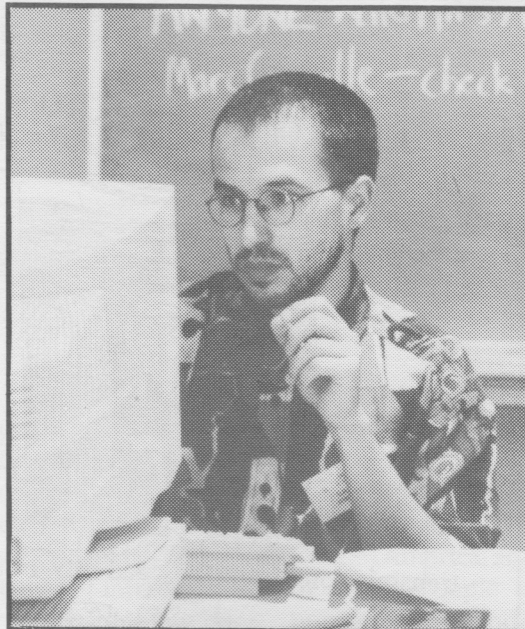
In November I travelled to Brazil, upon the invitation of the Goethe Institut to conduct a workshop "Soundscape Brasilia". As a number of DAT recorders were made available through the Institut, I taught the workshop participants techniques of environmental recording during this one-week workshop intensive. We listened much to the environment as well as to the recordings that were made throughout that week and discussed the merits and purpose of such recordings. The aim now is for the participants, who are all musicians and composers, to explore how to "speak" about their city through the sound recordings and to produce a series of sound pieces that capture the sonic essence of Brasilia. The participants joined this project with intense enthusiasm. Interestingly enough, they all came from very different musical backgrounds (jazz, classical, rap, rock, etc.) and perceived this compositional approach towards the sounds of their environment as an exciting expansion of their own musical skills. When I return to Brasilia in a few months we will collaborate in completing the series of pieces for the purpose of a public presentation. Hildegard Westerkamp, Vancouver, Canada, November 20, 1993.

FROM MONTRÉAL:

In 1992, I organised the *7e Printemps électroacoustique*, a festival of electroacoustic music on the theme of sound ecology held in June, 1992. This event, which was widely covered by the local and national media, has served as a catalyst to bring together a wide variety of individuals and institutions concerned with acoustic ecology in the Montreal area. Follow-up to the *7e Printemps* includes the publication of two

articles in *Musicworks* #55 magazine (including 60 minutes of sound excerpts on CD and cassette); a commitment on the part of the *Association pour la création et la recherche électroacoustiques du Québec* (ACREQ) to sustain activities and an interest in the field; the re-birth of *Orchestre-vélo* (Bicycle-Orchestra), including a Canadian tour during the summer of 1994; a noticeable increase in the number and quality of radio programmes and articles produced about the acoustic environment. *The Tuning of the World* international conference on acoustic ecology, held at The Banff Centre for the Arts, in August 1993, has also had substantial impact in Québec, as it has focussed national and international attention on the leadership role that Canada can play in this field. As a result of the birth of the *World Forum for Acoustic Ecology* (in French *le Forum mondial pour l'écologie sonore*), regional groups of members can now meet and exchange information and experiences. Some Québec based WFAE members and myself plan to co-ordinate regular meetings of acoustic ecology enthusiasts in the Montreal area. Claude Schryer, Montréal, December 1993.

(Ed: for those interested in contacting Claude, please write c/o CEC, 4001 Berri #202, Montréal, QC, Canada, H2L 4H2, Tel: (514) 849-1564, Fax (514) 987-1862).



Claude Schryer in action.

Photo Credit: Cheryl Bellows

FROM JAPAN:

The Japan Soundscape Association is organized to make people aware of various sounds existing around us on the earth and to enhance the interest in them. By making this a start, we would like to have discussions not only on sound issues but also on our society, history, environment and culture, all of which are the source of sound. Hopefully we will expand our network and a variety of sound-related activities, including contact with overseas.

The Japan Soundscape Association is an association open to the people involved in sound-related fields, such as acoustics and musicology, and also to the people in various fields such as architecture, landscape gardening, civil engineering, urban design, ethnology,

anthropology, sociology, environmental science, etc. Also, it is not only targeted towards scholars, but also towards public officials involved in social and environmental education and public administration, school teachers, non-government business people, and private individuals.

Through our philosophy of soundscape, we hope to support all those people who appreciate nature, city, environment and culture.

(Ed: received from Keiko Torigoe, 4-25-14 Zenpukuji, Suginami-ku, Tokyo, Japan 167).

Conference Report: "The Healing Nature of Sound"

The "First International Colloquium on the Healing Nature of Sound", October 8 to 11, 1993, a conference that brought together the scientific and intuitive aspects of healing through sound and music, was attended by several members of the WFAE. Organized by Jeff Volk, the conference was held on the lovely grounds of Green Pastures, a spiritual community in Epping, New Hampshire, U.S.A. It proved to be a stimulating complement to the "Tuning of the World" conference on acoustic ecology.

The Colloquium included contributions from therapists, educators, audiologists, medical doctors, musicians, composers, and acoustic technicians, as well as healers working with such traditional and intuitive methods as shamanistic chanting and toning. This in itself was a breakthrough which led to sharing of information and ideas among practitioners who have not been inclined to investigate or trust each others' methods in the past. Among the presenters were researcher and educator Don Campbell, mathematician and composer Barbara Hero, music therapist Billie Thompson, performer and conflict negotiator Michael Jones, and composer Kay Gardner. Among those attending were talented and dedicated people too numerous to name who became co-presenters by sharing their skills, talents, experiences, and dreams.

A comment heard repeatedly throughout the conference

was about the unsuspected value of previously unexplored approaches. As a result, networks for information and support formed at the speed of sound. Many intuitive practitioners had their experiences validated by clinical research, while clinical practitioners were able to consider fresh approaches suggested by traditional and experimental healers. We speculated together, during discussions and breaks, about the future of a new field of medical science, based on the knowledge of vibratory rates and resonance, combining physics with shamanism and creativity with nurturing. It is a bright future, but one that now requires tremendous dedication and hard work in order to happen.

In view of the newborn nature of the field, which is a composite of known techniques, intuitive speculations, and current research, the WFAE may be helpful as a facilitator of information exchange. Members of the sound healing community are encouraged to join the WFAE, and Forum members with an interest in therapeutic applications of sound are encouraged to indicate their interest in communicating with others in the field. If you would like to form a network (computer/phone/mail/telepathy) with others, please contact Marcia Epstein, c/o Faculty of General Studies, Social Sciences 301, University of Calgary, 2500 University Drive, Calgary, AB, T2N 0J1, Canada.

ANNOUNCEMENTS

Sound City (working title)

Call for sound-sources for an exhibition at the Memorial University Art Gallery, Saint John's, Newfoundland, July, 1994, during the Sound Symposium.

Imagine, in the year 2021, in remote areas of the world, various parts of an international Sound City, newly inaugurated and built on the condition that everything in it be dedicated to sound as an important feature of the (human) environment: every building, street corner, mail box, lamp-post, tree, piece of furniture, animal, human being. . .

This event is intended to be an exhibition of sound objects of many categories that could be found in the new city. It can include sound objects, sound sources, original instruments, electronic or electroacoustic sounding devices. . . .

Some of the presentations could take the form of maquettes, visual and acoustic, of larger scale installations to be situated in the new Acousmopolis. The challenge of this category is, in some way, to make the acoustic intention of the installation audible on the scale of a model.

The criteria for sound objects chosen will be variety, richness, beauty, complexity, intensity, interest. . .

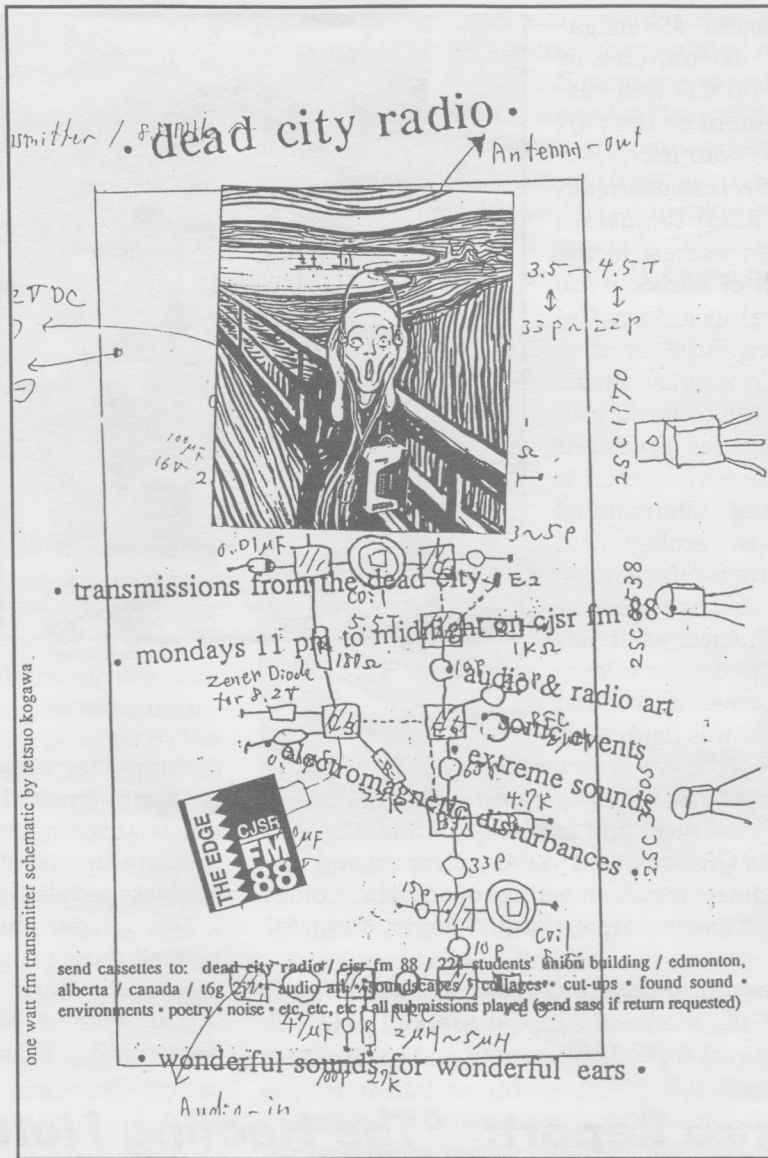
Physical limits of the exhibition:

1. The sound sources will all be in the same gallery (approximately 35' [11 m] square with a high ceiling, 15' [5m];
2. fairly low volume of sound;
3. compatibility with other sound sources in the gallery;
4. generally (though not exclusively) non-continuous sounds and /or sounds that the public can activate or at least turn on and off as desired;
5. priority given to sound over visual aspects, i.e. visual interest as a subordinate, though welcome, by-product of the means needed to produce sound.

N.B. Time for planning is very short. Please try to send proposals by mid-December to:

Charles de Mestral
3912 rue de Mentana
Montréal, Québec
Canada, H2L 3R8
Tel: 514-522-3887

Vth International Musicmedicine Symposium on Music, Physiology and Medicine of the International Society for Music in Medicine-ISM
San Antonio, Texas, U.S.A. March 17-19, 1994
Conference goal: The Symposium will present state of the art research in *MusicPhysiology and MusicMedicine*. Presentations and discussions will be published in a book of proceedings.



Send cassettes to:

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Canada
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- audio art
- soundscapes
- collages
- cut-ups
- found sound
- environments
- poetry
- noise
- etc., etc., etc.,

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For more information concerning registration and accommodation please write to:
Intern. Society for Music in Medicine (ISM)
Dr. Ralph Spintge
Sportkrankenhaus Hellersen
Paulmannshöherstr. 17
D-58515 Lüdenscheid Germany
Fax (0)2351 945 157

or
Institute for Music Research
at the Univ. of Texas at San Antonio
Dr. Donald A. Hodges
6900 North Loop 1604 West
San Antonio, Texas 78249-0645
Fax 210 691 4347

Der Verlust der Stille (The Loss of Silence)
A Symposium in Bad Herrenalb
March 11-13, 1994
organized in collaboration with
The Soundscape Newsletter (Europe)
Speakers: Dr. Hans Ulrich Werner, Dr. Justin Winkler, Karl Karst, Klaus Wittig, Walter

Tilgner, Klaus Nagorni, Volker Bernius, and Dr. Jürgen Werner.

For more information please contact:
Evang. Akademie Baden
Postfach 2269
76010 Karlsruhe, Germany

If the problem of music pollution preoccupies you, this colloquium will interest you:

COLLOQUE SUR L'ÉCOLOGIE SONORE -

"De l'expressivité du silence à la pollution par la musique"

April 9, 1994

Pavillon La Laurentienne, Université Laval, Sainte-Foy (Québec)

For more information please contact:
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