

The New Soundscape Newsletter
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Silent Noise

Computers are still made for "freaks", with no regard whatsoever for the lay users and recently, when I finally managed to open my university eMail box after a series of mysterious "memory failures" I found it brimful of spam or what I perceived as a overwhelming mass of message debris. It was a kind of silent noise.

That kind of disaster is not uncommon. I remember other associations" newsletter editorials where the complete breakdown of the layout department was reported in apology for the delay in publication of that issue. That is also the case here but what makes it relevant is the fact that I had to delete everything in the mailbox, even without knowing who might have been sending me what: everything vanished into the abyss of nothingness the perfect noise abatement. So if you do not find an article in print here which you thought you had sent me, now you know the reason.

This issue lacks the programmatic glamour of the last one. However, it offers a variety of articles and is thereby probably quite representative for what is happening at the moment in the field of soundscape research and design. It is also less obedient to the desire of the Wfae Board and committees to present it in a more monolingual fashion, in English. This is not due to me wanting it to be that way, but it reflects the current offering of interesting texts at the present time.

This is the next to the last New Soundscape Newsletter. The publication committee will soon come up with proposals for how it will continue in the year 2000. You can look forward to it!

Justin Winkler, Editor

Articles

Remembering the Wind
Gary Ferrington

There are sounds from my childhood that remain with me as aural memories. The wind of summer and winter both carried messages that I still hear in my mind's ear.

Often, on summer mornings, I would lay in bed and listen to the East wind blowing far above our house. It was like a ghost wind, high and faint, but audible. Unlike yesterday when there was no wind, I knew that today would be hot and dry as experience had taught me that the sound of a morning wind would bring a quick warming by early afternoon.

What I would hear on those days was the beginning flow of warm air from East of the Cascade mountains down through the Columbia River gorge, where I lived, and onward to the cool shores of the Pacific ocean a hundred miles away.

By mid-day the wind would have reached ground level and what had been a gentle warm breeze was now a fully heated blanket blowing anywhere from 40 to 50 miles per hour. The wind would continue until evening when it would quietly fade at sun set perhaps to only begin again tomorrow morning.

The East wind also blew in winter so often in fact that it's force had caused all the trees on our farm to grow with branches pointing west. With winter came a new sound that of sleet clicking against my bedroom window as falling rain moving in from the west met the cold freezing air flowing down that same Gorge that had brought the warmth of summer.

The sleet would swirl in the gusts of wind and strike the window in patterns of rising and falling intensity. I knew instantly upon hearing that sound that I need not get out of bed. School would be canceled as water pipes would freeze, and roads slick with coated ice would close.

When I think about it, the sound of the wind was always a part of my childhood. I would often climb the rolling hills that surround the village in which I lived. Up there, high above the valley below. I would lay in tall grass on sparkling warm days, close my eyes, and listen to the wind moving through the grass in gentle waves.

At other times I would watch the wind and enjoy it's racing toward me and crashing about my ears as it passed.

There are also memories of when the sound of wind was not as friendly or comforting.

On Columbias day, 1962, the wind blew not from the East, but from the south. Southern winds always brought strong storms. But this particular storm was the remnant of a typhoon that had made an usual northern movement inland and up and over the Pacific Northwest.

What had been an a period of eerie silence around 4 PM in the afternoon was quickly filled by the roaring sound of a 106 mile per hour wind storm bending the trees around our home in patterns they had never made before. Their gyrations generated cracking sounds as branches fractured, split from the tree trunks and crash to the ground around the house.

At the height of the storm a sturdy old Douglas fir came roaring down toward the house, it's very tip scratch across our dining room window like a piece of chalk on a slate board. The window resonated filling the house with a frightening scream. We were lucky the window did not break. But the family decided, for safety sake, to seek shelter in a window less hallway.

There was one other stormy night that I recall in my aural memory. It was a night not too soon after my father had passed on. It was winter and the wind from the East had been blowing constantly for over a week. But this night the wind seem to intensify.

My mother was asleep at one end of the house and I at the other. I imagine we were both wide awake as the house shook more violently with each gust. We both seemed to realized that a wind break of tall fir trees outside the house were just feet from our bedrooms. Thoughts of falling trees filled our minds with concern.

About midnight I decided to move to the living room and sleep by the fire place. It would be further from the trees who's every movement I now could hear and feel vibrating through the walls and floor of my bedroom.

It wasn't long before my mother appeared in the living room and asked what I was doing. I told her that the storm was frightening me and that I felt safer in

another part of the house. She said she had felt the same way and had brought her blanket and pillow and too laid on the floor by the fire. It was one of the first times that we both had been scared since my father's passing. It was also the first time that we really talked about how much we missed his not being with us.

I now live in another part of Oregon far from the Columbia River Gorge. But the sound of the wind remains a part of my life even though I no longer hear it. I spent eighteen years with the wind and I had learned to listen to its voice. It had its own acoustic language which, depending upon the time of year, communicated information far beyond that of any weather forecaster. It was an ancient voice I had learned to listen to. It told me the same stories it had told generations of Indian children who lived in the valley that had become my home. I imagine those first people understood the wind even better than I for it told them not only of the seasons but of legends that can only be heard when one listens to the wind.

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Winter Diary Murray Schafer erhielt den Sczuka Preis 1998
Aus einem Essay von Hans Ulrich Werner

Der Film "32 Variationen über Glenn Gould" beginnt mit den langsamen Bewegungen des in Künstler-schwarz gekleideten Mannes, der sich über das Eis auf die Kamera zubewegt. Das Geräusch des kalten Winds mischt sich mit Klavierklängen. Die Idee des Nordens mehr ein Gefühl, ein Klima von Klang und Stille. Ein Mensch allein als Teil der Natur und zugleich durch die Reflexion davon ab-getrennt: a part and apart.

Musik aus der Klte, wie es der kanadische Komponist Raymond Murray Schafer nennt. Ein Seelenverwandter von Glenn Gould, ist er im Winter vor einem Jahr zusammen mit seinem Schüler und Komponistenkollegen Claude Schryer Klte nach Manitoba aufgebrochen, hat die Töne im leeren Raum gesucht und mit dem digitalen Tonband aufgezeichnet.

Isolierte Geräusche. Klangerinnerungen, wie die Hörner der Zige in der Landschaft. Schritte, die wie bedeutungsvolle Erzählungen wirken. Ein Hund weit entfernt. Ein Chor, eingebunden in das Ritual eines Gottesdienstes. Lebhaftige Stimmen in lokal gefärbtem Dialekt. Der Klang des Wolfes, Leitmotiv, auch für andere Kompositionen von Schafer. Aus diesem Rohstoff ist eine Komposition für das Studio akustische Kunst im WDR entstanden, für die Murray Schafer am kommenden Samstag in Donaueschingen den renommierten Karl-Sczuka-Preis für Hörspiele erhält.

Schafer wurde am 18. Juli 1933 in Sarnia, Ontario geboren und studierte Klavier bei Albert Guerrero dem Lehrer auch von Glenn Gould, Cembalo bei Greta Kraus und Komposition bei John Weinzeig. Neben musikalischen Studien beschäftigte er sich intensiv mit Werken von Joyce und Pound sowie mit den Kommunikationsanstzen von McLuhan. Er studierte Mittelhochdeutsch im Wien der 50er Jahre, arbeitete als Musikjournalist für die BBC und organisierte polystilistische Konzerte in Toronto.

Mitte der 60er Jahre engagierte Schafer sich als Musikpädagoge und entwickelte das World Soundscape Project in Vancouver, als Teil seiner "Schule des Hörens", musikpädagogische Arbeiten mit Kindern und Erwachsenen. Akustikökologie nannte Schafer eine Denkweise, die den Menschen und seine Beziehung zum Hörbaren zwischen Klang und Krach in ihren Mittelpunkt stellt.

Seit den siebziger Jahren lebt Schafer im lndlichen Ontario und reist von hier in alle Welt, zu Konzerten, Konferenzen, Vortrgen und Unterricht, im steten Wechsel zu immer lnger whrenden Phasen der Zur,ckgezogenheit f,r neue St,cke. Er lebt ohne Telefon wie ein zeitgemsser Thoreau ein freiwilliges Leben in der Wldern. Sein R,ckzug nach Ontario suggeriert ein Motiv romantischer Eremitage, ein "Zur,ck zur Natur", das sich in seinem Komponieren auswirkte.

Mit leisen, minimalen Mustern setzen die vier Musiker ein. Kleine Gesten. Elastische Rhythmen, den Wellenbewegungen des Meeres nachempfunden, mit einer Dauer von 6-11 Sekunden. Schafers zweites Streichquartett Waves ist eine Fortschreibung seiner Soundscape Komposition Okeanos von 1972 und basiert wie diese auf empirischen Beobachtungen zur Bewegung von Wellen, die <bertragung eines nat,rlichen, "elastischen Musters" auf Streichinstrumente Musik als Klanglandschaft.

North/White f,r Orchester und Schneemobil von 1973 zeigt den Einbruch der Technik in die Natur und ist Chiffre f,r das Verdrngen von urspr,nglichen akustischen Lebensgewohnheiten der Eskimos. Das St,ck hat als "Musik des Nordens" eine doppelte Symbolik, indem sie den Klang des Nordens als konstruktive Wahrnehmungskraft beschw^rt und zugleich seine Zerst^rung durch die Industrialisierung kritisch kommentiert.

Was die Musikforscherin Maria Anna Harley ,ber das Konzertst,ck von damals sagt, gilt heute noch f,r eine zentrale Passage aus Winter Diary: "Diese Komposition, ein ^kologischer Protest gegen die Zerst^rung der Stille und Einsamkeit des kanadischen Nordens durch menschliche Klangverschmutzung, verwendet einen richtigen Schneescooter als Instrument eine Maschine, die dazu geschaffen wurde, die eisigen Rume subpolarer Regionen zu erobern. Das Werk portrtiert oder mythologisiert Reinheit und Differenziertheit der arktischen Klanglandschaft vor der Ankunft der weissen Eroberer und ihrer lrmenden Maschinen."

Die kompositorische Arbeit von Murray Schafer ist seit den 60er Jahren durch eine Vielzahl von Formen und aussermusikalischen Themen gekennzeichnet: Zw^lfton-Kompositionen, Serialismus, Multi-Media-Ereignisse, Aleatorik, Elektronik, mythische Figuren, mystische Motive sind Anregungen f,r sein Gesamtkunstwerk. Schon in Schafers ,brigen Werken, im Patria-Zyklus aber besonders, sind Figuren, Motive, Symbole, Texte oder Klnge, Verfahren, Rume, Zeiten wie in einem Re-Cycling miteinander zu einem "Neo-Gesamtkunstwerk" verbunden. Er nennt es Das Theater des Zusammenfliessens. Patria ist Schafers zentrales Werk, ein Zyklus mit recht unterschiedlichen Spielorten an einem See in Kanada oder einem verlassenem Parkhaus in L,ttich, mit opernhaften Inszenierungen, ritueller Geheimmusik f,r den Sonnengott RA, oder im Stile eines musikalischen Jahrmarkts.

Die im Prolog an einem kanadischen Sees etablierten Figuren, Ariadne, The Princess of the Stars und der Wolf, Symbol des Nordens Kanadas, sind Leitmotive einer sich im Laufe der Jahre stndig erweiternden Architektur seiner St,cke. The Princess of the Stars bezieht die Zuschauer in einen nat,rlichen H^rraum mit vielen Instrumentalisten mit ein. Dazu dient die Umwelt als Schallraum, es gibt Tnzer und Snger, die sich auf dem Wasser mit Kanus bewegen: . Auf diese Weise

werden Berge, Wasser, Sonnenaufgang und V^gel zu Elementen eines gigantischen Naturtheaters. Die Darbietung ist in der Tat grossartig. Dramatische Ereignisse sind eng mit den nat,rlichen Gegebenheiten koordiniert, dem Vogelchor im Morgengrauen, dem Sonnenaufgang. Dieses ist mehr als ein Kunstwerk, es ist eine heilige Zeremonie, eine Enth,llung.î (Mary Anne Harley)

Murray Schafer wurde 1998 f,nfundsechzig Jahre alt. Vor 30 Jahren entstand sein World Soundscape Project und wurde zum Zentrum in seinem Lebenswerk, so sein Biograph Steve Adams. In zahlreichen Kompositionen ist die Idee der Klanglandschaft eingeflossen, hat Design und +kologie, Kunst und Kreativitt miteinander verbunden.

In dieser Linie ist Winter Diary ist eine besondere Herausforderung an das H^ren: ein stark reduziertes St,ck. Voller Leere und Raum f,r eigene Gedanken. Der Klang des Nordens ist eine innere Stimme. Weniger ein H^rspiel, das man wegen seiner avancierten Mittel und klanglichen Modernitt mit einem Preis hervorhebt, sondern ein elementares Training der Sinne, Earcleaning,ein H^r-Spiel, der oft zitierte Doppelte Imperativ, der vielleicht sogar in die vorbewussten Schichten des H^rens ansetzt.

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NADA an Experience in Sound

Hildegard Westerkamp

Mati Ghar, Indira Gandhi National Centre for the Arts, Janpath, New Delhi, India, December 10-25, 1998

Nada is a sound installation about listening. It wants to open our ears and provide a time and place to explore a most essential aspect of our lives sound. It is a listening journey from noise to silence, from the external to the internal, from acoustic onslaught to acoustic subtlety, from worldly to sacred sound experiences. The installation challenges ingrained listening habits, numbed ears, hurried behaviour. As one moves through the installation certain questions become inevitable: What kind of listeners, what kind of soundmakers are we? How is it possible that our urban soundscapes assault our ears and bodies and intrude into our innermost space of silence. How could we let this happen?

Nada invites us to grapple with these questions. At the same time, it is a journey to discover listening itself, to allow our inner being to be touched through the act of listening. It is a safe place where all sounds can be invited into open ears, where ears can be curious, where they can search and discover.

The seed for this installation was planted in 1992 when I was invited by Max Mueller Bhavan (the German Goethe Institut) in Delhi to conduct a soundscape workshop. Two young architect students, Savinder Anand and Mona Madan, were among the 15 or so participants. Four years later by this time they had established their own architecture business, had participated in a few more soundscape workshops, and had done much of their own reading and research they decided that some action regarding the state of the soundscape in India was long overdue. They came up with the idea for Nada. I was invited to collaborate on the project as composer/sound designer. Veena Sharma, also a participant in the 1992 workshop, contributed to the installation with her deep knowledge about sound

and the sacred. Financial support for the project came from Max Mueller Bhavan in Delhi, and the building

the Mati Ghar (the mud house) was made available by the Indira Gandhi National Centre for the Arts.

The Mati Ghar is a circular structure made of mud or earth, which was dug up from its immediate surroundings, hence the name. Around a central, circular room are situated two arcade-like galleries with many connecting archways. Upstairs above the centre is another circular space with a dome. When we first visited the building in January of 1997 we felt that the building was ideal for the installation and especially suited for the concept of a listening journey, leading from the external sound world to the internal. Very quickly it became clear that the shape of the building was ideal, but the acoustics were not. It was extremely reverberant in places and acoustically so transparent, that Mona and Savinder had to modify it substantially for optional listening. Here their architectural know-how became an absolute necessity before any sounds could be introduced into the building. Once this most important foundation was laid, some flexibility was created for placement of loudspeakers. Amit Chandra was brought in to take care of this aspect of the installation. He built 22 speakers and "wired" the building in ways that created four listening spaces of great clarity and each one with its own acoustic character. Visitors had the pleasure of experiencing a place where sound and spending conscious listening time in a designed soundscape really took the priority. Precisely because of the acoustic clarity in these four sound spaces, ears were drawn spontaneously and naturally towards this composed world of sounds. Three of the soundscape compositions had been created by Mona Madan and myself and the fourth one for the silent/sacred space the Soniferous Garden had been composed by myself. All pieces are based on sounds recorded in Delhi, Rishikesh and in parts of Goa, Rajasthan and Tamil Nadu, between 1992 and 1998.

Even though we came from different cultural backgrounds, a strong resonance existed between the four main people, Savinder, Mona, Veena and myself, who created this installation. As Veena Sharma said, "Although the idea of soundscape came from Canada originally, the recognition of the importance of sound is universal. Every culture, every tradition has used sound to contact the Divine. So, even if the idea soundscape emphasizes listening to the environment, it transcends cultural barriers. It sets up a resonance between peoples at a fundamental level when we manage to cut through the divisive character of noise. To contact the subtlety of sound is to contact the ocean of consciousness from where everything arises. To contact sound in its subtlety is to become creative, to be whole, to be sound."

Nada is a journey through four different listening spaces, entitled Soundwall, Soundcity, Soundwalk and Soniferous Garden. It begins outside with three panels introducing the subjects of listening and soundscape.

For just a moment

can you drop your inhibitions
your pre-conceived notions
can you forget where you have come from
where you have to go
who you are
where you will be

can you let your love & hate
anger & pain
sorrow & joy
can you forget everything
can you just listen

listen
listen

While reading the panels the visitor hears mostly the sounds of the nearby street, which is heavily trafficked, the sounds of birds in the immediate, park-like surroundings, occasional sounds of people working nearby, voices and also the first fragments of Soundwall. The visitor then walks along a channel-like pathway towards the Mati Ghar, where the rest of the installation takes place. Ten loudspeakers are placed on both sides of the pathway. It is as if one is walking through a stereo sound channel, from the walls of which emanates a dense sonic quilt of both the composed and the live urban soundscape of New Delhi. This is the noisiest and acoustically most dense soundscape of the installation.

Panels with questions like "what is your favourite sound environment in New Delhi," or, "which sounds do you hear through your left ear", are placed along this pathway. A sound journal entry about traffic and horn blowing in New Delhi and a sound level meter with explanations of the decibel A and C scale, are placed just beyond the Soundwall. From this location the meter measures continuously the current sound levels that are created by the combination of the live and the recorded soundscapes. Over the two weeks of the installation the meter fluctuated roughly between 67 and 77 decibels on the A scale. On rare occasions usually during mid-morning lulls in the street ambience and during pauses on the tape it would go down to circa 62 dBA. The C-scale surprisingly measured no more than 5 decibels higher most of the time.

The next three listening spaces are all indoors. But before entering the building, we are informed about noise on one panel and about the structure of the installation on another one. As we enter the building, several panels inform about the human dimension in the soundscape, about acoustic community and the vibrating sound universe within human beings. While reading we can still hear some of the sounds from outside and at the same time, some fragments of the next listening space, Soundcity, reach us faintly. By the time we enter Soundcity, the sounds from outside have receded completely and most of the broadband, flat-line sounds of urban environments have been stripped away. In Soundcity human sounds from many places in India voices, footsteps, breathing, music making, playing, work sounds where human body rhythms are still audible, chanting, bell ringing, etc. make up a lively soundscape in this acoustically very clear, round gallery. It is a transparent soundscape, presenting a human acoustic community where all sounds of human life are clearly audible and not masked by broadband sounds, a type of ideal soundcity. This is a quiet, well-insulated listening space with jute paneling on ceiling and walls and jute matting on the floor. The light is dim, some cushions on the floor and some chairs invite to sit down and spend time listening. Four small panels along the walls provide the only visual focus with questions such as "why are you so terrified of silence have you heard anyone sing today what is your favourite sound environment here what is the quietest sound you can hear?"

After Soundcity, we enter an informational space with many panels and two listening stations. Soundscape terminology is explained, examples of soundwalks in many places of the world are displayed, information about the World Soundscape Project and its work in the seventies, about the World Forum for

Acoustic Ecology and its current activities, and some panels and CDs expose us to the work of other soundscape work in various parts of the world. While spending time in this place we hear sounds quietly spilling in from Soundcity as well as from the next listening space, Soundwalk. It creates an interesting background collage of sonic India. Before entering this space, several panels inform us about the natural soundscape.

Soundwalk occurs in a long, wide corridor, along which one can walk and listen to the sounds of nature in India. It is a hi-fi place, with clear acoustics, but not as insulated as Soundcity. The sounds here are crisp with an almost forest-like reverberance. Panels with questions such as, "can you hear your footsteps here can you hear the sound of your clothing here how many airplanes have you heard today," etc. are the only visual aspects of this space. If one wishes to spend time, one can sit down on cushions along the corridor. This soundscape composition does not only take us into uninhabited natural places of India but also into villages. Many villages in India are hi-fi environments as very few motorized sounds invade their natural and quiet atmosphere. The sounds of the inhabitants and of their daily activities do not mask the natural sounds. They all occur in peaceful coexistence. In India "natural soundscape" very often means inhabited, rural soundscape. Rarely does one find completely uninhabited wilderness environments. This is audible in Soundwalk.

As we walk upstairs, gradually leaving the natural soundscape behind us, we encounter panels that speak about silence, inform about mantra, the sounding body, Om, sacred sounds. Slowly we get sonic glimpses of the Soniferous Garden as we approach the central dome space. Before entering the last listening space we see an image of the Tibetan poet and mystic Milarepa sitting in his famous listening posture, with his right hand cupped over his right ear and we are asked to:

Enter the garden of sacred sounds with a concentrated mind.
Sit still in a comfortable position.

Let the sounds float around and into the body, effortlessly.
Join in and chant the sound Om or Hum, whichever is more pleasing.
Listen to the resonance of the sound. Close the ears with index fingers, chant hum and experience the resonance within.
In moments of silence stretch the ears to hear the farthest star.
Experience the stillness of sound.
While leaving the space retain the inner resonance to experience the world anew.

We now enter a circular room with a domed ceiling. A skylight in the top of the dome lets in daylight and creates a soft atmosphere. The walls are covered with jute panels, the floor with jute matting and above, the dome is painted in sky-like colours. Cushions and a few chairs are scattered throughout the space. Six loudspeakers are placed around the periphery of the room. It is the most reverberant of all four spaces and acoustically the most interesting space. If one sits in the centre, directly under the skylight, it is as if one sits very much inside the sounds that are broadcast from the speakers. Most of these sounds are very quiet, gathering mysteriously above in the dome and reflecting down onto the listener in the centre. If one claps one's hands loudly from this same position one can hear multiple echoes bouncing off the rounded walls of the dome.

The soundscape composed for this space consists of sounds from sacred places in India: temple bells, muezzins calling, prayers from Hindu temples and Gurdwaras, churchbells, om, etc. One also hears water sounds, the sounds of chimes, some

soft breathing sounds, and a drone which underlies the whole piece and weaves in and out of silence throughout. Occasionally human voices appear, such as Swami Brahmananda asking "what is God", other people saying names of various Hindu Gods and Goddesses, a whispering voice saying the word "silence" and quoting Kirpal Singh "When there is no sound, hearing is most alert" (actually an excerpt from my very first composition Whisper Study). Occasional silences punctuate the flow of this piece. Om occurs repeatedly throughout the piece, inviting the visitor to join in. Two volunteers are always present in this space and chant the om live when it occurs on tape and may sometimes continue on for a while and gradually blend in with the tape sounds that follow. It is a calming soundscape, intended to give the listener a chance to relax and reflect and if desired to join in with the soundmaking.

Most visitors emerge from this installation feeling less hectic, looking much more relaxed than when they first entered. Many comments in the guest book confirm these impressions. Here are a few examples:

A sigh of relief we only get here.

The best section is the upstairs hall where you really find all sounds coming to a halt silence.

Took me back years we used to go up to Rishikesh as children and learn to say Om correctly.

I have no words at the moment to express all that I have gone through. It touched deep inside perhaps in the place of no sound. I carry this silence with me.

I am speechless. Thank you!

Soundscape work without the journey into the inner world of listening is devoid of meaning. Listening as a totality, from the external to the internal, seeking information about the whole spectrum of sound and its meanings, from noise to silence to sacred, is what gives soundscape work its depth. Nada offers that spectrum of experience. Visitors who are willing and able to take the time for listening and informing themselves, for spending time in the Soniferous Garden and letting calm spread through them, they really do get the most out of the installation. The sacred is deeply meaningful in this culture and many visitors, indeed, welcomed the opportunity to get in touch with inner stillness and the sacred aspects of sound. It was a familiar place for most and many participated in the chanting of Om.

On the other hand, I have noticed that Indian visitors tend to relate less clearly to the environmental aspects of soundscape work. Why listen to the environment? what is soundscape? are frequently-asked questions, even after hearing the soundscape compositions and reading the information on the panels. And often our answers are met with puzzlement and more questions. Soundscape listening, which is both analytical and contemplative in character, seems rather alien to many in this culture. And as a result, most visitors simply walked through the first three spaces of Nada, only stopping for short times to listen. However, once they had spent time in the final space, the Soniferous Garden, and had allowed themselves to find inner calm, they could make sense of the whole installation retroactively. The connection between the environmental issues of noise pollution in today's urban environments and the health and sacredness of our inner sound world was made at that point. Some people even returned for a second visit and tended to spend more time listening to the other sections of the installation. New Delhi, Dec. 21, 1998

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"Forty-one"

Thomas Gerwin

Are the sounds of nature necessary for our survival?
Are sounds necessary for survival?
Do sounds provide or contribute vitally important values?
Do we create vital values by making sounds?
Do we receive power by sounds?
Do we lose power through sounds?
Do we exchange wisdom through sounds?
Do we learn by listening?
Do we learn by making sounds?
Do we experience the world through sounds?
Do we confirm our position in reality through sounds?
Are the sounds we are making a mirror of our view on the world?
Are we chaotic?
Is the world chaotic?
Is nature chaotic and unforeseeable?
Don't we mistrust the unforeseeable?
But, isn't the foreseeable too boring?
Is fantasy chaotic?
Does fantasy create the world?
Do we need fantasy for our survival?
Do you like living?
Does life sound?
Can we should we design it?
Do we shape reality by designing sounds?
Is this art, then?
Should art arrange reality?
Hasn't art done that since ever?
Is the designer responsible for the influence of her/his work onto reality?
Is the bad or good influence onto life an important parameter for sound
design/composition?
Are sounds beings?
Is there a fundamental difference between artificial life and natural life?
Aren't electronic sounds much poorer and simpler than natural sounds?
Do we need complex sounds for complex thinking?
Can one lose the ability of complex perception if this ability is not
stimulated for a long time?
Is it possible to bring together technique and nature in a way that they
support each other?
Do machine sounds often hurt the ears, not only because of their loudness, but
because of their structural poor quality?
Could the categories for "good sounds" be useful to define a convenient,
meaningful technique?
Do you remember the sound of crickets on a warm summer night?
Do birds sing?
Are the sounds of nature necessary for our survival?
... Yes.
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Listening Diaries

Lake at dawn

The anchor is aground safely at 60 24' North, 21 22' East, right in the center of the Aland islands. My equipment is ready in the wheelhouse of our sailing yacht: Two Sennheiser MKH- studio microphones with a sensitivity unmatched by any other microphone of this kind, a microphone preamp, DAT tape recorder, a pair of headphones. I walk outside on deck, take the headphones and switch on the tape. All of a sudden I'm in the middle of a weird acoustic scenery: The fluttering of birds, dove-like sounds, ducks, jumping fishes, undefinable noises. Listening through my "acoustic magnifying glass" I enjoy an exclusive performance of the Aland's animal world at the highest dramatic level. Completely engrossed in the world of my earphones I get badly frightened: Very nearby menacingly something has rumbled!

A cautious glance: On deck and on the water everything seems to be alright. The riddle is solved by a feeling in a certain part of my body - my stomach has rumbled. Soon after that - at a hardly bearable level - a hungry mosquito passes by a few centimetres from my microphone...

Djakita

A metal recycling plant in K[^]ln Niehl. Two hundred meters east is a feeder road, at some further distance a former signal house; the actual inhabitant is the proud owner of at least eight dogs. A big metal fence keeps out intruders from the industrial grounds. We have our eyes on it - soundwise, you understand. It is one night in July 1994, 3 o'clock am. Only a few cars pass by on the feeder road; sometimes one of the dogs barks at intervals, that seem quite convenient to us. Now and then there comes an answer from a canine friend from a great distance.

We take our positions at each end of the fence, at a distance of about 6 metres from each other. One hand is for making sounds on the rails of the fence with felt mallets, hands, and knuckles. In the other hand we hold the microphones, that pick up the sounds of the fence's rails from very close. Moving the microphones vertically focuses various overtones. The mics "listen" to the left and to the right, always capturing two of the fence's rails. Each of us wears one half of a headphone, so we can listen in detail to what the other one is playing...

Martin H[^]mberg, K[^]ln

"Collecting sounds for our next CD...", The Opera to Relax, (OTR) P.O. Box 620 152, D - 50694 Koeln Fax +49 221 740 56 21, eMail <kapan@the-opera-to-relax.com>

Hints and Reviews

The Book of Noise

Do you remember The Book of Noise by Murray Schafer? Perhaps not, since you weren't even born in 1968, when it was written and published in Vancouver B.C. A few years later Schafer started his soundscape research. Now, thirty years after, an updated version is available at Arcana Editions.

Thirty years after: The Book of Noise's angry stance is still valid. It aims at informing in a non-academic language and points to possible individual and community action.

Available at: Arcana Editions, Indian River Ont., K0L 2B0 Canada. Price USD 8 (in order to cover airmail postage); multiple copies at negotiable lower rates.

Events Past and Upcoming

Sounds of the Future

On January 30, 1999 took place in the Pavillon du Lac, Parc des Buttes Chaumont in Paris, the Sounds of the Future meeting. 26 people answered to R. Murray Schafer's and Bernard Delage's invitation to present three-minute-interventions about the possible shape of future soundscapes.

There was not enough time to present and discuss all contributions, thus it would be worth to present them all in print. In case you are interested in making a publication available, please support Bernard Delage. All presentations and discussions have been recorded. The intention is to retranscribe them especially the discussions which contextualize the talks. Since this task advances slowly it would need more people willing to assume a portion of this work.

Please contact: Bernard Delage, 53 rue de Belleville,
F - 75019; fax +33 142 034850.

Synopsis

The order of the presentations was determined by chance; it is here given in the alphabetical order of the title incipit; imagine and propose other orders:

Are the sounds of nature necessary for our survival?

Thomas Gerwin, composer, media artist

Could technology expand the parameters of hearing?

Pascal Luquet, acoustician

Could we grow sounds? Bernard Delage, architect, acoustician

For what catastrophes will sound be responsible in the future? Nicolas

Misdariis, acoustician

For whom will future sounds be designed? Othmar Schimmel, sound designer

How can you personalize technological sounds?

Marc Crunelle, architect

How to eliminate airport noise without eliminating airplanes? Stéphane Roux,
architect

Is sound necessary? Mathieu Pavageau, acoustician

Is there any future for radio? If so: will it change?

Hans Ulrich Werner, media sound designer

New materials and their effects on acoustics. Sylvain Berger, acoustician

To which extent could sounds compete with images?

Helmi Jrviluoma, ethnomusicologist,

Water sounds? R. Murray Schafer, composer, philosopher

What comes after the cellular phone? Noora Vikman, ethnomusicologist

What is happening or will happen with the human voice? Sylestre Miget,
acoustician

What new acoustics can you imagine? Patrick Susini, acoustician

Will it be necessary to continue to store sounds?

Marc Chazeaux, architect, acoustician

Will the media continue to dominate or pollute the soundscape? Benoît Artaud,
media artist

Will the world be overdesigned with sound? Henrik Karlsson, music sociologist

Will there be any need for concert halls in the future?

Frédéric Forestier, designer, architect

Will we all be speaking the same language in the future Which one? Colette et

Jean-François Augoyard, teacher, sociologist, urbanist

StadtStimmen Klanglandschaft Wiesbaden

31. Mrz bis 2. Oktober 1999

Akustische +kologie und ^kologische fsthetik

Sonntag, 6. Juni 1999 im Hessischen Staatstheater Wiesbaden: Symposium der Hessischen Gesellschaft f,r Demokratie und +kologie un des Kulturamts Wiesbaden.

Versuch einer Positionsbestimmung! Inwieweit er^ffnet die Einbeziehung von "Umwelt" und +kologie in den k,nstlerischen Konzeptionsprozess ein zeitgemsses sthetisch-formales Paradigma? Inwieweit er^ffnet Akustische +kologie Programmatik und Ausdrucksm^glichkeiten f,r eine engagierte und politische Kunst? Wo sind Abgrenzungen notwendig zu Esoterik, naturromantischem Fundamentalismus und normativer fsthetik?

Es referieren R. Murray Schafer, Chrsitina Kubisch, Gernot B^hme, Alvin Curran und Lena Dietze. Moderation Sabine Breitsameter.

Informationen: Hessische Gesellschaft f,r Demokratie und +kologie e.V.,
Niddastr. 64, D - 60329 Frankfurt a.M.;
fon +49 69 231090, fax +49 69 239478;
eMail <hgdoe@oeko-net.de>

Musik f,r einen Kurpark

6.-21. Juni im Biebricher Schlosspark: Eine Version des Fontana-Mix von John Cage

Kunst im Weinberg

7. bis 19. Juni im Weinberg auf dem Neroberg: Klangdokument "H^rst du das Gras wachsen?" von Sandra Heinz.

H^r-Erinnerungen an das 20. Jahrhundert

8. und 21. Juni, im StadtRaumBegegnung und der Stadtteilbibliothek Klarenthal: akustische Spurensuche mit Volker Bernius

Schulklnge Akustische Collage

12. und 15. Juni, ein Workshop mit Wiesbadener Sch,lerInnen und ein Klangdokument.

Workshops mit Hildegard Westerkamp

18./19. Juni im Nerotal: Workshop Das komponierende Ohr!. 20. Juni Warmer Damm: Sound Journal ein Klangtagebuch!.

Klangfluss

22. Juni, Salzbachkanal: Installation von Axel Schweppe.

Erzhlnchte

25./26. Juni in der Bibliothek im B,rgerhaus Kostheim und auf Schloss Freudenberg: Saddek Kebir erzahlt, f,r Kinder und f,r Erwachsene.

Informationen: Landeshauptstadt Wiesbaden, Kulturamt, Wilhelmstrasse 32, D - 65183 Wiesbaden; fon +49 611 313432, fax +49 611 314708

Suoni e ritmi dell'ambiente Un'esplorazione teorica e pratica dei paesaggi immateriali

Università degli Studi di Bologna, Dipartimento di Musica e Spettacolo; CIMES in collaborazione con la SIEM

Lunedì 11.10.

ore 15 Intervento teorico : Roberto Barbanti, La dimensione 'retinica' nella civilizzazione occidentale : storia, modelli cognitivi e prospettive teoriche.

ore 17 Esercitazioni :

Gruppo A : Francesco Michi Design acustico 1

Gruppo B : Luca Miti (Alcune) azioni, esecuzioni, percezioni e meditazioni sull'ambiente sonoro 1

Martedì 12. 10.

ore 15 Intervento teorico : Roberto Barbanti, Un 'paradigma acustico' ?

ore 17 Esercitazioni

Gruppo A: Luca Miti (Alcune) azioni, esecuzioni, percezioni e meditazioni sull'ambiente sonoro 1

Gruppo B: Francesco Michi Design acustico 1

Lunedì 18.10.

ore 15 Intervento teorico : Antonello Colimberti, Antropologia del gesto e paesaggio sonoro 1

ore 17 Esercitazioni :

Gruppo A: Antonello Colimberti Voci estreme-Tecniche vocali estese

Gruppo B: Francesco Michi Design acustico 2

Martedì 19.10.

ore 15 Intervento teorico : Antonello Colimberti, Antropologia del gesto e paesaggio sonoro 2

ore 17 Esercitazioni :

Gruppo A: Francesco Michi Design acustico 2

Gruppo B: Antonello Colimberti Voci estreme Tecniche vocali estese.

Lunedì 25.10.

ore 15 Intervento teorico : Albert Mayr, Ritmi naturali e ritmi costruiti 1

ore 17 Esercitazioni :

Gruppo A: Luca Miti (Alcune) azioni, esecuzioni, percezioni e meditazioni sull'ambiente sonoro 2

Gruppo B: Albert Mayr Percorsi e permanenze

Martedì 26.10.

ore 15 Intervento teorico : Albert Mayr, Ritmi naturali e ritmi costruiti 2

ore 17 Esercitazioni

Gruppo A: Albert Mayr Percorsi e permanenze

Gruppo B: Luca Miti (Alcune) azioni, esecuzioni, percezioni e meditazioni sull'ambiente sonoro 2

Note introduttive

Roberto Barbanti

Nel nostro intervento teorico intendiamo mostrare e sviluppare le dinamiche che hanno permesso l'affermarsi dei modelli cognitivi inerenti alla percezione

visiva. Riprenderemo in parte le teorie sviluppate dalla 'Scuola di Toronto' per dimostrare come la storia dell'Occidente sia essenzialmente fondata e incentrata sul predominio dello sguardo rispetto alle altre forme percettive.

A partire da questa analisi, che delinea dunque i contorni di un vero e proprio 'paradigma retinico', avanza qualche ipotesi per sviluppare i lineamenti teorici di un futuro 'paradigma acustico'

Antonello Colimberti

"Voci estreme" " un progetto di ricerca sulle "tecniche vocali estese" diretto da Antonello Colimberti ed articolato in interventi teorici (pubblicazioni, traduzioni, conferenze, dimostrazioni) ed interventi pratici sia di natura performativa che didattica.

Le "tecniche vocali estese" sono quelle pratiche di alterazione della voce che attraversano trasversalmente i vari continenti nei pi` diversi generi, dalla musica colta a quella popolare -etnica e a quella popular-leggera. Sono caratterizzate dalla riscoperta e invenzione delle proprie capacit` vocali e dal rifiuto del canto 'impostato' tipico della tradizione operistica. Negli ultimi anni l'autore ha allargato la propria ricerca individuandone le connessioni con la teoria dell "Antropologia del gesto" di Marcel Jousse e con quella del "Paesaggio sonoro" di Murray Schafer, connessioni che saranno l'oggetto degli interventi teorici.

L'incontro di Bologna mostra gli ultimi risultati della ricerca esponendo le basi teoriche e proponendo un'esercitazione ai confini fra nuova vocalit`, nuova performance e musica ambientale.

Albert Mayr

Vi " una stretta connessione tra suono e tempo; infatti i teorici antichi e medioevali che seguivano la tradizione pitagorica postulavano l'esistenza di una musica inudibile che consisterebbe nell'avvicinarsi dei cicli ambientali e biologici. Negli interventi teorici si esaminer` questo concetto allargato di musica alla luce sia di recenti indagini scientifiche, sia di esperienze artistiche collocabili nel campo sperimentale. Da questa angolazione muoveremo verso un nuovo ascolto dei paesaggi immateriali contemporanei in cui vengono sopraffatti e tacitati non solo numerosi fenomeni sonori informativi, ma anche le 'voci' infrasonore di molte ritmicit` naturali.

Le esercitazioni consisteranno in esplorazioni del rapporto tra spazio-tempo-movimento-suono e nell'interazione, in questa chiave, con l'ambiente attraverso semplici attivit` performative.

Francesco Michi

Siamo soddisfatti dell'ambiente acustico che ci circonda? Possiamo stabilire cosa del nostro abituale panorama sonoro ci piace o ci sembra utile e cosa invece ci sembra fuori luogo?

Nel rispondere a questi quesiti illustreremo e stabiliremo dei criteri e metodi di analisi dell'ambiente sonoro.

Il Design acustico come "disciplina possibile" fa riferimento a principi e tecniche secondo le quali si pensa sia possibile organizzare le qualit` estetiche, psicologiche e sociali del nostro ambiente acustico.

Diversi sono gli interventi che possono essere fatti a partire da queste considerazioni. Durante le esercitazioni ci occuperemo, seppur brevemente, delle possibilit` creative connesse alla catalogazione e raccolta dei suoni dell'ambiente, cosĭ come della loro elaborazione, e della progettazione di sistemi che integrino, rettifichino e/o sensibilizzino all'ambiente sonoro; studieremo anche le possibilit` di realizzare piccoli oggetti e di concepire operazioni pi` vaste.

Luca Miti

Le due esercitazioni si svolgeranno prevalentemente secondo una (doppia) prospettiva "storico-sperimentale", nel senso che nel corso degli incontri verranno presentati ed "eseguiti" dai partecipanti, lavori (composizioni) aventi in qualche modo un riferimento al concetto di ambiente sonoro. L'aspetto storico degli incontri "evidente: si tratta perlopiù (ma non solo) di lavori "dimenticati" nell'accezione "politica" del termine; in altre parole, si ascolteranno/eseguiranno lavori che prevedono un approccio all'ambiente sonoro diverso (dimenticato) da quello attualmente alla base della percezione/sensibilità occidentale. Per quanto riguarda l'aspetto sperimentale, "il confrontarsi con il ruolo di esecutori (non sono comunque richieste particolari conoscenze musicali) che rende tali le esercitazioni, senza dimenticarne l'aspetto più impalpabile, e cioè" essere uno strumento per lo sviluppo di una nuova sensibilità non solo percettiva.

Contatto: CIMES Centro di Musica e Spettacolo, via Barberia 4, I - 40123 Bologna
e-mail: <cimes@muspel.cirfid.unibo.it>
Info: Daniela Tripputi, +39 051 220904 e Luca Marconi, +39 051 362677.

Soundscapes voor 2000

Amsterdam, 19.-26. November 1999
Organizer of the festival: NPS Radio, PO Box 29160
NL -1202 NJ Hilversum; fax +31 35 6775289
eMail <ph@nps.nl>
Wfae coordinator: Thomas Gerwin, inter art project, Seboldstr. 1, D-76227
Karlsruhe; fon/fax +49 721 9431953, eMail <thomas@gerwin.de>

Preliminary programme of Wfae platforms

Monday, 22.11.

10-12h Welcome, General Presentation of Wfae: including Nigel Frayne and Hildegard Westerkamp, About acoustic ecology.

Tuesday 23.11., Soundscapes and Sound Ecology

10-12h Presentation of regions and individual reports: with Helmi Jrviluoma, Greg Wagstaff, John Drever, Ray Gallon, Pierre MariÈtan.

17-18h Justin Winkler: Time cycles the time factor in acoustic ecology.

Wednesday 24.11., Soundscapes and Media Art

10-12h Presentation of plans and projects, including Sabine Breitsameter about A special view on media art, with discussion.

17-18h Thomas Gerwin: New Media Soundscapes and online demonstrations.

Thursday 25.11., Soundscapes and Society

10-12h Business and political issues of acoustic ecology, with panel Noise, aural perception, and action, Jean-François Augoyard. Bernard Delage, a representant of a citizens" activist group, a object sound designer and a education expert.

17-18h Darren Copeland: Soundscape and electroacoustic / multi-channel music (8-channel-presentation)

Friday 26.11., Soundscape and Research

10-12h Final meeting

17-18h Henrik Karlsson: From awareness to action one year after the Stockholm conference.

Wfae and Regional Organisations

Forum f,r Klanglandschaft (Fkl)

Memberships 1999: Thank You!

We thank all 64 members of the Forum f,r Klanglandschaft in Germany, Switzerland and Italy who have until now renewed their membership for 1999. We thank especially those who have paid a sponsor membership or added a donation: Andres Bosshard and Pavel Schneider in Switzerland; Peter Kiefer, Claudia von Alemann and Folkmar Hein in Germany!

Weiterhin Geschftsf,hrer/in gesucht!

Das Forum f,r Klanglandschaft sucht ein halbes Jahre nach dem beruflich bedingten R,cktritt von Mirjam Jauslin noch immer eine/n ehrenamtliche/n Geschftf,hrer/in. Nehmen Sie das spte Erscheinen dieses Newsletter als Zeichen f,r die <berlast an Aufgaben, die im Augenblick vom geschftsf,hrefenden Vorstand bewltigt werden m,ssen. Interessent/innen sind gebeten, den Prsidenten zu kontaktieren (Justin Winkler, fon/fax +41 32 941 4654).

Jahresversammlung in Cembra

Am Samstag, 13. Mrz 1999 fand in Cembra (Trentino, Italien) die Jahresversammlung des Forums f,r Klanglandschaft statt. Elf Mitglieder fanden den Weg ins Bergdorf, das 1975 vor fast einem Vierteljahrhundert eine der f,nf europischen Fallstudien des World Soundscape Project abgegeben hatte. Die Vernderungen im seither stark gewachsenen, stdtisch wirkenden Dorf waren augen- und ohrenfllig, und nicht zufllig war auch Noora Vikman von der Universitt Tampere (Finnland) zugegen, die f,r das Forschungsprojekt Sonic environments in transitionl Erkundungen vornahm.

Jahresberichte, Kassenbericht und Rechnungspr,fungs-Bericht wurden genehmigt und dem Vorstand DÈcharge erteilt. Die bisherigen Vorstandsmitglieder und der Prsident Thomas Gerwin, Claudia Pellegrini, Markus Weiler und Justin Winkler wurden besttigt; neu in den Vorstand wurden gewhlt Prof. Albert Mayr (Firenze) als Regionalvertreter f,r das deutschsprachige Norditalien und Prof. Dr. G,nter Olias (Potsdam) als Kassenkoordinator f,r Deutschland. Der renommierte H^rbild-Autor Walter Tilgner wurde zum Ehrenmitglied gewhlt (Laudatio siehe unten). Lorenz Schwarz wurde beauftragt, die M^glichkeiten zur Einrichtung einer Fkl-Homepage abzuklren; diese kann mittlerweile unter

HYPERLINK <http://www.rol3.com/vereine/klanglandschaft>
<http://www.rol3.com/vereine/klanglandschaft> angewhlt werden.

Die Versammlung wurde vom B,rggermeister und vom Kulturbeauftragten von Cembra begr,sst. Die Audition des in Vancouver zu einem einst,ndigen Tondokument verarbeiteten klanglichen Tageslaufs vom Ostersonntag 1975 und eine Weindegustation beschftigten die Versammelten bis spt in die Nacht. Am Sonntagmorgen f,hrte ein H^rspaziergang in mehreren Etappen durch Cembra; dank engagierten H^rer/innen und lebhafter Diskussion d,rfte er allen Teilnehmern in lebendiger Erinnerung geblieben sein; die dabei entstandenen Aufstze werden von Noora Vikman f,r einen kommenden Newsletter zusammengestellt.

Laudatio f,r Ehrenmitglied Walter Tilgner

Anlsslich der Wahl von Walter Tilgner zum ersten Ehrenmitglied des Forums f,r Klanglandschaft am 13. Mrz 1999 in Cembra hielt Justin Winkler die nachstehende Laudatio.

Walter Tilgner, geboren 1934, ist Biologie, Ornithologe, Naturfotograf und Bioakustiker. Diese Zusammenstellung lässt ahnen, für welche Breite der Naturwahrnehmung er steht. Neben seiner beruflichen Tätigkeit für das Bodensee-Naturmuseum hat er über lange Jahre Tonaufnahmen in Naturräumen Mitteleuropas gemacht.

Es sind nicht irgendwelche Tonaufnahmen: Walter Tilgner steht für den "Klangperfektionisten", den sowohl seine naturwissenschaftlichen Kenntnisse der von ihm aufgesuchten Klangräume charakterisieren, als auch die von ihm eingesetzte Aufnahmetechnik und deren Ergebnisse. Sein Perfektionismus ist an viele Mauern des Unverständnisses gestossen, hat aber dank seinem unermüdlichen und mutigen Einsatz Produkte entstehen lassen, die unter allen auf dem Markt erhältlichen Naturaufnahmen die oberste Qualitätsklasse bilden.

Wissenschaft und Poesie, Phänomenologie und Ästhetik: Mit dem ersteren Gegensatzpaar hat Walter Tilgner kein Problem, es weiss, wie sehr die Wissenschaft vom Hörbaren die Poesie des Hörens selbst braucht, um nicht dorr zu werden. Beim letzteren ist er der Phänomenologe par excellence; was aber die Produktionsästhetik betrifft, kennen wir seine Ablehnung alles Künstlichen. Ganz unbescheiden ist sein Anspruch, "nichts als die Natur" aufzunehmen und wiederzugeben, ohne das, was er als gestaltende Spielerei empfindet und verwirft.

Hier ist der Schlüssel zum Verständnis des Hörens, das er auf seinen Compact Disks offeriert, eines Hörens, das Werbung ist für ein offenes Naturverständnis: Tilgner setzt auf die Kunstkopfaufnahme, die den ganzen Umkreis wiedergibt, die Raumtiefe abbildet und den Kontext der Einzelereignisse etabliert. Dies ist eine Absage an jede Art von isolierender Anhörung oder, tontechnisch gesprochen, verzerrender Abbildung des Klanggeschehens.

So wie Tilgner als wissenschaftlicher Poet, jeder anthropozentrischen Ästhetik abhold und auf den Klangkontext ausgerichtet, wider Willen zum Begründer einer neuen, ökologischen "Ästhetik" wird, so wurde der passionierte Natursucher Tilgner wider Willen der sensibelste Seismograph für den Zivilisationsdruck in unserer Klangumwelt. Wo findet er Rume und Zeiten ohne die Motorenklangspur unserer Alltagswelt und wie steht es mit der Vermittlung seiner filigranen Aufnahmen in diese lrmige Welt hinein? Dass seine Aufnahmen in den Charts der Rave-Bewegung waren wird ihn freuen und zugleich nachdenklich stimmen.

Mit der Wahl von Walter Tilgner zum Ehrenmitglied des Forums für Klanglandschaft drücken wir unsere Wertschätzung für seine hochqualifizierte Arbeit im Dienste einer ganzheitlichen Naturklangdokumentation aus; mit ihr wünschen wir ihm, er möge mit seinen Werken gemäss seiner Absicht über das Hören das Herz der Menschen treffen und das Gefühl der Verantwortung für unsere Umwelt wecken; mit ihr beglückwünschen wir ihn zu seinem Mut, mit dem er seinen oft einsamen Weg gegangen ist und wünschen ihm einen fruchtbaren Ruhestand!

Miscellanea

Food has to be loud

"Hansen, such the name of the gastronomic novelty, is the foretaste of the third millennium. (...) The kitchen of the brasserie is of course visible, the cook can be seen at work behind a glass wall. This is the style of master Conran, who, after London, covers also Paris with his branches. He is the designer of a novel gastronomy, which can be recognized by being loud. Even very loud, since the first commandment of the cool society reads: be capable to bear noise. Thus the rendezvous are installed in sheds, the floor is of stone, metal, where yesterday was plastic, sound absorbing materials are disdained. The guests have

to scream in order to understand each other. Such a screaming-hall becomes instantly an in-locale."

From "Das ist ja zum Br,llen!" by Wolfram Siebeck, ZEITmagazin 10, 4.3. 1999, p. 46. Translation NSN

Marsmicrophone

Excerpts from a report by Greg Delory

Ever wonder what it sounds like on Mars? Onboard the Mars Polar Lander will be a small recording device, the Mars Microphone, whose job is to sample sound while the rest of the probe studies the soil, weather, and atmospheric dust. The idea for the Mars Microphone started with Janet Luhmann of the University of California, Berkeley and David Juergens of the Jet Propulsion Laboratory. The Mars Microphone is a small device, roughly 5 centimeters on a side and one centimeter thick, weighing less than 50 grams, and using a small amount of power, less than 0.1 watt during its most active times. It will be the first instrument funded by a membership organization the Planetary Society to fly to another world. It was designed, constructed, and tested under Luhmann's direction at the Space Sciences Laboratory.

Are There Sounds on Mars? Given that sound waves need an atmospheric medium through which to travel, many people are surprised to learn that any sounds at all can be heard on Mars. The atmospheric pressure on the surface of the Red Planet is small, amounting to around 0.1 percent of the Earth's sea level pressure. But even at Mars' low pressure, acoustic signals within the frequency range of the human ear can be detected. There is weather on Mars, including winds, sandstorms, and dust devils, which are little tornadoes caused by local weather patterns. The Mars Microphone may be able to hear these winds and perhaps even a type of lightning within sandstorms. The microphone will also record noises made by the lander, such as the sound of the robotic arm digging for soil samples.

However, the most exciting sounds are likely to be ones that we don't even know about yet. Experience has demonstrated that whenever a new instrument is developed and flown in space, we learn something new about extraterrestrial environments, and therein lies the true spirit of the Mars Microphone concept.

Informations: [HYPERLINK http://sprg.ssl.berkeley.edu/marsmic](http://sprg.ssl.berkeley.edu/marsmic)
<http://sprg.ssl.berkeley.edu/marsmic>

Impressum

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The New Soundscape Newsletter is distributed to all members of the WFAE and its Affiliates and Associated Organisations.

Wfae membership information

1. Affiliate organizations

As a member of an Affiliate Organization you automatically become a member of the Wfae . At the moment there are three such organizations in the Wfae and there are more to come, as acoustic ecologists are beginning to work together and are forming groups in various parts of the world. If you want to become a member of one of the already existing groups please send your fee directly to the appropriate address (see below).

Australia: Afea Australian Forum for Acoustic Ecology

Individual fee: A\$ 35
Institutional fee: A\$ 95

Please send a cheque or money order in Australian Funds to:
Australian Forum for Acoustic Ecology (Afea)
P.O.Box 29
Clifton Hill 3068 Australia

Canada: Case Canadian Association for Sound Ecology

Individual fee: C\$ 35
Student fee: C\$ 20 (with copy of your current student ID)

Please send a cheque or money order in Canadian Funds to Canadian Association for Sound Ecology (Case) Association Canadienne pour l'écologie sonore (AcÈs)
c/o Musicworks
179 Richmond St. West, Toronto, ON
M5V 1V3 Canada

Deutschland, Österreich, Schweiz, Italien:
Fkl Forum f,r Klanglandschaft

Normal	Studierende/ Arbeitslose	G�nner	Institutionen
DEM	40 25	80 100	
CHF	35 25	70 85	
ATS	280 170	550 680	

Anmeldung an: Forum f,r Klanglandschaft (Fkl) Forum pour le paysage sonore (Fps), Hammerstrasse 14, 4058 Basel, Schweiz

fax +41 61 691 0064

2. Affiliated individual membership

In this category, individual members may pay their membership fees directly to the Wfae from wherever they live. This is a facility particularly for those who have no convenient Affiliate Organization, who relocate frequently, or for any other reason. However, we recommend that where possible the appropriate Affiliate Organization be joined.

Regular fee: US\$ 35

Student fee: US \$ 20 (with copy of your current student ID)

Please send US cheques, international money orders, or travellers cheques made out to the Wfae. Do not send drafts, as bank charges are very high!

World Forum for Acoustic Ecology (Wfae)
Membership Secretary
College of Education, University of Oregon
Eugene OR, USA 97403-5267

3. Other opportunities

If you are interested in forming your own Affiliate Organization under the umbrella of the Wfae in your part of the world, or if you represent an organization which has an interest in acoustic ecology and wish to support the Wfae please contact the board of the World Forum for Acoustic Ecology.

4. Donations

Additional donations (in C\$, US\$ or " funds) will be gratefully accepted. Donations will be used towards the production of the journal and to subsidize those who cannot afford membership or who come from countries with disadvantageous exchange rates.

The New Soundscape Newsletter 9, June 1999

Wfae and Regional Organisations

Report from the Chair

The past 6 months have seen a steady increase in activity in and around the Wfae, building further on the progress made during our restructuring period. This has resulted in a growing sense of our place within the Acoustic Ecology community and is accompanied by feelings of vitality and empowerment. Our focus now is on further consolidation through a membership drive backed by more structured administrative process.

We have not yet filled the position of General Secretary and so the board has been co-ordinating the formation of a number of committees.

The first of these to form is the Publications Committee with Hildegard Westerkamp as chairperson. Following a number of meetings in Vancouver it has been determined that The New Soundscape Newsletter (Nsn) will be replaced early

next year by Soundscape. The Journal of Acoustic Ecology. More details of this exciting and substantial publication will be forthcoming.
The second committee formed is the Membership Committee which is comprised of a representative from each affiliated group plus the Wfae Chairperson. During the Wfae restructuring process many of our members became unfinancial. The membership committee's primary task is to facilitate the reinstatement of our membership base and then to build on that with new members. Included with the New Soundscape Newsletter #9, is a membership flier explaining how to renew your membership or join us as a new member through one of the Affiliated Organisations. ./.

Impressum

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The New Soundscape Newsletter is distributed to all members of the WFAE and its Affiliates and Associated Organisations.

Wfae membership information

1. Affiliate organizations

As a member of an Affiliate Organization you automatically become a member of the Wfae . At the moment there are three such organizations in the Wfae and there are more to come, as acoustic ecologists are beginning to work together and are forming groups in various parts of the world. If you want to become a member of one of the already existing groups please send your fee directly to the appropriate address (see below).

Australia: Afea Australian Forum for Acoustic Ecology

Individual fee: A\$ 35
Institutional fee: A\$ 95

Please send a cheque or money order in Australian Funds to:
Australian Forum for Acoustic Ecology (Afea)
P.O.Box 29
Clifton Hill 3068 Australia

Canada: Case Canadian Association for Sound Ecology

Individual fee: C\$ 35
Student fee: C\$ 20 (with copy of your current student ID)

Please send a cheque or money order in Canadian Funds to Canadian Association
for Sound Ecology (Case) Association Canadienne pour l'écologie sonore (AcÈs)
c/o Musicworks
179 Richmond St. West, Toronto, ON
M5V 1V3 Canada

Deutschland, Österreich, Schweiz, Italien:
Fkl Forum für Klanglandschaft

Normal	Studierende/ Arbeitslose	G^nnner	Institutionen
DEM 40 25	80 100		
CHF 35 25	70 85		
ATS 280 170	550 680		

Anmeldung an: Forum für Klanglandschaft (Fkl) Forum pour le paysage sonore
(Fps), Hammerstrasse 14, 4058 Basel, Schweiz
fax +41 61 691 0064

2. Affiliated individual membership

In this category, individual members may pay their membership fees directly to the Wfae from wherever they live. This is a facility particularly for those who have no convenient Affiliate Organization, who relocate frequently, or for any other reason. However, we recommend that where possible the appropriate Affiliate Organization be joined.

Regular fee: US\$ 35
Student fee: US \$ 20 (with copy of your current student ID)

Please send US cheques, international money orders, or travellers cheques made out to the Wfae. Do not send drafts, as bank charges are very high!

World Forum for Acoustic Ecology (Wfae)
Membership Secretary
College of Education, University of Oregon
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3. Other opportunities

If you are interested in forming your own Affiliate Organization under the umbrella of the Wfae in your part of the world, or if you represent an organization which has an interest in acoustic ecology and wish to support the Wfae please contact the board of the World Forum for Acoustic Ecology.

4. Donations

Additional donations (in C\$, US\$ or Euro funds) will be gratefully accepted. Donations will be used towards the production of the journal and to subsidize those who cannot afford membership or who come from countries with disadvantageous exchange rates.

contd. Report from the Chair

The three current Affiliated Organisations Afae (Australia), Case (Canada) and Fkl (Germany, Switzerland, Italy and Austria) are ready and waiting for you to join them. Each group has its own interesting and varied programme. The Afae is progressing well in its plans to host an International Conference in 2001. Case are planning for a conference for next year, summer 2000. They also have secured funding for a project that investigates the historical sounds of Toronto through workshops, research, performance, and hopefully, an enhanced CD. Meanwhile Fkl are co-ordinating a Wfae presence at an event, Soundscapes voor 2000, to be held in Holland in November this year.

These three Affiliated Organisations are soon to be joined by a new group based in the United Kingdom. This group has now been formed and is moving towards becoming affiliated with the Wfae. There are a number of activities already planned for the group and anyone interested in joining them can contact John Drever whose details are provided below.

Further north in Finland we have a small group of active individuals preparing to form another affiliate organisation of the Wfae. Anyone interested in joining this group are encouraged to contact Dr Helmi Jrviluoma (see below, page 3). Helmi is currently engaged in the most important and wide ranging research into the European soundscape since R. Murray Schafer's 'Five Village Soundscapes' study back in 1975.

It is clear that the groundswell of interest in the issue of acoustic ecology is continuing apace. Now that the Wfae has an organisational structure, a growing worldwide membership base and new publications in planning, we can confidently look to the future. We are ready to welcome you as formal members of the World Forum of Acoustic Ecology and introduce you to a fascinating network of individuals and organisations who comprise the Acoustic-Ecology movement. Nigel Frayne, Chair of the Board, Wfae.

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Forum f,r Klanglandschaft (Fkl)

Memberships 1999: Thank You!

We thank all 64 members of the Forum f,r Klanglandschaft in Germany, Switzerland and Italy who have until now renewed their membership for 1999. We thank especially those who have paid a sponsor membership or added a donation: Andres Bosshard and Pavel Schneider in Switzerland; Peter Kiefer, Claudia von Alemann and Folkmar Hein in Germany!

Articles

Remembering the Wind

Gary Ferrington

There are sounds from my childhood that remain with me as aural memories. The wind of summer and winter both carried messages that I still hear in my mind's ear.

Often, on summer mornings, I would lay in bed and listen to the East wind blowing far above our house. It was like a ghost wind, high and faint, but audible. Unlike yesterday when there was no wind, I knew that today would be hot and dry as experience had taught me that the sound of a morning wind would bring a quick warming by early afternoon.

What I would hear on those days was the beginning flow of warm air from East of the Cascade mountains down through the Columbia River gorge, where I lived, and onward to the cool shores of the Pacific ocean a hundred miles away.

By mid-day the wind would have reached ground level and what had been a gentle warm breeze was now a fully heated blanket blowing anywhere from 40 to 50 miles per hour. The wind would continue until evening when it would quietly fade at sun set perhaps to only begin again tomorrow morning.

The East wind also blew in winter so often in fact that its force had caused all the trees on our farm to grow with branches pointing west. With winter came a new sound that of sleet clicking against my bedroom window as falling rain moving in from the west met the cold freezing air flowing down that same Gorge that had brought the warmth of summer.

The sleet would swirl in the gusts of wind and strike the window in patterns of rising and falling intensity. I knew instantly upon hearing that sound that I need not get out of bed. School would be canceled as water pipes would freeze, and roads slick with coated ice would close.

When I think about it, the sound of the wind was always a part of my childhood. I would often climb the rolling hills that surround the village in which I lived. Up there, high above the valley below. I would lay in tall grass on sparkling warm days, close my eyes, and listen to the wind moving through the grass in gentle waves.

At other times I would watch the wind and enjoy its racing toward me and crashing about my ears as it passed.

There are also memories of when the sound of wind was not as friendly or comforting.

On Columbias day, 1962, the wind blew not from the East, but from the south. Southern winds always brought strong storms. But this particular storm was the remnant of a typhoon that had made an usual northern movement inland and up and over the Pacific Northwest.

What had been an a period of eerie silence around 4 PM in the afternoon was quickly filled by the roaring sound of a 106 mile per hour wind storm bending the trees around our home in patterns they had never made before. Their gyrations generated cracking sounds as branches fractured, split from the tree trunks and crash to the ground around the house.

At the height of the storm a sturdy old Douglas fir came roaring down toward the house, it's very tip scratch across our dining room window like a piece of chalk on a slate board. The window resonated filling the house with a frightening scream. We were lucky the window did not break. But the family decided, for safety sake, to seek shelter in a window less hallway.

There was one other stormy night that I recall in my aural memory. It was a night not too soon after my father had passed on. It was winter and the wind from the East had been blowing constantly for over a week. But this night the wind seem to intensify.

My mother was asleep at one end of the house and I at the other. I imagine we were both wide awake as the house shook more violently with each gust. We both seemed to realized that a wind break of tall fir trees outside the house were just feet from our bedrooms. Thoughts of falling trees filled our minds with concern.

About midnight I decided to move to the living room and sleep by the fire place. It would be further from the trees who's every movement I now could hear and feel vibrating through the walls and floor of my bedroom.

It wasn't long before my mother appeared in the living room and asked what I was doing. I told her that the storm was frightening me and that I felt safer in another part of the house. She said she had felt the same way and had brought her blanket and pillow and too laid on the floor by the fire.

It was one of the first times that we both had been scared since my father's passing. It was also the first time that we really talked about how much we missed his not being with us.

I now live in another part of Oregon far from the Columbia River Gorge. But the sound of the wind remains a part of my life even though I no longer hear it. I spent eighteen years with the wind and I had learned to listen to its voice. It had its own acoustic language which, depending upon the time of year, communicated information far beyond that of any weather forecaster.

It was an ancient voice I had learned to listen to. It told me the same stories it had told generations of Indian children who lived in the valley that had become my home. I imagine those first people understood the wind even better than I for it told them not only of the seasons but of legends that can only be heard when one listens to the wind.

eMail: <garywf@oregon.uoregon.edu>

What is Acoustic Ecology's 'Ecology' ?

Gregg Wagstaff

Following the success of the Stockholm Hey Listen ! / H^r Upp! conference (June 98) and the subsequent regeneration of the World Forum for Acoustic Ecology (WFAE), the question that has been foremost in my mind is What is Acoustic Ecology's Ecology ? This is a difficult but nevertheless necessary question, one shared by other members of the WFAE, and also a question that will come under growing examination from outside. I appreciate that there can be no singular ecology in response the WFAE, of course, being made up of the various ecologies of its members. This situation, whilst preferable to an imposed Ecosophy, is nevertheless inadequate given the apparent lack of ecological

presentation and debate at Stockholm. It is for these reasons that I hope this essay will prompt some ecological enquiry and further discussion.

In the previous New Soundscape Newsletter (No. 8, November 1998) Albert Mayr writes of his uneasiness with the term Acoustic Ecology (AE), wishing further definition. Presumably, it is the use of Ecology which, like myself, makes Mayr uneasy. AEs Ecology is, in effect, an appropriation and should be properly understood and re-defined if it is to be of any relevance beyond, as Mayr puts it, a catchy slogan for the promotion of our goals. Other members evidently share a similar concern: in the same publication, Johan Redstrm warns that without ecological clarification, AE could be confined to a type of aesthetic moralism [my italics] this is our greatest pitfall. Acoustic Ecology and the complementary practice of Acoustic Design as described by R. Murray Schafer, have I feel become problematic and in need of revision as the WFAE evolves from its aesthetical and musicological inception to comprehend the social and natural sciences. I believe the WFAE can make a better contribution to an ecological agenda if it can assimilate Ecologys current practical, theoretical and political concerns. I also believe that doing so does not mean divorcing ourselves from artistic practice, on the contrary, such insight only strengthens the social and environmental responsibility and engagement of the artist. Part of this assimilation process involves recognising that a phonocentric environmentalism, which seems somewhat prevalent in AE, is not necessarily in tune with an ecological society.

Acoustic Community or Ecological Society ?

In the Tuning of the World... Schafer writes that, the acoustic designer may incline society to listen again to models of beautifully modulated and balanced soundscapes such as we have in musical compositions. From these, clues may be obtained as to how the soundscape may be altered... 1 To alter our soundscapes (presumably making them more ecological) by taking musical precepts as our model could be described as a fallacious idea, dangerously close to the aesthetic moralism that Redstrm refers to. In Ecological theory, the basing of moral laws on those that we perceive in nature has been termed as the naturalistic fallacy. If we want avoid a similar criticism of an acoustic fallacy, then the notion of, for example what constitutes a balanced soundscape needs to be pursued much further than what we have come to understand as a hi-fi state: a communitys or environments soundscape may be balanced acoustically, which is to say that each sonic event does not obstruct or interfere with the transmission or reception of an other (Acoustic Community). It could be equally correct to call a societys soundscape balanced if the populations and processes that give rise to it were in themselves balanced, ie. that communities had the means to govern themselves; that they were politically empowered to manage their own affairs, and hence able to practice a type of social and environmental mutualism (Ecological Society). My main thesis being that -

It is not an acoustically balanced soundscape which makes for an ecological society (Schafer) but that an ecological societys soundscape is, consequently, acoustically balanced.

As I understand it, this position is the converse of Schafers: that a large proportion of the soundscape is, and will always be an inevitable by-product of society; that, society sinks to a slovenly and imperiled position not when the rhythms of the soundscape become confused and erratic but primarily through social and economic inequality 2. Furthermore, it is surely only a minority of people that can, or see any reason for, changing their perception to hear the soundscape as a musical composition. Fewer of us still are able to exercise the freedom to change their part. Rather than prescribing a concept of soundscape design be it beautiful or ugly, informative or uninformative it would be of greater benefit to enable or empower communities to organise (compose) themselves, the resulting soundscape thereby being a reflection of the needs and

values of that community. We have useful examples in this direction through the work of Keiko Torigoe and the strategies employed by the recent Japanese Soundscape conservation projects (see later). My belief then, is that changes in the soundscape are the result of changes in socio-ecological practices; that these in turn are largely governed by democratic political systems which in reality disenfranchise and dis-empower people in those decision making capacities that affect their day to day lives. Acoustic Ecologists therefore, whilst addressing imbalances in the soundscape acoustically, need also to treat the symptoms at root level. Whilst soundscape studies offers a useful indicator and tool by which we can examine and exemplify social and environmental deterioration, without a political grounding it can at best only improve indirectly upon a small fraction of this situation.

Sound Design or Green consumerism ?

For those of you who were unable to attend Stockholm, Hr upp! s Sound Design day was sponsored by Philips Corporate Design. The Philips presentation began with a composition by Horst Rickels for designed objects titled Make ends meet. The conducted performance consisted of five women operating dual speed hairdryers (presumably Philips), five men operating electric-razors (presumably Philips) and another on electric-whisk (do Philips make electric whisks ?). The performance was a lighthearted yet well executed piece of electro-domestic-music-theatre, which drew our attention to the noises made by household electronic appliances which are, after all, what Philips make and sell a lot of. As the performance drew to a closure, our attention was overtaken by the sounds of digital alarm clocks: at first there was one, then several... until there were maybe fifty alarms all sounding together which, unbeknownst to the audience, had been set and taped beneath our chairs. The audience were then told that we had to locate and silence all of the alarms before the presentation could continue. Having restored the room to some kind of sonic normality, we were then made a gift of the boxed digital alarm clocks (courtesy of Philips). Apparently Philips have gone ear-minded designing toasters, vacuum cleaners, alarm clocks, etc., etc., with better sounds; quieter, less obtrusive, and no doubt giving the user all the audible signals and reassurance he or she needs from a mechanical household item. Lets make things better proposes the Philips slogan, which on reflection is not justified, especially when the give away alarm clocks still went bee-be-beep. Could it be that Philips interest in sound is simply a clever piece of marketing or, to give it its proper title, Green Consumerism ? Is Sound user-friendliness yet another way to sell a product, keeping it ahead of the competition and causing thousands of people to ditch their existing jug kettle for the latest model ? Granted, these household electrical goods have a marginal, intermittent effect on the soundscape, but are the sounds of a sandwich maker or solarium 3, or a vacuum cleaner even, a social nuisance, let alone of ecological significance ? Far more of an ecological significance is their means of production and distribution, which in themselves probably have a more marked impact upon the soundscape than the total of the consumer goods throughout their lifetime.

Having just ensured Ill never receive any Philips sponsorship in the future, I must rescue the research of sound designers Heleen Engelen and Patrick Jordon from my criticism. Any functional object must benefit from a design in which the purpose or effect of its sound is given proper consideration. As Engelen commented, it is better that they are with Philips making the right kind of noises than no-one at all. The problem is when sound (and indeed the creativity & research of those individuals) becomes corporate and commodified especially when under the Acoustic Ecology banner. At this point it needs to be understood and judged as part of the larger functioning of a corporation such as Philips. Lets make things better maybe a catchy marketing slogan but it is ironic, if a little patronising given the gravity of the ecological context. For some people

the example of Philips could demonstrate the breadth of WFAE interests. There is also the danger that at the same time it could also be used to argue that the Ecology in Acoustic Ecology is aimless or irrelevant.

Sound Environmentalism or Acoustic Ecology ?

A large majority of those attending the Hr Upp ! conference, myself included, would not describe ourselves as Ecologists. 4 It might be more correct to say that through an active experience of listening to and working with environmental sounds, we have moved towards a better appreciation and understanding of the soundscape and environment at large. One of the main aims of the WFAE is to cultivate such an ear-mindedness amongst the general public. However, it is a mistake to think that because we are concerned for the state of the soundscape / sonic environment, that we can loosely qualify this approach as ecological. I would describe WFAEs concern such as noise abatement legislation, places and periods of quiet, design of sound oriented spaces & objects as more a form of Sound Environmentalism than an Acoustic Ecology. (I hope I can briefly clarify the difference here). Whilst these are, without doubt, important factors in our quality of life requiring urgent attention, we could call these actions reform for the ear, where to quote Schafer, [sound] designers move out into positions in government and industry...to effect numerous practical repairs to the soundscape. 5 Such a job might seem an unending task, being only reactive and unable to challenge or change the status quo. A long term objective then, to be carried out simultaneously with these running repairs on the soundscape, is the furthering of an (Acoustic) Ecologism which, to borrow from Andrew Dobson, will radically call into question a whole series of political, economic, and social practices in a way that environmentalism does not 6 This type of Acoustic Ecology [my emphasis on Ecology] would operate from the bottom up. Its instruments are not explicitly acoustical but more socially, politically and community oriented. Notions of a balanced or ecological soundscape would emerge as a consequence of this approach and would vary according to different communities or municipalities.

In short, whilst sound environmentalism takes peripheral steps to limit, preserve or enhance aspects of the soundscape, Acoustic Ecology places more of its attention on the causal processes responsible for these changes in the soundscape.

A Deep or Social Ecology ?

Any discussion of AEs Ecology must examine its association with Deep Ecology. In the absence of an ecological discourse within the WFAE, anyone might conclude that AEs Ecology is Deep Ecology, owing to Murray Schafers sympathy with the movement. 7 Schafers association undoubtedly led to the participation of Deep Ecologys Norwegian founder and father figure, Arne Naess at the Hr Upp ! conference. Despite Naess deep spirited address to those assembled, there is a lack of discussion around Ecosophy T (Naess own ecological philosophy), its influence on Murray Schafer, its implications on soundscape studies and Ecological thought itself. I remain skeptical of the practicability of Naess philosophy within the Acoustic Ecology I have described.

Naess refers to a shallow and deep ecology which are respectively, in theory, a reformist and radical approach to the ecological problematic. Reformists seek change through existing political avenues, and radicalists view such political structures as part of the ecological problem itself and hence ask fundamental questions of the social, economical and political systems which determine (constrain even) the way in which people live their lives and the ecological impact this has. Acoustic Ecology, as a kind of sonic environmentalism, is by this reckoning shallow, as it has not as yet positioned itself in relation to these deeper ecological issues. However, even Naess Deep Ecology (Ecosophy T) is not deep enough by the same reckoning: Naess Ecosophy seeks to better our

quality of life and the ecological problem by individuals undergoing a process of Self-realisation. This is achieved through a deep questioning which proposes we work on our inclinations, rather than preaching the subordination of our personal interest to an environmental ethic. 8 Our inclinations, according to Naess, are towards realising oneself as an ecological Self to elicit an intense empathy for other beings 9. This ecological Self is perceived as part of an egalitarian biosphere in which everything sentient and non-sentient is of equal intrinsic worth, in which there are no boundaries between human and non-human. As Maria Anna Harley describes in relation to Schafers music, self-realisation through close contact with other humans and with the non human ecosphere. 10 Is a Deep Ecological soundscape therefore one in which all sounds have an equal intrinsic worth? All sounds may be equal, musically speaking, (à la John Cage), but AE cannot follow this aesthetic dictum. If, like all sentient and non-sentient beings, all sounds have equal intrinsic worth, then Acoustic Ecologists must accept and nurture each one of them. This idea is ludicrous of course, for we are well aware that sound has various detrimental effects. These Biocentric views of Deep Ecology are criticized for debasing humankind to plain citizens. There is an inherent contradiction in this ecological consciousness which renounces any ontological divide between humans and non-humans, and at the same time relies upon our evolved abilities of reasoning, deep questioning and Self-realisation. Deep Ecology fails to recognise this highly evolved state of the human species within Nature a position that Murray Bookchin has termed Second Nature 11. It is only by making such a separation, that any sense of accountability or moral responsibility can be properly apportioned to human populations and their part in the ecological problem. Naess Ecosophy T is also denounced for its lack of environmental ethics and political ideology. Vehement criticism comes from Bookchin and supporters of his Social Ecology / Libertarian Municipalism. (I refer readers to Brian Morris article Reflections on Deep Ecology for a comprehensive critique of Naess philosophy 12. See also Biehl / Bookchin 1997, for an introduction to Social Ecology). Reading Morris, it becomes clear that the Self-realisation and change in lifestyle that Naess advocates may only be appreciable by the affluent middle classes of Europe and North America 13 and impracticable outside of these and similar social circles. How Deep Ecology (Ecosophy T) takes on the real issues social, political, and the ingrained capitalist economies at the roots of our ecological problems is not clear. Naess presence at Hr Upp! makes it imperative that members of the AE community further their understanding of Ecological thought in this instance polemicised by Deep Ecology and Social Ecology in order to make their own evaluations.

Towards a Social Ecological Soundscape

Keiko Toregoe from the Soundscape Association of Japan made an encouraging presentation at Hr upp! The project, Conserving 100 Soundscapes in Japan, was undertaken by the Ministry for the Environment and Toregoe was one of the projects committee members. In the conferences book of papers, she writes The aims of the project are to encourage the citizens and municipal governments all over Japan to recommend the soundscapes which can be appreciated in specific localities and which the dwellers wish to preserve or conserve for their next generations, to select 100 soundscapes out of the recommended ones as the symbols of the richness and wide variety of Japanese soundscape, and of Japanese nature and culture, and to support various activities based on the individual localities.... 392 applications were made by municipalities, 97 by other various groups such as NPO or NGO, and 249 by individuals. 14 What Toregoe went on to explain in her presentation was that the 100 selected soundscapes or soundmarks became publicly recognised sites of sonic interest within their communities. Moreover, through regular meetings, local groups were encouraged to monitor and manage their soundmark, for the benefit of the community and future generations.

Despite my critique of specific Schafer concepts, his contribution has been, and continues to be, indispensable and a far-reaching influence. Torigoe credits the Japanese translation of Schafers *The Tuning of the World* in 1986 as the inspiration and motivation behind the various projects embarked upon by the Soundscape Association of Japan. The 100 Soundscapes project does highlight however some of the inconsistencies when dealing with the Soundscape from a hi-fi perspective. Torigoe lists that 74 of the nominations related to sound of industries / traffic, 11 of which went forward to the 100 soundscapes for conservation. Schafer himself recognises that some soundmarks, may not always be beautiful; a sound that may infringe by-law limits or produce masking effects for example, is exempt because it performs a desirable community service and therefore presumably has an attractive symbolism 15. In other words, there is a crucial difference between what a community might decide to be an important part of their soundscape due to its identification with, say, some significant domestic, industrial/economic or cultural phenomena and the notion of an acoustically designed community which privileges the sonic, or for that matter the theories of an acoustic ecologist.

The 100 Soundscapes project successfully raised public awareness of, and responsibility towards, the environment by means of its soundscape. This was achieved not by promoting a Self-realisation that oneself is an equal part of the ecosphere but rather the identification of sounds as having a greater value or worth within a community by that community. What may be of greater significance from a social-ecological point of view is that local community soundscape groups were formed and encouraged to monitor and manage their nominated soundmarks. This kind of assembly (small as they may be) allows for a wider engagement with the needs of that society, not just in terms of sound. As such, this example of Torigoe, with its emphasis on community involvement and self-determination, is a good initial model of an Acoustic Ecology, one that moves towards a more radical Ecologism I spoke of earlier. There are useful comparisons and encouragement to be drawn between this kind of soundscape project and the Libertarian Municipalism / Social Ecology of Murray Bookchin. Suffice it to say here, that Libertarian Municipalism proposes community self management a small, intimate scale of political life, explains Biehl, that would allow people to become active citizens and recreate the public sphere, democratically making decisions on matters that affect their common life. 16 Article revised June 28, 1999. Originally published in *The Journal of Electro-Acoustic Music*. Published by the Sonic Arts Network, February 1999. Edited by Pete Stollery. ISSN 1355-7726

Gregg is currently working on a Touring Exhibition of Sound Environments (TESE) which will be assisting in Dollar, Scotland 2000 with the European Acoustic Environments in Change project, co ordinated by Dr. Helmi Jrviluoma.

Notes

1. Schafer (1994) p.237-238.
2. Schafer (1994) p.237. Though I acknowledge the detrimental effect of noise to public health and its disruption of natural habitats, I want to emphasise that the soundscape is largely and indicator of social and environmental deterioration and not a prime cause.
3. The two case studies published by Patrick W.Jordan and Heleen Engelen. *Sound Design for consumer products*. Karlsson (1998), p.88-92.
4. When Catharina Dyrssen asked at the H[^]r Upp! conference who would describe themselves to as an Ecologist, I recall two arms being raised.
5. Schafer (1994) p.240.
6. Hayward (1995) p.187
7. One might trace Naess influence on Schafer and thereby on Acoustic Ecology back through Deep Ecologys introduction to North America in the late 1970s via George Sessions and Bill Devall. *The Trumpeter: Journal of Ecosophy* which is

devoted the DE movement began publishing in 1983 in Canada. See also Schafer & Jrviluoma (1998) p.136-137

8. Drengson, Ali & Inoue, Yuichi (1995) p. xxii

9. Naess told of a similar anthropomorphic episode in a forest, when his happiness became that of the trees.

10. Schafer & Jrviluoma (1998) Schafer & Jrviluoma p.137

11. See Nature, First and Second, Biehl (1997), p.38-53

12. Various authors (1993) Deep Ecology and Anarchism. p.37-46

13. Ibid. p.46

14. A Strategy for Environmental Conservation Developed Through the Concept of Soundscape in Japan. See Karlsson (1998) p.48-53

15. Schafer (1994) p.239-240.

16. Biehl (1997) p.173

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NADA an Experience in Sound

Hildegard Westerkamp

Mati Ghar, Indira Gandhi National Centre for the Arts, Janpath, New Delhi, India, December 10-25, 1998

Nada is a sound installation about listening. It wants to open our ears and provide a time and place to explore a most essential aspect of our lives sound. It is a listening journey from noise to silence, from the external to the internal, from acoustic onslaught to acoustic subtlety, from worldly to sacred sound experiences. The installation challenges ingrained listening habits, numbed ears, hurried behaviour. As one moves through the installation certain questions become inevitable: What kind of listeners, what kind of soundmakers are we? How is it possible that our urban soundscapes assault our ears and bodies and intrude into our innermost space of silence. How could we let this happen?

Nada invites us to grapple with these questions. At the same time, it is a journey to discover listening itself, to allow our inner being to be touched through the act of listening. It is a safe place where all sounds can be invited into open ears, where ears can be curious, where they can search and discover. The seed for this installation was planted in 1992 when I was invited by Max Mueller Bhavan (the German Goethe Institut) in Delhi to conduct a soundscape

workshop. Two young architect students, Savinder Anand and Mona Madan, were among the 15 or so participants. Four years later by this time they had established their own architecture business, had participated in a few more soundscape workshops, and had done much of their own reading and research they decided that some action regarding the state of the soundscape in India was long overdue. They came up with the idea for Nada. I was invited to collaborate on the project as composer/sound designer. Veena Sharma, also a participant in the 1992 workshop, contributed to the installation with her deep knowledge about sound and the sacred. Financial support for the project came from Max Mueller Bhavan in Delhi, and the building

the Mati Ghar (the mud house) was made available by the Indira Gandhi National Centre for the Arts.

The Mati Ghar is a circular structure made of mud or earth, which was dug up from its immediate surroundings, hence the name. Around a central, circular room are situated two arcade-like galleries with many connecting archways. Upstairs above the centre is another circular space with a dome. When we first visited the building in January of 1997 we felt that the building was ideal for the installation and especially suited for the concept of a listening journey, leading from the external sound world to the internal. Very quickly it became clear that the shape of the building was ideal, but the acoustics were not. It was extremely reverberant in places and acoustically so transparent, that Mona and Savinder had to modify it substantially for optional listening. Here their architectural know-how became an absolute necessity before any sounds could be introduced into the building. Once this most important foundation was laid, some flexibility was created for placement of loudspeakers. Amit Chandra was brought in to take care of this aspect of the installation. He built 22 speakers and "wired" the building in ways that created four listening spaces of great clarity and each one with its own acoustic character. Visitors had the pleasure of experiencing a place where sound and spending conscious listening time in a designed soundscape really took the priority. Precisely because of the acoustic clarity in these four sound spaces, ears were drawn spontaneously and naturally towards this composed world of sounds. Three of the soundscape compositions had been created by Mona Madan and myself and the fourth one for the silent/sacred space the Soniferous Garden had been composed by myself. All pieces are based on sounds recorded in Delhi, Rishikesh and in parts of Goa, Rajasthan and Tamil Nadu, between 1992 and 1998.

Even though we came from different cultural backgrounds, a strong resonance existed between the four main people, Savinder, Mona, Veena and myself, who created this installation. As Veena Sharma said, "Although the idea of soundscape came from Canada originally, the recognition of the importance of sound is universal. Every culture, every tradition has used sound to contact the Divine. So, even if the idea soundscape emphasizes listening to the environment, it transcends cultural barriers. It sets up a resonance between peoples at a fundamental level when we manage to cut through the divisive character of noise. To contact the subtlety of sound is to contact the ocean of consciousness from where everything arises. To contact sound in its subtlety is to become creative, to be whole, to be sound."

Nada is a journey through four different listening spaces, entitled Soundwall, Soundcity, Soundwalk and Soniferous Garden. It begins outside with three panels introducing the subjects of listening and soundscape.

For just a moment

can you drop your inhibitions
your pre-conceived notions
can you forget where you have come from
where you have to go

who you are
where you will be

can you let your love & hate
anger & pain
sorrow & joy
can you forget everything
can you just listen

listen
listen

While reading the panels the visitor hears mostly the sounds of the nearby street, which is heavily trafficked, the sounds of birds in the immediate, park-like surroundings, occasional sounds of people working nearby, voices and also the first fragments of Soundwall. The visitor then walks along a channel-like pathway towards the Mati Ghar, where the rest of the installation takes place. Ten loudspeakers are placed on both sides of the pathway. It is as if one is walking through a stereo sound channel, from the walls of which emanates a dense sonic quilt of both the composed and the live urban soundscape of New Delhi. This is the noisiest and acoustically most dense soundscape of the installation. Panels with questions like "what is your favourite sound environment in New Delhi," or, "which sounds do you hear through your left ear", are placed along this pathway. A sound journal entry about traffic and horn blowing in New Delhi and a sound level meter with explanations of the decibel A and C scale, are placed just beyond the Soundwall. From this location the meter measures continuously the current sound levels that are created by the combination of the live and the recorded soundscapes. Over the two weeks of the installation the meter fluctuated roughly between 67 and 77 decibels on the A scale. On rare occasions usually during mid-morning lulls in the street ambience and during pauses on the tape it would go down to circa 62 dBA. The C-scale surprisingly measured no more than 5 decibels higher most of the time.

The next three listening spaces are all indoors. But before entering the building, we are informed about noise on one panel and about the structure of the installation on another one. As we enter the building, several panels inform about the human dimension in the soundscape, about acoustic community and the vibrating sound universe within human beings. While reading we can still hear some of the sounds from outside and at the same time, some fragments of the next listening space, Soundcity, reach us faintly. By the time we enter Soundcity, the sounds from outside have receded completely and most of the broadband, flat-line sounds of urban environments have been stripped away. In Soundcity human sounds from many places in India voices, footsteps, breathing, music making, playing, work sounds where human body rhythms are still audible, chanting, bell ringing, etc. make up a lively soundscape in this acoustically very clear, round gallery. It is a transparent soundscape, presenting a human acoustic community where all sounds of human life are clearly audible and not masked by broadband sounds, a type of ideal soundcity. This is a quiet, well-insulated listening space with jute paneling on ceiling and walls and jute matting on the floor. The light is dim, some cushions on the floor and some chairs invite to sit down and spend time listening. Four small panels along the walls provide the only visual focus with questions such as "why are you so terrified of silence have you heard anyone sing today what is your favourite sound environment here what is the quietest sound you can hear?"

After Soundcity, we enter an informational space with many panels and two listening stations. Soundscape terminology is explained, examples of soundwalks in many places of the world are displayed, information about the World Soundscape Project and its work in the seventies, about the World Forum for Acoustic

Ecology and its current activities, and some panels and CDs expose us to the work of other soundscape work in various parts of the world. While spending time in this place we hear sounds quietly spilling in from Soundcity as well as from the next listening space, Soundwalk. It creates an interesting background collage of sonic India. Before entering this space, several panels inform us about the natural soundscape.

Soundwalk occurs in a long, wide corridor, along which one can walk and listen to the sounds of nature in India. It is a hi-fi place, with clear acoustics, but not as insulated as Soundcity. The sounds here are crisp with an almost forest-like reverberance. Panels with questions such as, "can you hear your footsteps here can you hear the sound of your clothing here how many airplanes have you heard today," etc. are the only visual aspects of this space. If one wishes to spend time, one can sit down on cushions along the corridor. This soundscape composition does not only take us into uninhabited natural places of India but also into villages. Many villages in India are hi-fi environments as very few motorized sounds invade their natural and quiet atmosphere. The sounds of the inhabitants and of their daily activities do not mask the natural sounds. They all occur in peaceful coexistence. In India "natural soundscape" very often means inhabited, rural soundscape. Rarely does one find completely uninhabited wilderness environments. This is audible in Soundwalk.

As we walk upstairs, gradually leaving the natural soundscape behind us, we encounter panels that speak about silence, inform about mantra, the sounding body, Om, sacred sounds. Slowly we get sonic glimpses of the Soniferous Garden as we approach the central dome space. Before entering the last listening space we see an image of the Tibetan poet and mystic Milarepa sitting in his famous listening posture, with his right hand cupped over his right ear and we are asked to:

Enter the garden of sacred sounds with a concentrated mind.

Sit still in a comfortable position.

Let the sounds float around and into the body, effortlessly.

Join in and chant the sound Om or Hum, whichever is more pleasing.

Listen to the resonance of the sound. Close the ears with index fingers, chant hum and experience the resonance within.

In moments of silence stretch the ears to hear the farthest star.

Experience the stillness of sound.

While leaving the space retain the inner resonance to experience the world anew.

We now enter a circular room with a domed ceiling. A skylight in the top of the dome lets in daylight and creates a soft atmosphere. The walls are covered with jute panels, the floor with jute matting and above, the dome is painted in sky-like colours. Cushions and a few chairs are scattered throughout the space. Six loudspeakers are placed around the periphery of the room. It is the most reverberant of all four spaces and acoustically the most interesting space. If one sits in the centre, directly under the skylight, it is as if one sits very much inside the sounds that are broadcast from the speakers. Most of these sounds are very quiet, gathering mysteriously above in the dome and reflecting down onto the listener in the centre. If one claps one's hands loudly from this same position one can hear multiple echoes bouncing off the rounded walls of the dome.

The soundscape composed for this space consists of sounds from sacred places in India: temple bells, muezzins calling, prayers from Hindu temples and Gurdwaras, churchbells, om, etc. One also hears water sounds, the sounds of chimes, some soft breathing sounds, and a drone which underlies the whole piece and weaves in and out of silence throughout. Occasionally human voices appear, such as Swami Brahmananda asking "what is God", other people saying names of various Hindu Gods and Goddesses, a whispering voice saying the word "silence" and quoting

Kirpal Singh "When there is no sound, hearing is most alert" (actually an excerpt from my very first composition Whisper Study). Occasional silences punctuate the flow of this piece. Om occurs repeatedly throughout the piece, inviting the visitor to join in. Two volunteers are always present in this space and chant the om live when it occurs on tape and may sometimes continue on for a while and gradually blend in with the tape sounds that follow. It is a calming soundscape, intended to give the listener a chance to relax and reflect and if desired to join in with the soundmaking.

Most visitors emerge from this installation feeling less hectic, looking much more relaxed than when they first entered. Many comments in the guest book confirm these impressions. Here are a few examples:

A sigh of relief we only get here.

The best section is the upstairs hall where you really find all sounds coming to a halt silence.

Took me back years we used to go up to Rishikesh as children and learn to say Om correctly.

I have no words at the moment to express all that I have gone through. It touched deep inside perhaps in the place of no sound. I carry this silence with me.

I am speechless. Thank you!

Soundscape work without the journey into the inner world of listening is devoid of meaning. Listening as a totality, from the external to the internal, seeking information about the whole spectrum of sound and its meanings, from noise to silence to sacred, is what gives soundscape work its depth. Nada offers that spectrum of experience. Visitors who are willing and able to take the time for listening and informing themselves, for spending time in the Soniferous Garden and letting calm spread through them, they really do get the most out of the installation. The sacred is deeply meaningful in this culture and many visitors, indeed, welcomed the opportunity to get in touch with inner stillness and the sacred aspects of sound. It was a familiar place for most and many participated in the chanting of Om.

On the other hand, I have noticed that Indian visitors tend to relate less clearly to the environmental aspects of soundscape work. Why listen to the environment? what is soundscape? are frequently-asked questions, even after hearing the soundscape compositions and reading the information on the panels. And often our answers are met with puzzlement and more questions. Soundscape listening, which is both analytical and contemplative in character, seems rather alien to many in this culture. And as a result, most visitors simply walked through the first three spaces of Nada, only stopping for short times to listen. However, once they had spent time in the final space, the Soniferous Garden, and had allowed themselves to find inner calm, they could make sense of the whole installation retroactively. The connection between the environmental issues of noise pollution in today's urban environments and the health and sacredness of our inner sound world was made at that point. Some people even returned for a second visit and tended to spend more time listening to the other sections of the installation.

New Delhi, Dec. 21, 1998

eMail <westerka@sfu.ca>

"Fourty-one"

Thomas Gerwin

Are the sounds of nature necessary for our survival?

Are sounds necessary for survival?

Do sounds provide or contribute vitally important values?
Do we create vital values by making sounds?
Do we receive power by sounds?
Do we lose power through sounds?
Do we exchange wisdom through sounds?
Do we learn by listening?
Do we learn by making sounds?
Do we experience the world through sounds?
Do we confirm our position in reality through sounds?
Are the sounds we are making a mirror of our view on the world?
Are we chaotic?
Is the world chaotic?
Is nature chaotic and unforeseeable?
Don't we mistrust the unforeseeable?
But, isn't the foreseeable too boring?
Is fantasy chaotic?
Does fantasy create the world?
Do we need fantasy for our survival?
Do you like living?
Does life sound?
Can we should we design it?
Do we shape reality by designing sounds?
Is this art, then?
Should art arrange reality?
Hasn't art done that since ever?
Is the designer responsible for the influence of her/his work onto reality?
Is the bad or good influence onto life an important parameter for sound design/composition?
Are sounds beings?
Is there a fundamental difference between artificial life and natural life?
Aren't electronic sounds much poorer and simpler than natural sounds?
Do we need complex sounds for complex thinking?
Can one lose the ability of complex perception if this ability is not stimulated for a long time?
Is it possible to bring together technique and nature in a way that they support each other?
Do machine sounds often hurt the ears, not only because of their loudness, but because of their structural poorness?
Could the categories for "good sounds" be useful to define a convenient, meaningful technique?
Do you remember the sound of crickets on a warm summer night?
Do birds sing?
Are the sounds of nature necessary for our survival?
... Yes.
eMail <thomas@gerwin.de>

Hints and Reviews

The Book of Noise

Do you remember The Book of Noise by Murray Schafer? Perhaps not, since you weren't even born in 1968, when it was written and published in Vancouver B.C. A few years later Schafer started his soundscape research. Now, thirty years after, an updated version is available at Arcana Editions.

Thirty years after: The Book of Noise's angry stance is still valid. It aims at informing in a non-academic language and points to possible individual and community action.

Available at: Arcana Editions, Indian River Ont., K0L 2B0 Canada. Price USD 8 (in order to cover airmail postage); multiple copies at negotiable lower rates.

Listening Diaries

Lake at dawn

The anchor is aground safely at 60 24' North, 21 22' East, right in the center of the Aland islands. My equipment is ready in the wheelhouse of our sailing yacht: Two Sennheiser MKH- studio microphones with a sensitivity unmatched by any other microphone of this kind, a microphone preamp, DAT tape recorder, a pair of headphones. I walk outside on deck, take the headphones and switch on the tape. All of a sudden I'm in the middle of a weird acoustic scenery: The fluttering of birds, dove-like sounds, ducks, jumping fishes, undefinable noises. Listening through my "acoustic magnifying glass" I enjoy an exclusive performance of the Aland's animal world at the highest dramatic level. Completely engrossed in the world of my earphones I get badly frightened: Very nearby menacingly something has rumbled! A cautious glance: On deck and on the water everything seems to be alright. The riddle is solved by a feeling in a certain part of my body my stomach has rumbled. Soon after that at a hardly bearable level a hungry mosquito passes by a few centimetres from my microphone...

Djakita

A metal recycling plant in K^{ln} Niehl. Two hundred meters east is a feeder road, at some further distance a former signal house; the actual inhabitant is the proud owner of at least eight dogs. A big metal fence keeps out intruders from the industrial grounds. We have our eyes on it soundwise, you understand. It is one night in July 1994, 3 o'clock am. Only a few cars pass by on the feeder road; sometimes one of the dogs barks at intervals, that seem quite convenient to us. Now and then there comes an answer from a canine friend from a great distance.

We take our positions at each end of the fence, at a distance of about 6 metres from each other. One hand is for making sounds on the rails of the fence with felt mallets, hands, and knuckles. In the other hand we hold the microphones, that pick up the sounds of the fence's rails from very close. Moving the microphones vertically focuses various overtones. The mics "listen" to the left and to the right, always capturing two of the fence's rails. Each of us wears one half of a headphone, so we can listen in detail to what the other one is playing...

Martin H^mberg, K^{ln}

"Collecting sounds for our next CD...", The Opera to Relax, (OTR) P.O. Box 620 152, D - 50694 Koeln Fax +49 221 740 56 21, eMail <kapan@the-opera-to-relax.com>

Events Past and Upcoming

Sounds of the Future

On January 30, 1999 took place in the Pavillon du Lac, Parc des Buttes Chaumont in Paris, the Sounds of the Future meeting. 26 people answered to R. Murray Schafer's and Bernard Delage's invitation to present three-minute-interventions about the possible shape of future soundscapes.

There was not enough time to present and discuss all contributions, thus it would be worth to present them all in print. In case you are interested in making a publication available, please support Bernard Delage. All presentations and discussions have been recorded. The intention is to retranscribe them especially the discussions which contextualize the talks. Since this task advances slowly it would need more people willing to assume a portion of this work.

Please contact: Bernard Delage, 53 rue de Belleville,
F - 75019; fax +33 142 034850.

Synopsis

The order of the presentations was determined by chance; it is here given in the alphabetical order of the title incipit; imagine and propose other orders:

Are the sounds of nature necessary for our survival?

Thomas Gerwin, composer, media artist

Could technology expand the parameters of hearing?

Pascal Luquet, acoustician

Could we grow sounds? Bernard Delage, architect, acoustician

For what catastrophes will sound be responsible in the future? Nicolas

Misdariis, acoustician

For whom will future sounds be designed? Othmar Schimmel, sound designer

How can you personalize technological sounds?

Marc Crunelle, architect

How to eliminate airport noise without eliminating airplanes? StÉphane Roux,
architect

Is sound necessary? Mathieu Pavageau, acoustician

Is there any future for radio? If so: will it change?

Hans Ulrich Werner, media sound designer

New materials and their effects on acoustics. Sylvain Berger, acoustician

To which extent could sounds compete with images?

Helmi Jrviluoma, ethnomusicologist,

Water sounds? R. Murray Schafer, composer, philosopher

What comes after the cellular phone? Noora Vikman, ethnomusicologist

What is happening or will happen with the human voice? Sylestre Miget,
acoustician

What new acoustics can yo imagine? Patrick Susini, acoustician

Will it be necessary to continue to store sounds?

Marc Chazeaux, architect, acoustician

Will the media continue to dominate or pollute the soundscape? Benoît Artaud,
media artist

Will the world be overdesigned with sound? Henrik Karlsson, music sociologist

Will there be any need for concert halls in the future?

FrÈdÈric Forestier, designer, architect

Will we all be speaking the same language in the future Which one? Colette et
Jean-François Augoyard, teacher, sociologist, urbanist

Music and Manipulation

An international conference 17-19 September 1999, The National Palace Nalenì,
Stockholm, Sweden

Day 1

Keynote address by Nils L. Wallin

First Theme: Manipulation by music

I. Music and Event, conferences by Steven Brown, Ellen Dissanayake, Ulrik Volgsten, Peter J. Martin

Day 2

II. Music and Image, A. Music in commercial advertising, conferences by Claudia Bullerjahn, +rjan Strandberg

B. Music in feature-length films, TV programs, and music videos, conferences by Michel Chion, Philip Tagg, Bengt-Arne Wallin

III. Music and Milieu, conferences by Adrian North, T^res Theorell, Yvonne Liljeholm Johansson

Day 3

IV. Music and Re-Use, conferences by Ola Stockfelt, Yngve Akerberg

V. Music and Control, conferences by Roger Wallis, Thomas Anderberg, G^ran Rosenberg

First registration deadline: July 15, registration fee SEK 2900 regular, 1500 student, 450 accompanying persons.

More information: Conference Secretariate of the Swedish Artists" and Musicians" Interest Organization (SAMI), D^belnsgatan 3, S 111 40 Stockholm; fon +46 6 453 3400, fax +46 8 453 3440, eMail musicmanipul@sami.se

Suoni e ritmi dell'ambiente Un'esplorazione teorica e pratica dei paesaggi immateriali

Universit# degli Studi di Bologna, Dipartimento di Musica e Spettacolo; CIMES in collaborazione con la SIEM

Luned# 11.10.

ore 15 Intervento teorico : Roberto Barbanti, La dimensione 'retinica' nella civilizzazione occidentale : storia, modelli cognitivi e prospettive teoriche.

ore 17 Esercitazioni :

Gruppo A : Francesco Michi Design acustico 1

Gruppo B : Luca Miti (Alcune) azioni, esecuzioni, percezioni e meditazioni sull'ambiente sonoro 1

Marted# 12. 10.

ore 15 Intervento teorico : Roberto Barbanti, Un 'paradigma acustico' ?

ore 17 Esercitazioni

Gruppo A: Luca Miti (Alcune) azioni, esecuzioni, percezioni e meditazioni sull'ambiente sonoro 1

Gruppo B: Francesco Michi Design acustico 1

Luned# 18.10.

ore 15 Intervento teorico : Antonello Colimberti, Antropologia del gesto e paesaggio sonoro 1

ore 17 Esercitazioni :

Gruppo A: Antonello Colimberti Voci estreme-Tecniche vocali estese

Gruppo B: Francesco Michi Design acustico 2

Marted# 19.10.

ore 15 Intervento teorico : Antonello Colimberti, Antropologia del gesto e paesaggio sonoro 2

ore 17 Esercitazioni :

Gruppo A: Francesco Michi Design acustico 2

Gruppo B: Antonello Colimberti Voci estreme Tecniche vocali estese.

Lunedì 25.10.

ore 15 Intervento teorico : Albert Mayr, Ritmi naturali e ritmi costruiti 1

ore 17 Esercitazioni :

Gruppo A: Luca Miti (Alcune) azioni, esecuzioni, percezioni e meditazioni
sull'ambiente sonoro 2

Gruppo B: Albert Mayr Percorsi e permanenze

Martedì 26.10.

ore 15 Intervento teorico : Albert Mayr, Ritmi naturali e ritmi costruiti 2

ore 17 Esercitazioni

Gruppo A: Albert Mayr Percorsi e permanenze

Gruppo B: Luca Miti (Alcune) azioni, esecuzioni, percezioni e meditazioni
sull'ambiente sonoro 2

Note introduttive

Roberto Barbanti

Nel nostro intervento teorico intendiamo mostrare e sviluppare le dinamiche che hanno permesso l'affermarsi dei modelli cognitivi inerenti alla percezione visiva. Riprenderemo in parte le teorie sviluppate dalla 'Scuola di Toronto' per dimostrare come la storia dell'Occidente sia essenzialmente fondata e incentrata sul predominio dello sguardo rispetto alle altre forme percettive.

A partire da questa analisi, che delinea dunque i contorni di un vero e proprio 'paradigma retinico', avanza qualche ipotesi per sviluppare i lineamenti teorici di un futuro 'paradigma acustico'

Antonello Colimberti

"Voci estreme" " un progetto di ricerca sulle "tecniche vocali estese" diretto da Antonello Colimberti ed articolato in interventi teorici (pubblicazioni, traduzioni, conferenze, dimostrazioni) ed interventi pratici sia di natura performativa che didattica.

Le "tecniche vocali estese" sono quelle pratiche di alterazione della voce che attraversano trasversalmente i vari continenti nei pi` diversi generi, dalla musica colta a quella popolare -etnica e a quella popular-leggera. Sono caratterizzate dalla riscoperta e invenzione delle proprie capacit` vocali e dal rifiuto del canto 'impostato' tipico della tradizione operistica. Negli ultimi anni l'autore ha allargato la propria ricerca individuandone le connessioni con la teoria dell "Antropologia del gesto" di Marcel Jousse e con quella del "Paesaggio sonoro" di Murray Schafer, connessioni che saranno l'oggetto degli interventi teorici.

L'incontro di Bologna mostra gli ultimi risultati della ricerca esponendo le basi teoriche e proponendo un'esercitazione ai confini fra nuova vocalit`, nuova performance e musica ambientale.

Albert Mayr

Vi " una stretta connessione tra suono e tempo; infatti i teorici antichi e medioevali che seguivano la tradizione pitagorica postulavano l'esistenza di una musica inudibile che consisterebbe nell'avvicinarsi dei cicli ambientali e biologici. Negli interventi teorici si esaminer` questo concetto allargato di musica alla luce sia di recenti indagini scientifiche, sia di esperienze artistiche collocabili nel campo sperimentale. Da questa angolazione muoveremo verso un nuovo ascolto dei paesaggi immateriali contemporanei in cui vengono sopraffatti e tacitati non solo numerosi fenomeni sonori informativi, ma anche le 'voci' infrasonore di molte ritmicit` naturali.

Le esercitazioni consisteranno in esplorazioni del rapporto tra spazio-tempo-movimento-suono e nell'interazione, in questa chiave, con l'ambiente attraverso semplici attivit` performative.

Francesco Michi

Siamo soddisfatti dell'ambiente acustico che ci circonda? Possiamo stabilire cosa del nostro abituale panorama sonoro ci piace o ci sembra utile e cosa invece ci sembra fuori luogo?

Nel rispondere a questi quesiti illustreremo e stabiliremo dei criteri e metodi di analisi dell'ambiente sonoro.

Il Design acustico come "disciplina possibile" fa riferimento a principi e tecniche secondo le quali si pensa sia possibile organizzare le qualit` estetiche, psicologiche e sociali del nostro ambiente acustico.

Diversi sono gli interventi che possono essere fatti a partire da queste considerazioni. Durante le esercitazioni ci occuperemo, seppur brevemente, delle possibilit` creative connesse alla catalogazione e raccolta dei suoni dell'ambiente, cos` come della loro elaborazione, e della progettazione di

sistemi che integrino, rettifichino e/o sensibilizzino all'ambiente sonoro; studieremo anche le possibilit  di realizzare piccoli oggetti e di concepire operazioni pi  vaste.

Luca Miti

Le due esercitazioni si svolgeranno prevalentemente secondo una (doppia) prospettiva "storico-sperimentale", nel senso che nel corso degli incontri verranno presentati ed "eseguiti" dai partecipanti, lavori (composizioni) aventi in qualche modo un riferimento al concetto di ambiente sonoro.

L'aspetto storico degli incontri "evidente: si tratta perlopi  (ma non solo) di lavori "dimenticati" nell'accezione "politica" del termine; in altre parole, si ascolteranno/eseguiranno lavori che prevedono un approccio all'ambiente sonoro diverso (dimenticato) da quello attualmente alla base della percezione/sensibilit  occidentale. Per quanto riguarda l'aspetto sperimentale, "il confrontarsi con il ruolo di esecutori (non sono comunque richieste particolari conoscenze musicali) che rende tali le esercitazioni, senza dimenticarne l'aspetto pi  impalpabile, e cio  essere uno strumento per lo sviluppo di una nuova sensibilit  non solo percettiva.

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Soundscapes voor 2000

Amsterdam, 19.-26. November 1999

Organizer of the festival: NPS Radio, PO Box 29160

NL -1202 NJ Hilversum; fax +31 35 6775289

eMail <ph@nps.nl>

Wfae coordinator: Thomas Gerwin, inter art project, Seboldstr. 1, D-76227

Karlsruhe; fon/fax +49 721 9431953, eMail <thomas@gerwin.de>

Preliminary programme of Wfae platforms

Monday, 22.11.

10-12h Welcome, General Presentation of Wfae: including Nigel Frayne and Hildegard Westerkamp, About acoustic ecology.

Tuesday 23.11., Soundscapes and Sound Ecology

10-12h Presentation of regions and individual reports: with Helmi Jrviluoma, Greg Wagstaff, John Drever, Ray Gallon, Pierre MariÈtan.

17-18h Justin Winkler: Time cycles the time factor in acoustic ecology.

Wednesday 24.11., Soundscapes and Media Art

10-12h Presentation of plans and projects, including Sabine Breitsameter about A special view on media art, with discussion.

17-18h Thomas Gerwin: New Media Soundscapes and online demonstrations.

Thursday 25.11., Soundscapes and Society

10-12h Business and political issues of acoustic ecology, with panel Noise, aural perception, and action, Jean-François Augoyard. Bernard Delage, a representant of a citizens" activist group, a object sound designer and a education expert.

17-18h Darren Copeland: Soundscape and electroacoustic / multi-channel music (8-channel-presentation)

Friday 26.11., Soundscape and Research

10-12h Final meeting

17-18h Henrik Karlsson: From awareness to action one year after the Stockholm conference.

Miscellanea

Food has to be loud

"Hansen, such the name of the gastronomic novelty, is the foretaste of the third millennium. (...) The kitchen of the brasserie is of course visible, the cook can be seen at work behind a glass wall. This is the style of master Conran, who, after London, covers also Paris with his branches. He is the designer of a novel gastronomy, which can be recognized by being loud. Even very loud, since the first commandment of the cool society reads: be capable to bear noise. Thus the rendezvous are installed in sheds, the floor is of stone, metal, where yesterday was plastic, sound absorbing materials are disdained. The guests have to scream in order to understand each other. Such a screaming-hall becomes instantly an in-locale."

From "Das ist ja zum Br,llen!" by Wolfram Siebeck, ZEITmagazin 10, 4.3. 1999, p. 46. Translation NSN

Jahresversammlung in Cembra

Am Samstag, 13. Mrz 1999 fand in Cembra (Trentino, Italien) die Jahresversammlung des Forums f,r Klanglandschaft statt. Elf Mitglieder fanden den Weg ins Bergdorf, das 1975 vor fast einem Vierteljahrhundert eine der f,nf europäischen Fallstudien des World Soundscape Project abgegeben hatte. Die

Veränderungen im seither stark gewachsenen, städtisch wirkenden Dorf waren augen- und ohrenfällig, und nicht zufällig war auch Noora Vikman von der Universität Tampere (Finnland) zugegen, die für das Forschungsprojekt Sonic environments in transition Erkundungen vornahm.

Jahresberichte, Kassenbericht und Rechnungsprüfungs-Bericht wurden genehmigt und dem Vorstand Décharge erteilt. Die bisherigen Vorstandsmitglieder und der Präsident Thomas Gerwin, Claudia Pellegrini, Markus Weiler und Justin Winkler wurden bestätigt; neu in den Vorstand wurden gewählt Prof. Albert Mayr (Firenze) als Regionalvertreter für das deutschsprachige Norditalien und Prof. Dr. Günter Olias (Potsdam) als Kassenkoordinator für Deutschland. Der renommierte Hörbild-Autor Walter Tilgner wurde zum Ehrenmitglied gewählt (Laudatio siehe unten). Lorenz Schwarz wurde beauftragt, die Möglichkeiten zur Einrichtung einer Fkl-Homepage abzuklären; diese kann mittlerweile unter

HYPERLINK <http://www.rol3.com/vereine/klanglandschaft>
<http://www.rol3.com/vereine/klanglandschaft> angewählt werden.

Die Versammlung wurde vom Bürgermeister und vom Kulturbeauftragten von Cembra begründet. Die Audition des in Vancouver zu einem einstündigen Tondokument verarbeiteten klanglichen Tageslaufs vom Ostersonntag 1975 und eine Weindegustation beschäftigten die Versammelten bis spät in die Nacht. Am Sonntagmorgen führte ein Hörspaziergang in mehreren Etappen durch Cembra; dank engagierten Hörer/innen und lebhafter Diskussion durfte er allen Teilnehmern in lebendiger Erinnerung geblieben sein; die dabei entstandenen Aufstze werden von Noora Vikman für einen kommenden Newsletter zusammengestellt.

Laudatio für Ehrenmitglied Walter Tilgner

Anlässlich der Wahl von Walter Tilgner zum ersten Ehrenmitglied des Forums für Klanglandschaft am 13. Mrz 1999 in Cembra hielt Justin Winkler die nachstehende Laudatio.

Walter Tilgner, geboren 1934, ist Biologie, Ornithologe, Naturfotograf und Bioakustiker. Diese Zusammenstellung lässt ahnen, für welche Breite der Naturwahrnehmung er steht. Neben seiner beruflichen Tätigkeit für das Bodensee-Naturmuseum hat er über lange Jahre Tonaufnahmen in Naturräumen Mitteleuropas gemacht.

Es sind nicht irgendwelche Tonaufnahmen: Walter Tilgner steht für den "Klangperfektionisten", den sowohl seine naturwissenschaftlichen Kenntnisse der von ihm aufgesuchten Klangräume charakterisieren, als auch die von ihm eingesetzte Aufnahmetechnik und deren Ergebnisse. Sein Perfektionismus ist an vielen Mauern des Unverständnisses gestossen, hat aber dank seinem unermüdblichen und mutigen Einsatz Produkte entstehen lassen, die unter allen auf dem Markt erhältlichen Naturaufnahmen die oberste Qualitätsklasse bilden.

Wissenschaft und Poesie, Phänomenologie und Ästhetik: Mit dem ersteren Gegensatzpaar hat Walter Tilgner kein Problem, es weiss, wie sehr die Wissenschaft vom Hörbaren die Poesie des Hörens selbst braucht, um nicht darüber zu werden. Beim letzteren ist er der Phänomenologe par excellence; was aber die Produktionsästhetik betrifft, kennen wir seine Ablehnung alles Künstlichen. Ganz unbescheiden ist sein Anspruch, "nichts als die Natur" aufzunehmen und wiederzugeben, ohne das, was er als gestaltende Spielerei empfindet und verwirft.

Hier ist der Schlüssel zum Verständnis des Hörens, das er auf seinen Compact Disks offeriert, eines Hörens, das Werbung ist für ein offenes Naturverständnis: Tilgner setzt auf die Kopfaufnahme, die den ganzen Umkreis wiedergibt, die Raumtiefe abbildet und den Kontext der Einzelereignisse etabliert. Dies ist eine Absage an jede Art von isolierender Anheftung oder, tontechnisch gesprochen, verzerrender Abbildung des Klanggeschehens.

So wie Tilgner als wissenschaftlicher Poet, jeder anthropozentrischen fsthetik abhold und auf den Klangkontext ausgerichtet, wider Willen zum Begr,nder einer neuen, ^kologischen "fsthetik" wird, so wurde der passionierte Natursucher Tilgner wider Willen der sensibelste Seismograph f,r den Zivilisationsdruck in unserer Klangumwelt. Wo findet er Rume und Zeiten ohne die Motorenklangspur unserer Alltagswelt und wie steht es mit der Vermittlung seiner filigranen Aufnahmen in diese lrmige Welt hinein? Dass seine Aufnahmen in den Charts der Rave-Bewegung waren wird ihn freuen und zugleich nachdenklich stimmen. Mit der Wahl von Walter Tilgner zum Ehrenmitglied des Forums f,r Klanglandschaft dr,cken wir unsere Wertschtzung f,r seine hochqualifizierte Arbeit im Dienste einer ganzheitlichen Naturklangdokumentation aus; mit ihr w,nschen wir ihm, er m^ge mit seinen Werken gemss seiner Absicht ,ber das H^ren das Herz der Menschen treffen und das Gef,hl der Verantwortung f,r unsere Umwelt wecken; mit ihr begl,ckw,nschen wir ihn zu seinem Mut, mit dem er seinen oft einsamen Weg gegangen ist und w,nschen ihm einen fruchtbaren Ruhestand!

Marsmicrophone

Excerpts from a report by Greg Delory

Ever wonder what it sounds like on Mars? Onboard the Mars Polar Lander will be a small recording device, the Mars Microphone, whose job is to sample sound while the rest of the probe studies the soil, weather, and atmospheric dust. The idea for the Mars Microphone started with Janet Luhmann of the University of California, Berkeley and David Juergens of the Jet Propulsion Laboratory. The Mars Microphone is a small device, roughly 5 centimeters on a side and one centimeter thick, weighing less than 50 grams, and using a small amount of power, less than 0.1 watt during its most active times. It will be the first instrument funded by a membership organization the Planetary Society to fly to another world. It was designed, constructed, and tested under Luhmann's direction at the Space Sciences Laboratory.

Are There Sounds on Mars? Given that sound waves need an atmospheric medium through which to travel, many people are surprised to learn that any sounds at all can be heard on Mars. The atmospheric pressure on the surface of the Red Planet is small, amounting to around 0.1 percent of the Earth's sea level pressure. But even at Mars' low pressure, acoustic signals within the frequency range of the human ear can be detected. There is weather on Mars, including winds, sandstorms, and dust devils, which are little tornadoes caused by local weather patterns. The Mars Microphone may be able to hear these winds and perhaps even a type of lightning within sandstorms. The microphone will also record noises made by the lander, such as the sound of the robotic arm digging for soil samples.

However, the most exciting sounds are likely to be ones that we don't even know about yet. Experience has demonstrated that whenever a new instrument is developed and flown in space, we learn something new about extraterrestrial environments, and therein lies the true spirit of the Mars Microphone concept.

Informations: [HYPERLINK http://sprg.ssl.berkeley.edu/marsmic](http://sprg.ssl.berkeley.edu/marsmic)
<http://sprg.ssl.berkeley.edu/marsmic>

The New Soundscape Newsletter 8, June 1999

Winter Diary Murray Schafer erhielt den Sczuka Preis 1998

Aus einem Essay von Hans Ulrich Werner

Der Film "32 Variationen über Glenn Gould" beginnt mit den langsamen Bewegungen des in Künstler schwarz gekleideten Mannes, der sich über das Eis auf die Kamera zubewegt. Das Geräusch des kalten Winds mischt sich mit Klavierklängen. Die Idee des Nordens mehr ein Gefühl, ein Klima von Klang und Stille. Ein Mensch allein als Teil der Natur und zugleich durch die Reflexion davon abgetrennt: a part and apart.

Musik aus der Klte, wie es der kanadische Komponist Raymond Murray Schafer nennt. Ein Seelenverwandter von Glenn Gould, ist er im Winter vor einem Jahr zusammen mit seinem Schüler und Komponistenkollegen Claude Schryer Klte nach Manitoba aufgebrochen, hat die Töne im leeren Raum gesucht und mit dem digitalen Tonband aufgezeichnet.

Isolierte Geräusche. Klangerinnerungen, wie die Hörner der Zige in der Landschaft. Schritte, die wie bedeutungsvolle Erzählungen wirken. Ein Hund weit entfernt. Ein Chor, eingebunden in das Ritual eines Gottesdienstes. Lebhaftige Stimmen in lokal gefärbtem Dialekt. Der Klang des Wolfes, Leitmotiv, auch für andere Kompositionen von Schafer. Aus diesem Rohstoff ist eine Komposition für das Studio akustische Kunst im WDR entstanden, für die Murray Schafer am kommenden Samstag in Donaueschingen den renommierten Karl-Sczuka-Preis für Hörspiele erhält.

Schafer wurde am 18. Juli 1933 in Sarnia, Ontario geboren und studierte Klavier bei Albert Guerrero dem Lehrer auch von Glenn Gould, Cembalo bei Greta Kraus und Komposition bei John Weinzweig. Neben musikalischen Studien beschäftigte er sich intensiv mit Werken von Joyce und Pound sowie mit den Kommunikationsanstzen von McLuhan. Er studierte Mittelhochdeutsch im Wien der 50er Jahre, arbeitete als Musikjournalist für die BBC und organisierte polystilistische Konzerte in Toronto.

Mitte der 60er Jahre engagierte Schafer sich als Musikpädagoge und entwickelte das World Soundscape Project in Vancouver, als Teil seiner "Schule des Hörens", musikpädagogische Arbeiten mit Kindern und Erwachsenen. Akustikökologie nannte Schafer eine Denkweise, die den Menschen und seine Beziehung zum Hörbaren zwischen Klang und Krach in ihren Mittelpunkt stellt.

Seit den siebziger Jahren lebt Schafer im ländlichen Ontario und reist von hier in alle Welt, zu Konzerten, Konferenzen, Vorträgen und Unterricht, im steten Wechsel zu immer länger währenden Phasen der Zurückgezogenheit für neue Stücke. Er lebt ohne Telefon wie ein zeitgemässer Thoreau ein freiwilliges Leben in der Wildern. Sein Rückzug nach Ontario suggeriert ein Motiv romantischer Eremitage, ein "Zurück zur Natur", das sich in seinem Komponieren auswirkte.

Mit leisen, minimalen Mustern setzen die vier Musiker ein. Kleine Gesten. Elastische Rhythmen, den Wellenbewegungen des Meeres nachempfunden, mit einer Dauer von 6-11 Sekunden. Schafers zweites Streichquartett Waves ist eine Fortschreibung seiner Soundscape Komposition Okeanos von 1972 und basiert wie diese auf empirischen Beobachtungen zur Bewegung von Wellen, die Übertragung eines natürlichen, "elastischen Musters" auf Streichinstrumente Musik als Klanglandschaft.

North/White für Orchester und Schneemobil von 1973 zeigt den Einbruch der Technik in die Natur und ist Chiffre für das Verdrängen von ursprünglichen akustischen Lebensgewohnheiten der Eskimos. Das Stück hat als "Musik des Nordens" eine doppelte Symbolik, indem sie den Klang des Nordens als konstruktive Wahrnehmungskraft beschwört und zugleich seine Zerstörung durch die Industrialisierung kritisch kommentiert.

Was die Musikforscherin Maria Anna Harley über das Konzertstück von damals sagt, gilt heute noch für eine zentrale Passage aus Winter Diary: "Diese Komposition, ein ökologischer Protest gegen die Zerstörung der Stille und Einsamkeit des kanadischen Nordens durch menschliche Klangverschmutzung, verwendet einen richtigen Schneescooter als Instrument eine Maschine, die dazu geschaffen

wurde, die eisigen Rume subpolarer Regionen zu erobern. Das Werk portrtriert oder mythologisiert Reinheit und Differenziertheit der arktischen Klanglandschaft vor der Ankunft der weissen Eroberer und ihrer lrmenden Maschinen."

Die kompositorische Arbeit von Murray Schafer ist seit den 60er Jahren durch eine Vielzahl von Formen und aussermusikalischen Themen gekennzeichnet: Zwãlf-ton-Kompositionen, Serialismus, Multi-Media-Ereignisse, Aleatorik, Elektronik, mythische Figuren, mystische Motive sind Anregungen f,r sein Gesamtkunstwerk. Schon in Schafers ,brigen Werken, im Patria-Zyklus aber besonders, sind Figuren, Motive, Symbole, Texte oder Klänge, Verfahren, Rume, Zeiten wie in einem Re-Cycling miteinander zu einem "Neo-Gesamtkunstwerk" verbunden. Er nennt es Das Theater des Zusammenfliessens. Patria ist Schafers zentrales Werk, ein Zyklus mit recht unterschiedlichen Spielorten an einem See in Kanada oder einem verlassenen Parkhaus in L,ttich, mit opernhaften Inszenierungen, ritueller Geheimmusik f,r den Sonnengott RA, oder im Stile eines musikalischen Jahrmarkts.

Die im Prolog an einem kanadischen Sees etablierten Figuren, Ariadne, The Princess of the Stars und der Wolf, Symbol des Nordens Kanadas, sind Leitmotive einer sich im Laufe der Jahre stndig erweiternden Architektur seiner St,cke. The Princess of the Stars bezieht die Zuschauer in einen nat,rlichen H^rraum mit vielen Instrumentalisten mit ein. Dazu dient die Umwelt als Schallraum, es gibt Tnzer und Snger, die sich auf dem Wasser mit Kanus bewegen: . Auf diese Weise werden Berge, Wasser, Sonnenaufgang und V^gel zu Elementen eines gigantischen Naturtheaters. Die Darbietung ist in der Tat grossartig. Dramatische Ereignisse sind eng mit den nat,rlichen Gegebenheiten koordiniert, dem Vogelchor im Morgengrauen, dem Sonnenaufgang. Dieses ist mehr als ein Kunstwerk, es ist eine heilige Zeremonie, eine Enth,llung. (Mary Anne Harley)

Murray Schafer wurde 1998 f,nfundsechzig Jahre alt. Vor 30 Jahren entstand sein World Soundscape Project und wurde zum Zentrum in seinem Lebenswerk, so sein Biograph Steve Adams. In zahlreichen Kompositionen ist die Idee der Klanglandschaft eingeflossen, hat Design und +kologie, Kunst und Kreativitt miteinander verbunden.

In dieser Linie ist Winter Diary ist eine besondere Herausforderung an das H^ren: ein stark reduziertes St,ck. Voller Leere und Raum f,r eigene Gedanken. Der Klang des Nordens ist eine innere Stimme. Weniger ein H^rspiel, das man wegen seiner avancierten Mittel und klanglichen Modernitt mit einem Preis hervorhebt, sondern ein elementares Training der Sinne, Earcleaning, ein H^r-Spiel, der oft zitierte Doppelte Imperativ, der vielleicht sogar in die vorbewussten Schichten des H^rens ansetzt.

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StadtStimmen Klanglandschaft Wiesbaden

31. Mrz bis 2. Oktober 1999

Akustische +kologie und ^kologische fsthetik

Sonntag, 6. Juni 1999 im Hessischen Staatstheater Wiesbaden: Symposium der Hessischen Gesellschaft f,r Demokratie und +kologie un des Kulturamts Wiesbaden.

Versuch einer Positionsbestimmung. Inwieweit er^ffnet die Einbeziehung von "Umwelt" und +kologie in den k,nstlerischen Konzeptionsprozess ein zeitgemsses sthetisch-formales Paradigma? Inwieweit er^ffnet Akustische +kologie Programmatik und Ausdrucksm^glichkeiten f,r eine engagierte und politische Kunst? Wo sind Abgrenzungen notwendig zu Esoterik, naturromantischem Fundamentalismus und normativer fsthetik?

Es referieren R. Murray Schafer, Chrsitina Kubisch, Gernot B^hme, Alvin Curran und Lena Dietze. Moderation Sabine Breitsameter.

Informationen: Hessische Gesellschaft f,r Demokratie und +kologie e.V.,
Niddastr. 64, D - 60329 Frankfurt a.M.;
fon +49 69 231090, fax +49 69 239478;
eMail <hgdoe@oeko-net.de>

Musik f,r einen Kurpark

6.-21. Juni im Biebricher Schlosspark: Eine Version des Fontana-Mix von John Cage

Kunst im Weinberg

7. bis 19. Juni im Weinberg auf dem Neroberg: Klangdokumentation "H^rst du das Gras wachsen?" von Sandra Heinz.

H^r-Erinnerungen an das 20. Jahrhundert

8. und 21. Juni, im StadtRaumBegegnung und der Stadtteilbibliothek Klarenthal: akustische Spurensuche mit Volker Bernius

Schulklnge Akustische Collage

12. und 15. Juni, ein Workshop mit Wiesbadener Sch,lerInnen und ein Klangdokument.

Workshops mit Hildegard Westerkamp

18./19. Juni im Nerotal: Workshop Das komponierende Ohr|. 20. Juni Warmer Damm: Sound Journal ein Klangtagebuch|.

Klangfluss

22. Juni, Salzbachkanal: Installation von Axel Schweppe.

Erzhlnchte

25./26. Juni in der Bibliothek im B,rgerhaus Kostheim und auf Schloss Freudenberg: Saddek Kebir erzahlt, f,r Kinder und f,r Erwachsene.

Informationen: Landeshauptstadt Wiesbaden, Kulturstadt, Wilhelmstrasse 32, D - 65183 Wiesbaden; fon +49 611 313432, fax +49 611 314708
Weiterhin Geschftsf,hrer/in gesucht!

Das Forum f,r Klanglandschaft sucht ein halbes Jahre nach dem beruflich bedingten R,cktritt von Mirjam Jauslin noch immer eine/n ehrenamtliche/n Geschftf,hrer/in. Nehmen Sie das spte Erscheinen dieses Newsletter als Zeichen f,r die <berlast an Aufgaben, die im Augenblick vom geschftsf,hrefenden Vorstand bewltigt werden m,ssen. Interessent/innen sind gebeten, den Prsidenten zu kontaktieren (Justin Winkler, fon/fax +41 32 941 4654).

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