

Number Ten, February, 1995

The Soundscape Newsletter

World Forum for Acoustic Ecology

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

LOOKING AHEAD LISTENING

We are pleased to send you Number 10, which focusses on urban soundscapes. Our feature is a report from Madrid where Isabel López and José Carles have been working in interesting ways to introduce the soundscape approach to traditional noise studies. We have received many new journal entries and have been fascinated by the many ways in which language is used to speak about sound experiences. As you will see in this issue, a great variety of soundscape activities and events are being organized in many parts of the world. This is encouraging and wonderful.

But the WFAE as an organization is still in its infancy and needs a lot of nurturing, help and guidance to grow into a strong, self-supporting and effective organization. At this point a small number of people in Vancouver are maintaining the office, handling the memberships and correspondence, and publishing the newsletter. Another small number of people in Paris are organizing *The First International Conference of the WFAE* for August 1996. A suggestion has come up that the individual regions get together sometime before this conference to brainstorm the future of the WFAE as an internationally and regionally functioning organization; to express

their views; to make suggestions; and to delegate representatives to the conference who either have their way paid by the event or pay their own way. As Claude Schryer says, "any serious, rigorous & intelligent meeting is better than none".

There is a lot to be thought about: the establishment of a constitution; fundraising; administration and maintenance of an international centre; establishment and maintenance of a database; creation and maintenance of meaningful email networks; ideas about levels of activism versus research, artistic production, publications, etc.; clarification of activities on regional, national, international level; and so on. Let's think ahead to Paris 96 and use this opportunity to build an effective and functioning organization.

In the meantime a lot can be done locally to develop a strong voice, such as organizing your community, hold a meeting on acoustic ecology, create a regional caucus if one doesn't exist, or if one does, make contact and become involved, conduct a soundwalk, write an article, or lead a seminar. Pursue the practice of listening. Seek out natural quiet.

Randy Raine-Reusch and Hildegard Westerkamp, Vancouver, Canada.

PRELIMINARY ANNOUNCEMENT

Searching for sonic equilibrium in living spaces ...

THE FIRST INTERNATIONAL CONFERENCE OF THE WORLD FORUM FOR ACOUSTIC ECOLOGY

Conferences, workshops, meetings and exhibitions

Abbaye de Royaumont, France, August 3-10, 1996

Organising Committee: Pierre Mariétan, Ray Gallon, Claude Schryer

The Conference will be divided in three parts:

1. *Two first days at l'Abbaye de Royaumont:*
 - Four conference sessions contextualising the place of acoustic ecology in the world today
 - Ten workshop presentations of projects and productions
2. *Four days, travelling in France: The sounds of displacement:* a group trip to experiment, observe and analyse the aural conditions of all transportation systems (CSTB Grenoble, Hautes-Alpes, Marseille, Auvergne)
3. *Two days at l'Abbaye de Royaumont:*
 - reports on the travel experience (first day)
 - debate and general assembly of WFAE (second day)

Every evening at l'Abbaye de Royaumont and during the trip, a multidisciplinary event will be held. The Abbey park will be the setting throughout the summer for an exhibition of sonic works.

All interested persons are invited to present:

1. a topic for a workshop (a medium size room will be made available for each workshop)
 2. a proposal for a work to be presented in the exhibition at the Abbey park (a 12 century Cistercian Abbey, a place of silence)
- Please forward your one page project description before **June 1, 1995** (non-registered mail only) to:

LAMU, 13, rue Buzelin, 75018 Paris, France, Fax: (1) 42 05 09 48

Further information (registration requirements for the conference) will be published in the next *Soundscape Newsletter*.

ANNONCE PRÉLIMINAIRE

À la recherche de l'équilibre sonore des espaces de vie...

PREMIER CONGRÈS INTERNATIONAL DU FORUM MONDIAL POUR L'ÉCOLOGIE SONORE

Conférences, ateliers, rencontres et expositions

Abbaye de Royaumont, France, 3-10 août 1996

Comité organisateur: Pierre Mariétan, Ray Gallon, Claude Schryer

Le Congrès s'articule en trois parties:

1. *Deux premiers jours à l'Abbaye de Royaumont:*
 - Quatre conférences situant la place de l'écologie sonore dans le monde actuel
 - Dix ateliers de présentations de projets et de réalisation
2. *Quatre jours en voyage: Les sons du déplacement:* un voyage à faire en commun pour expérimenter, observer et analyser les conditions auditives à travers tous les moyens de transport possible (CSTB Grenoble, Hautes-Alpes, Marseille, Auvergne)
3. *Deux jours à l'Abbaye de Royaumont:*
 - compte rendu sur l'expérience du voyage (premier jour)
 - débat et assemblée générale du FMÉS (deuxième jour)

Chaque soir à l'Abbaye de Royaumont et pendant le voyage un événement multidisciplinaire aura lieu. Le parc de l'Abbaye accueillera pendant l'été une exposition d'œuvres sonores.

Il est fait appel aux personnes intéressées de présenter:

1. un sujet pour un atelier (une salle de dimension moyenne sera disponible pour chaque atelier)
2. une proposition d'œuvre pour être présentée dans l'exposition du Parc de l'Abbaye (Abbaye Cistercienne du 12e siècle, lieu de silence)

Prière de faire parvenir un descriptif de votre projet sur une page avant le **1 juin 1995** (Envoi non-recommandé) à:

LAMU, 13, rue Buzelin, 75018 Paris, France, Fax: (1) 42 05 09 48

Plus d'informations (conditions d'inscription au Congrès) seront publiées dans le prochain *Soundscape Newsletter* du FMÉS.

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The Soundscape Newsletter, February, 1995

THANK YOU! ANDRÉ BÉLANGER!

for organizing the Conference/Benefit for WFAE on January 28, 1995.

"Listening and the Acoustic Environment"

We received the following letter from André in January:

Dear friends of the WFAE,

It is my pleasure as a music teacher at Sainte-Foy's CEGEP, and as a trainer in
 the "Pedagogy of hearing, following the method of François LOUCHE", to inform you
 that, following the "Colloquium on Acoustic Ecology" held at Laval University last
 April, that I have organized a conference and workshop on *Listening and the
 Acoustic Environment*, to take place at the end of January 1995. ... I thought that
 I would offer the profits from this conference to WFAE as a donation. I will send
 you the amount collected.

If there are other WFAE members in Quebec, I would be grateful for their help
 in coordinating efforts to expand the WFAE network in Quebec. Contact:
 André Bélanger, CEGEP de Sainte-Foy, 2410, chemin Sainte-Foy, Sainte-Foy,
 Quebec, G1V 1T3, Canada, Tel: (418) 659-6600p.3898, Fax: (418) 659-4563.

We Always Welcome Your Contributions

1) For Publication in *The Soundscape Newsletter*:

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

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

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

3) For the Development of our WFAE Directory:

Please send us a short biography.

Please send ALL contributions to:

The Soundscape Newsletter
 World Forum for Acoustic Ecology
 School of Communication
 Simon Fraser University Burnaby, B.C.
 Canada V5A 1S6
 FAX: (604) 291-4024

**DEADLINE for Newsletter #11:
 May 1, 1995**

ANNOUNCEMENTS



PAST PRESENT FUTURE EVENTS

Sound Sculptures at UVIC

August-September 1994

Nine large-scale outdoor bell sculptures and "sounders" by artist Roy Hamill, were installed in various outdoor spaces on the University of Victoria campus for the Commonwealth Games. "The Circular Transformation Project" consists of a body of work inspired by R. Murray Schafer's book *The Tuning of the World*. The large composite steel pieces featuring gongs and bells - which could be played as well as viewed - draw on images from the Plains Amerindian medicine wheel, the Tibetan mandala, and the neoplatonic music of the spheres. Contact: Maltwood Art Museum and Gallery, University of Victoria, P.O.Box 3025, Victoria, B.C. Canada, V8W 3P2, Fax: (604) 721-8997.

ENEAC/94 in Argentina

November 17-19, 1994

Ecuentro Nacional de Ecologia Acustica (ENEAC)/The First National Conference of Acoustic Ecology was co-ordinated by an organizing team under the able and energetic direction of Susana Espinosa and the Argentinian Foundation for Music Education. 150-200 people came together in San Carlos de Bariloche to tackle issues of acoustic ecology. Although the sessions were dominated by musicians and music therapists, people from other disciplines, such as architecture, psychology, psychoacoustics, were also present. Contact: Susana Espinosa, Coordinadora ENEAC/94, Fundación para la Education Musical, Rodríguez Peña 272, 4to A, (1020) Capital Federal, Argentina, Fax: (1) 374 2710.

Acoustic Ecology in Melbourne

November 20-24, 1994

The soundscape project at the Royal Melbourne Institute of Technology held a series of seminars and an exhibition at the OECD conference *Cities and the New Global Economy*, hosted by the city of Melbourne, Australia. The focus of RMIT's soundscape contribution was the acoustic environment and relevant issues of acoustic ecology for urban planners. Built on the work of Jonathan Mills, Lawrence Harvey and others at the Faculty of Environmental Design and Construction at RMIT, this was the only event stressing the acoustic environment in the

conference. Contact: Lawrence Harvey, RMIT City Campus, GPO Box 2476V, Melbourne, Victoria 3001, Australia, Tel: (3) 662 0611; Fax: (3) 663 2764.

Hearing Is Believing

April 28th-May 5th, 1995

Britain's first experimental arts radio station will take place in Liverpool! Part of "Video Positive", Britain's international biennale of electronic arts, *Hearing Is Believing* has commissioned and will rebroadcast innovative art specifically produced for the radio context. The station aims to present a survey of the creative possibilities of radio. It will concentrate on new directions for the radio medium to include experimental performance, sound works, audio art, innovative documentary, conceptual art, and experimental music. For more information contact: *Hearing Is Believing*, Bluecoat Chambers, School Lane, Liverpool L1 3BX, United Kingdom, Tel: (151) 709 2663, Fax: (151) 707 2150.

Soundscape Madrid

First Week of May, 1995

Within the framework of a larger festival *música virtual*, the Goethe Institut Madrid is organizing a forum for soundscape events. At the time of printing we could not get the specific information, but soundscape activities and events are definitely percolating in Madrid. Contact: Sabine Belz, Instituto Aleman, Zurbaran, 21, 28010 Madrid, Tel: (1) 319 32 35, Fax: (1) 319 32 46.

KlangumWelten

May 25-28, 1995

Workshops, Installations,
Concerts and Symposium

KlangumWelten is conceived as an interdisciplinary opportunity to rework the relationship between our highly industrialized consumer society and the perceptual capacities of the human ear. Concerts and sound installations will open up the debate between composition and the contemporary soundscape. The three-day symposium will examine the role of listening as a way to design world and reality and is searching for practical answers to the pressing questions of how to improve our acoustic environment. Visitors will have extensive opportunity for listening. Two workshops invite participants to discover, examine, expand and refine their own hearing potential. Contact Sabine Breitsameter or Evelyn Hansen, Akademie der Künste, Abteilung Musik, Pariser Platz, 10117 Berlin-Mitte, Germany, Tel: (30) 308920-0, Fax: (30) 308923-38.

1995 Spring Conference Acoustics '95

Liverpool, May 9-11, 1995

Organized by the Environmental Noise Group, the 1995 Spring Conference focuses upon a

specific cluster of topics around the environmental noise and vibration theme. It will cover a broad range of topics including: noise nuisance and the law, regulations and standardization, transportation noise, planning, noise and sleep, neighbourhood noise, vibration, leisure noise, industrial noise, instrumentation, software, noise control, environmental health, education, measurement techniques, noise quality, European issues. Contact: Institute of Acoustics, Agriculture House, 5 Holywell Hill, St Albans, Herts AL1 1EU, United Kingdom, Tel: (727) 848195, Fax: (727) 850553.

SoundArt in Hannover

June 3 - 24, 1995

The Sound & Art association invites to the first Klangkunst-Festival *SoundArt 95* in Hannover, Germany. *SoundArt* intends to provide a forum for artists who work on the edge between new music and the visual arts. 30 internationally renowned sound artists will exhibit and perform their work throughout the city of Hannover. At the same time, the Fachhochschule für Kunst und Design will host a symposium on sound art.

In linking sound, movement, time, space, and form, sound art involves the entire human sensorium, especially as it relates to the environment. Sound artists recognize the necessity to develop an acoustic ecology that challenges and reorients the human sensorium. In its totality, sound art creates an innovative meeting place for art, for layperson and connoisseur alike. For more information, contact: Dr. Birgit Grüßer, Agentur für Kultur, Ökologie und Kommunikation, Ferdinand-Wallbrechtstrasse 9, 30163 Hannover, Germany, Tel.: (511) 622964, Fax: (511) 623143.

Third Annual Environmental Music Week with Composer R. Murray Schafer

July 31-August 5, 1995

What does music have to do with ecology? How can musicians and music educators learn to harmonize with nature? How do we draw inspirations from lakes and forests, rocks and sunsets, to produce new harmonies and rhythms that breathe with nature? For more information: Haliburton Forest & Wild Life Reserve Ltd., Haliburton, Ontario, Canada, K0M 1S0, Tel: (705)-754-2198, Fax: (705)-754-1179.

The McLean Mix

1996 Tour

Barton and Priscilla McLean are announcing a tour through all parts of the continental USA during the winter-spring 1996 season. They are offering a choice of 17 different programs, including multimedia concerts, installations and lecture/demonstrations. Among them is "Rainforest", an audience-interactive improvisation installation, where

The Soundscape Newsletter, February, 1995

the audience "performs" rain-forest like sounds on keyboards, microphones and acoustic instruments. They also offer pieces such as "Voices of the Wild", "Fireflies" and "Rainforest Reflections". For more information contact: The McLean Mix, 304 Hill Hollow Rd., Petersburg, N.Y., 12138, Tel: (518) 658 3595.

SoundCulture '96 in San Francisco

April 1996

SoundCulture 96 will bring together local and international sound practitioners who reside in the Pacific Region to explore the diversity of culture that is perceived through our ears. Participants will include artists, researchers, cultural theorists, presenting organizations, academic institutions and others working with sound. Events will include performances, exhibitions, symposia, radio transmissions, experimental and indigenous musics, site-specific public artwork and new media arts. Listening rooms will provide an opportunity to hear a wide variety of recorded sound works in an informal setting. For further information contact: SoundCulture 96, Tel: (415) 749-4550, Fax: (415) 749-4590, email: sc96@kumr.lns.comm, World Wide Web: <http://www.lns.com/sc96.html>.

Special Session on Acoustic Ecology At the Meeting of the Acoustical Society of America

Ramada Techworld, Washington, D.C.
31 May - 4 June 1995

The Acoustical Society of America (ASA), which is concerned with all aspects of acoustics, may be regarded as a natural ally of the WFAE. The Musical Acoustics and Noise Technical Committee of the ASA agreed to co-sponsor the Special Session. It will be possible to form an ASA Special Interest Group on Acoustic Ecology at the meeting. The following invited papers will be given: **Sound in Context: Acoustic Communication & Soundscape Research at Simon Fraser University.** Barry Truax, Simon Fraser University, Burnaby, B. C., Canada.

Community Noise: The Mainstream Approach. Kenneth J. Plotkin, Wyle Laboratories, Arlington, Virginia, USA.

Acoustic Hygiene: The Importance of Protecting Ears, Lungs & Other Organs From Acoustic Insult. Michael Zagorski, Memorial University and Zzee Ltd., St John's, Newfoundland, Canada.

From a "Sound Observatory" to a "Sound City" Masterplan: Andres Bosshard, Zürich, Switzerland.

For further information please, contact: Fred Lipsett, 37 Oriole Drive, Gloucester, Ont., K1J 7E8, Canada. Ph: (613) 746 - 3507.

From Bauhaus to Soundscape Tokyo, Japan, October 5-9, 1994

The event's full title was *From Bauhaus to Soundscape: Sound Ecology - a New Horizon for Design*. As the year 1994 was the 75th anniversary of the Bauhaus in Weimar, Germany, the Goethe Institut carried out three special events to celebrate the anniversary. *From Bauhaus to Soundscape* was one of these and turned out to be a unique and challenging event with lectures, workshops and a concert, organized in collaboration with the Soundscape Institute of Tokyo. It aimed to find a new perspective by discussing the meaning of Bauhaus in the historical and social context of the late 20th century in conjunction with the interdisciplinary field of soundscape and acoustic ecology.

Hildegard Westerkamp was invited as a featured lecturer, discussing connections and differences between Bauhaus and soundscape, as well as presenting some of her soundscape compositions. Katsuhiro Yamaguchi, a video artist and professor at Kobe University of Art and Technology, contributed his perspective on Bauhaus within the Japanese context. Emmanuelle Loubet brought her perspective as audio artist and radio producer to the event and presented some of her fascinating recordings of Japanese urban soundscapes. Keiko Torigoe, founder of the Japan Soundscape Association as well as director of the Tokyo Soundscape Institute did an excellent job in bridging the multi-faceted, multi-cultural aspects of the event and lent it a warm and challenging tone.

The last two days of the event were entitled "Tokyo Soundwalk", in which participants explored acoustically the immediate surroundings of the Goethe Institut in the Akasaka area of Tokyo. The whole event was extremely well attended and was filled with good discussions.

For more information contact the Japan Soundscape Association, Koyo Bldg. 3F, 2-18-5, Soto-kanda, Chiyoda-ku, Tokyo 101 Japan, Tel.: (3) 3257-1975, Fax: (3) 3257-1996.

International Seminar on Dhvani - Sound New Delhi, India, October 24/25, 1994

"In this Universe, there is no form of knowledge which is not perceived through sound, all this Universe is but the result of sound."

The Indira Gandhi National Centre of the Arts (IGNCA) organized this international gathering of scholars in order to delve into the realms of **Dhvani — Sound**.

The theme of the conference **Dhvani** was chosen specifically to bring together the perceptions and perspectives of the scientist, physicist, musician, as well as those presently engaged in the field of modern acoustics; while not restricting itself to the understanding of sound as structured music, or to the definition found in ancient texts of the East and/or the West.

Under the able direction of Dr. Kapila Vatsyayan, Director - IGNCA, the two day conference generated an intellectually stimulating atmosphere where a host of professionals participated in a dynamic exchange of information, ideas & personal experiences.

The seminar explored many dimensions of sound: **Sound as the Source of Creation:** addressed by Shri Peter Panne & Dr. Premlata

"Doch die Freiheit, die kommt wieder ..."

Ulm, Germany, June 30 - November 13, 1994

This is the title (the beginning of a song: "But the freedom, it will return ...") of an historical exhibition of the "Haus der Geschichte Baden-Württemberg" which took place in the old fortress "Oberer Kuhberg" in the city of Ulm. People were imprisoned in the fortress during the "3rd Reich" of Adolf Hitler. Films, pictures and even the place itself stand as a memorial for these prisoners.

In the casemates of "Oberer Kuhberg", where most of the prisoners were kept, Thomas Gerwin created an audio-installation with environmental sounds. The speakers were hidden inside the loam floor so that nobody could locate the intermittently audible sounds.

The installation consisted of three sound layers. The first is a "time layer" where breathing, a clock and falling water drops can be heard. But the time fluctuates as the sound events (normally continuous and regular) accelerate and slow down softly and imperceptibly. Two other layers are added and include events that the prisoners heard - closing of a big door, locking of the door, steps and a train that passes from time to time.

The point of the installation was to blur the fine line between acoustic reality and acoustic illusion: visitors should never really be able to identify whether or not they heard something. The spirits of ancient events are still inside these dark, old walls, coming up from time to time, even today... Thomas Gerwin, Astenweg 3, D-76297 Stutensee-Blankenloch, Germany, Tel/Fax: (7244) 94152.

Our Apology

In Newsletter #8, we mistakenly printed that Thomas Gerwin reported about "1944 - 1952: Schau-Platz Südwest". In fact, he created the whole project - the concept, the design, the production and the installation. It meant more than a year's work for him and we are sorry not to have given him appropriate credit for such an enormous project!

Sharma, elaborated on concepts of sound in Eastern and Western mythologies such as: the universe itself is a product of sound. **Sound And The Senses:** Dr. Vijayalakshmi Basavaraj and Dr. Bharati Sarkar spoke about how we hear and how the animal world communicates through sound. **Noise And Acoustic Ecology:** addressed by Hildegard Westerkamp, speaking about the activities of the *World Soundscape Project* in the 70s and the formation of the *World Forum for Acoustic Ecology* at the 1993 conference in Banff, Canada. **Sound And Time:** addressed by prominent scholar and musician Dr. Sumati Mutatkar, discussing such issues as the raga cycle of sound. Other topics discussed were **Sound And Space, Symbols of Sound, Sonic Design, Echoes and Resonances**, all in an attempt to piece together a holistic representation of **Dhvani**.

The gathering, which received wide coverage from the local media, is actually a pre-cursor to a much larger conference to be organized by the IGNCA in '95-'96. This conference will also mark the inauguration of the *adishravaya - sound gallery*, which is presently on the drawing board with Mr. Andres Bosshard as technical consultant. Savinder Anand, 15/3B Tilak Nagar, New Delhi 110 018, India.

The following article is about work done at the Psychoacoustics Laboratory of the Instituto de Acústica in Madrid. It primarily comprises the study and evaluation of the perceptive parameters of noise and the development of interdisciplinary methods for the analysis of noise environments.

Our research in this area of the acoustics field began some eight years ago with a project entitled "Spain's Acoustic Heritage", commissioned by the Ministry of Culture. Our country's considerable ethnological and natural heritage provides a rich source for studying sound environments of local fiestas, trades, wildlife, etc.... The result is an ever-expanding sound archive which houses varied materials reflecting the traditional activities carried out throughout Spain.

Getting this research off the ground was a difficult task, in view of the absence of any prior studies or background materials in Spain. However, the important work done at Simon Fraser University in Vancouver, Canada, and especially the work of Murray Schafer (The Tuning of the World) and Barry Truax (Acoustic Communication) gave us access to an approach and a series of methods which have proven of inestimable help.

This contact with the methodology of modern environmental acoustics encouraged us to establish links with the CRESSON team at the University of Grenoble (France), which have led to the realization of a number of joint projects with this institution. A list of our most significant projects in this field follows the article.

MADRID

Acoustic Dimensions of Inhabited Areas: Quality Criteria

by Isabel López Barrio and José Carles

INTRODUCTION

The cities of southern Europe are traditionally considered to be particularly noisy compared to their northern counterparts. Thus Madrid, with its dual character of being a Mediterranean city and a major urban centre, is depicted both in official reports and the general interest media as one of the noisiest cities in Europe.

A contributing factor has undoubtedly been the conventional approach used in studying the acoustic environment: primarily the drawing-up of an acoustic map for which the main variables are noise level (physical variable) and nuisance (subjective variable).

The findings of such studies show that the correlation between these two variables (intensity and nuisance) is relatively low (<0.4). They indicate that intensity is not the only variable which determines reaction. Other variables not incorporated into this kind of study are influencing response, such as the context in which noise is perceived and the affective and emotional relationship to it.

By the same token, to study subjective response to the acoustic environment in terms of nuisance is to equate or reduce the noise environment to a problem of environmental pollution. It is our view, however, that the acoustic environment of our cities may have other dimensions and other connotations that go beyond the traditional noise-nuisance axis.

To study the acoustic environment in all its facets, we have to go beyond the type of quantitative, correlational approach used to date in Spain and develop a new, qualitative line of analysis which takes into account not just the acoustic variables but also the context in which they arise and the cognitive processes involved in acoustic evaluation.

These are the assumptions underlying our research project and this report, both of which present the results of a study examining the soundscape of Madrid.

We start from the hypothesis that, from an acoustic point of view, any city is made up of a diversity of spaces clearly differentiated by its inhabitants. While some of these are accepted and valued positively, others are rejected and yet others simply ignored. The urban acoustic environment can, therefore, generate feelings other than

annoyance, rejection or discomfort.

The project has a dual aim. Firstly, to identify those places, situations and contexts within the city which, in the opinion of its inhabitants, possess certain sonic characteristics and thus define Madrid's acoustic identity. Secondly, on the basis of the places and situations identified, to determine people's perceptual evaluation of these urban acoustic environments and find to what extent this evaluation is related not just to physical variables but also to other ones, particularly those of a spatial and psychosocial nature.

METHOD

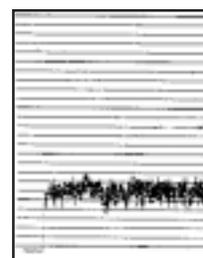
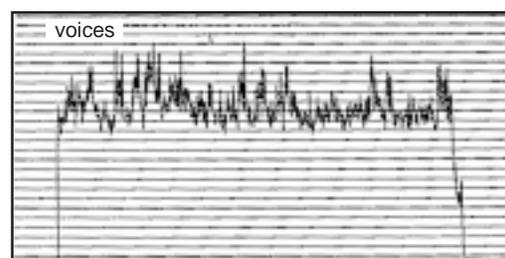
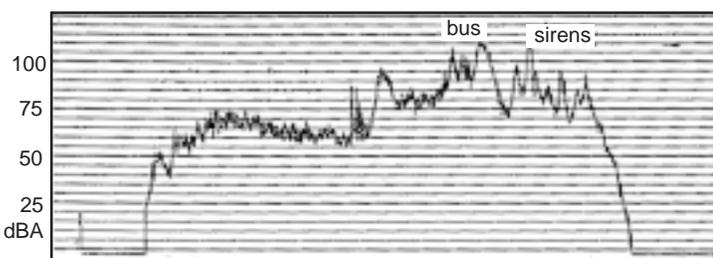
The methodology applied in this project is based on the work of the CRESSON team at the University of Grenoble in their noise environment study and, specifically, on P. Amphoux' research into the acoustic quality of Switzerland's cities (Amphoux, 1991).

This method seeks to integrate and contrast the different analytical approaches used for acoustic evaluation by interrelating three types of variables: acoustic (the nature, type and characteristics of sound), architectural (organization of space, urban morphology, the design and use of space), and psychosocial (standard of living and lifestyle, social codes of neighbourhood living, cultural and aesthetic criteria in relation to noise).

To develop our study along these lines we turned to two techniques, so far used rarely in the analysis of sound environments. One is K. Lynch's cognitive map, a technique hitherto only applied to the domain of visual and spatial perception. It has enabled us to gauge how city users "represent" the acoustic environment in which they are immersed (acoustic cognitive map). The results obtained provided us with a selection of the most significant places and situations that make up Madrid's urban acoustic environment.

A second technique consists of interviews with "reactive listening". This technique uses sound recordings made in the spaces previously identified. Playing back this material enabled us to relate our subjects' responses to the diverse "sound experiences" inherent in the recordings.

GRAPHIC LEVEL RECORDINGS (1mm = 5dBA)





Paseo de la Castellana



El Retiro silencioso, *Park in silence*

RECORDINGS

Recordings were carried out "in situ" in the places identified by the cognitive maps and aimed to capture the different acoustic experiences and situations exactly as described. In editing and assembling the tapes, we took care to avoid any mixing or manipulation of the material. The selected sound fragments were one and a half to two minutes long. Their volume and playback quality in the reactive listening phase was always the same, respecting the particular nature of each fragment, with subjects listening through headphones. Recordings were made on portable digital recorders (TCD10 PRO SONY) in DAT format, using a pair of SCHOEPS AB electrostatic microphones (MK4g capsules).

SAMPLE

A total of 266 individuals participated in the study. The first phase (acoustic cognitive map) involved 220 subjects drawn from different age ranges, social background, educational level, etc. The second phase comprised 12 reactive listening sessions with the participation of 46 residents, an average of four people in each session. For this latter phase, interviewees were selected who have had some degree of specialization in the subject area as well as sensitivity and receptivity towards the sound environment.

RESULTS

Results derived from the analysis of cognitive maps and related remarks confirm the initial hypothesis that Madrid's soundscape does not have one single meaning or evaluation and, as such, cannot be attributed to noise alone (negative evaluation). Our findings illustrate that the city of Madrid is made up of an array of acoustic situations and contexts different from any noise-based evaluation and include environments which we might describe as balanced, or conducive to feelings of "well-being". This multiplicity of soundscapes is summed up in the following words of one interviewee "...one can have all kinds of sound experiences in Madrid. The city is a mixture of various soundscapes. Just walking around, you come across the most surprising things. You often get the feeling you're in a small town..."

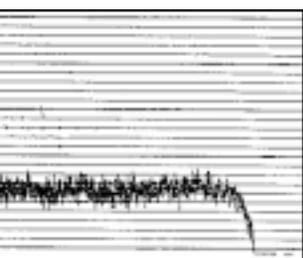
Of the multiple contexts identified from the cognitive map analysis, we made a further selection of contexts mentioned most frequently by interviewees and most closely reflecting Madrid's acoustic identity. A total of eleven settings were chosen in this way: the underground, the park (Retiro), the major thoroughfare (Paseo de la Castellana), the small square (Plaza del Conde de Barajas), the neighbourhood (Salamanca district), the local market, the large shopping centre, Puerta del Sol, a traditional bar, Madrid from above, and Madrid nightlife.

According to Amphoux' scheme (1991), these settings correspond to three types of acoustic situations which can be defined as follows: "representative places" within the city, known to the majority of respondents, such as parks or major thoroughfares; "expressive places" which express a particular way of experiencing the city, chief among them the neighbourhood atmosphere; "sensitive places", which produce feelings of city living, irrespective of their location; typically, situations and places characterized by their social value or "potential" as meeting points, such as bars or markets.

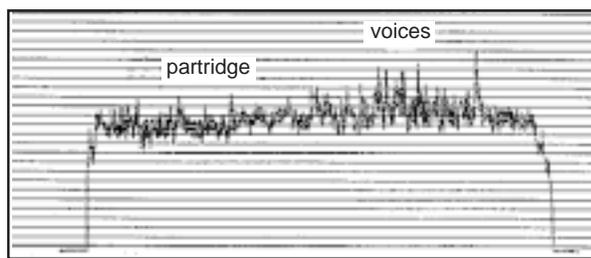
The following insights were gained from the qualitative analysis of the reactive listening interviews using selected acoustic contexts:

1) Evaluation of sound depends not so much on the sound *per se*, its objective characteristics, but rather on what it means to the perceiver; i.e. onto the objective characteristics or traits of sound the listener's own perceptions are superimposed, in which complex cognitive processes are at play.

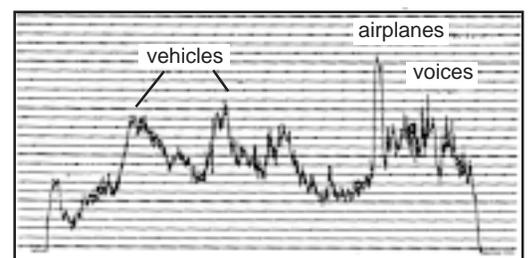
Thus, in the case of the majority of recorded fragments, it was found that, although a clear tendency might exist in terms of listeners' perception and evaluation, there were always a number of opinions which diverged from this tendency. For example, the Paseo de la Castellana (major thoroughfare), whose acoustic space is defined by high levels of traffic noise, was regarded by the majority of subjects as oppressive and alienating, "an atmosphere in which you feel dragged along against your will, a black river" - an identification with pollution and what Truax calls "aural claustrophobia". However, for a minority of respondents this same noise environment symbolised "the grandeur of the city", its vitality, dynamism, and cosmopolitan character.



encioso, *park in silence*



El Retiro bullicioso, *noisy park*



Barrio de Salamanca, *a neighbourhood*



Mercado Municipal

2) Context and sound are two strongly interrelated variables. Context defines the acoustic environment and this, in turn, configures the space, whose character varies depending on the sound in it. The meanings which subjects ascribe to a certain acoustic experience, whatever its nature, depend on the "place" where it is heard. The varying degrees of congruence between what listeners expect to hear and what they actually hear in a given place, have a great deal to do with their evaluation of the sound in question and, as such, its acceptance or rejection.

Thus, against all expectation, the acoustic environment corresponding to the recorded park sequence was evaluated negatively by many interviewees. It was considered excessively "rowdy" and did not fit the normal "acoustic image" parks engender: one of quiet and relaxation. In contrast, the acoustic environment of the neighbourhood, the bar and the market, all of which had higher noise levels than the park sequence, were perceived positively, on the grounds that, here, listeners' expectations were exactly matched by what they actually heard. In the words of one interviewee "none of the sounds were out of place". The result is that this matching of expectation and actuality makes the acoustic environment "readable", in the sense that its component sounds "speak of" or indicate the true character of the place in question.

3) The sequences of the neighbourhood, the square, the market and the bar comprise different atmospheres which, despite their acoustic variety and complexity, take on a positive meaning. Indeed, these were the most positively regarded of all the sequences analyzed. They share the characteristic of an ongoing flow of sounds whose different components - voices, footsteps, traffic, birdsong - move into the foreground and fade into the background in a constant dance, without any element becoming dominant. The listener, who can clearly identify each of these sources, perceives an equilibrium between the different sounds which define the place. The result is a strong degree of recognition and assimilation of what is heard. This kind of environment produces a favourable relationship with the context in which the component sounds are produced. A relationship which, in the case of the neighbourhood sequence, is defined by one of the interviewees thus: "I feel I could find my way around perfectly even if I were blind" - a paradigm of what the acoustic environment of a city should be.

Likewise, it was found that the sound of the human voice plays an important role in the appreciation and evaluation of the acoustic atmosphere analyzed within the given contexts, in fact indicating a certain balance in the perceived soundscape. Those sequences in which the voice is present are regarded as "human atmospheres, relaxing and pleasant". In contrast, when the voice is blotted out or made indistinguishable by traffic noise, as in the case of the Paseo

de la Castellana, the sound environment is regarded as "violent and inhuman".

4) As pointed out by Smith (1994), the sounds present in a given environment are not only essential providers of information but also serve as inductors of emotional states. This emotional dimension of sound comes to the fore in responses to the market and traditional bar sequences. The different sounds present in these fragments acquire a significance that goes beyond their purely physical properties. Indeed, they encompass a symbolic capacity that represents or evokes traditional village culture.

The acoustic atmosphere of the traditional bar (a typical small bar serving beer and "tapas") is seen as the most representative of the city, that which most clearly identifies Madrid; in an interviewee's words "the Big Ben of Madrid". At the same time, the acoustic atmosphere of the market is regarded as an idiosyncratic element of Mediterranean culture, our culture... "something eternal".

Listening to these sequences stirs up thoughts about the future of the spaces in question - the traditional market replaced by large shopping centres, the traditional bar by modern cafeterias - and fears about their possible disappearance.

CONCLUSION

The initial results of this project, which still have to be supplemented by further analyses, show that noise level, although important, is not the only variable determining subjective response to the sound environment. A given noise level is the sum of a diversity of sources to which response will vary according to the meaning ascribed to each. Similarly, what one expects to hear is largely determined by context. The degree of congruence between sound and the context in which it is produced (taken in its widest sense as spatial, cultural, social...) plays an important part in defining this subjective response. Moreover, the sounds heard in a given context are influenced by how such a context is designed. That design then defines how a space can be utilized and this, in turn, defines the resulting acoustic atmosphere. Hence the need to include architectural and design variables in this kind of study.

It is our view that the methods developed in this research project could be a useful complement to the traditional analyses used to date in this field (acoustic cartography, noise control...), with the aim of enhancing the effectiveness of urban acoustic management from the point of view of both noise regulation and urban planning.

Below follows a list of the most significant projects conducted at the Instituto de Acústica, CSIC, Calle Serrano 144, 28006 Madrid, Spain, Tel: (91) 561 88 06, Fax: (91) 411 76 51

- *Estudio del Patrimonio Sonoro en España* (Study on Spain's Acoustic Heritage)
- *Creation of a Sound Archive with recordings of soundscapes, characteristic of Spain.*
- *Creation of a Database on Existing Sound Archives in Spain (1990-1992).*
- *The Acoustic Design of Green Spaces, applied to the García Lorca Park in Granada.*
- *Joint Franco-Spanish project (1992) on Qualitative Aspects of the Noise Environment of Inhabited Areas, undertaken with the Centre de Recherche sur l'Environnement Urbain (Cresson).*
- *Urban Acoustic Space: a new analytical method applied to the study of four Spanish cities.*
- *Acoustic Exhibition on the Madrid Soundscape. Technoacoustics Encounter, Valencia, November 1994.*

Isabel López Barrio is currently head of the Spanish group participating in the project "Qualitative Aspects of Noise Environments in Inhabited Areas", jointly executed with the French group at the Grenoble University's School of Architecture.

Since 1986, **José Carles** has been on the staff of the Environmental Acoustic Unit of the Instituto de Acústica, participating in a series of research projects on soundscapes, psychoacoustics and environmental education.

Random Noise

NETWORKING

Alternative Sound Pedagogy

I am very interested in beginning a dialogue on alternative sound pedagogy, particularly in methods that do not use traditional music education or communication paradigms. I have been developing my own idiosyncratic methods at the School of the Art Institute of Chicago for several years. If you have experience teaching at the college or university level using exploratory approaches to audio art, soundscape, text, radio art, sound hermeneutics, etc. in your teaching, I would be interested in hearing from you in order to share syllabi, course descriptions, exercises, concepts, or methodologies. Lou Mallozzi, Experimental Sound Studio, 5150 N. Paulina, Chicago, IL 60640, USA, Tel: (312) 784-0449.

Noise and Animals

Dr. Alan Lupin a Research Affiliate of the Royal BC Museum is beginning to research, collect data, and build a database on the effects of noise on all animals including mammals, birds, reptiles and invertebrates. Anyone who knows of cases of detrimental effects of noise on animals, or who is interested in pursuing this issue, please contact: Sean Mitchell, 4010 Century Road, Victoria, B.C., V8X 2E4, Canada, Tel: (604) (721-4921.

Auditive Designing of Cities

How can we improve outdoor soundscapes in cities? Which methods are relevant to auditive designing of cities? I am a landscape architect and am very interested in connecting with others in an international network about these questions. My graduate thesis is: *Auditive Spaces in Cities. Sounds and Acoustic Design in the City Landscape* (ISSN 0282-5023, ISRN SLU-LP-STL-93/4-SE). Please contact: Per Hedfors, Department of Landscape Planning, Ultuna Swedish University of Agriculture Sciences, P.O. Box 7012, S-750 07 Uppsala, Sweden, e-mail: per.hedfors@lpul.slu.se, fax: (186) 73512, tel: (186) 71932, or (186) 71000 vx.

Media Literacy

The University of Oregon's College of Education is pleased to announce a new Gopher site dedicated to children, youth and media literacy. The Media Literacy Project's principle goal is to make available, on-line, information and resources that will be of value to educators and others interested in the influence of electronic media on children, youth and adults. Topics include: Listings of pro-

fessional associations, organizations and centers which focus on media topics and issues; A directory of professional educators, producers and others working in the field of media literacy; Bibliographic listings including hundreds of books, journals, articles and materials; Announcements about future conferences, workshops and events; Electronic links to other on-line Gopher servers where educators can find lesson plans, references, documents and useful materials; Media related Listservers, Newsgroups and World Wide Web sites are also referenced. Project Media Literacy can be reached using one of two Gopher addresses:

1) Server Name: Interact.uoregon.edu•Port: 70•When connected select: Institutes, Projects and Centers/Media Literacy.

2) Use the following address to access the Media Literacy Project directly: Server Name: Interact.uoregon.edu•Port: 70•Selector: D-1:632:Media Literacy.—Contact Gary Ferrington, College of Education, University of Oregon, E-mail: Garywf@oregon.uoregon.edu, Phone: (503) 346-3469.

Scion

Scion is a comprehensive and "packed-to-the-brim" information source on upcoming international musical events, programs, concerts, competitions, grants, you name it. A sample copy is available to anyone for the asking (via e-mail only). It is a MUST for anyone feeling at a dead end, thinking there are no opportunities for composers, musicians, artists... Interested persons should email their request to: sci@vaxa.weeg.uiowa.edu, or contact: Reynold Weidenaar, Assistant Professor of Communication, William Paterson College, Wayne, New Jersey 07470-2152, USA, email: weidenaar@pilot.njin.net, office tel: (201)595-2540, office fax: (201)595-2483.

SOUNDSCAPE ACTION

Update: Acoustic Thermometry Climate Program (ATOC)

As stated here previously, there has been alarm amongst leading Canadian and US whale researchers about the potentially devastating effects on marine mammals of a proposed underwater sound experiment off the California coast, ostensibly to study global warming. The original proposal had called for 20-minute emissions of 195 dB sounds every four hours for at least two years. Through media and the Internet, environmentalists, scientists, and a concerned public forced more attention on ATOC. Public hearings resulted, and these lead to environmental impact assessments by the funding agency (Advanced Research Projects

Agency). The resulting Environmental Impact Statement (EIS) summarizes scientific knowledge of effects of low frequency sound on marine biota, and the accumulated data make it clear that there is little probability of an accurate assessment of the risks to marine mammals. A 6 month pilot study, using greatly reduced sound pressure levels (maximum output 175 dB water standard or 1% of ATOC intensity) was planned off Kauai in the Pacific, with the idea that an interim report could result in the revising, or aborting of the ATOC study. This low intensity study has now been postponed in the face of threats of litigation by environmental groups. The head of the proposed ATOC study has now stated that its focus should shift from assessing the greenhouse effect, as this type of study would likely have to extend over "a couple of decades". In other words, the ATOC people appear to be retreating from the position that the study would have provided definitive evidence of greenhouse warming anyway. They need to test the test in other words, and perhaps devise another method of measuring global warming. To keep your panoramic eye on the situation as it unfolds, contact Brent Hall at 73577.310@compuserve.com and enquire about the Marmam (Marine Mammals) emailing list. If you use Mosaic on the net, ATOC has a monthly activity update at <<http://atoc.ucsd.edu/atoc/home.htm>>. We will continue to summarize events here.

Driving Mr. Ridder

Willem de Ridder is offering to (temporarily) replace your inner voice with one of his acoustic journey cassettes—while you drive. And you thought the cell-phone was dangerous! "Our travellers get a few cassettes, which they have to insert in the cassette player of their cars. (Cars nowadays are the most perfect concert halls for recorded sounds). Once they start the tape, they hear the voice that gives them the instruction to start driving. It tells exactly where to go and it seems to see everything that you see, so very soon it tends to replace your own inner voice and your perception starts to change, which influences again the way you translate the sounds you hear." Mr. Ridder also creates cassette tours for those on foot and public transit. These also seek to meld pre-recorded material with one's immediate perceptions of the environment. Contact: NYX Global, Alexander Boersstraat 30, 1071 KZ Amsterdam, The Netherlands. Tel. 31-20-6792620, Fax. 31-20-6792628.

PUBLICATIONS

Ecologic in Vancouver

EcoDesign is the bi-annual publication of the EcoDesign Resource Society here in Vancouver, Canada. The EDRS seeks increased awareness of the health and environmental implications of current design,

see next page

planning, and development practices, with the hope of stimulating an ecologically sensitive approach to these areas throughout the community. The Dec. '94 issue features information ranging from a look at *Eco-Living in Sweden* to a guide to *Green Design Information* available on the (paperless) Internet. Contact: EcoDesign, PO Box 3981 Main Post Office, Vancouver, B.C., Canada, V6B 3Z4. To find out more about Green Design resources on the Net, email Ian Theaker, igt@wimsey.com.

Soundsnipe in New Delhi

Soundsnipe, a magazine of acoustic ecology, is being published by Virinder Singh in New Delhi, and contains a wealth of interesting material about acoustic ecology in India and abroad. With a content ranging from literary quotations, legends, and an acoustic critique of democracy to detailed studies of the effect of heavy industry on the Indian soundscape, *Soundsnipe* is an erudite and charming window into another acoustic ecology. *Soundsnipe*, ed: Virinder Singh, B-1, 297, Janakpuri, New Delhi, 110 058, India, Tel: (11) 550 1227, Fax: (11)552 0192.

Tampere Vroom and Moo

Soundscapes: Essays on Vroom and Moo, edited by Finnish ethnomusicologist Helmi Järviuoma, charts recent developments and signals future directions in the growing area of soundscape research. Essays cover a wide range, from the social and subjective contextualization of "heavy metal thunder" (the Harley Davidson at full throttle), to the "blessed noise" of the dung-shifter in a modern Finnish cowshed. The relationship between Vivaldi and milk production is touched upon. This book is a good read. Contact: Institute of Rhythm Music P.O. Box 16, FIN-60101 Seinäjoki, Finland. Tel: (64) 416 2576, Fax: (64) 416 2809.

Timbre/Textual Collisions in the U.S.A.

A sampling, a taste, a rivulet, a fissure—of audio art.... The Fall '94 issue of *P-Form: interdisciplinary and performance art magazine* is chalk-full of information and ideas on Audio Art. It is accompanied by a (nearly free) CD that contains audio works by some of the contributors. Texts and audio works intersect in unforeseen ways. There is a comprehensive guide to services and programs available to the audio artist, as well as reviews of recent books and recordings. Contact: P-Form, 756 N. Milwaukee Ave., Chicago, IL 60622, USA. Tel: (312) 666-7737, Fax: (312) 666-8986, Email: randolph@merle.acns.nwu.edu

Sound and Music Education

Tadahiko Imada sent us his M.A. Thesis entitled *Escaping the Historical Influence of the West on Japanese Music Education*. In it he compares Western and non-Western sound cultures with reference to Japanese

and selected Asian cultures; to provide a critical analysis of modern music education; and to propose an approach to music education that incorporates the notion of sound as a cultural phenomenon. Contact: Tadahiko Imada, 122 Rosser Ave., North Suite, Burnaby, B.C., V5C 5C3, Canada, Tel/Fax: (604) 291-9350, email: timada@unixg.ubc.ca.

Resounding the BodyMind

Marcia Epstein from Calgary has sent us her article 'Resounding the BodyMind: Explorations in Metaphysiology', which outlines her conception of a post-Cartesian medicine. Drawing on quantum theory, improvisational models of music making and a hologramatic theory of neural networks she describes a future practice in which sound plays a central role in a metaphysiological approach to healing. Marcia Epstein, University of Calgary, Fac. of General Studies, 2500 University Drive, N.W. Calgary, AB, Canada, T2N 1N4.

CD's

Lisboa! A Soundscape Portrait

Michael Rüsenberg and Hans Ulrich Werner have created an electroacoustic portrait of the city of Lisboa. A variety of environmental and media sounds were recorded June '93 and processed on Synclavier at WDR Studio für Klangdesign in December '93 to produce a dynamic aural journey through this vibrant city. Contact: ZwergProductions, Wiethasestraße 66, 50933 Köln, Germany. Fax: (221) 49 29 13 or AKROAMA, Hammerstr. 14, CH-4058 Basel, Switzerland, Fax: (61) 691 0064.

Wings of Sound

We received *Wings of Sound 93*, a CD from the Finnish Yleisradio Ars Acustica Diagonal 1993 Forum of Radio Art. Works include Magnus Lindberg and Juha Siltanen's *FAUST*, Pertti Salomaa's *IRON HATERS*, and Teppo Hauta-aho's whimsical *CONCERTO FOR DOORS*. YLE CDY 134, not for sale. Contact: Pekka Siren, Yleisradio, Exp. Studios, JA 13 PL 10, Helsinki, 00241, Finland.

Wind, Rain and Thunder - Natural Size

Walter Tilgner, the renowned nature recordist has published his sixth compact disk of digital natural soundscapes. In "Whispering Forest" listeners are welcomed by the noise of wind, rushing through the bare branches of trees in early spring, or thundering around their ears. The Kunstkopf (artificial head) recordings which Tilgner favours, give a spectacular reproduction of the spatial setting. By listening with headphones compositional effects become more audible which Tilgner may or may not have intended: the transition between different takes and different spaces - from old growth forest to a pond, and again into thickets - is amazing as one hears the clearly audible spatial changes of the wind noises. Impressive features of this CD and rarely documented are the swish

of wings and their rattling, chattering sounds; the drizzling rain dripping from nearby trees; an unexpected sonic atmosphere created by fire-bellied toads; thunder passing through like patterns of marble. Tilgner presents to us the very essence of nature. Justin Winkler, Basel, Discography: *Whispering Forest: Wind, Rain, Thunder*, Digital natural soundscapes by Walter Tilgner on CD, WERGO Natural Sound SM 9006-2, (C) (P) 1994.

OTHER FREQUENCIES

Listening Through Touch in Germany

Doctors Günter Kauffmann and Uwe Brinkmann have been researching a new type of aid for hearing impaired infants in Germany. Children begin grasping items (like rattles) at 4 - 5 months, and they enjoy producing sounds with them. This also marks the beginning of the so-called speech sensitive stage which lasts to about 18 months. In this Tactile Hearing therapy, microphones are attached to the wrists of the infants, and the signals are run to hearing aids in the ears that have had their built in microphones disabled. This essentially connects the infant more intimately to its own investigations of the world through touch. For more information, contact: Dr. Günter Kauffmann, Cheruskerring 44, 48147 Münster, Germany. Tel. (251) 22907, Fax. (251) 836812.

Discovering New Species Through Sound Recordings

Richard Ranft informs us, in *Playback* (the bulletin of the British Library National Sound Archives) that new species of birds and animals are being discovered through analysis of their unique voices. Experienced field workers are being led by their ears to subtle differences in these voices. Recordings are made and with the aid of sound spectrograms, they are analyzed for any fine differences in acoustic structure that might distinguish the new creature for similar species. The Yungas Pygmy Owl from South America is a recent example. The same tools of analysis are expected to yield more previously unknown species when they are used on the 90,000 recordings of animal sounds in the NSA Wildlife Section. Contact: *Playback*, The British Library National Sound Archive, 29 Exhibition Road, London SW7 2AS, UK.

Seeing Bird Song on Your Computer

Avisoft-Sonograph Pro for Windows offers professional visual and aural analysis of bird song on sound-card equipped IBM compatibles. Sound signals recorded by the sound card are displayed as an envelope curve, and optionally as a sonogram. There is also a real time sonogram display of the incoming signal during recording, digital filtering, (and much more) as well as full Windows integration. Contact: Dipl.-Ing. Raimund Specht, Hielscherstr. 29, D-13158 Berlin, Germany.

The Soundscape Newsletter, February, 1995

Sound Journals

Sunday, October 2., 1994, Wind in the Gorge

On my trip to Portland, Oregon, to visit an ailing parent I found myself once again listening to the soundscape of my childhood. As a youngster I had lived in a small town at the West end of the Columbia gorge. The gorge acted as a funnel through which strong winds would blow each summer and winter. These winds averaged forty to fifty miles an hour and all trees grew with their limbs pointing West.

On this day, I once again encountered the wind and the whistling sound it created, as it blew high through the Douglas fir trees near my parents' home. I recalled my youthful days, when I would lay in my bed in the morning listening to the wind. In the summer, the sound of the wind meant it was to be a warm, dry day. In the winter, it was sure to be cold with freezing temperatures. Often I would hear ice pellets bounce against my bedroom window. I would know then that school would be cancelled and I could simply roll over and go back to sleep. The wind was always a comforting sound that I still seek out when visiting home.

Tuesday, October 4, 1994, Trainride

Returning to Eugene by train today, I found myself listening to an unorchestrated mixture of sound that formed an interesting composition. At the front of my rail car a baby was crying with full vocal effort and dominated the foreground of the soundscape. Behind it, the dining room chef was announcing the evening's menu on the overhead speaker system. Further away, I could hear the metal wheels of the passenger car against a welded seamless track. The continuous hissing sound of the wheels was interrupted by an occasional encounter with a rail switch or grade crossing. All of this sound played against the constant internal whine of my own tinnitus. I listened for several minutes to this inviting, though highly abstract, soundscape, generated by chance occurrences of random sounds. Then I returned to my reading.
Gary Ferrington, Eugene, Oregon, USA

October 1994, Delhi Sounds of Long Ago

It was 1947 and in the still hours of the morning darkness enveloped the old world of Delhi. Lying awake, I attuned my ears to the surrounding sounds. Independence was on the way and every day brought new excitement. The darkness enhanced all sounds and I recall a blind man saying "its Spring, but I can't see", to which another rejoined "but your hearing is keener".

Delhi of old was a city of hawkers and, as the day progressed, the crescendo of their calls increased, shattering the earlier quiet. The milkman's pots would clatter down the road, while bullock carts slowly trundled by. The cries of vendors of vegetables & fruits, bread and eggs were followed later by cloth merchants, vendors of cooking vessels, earthen pots, carpetwallahs and a host of others.

In those days the world was a secure place and Delhites loved sleeping out of doors in the summer on rope beds. In the afternoon, the rope and cane repairers would make their rounds, even tailors, and the knife sharpeners would sit on their cycles with their wheels whirling round and round. In the winter, the cotton "carders" would "twang" their stringed instruments fluffing out old cotton for new quilts. Many of these sounds are no longer heard, except in old corners of the city or in villages.

Delhi was also a city of cyclists. Thousands of cyclists would converge on roads each morning, "tring-a-linging" their bells enroute to government offices or shops, and again in the evening on their way home. An occasional car or bus horn could be heard, but the more prominent sounds came from the four-seat horse-

driven *tongas* "clip-clopping" across Delhi all day long. They were equipped with large bells, but if cyclists or pedestrians ignored the sound of the bell, the tonga drivers would shout profanities at them. Tongas are rare now. But their drivers' language has been adopted by today's bus drivers, motorists and scooter riders.

Nowadays, the rush and thunder of traffic interspersed with the screeching horns of a million scooters and motorcycles drown out the memory of a less crowded, quieter and slower lifestyle. In time, people become accustomed to a noisy atmosphere: when a train passes, we automatically stop talking; often we substitute one noise for another, like the air conditioner, whose humming drowns out sounds of traffic. Children no longer celebrate *Diwali*, our Festival of Lights, with sparklers and a few fire crackers. Now they string together what are called "atom bombs". Their explosions sound like bombing raids and reach every nook and corner of Delhi.—And so the world moves on. I wonder what the future holds for India and the world at large!

Sheela H. Singh, New Delhi, India

October 18, 1994, (S. Luca Evangelista), "Kotsu"

There is a composition of mine, "Kotsu", for a small Japanese bell and a car. The bell is placed inside the car. When the car moves, the road will "play" the bell or the bell "performs" the road (the score). It is a private music, a travel music. This composition started in 1992, and is still being performed all the time.

I decided to record a small excerpt of this long composition. So, today I "rehearsed" for the recording, paying attention to the soundscape inside the car and trying to find the best conditions - i.e. windows closed or opened? - for the recording session in a few days. To my surprise I discovered a lot of "unwanted noises" that I had never noticed before, but which have been there all along.

The result is that I have adopted a new way of listening, different from that of everyday. Now I no longer ignore those "unwanted noises" which were usually erased by my ears.

Of course, these words can be applied to many other situations of our acoustic life.

Luca Miti, Rome, Italy

November 1994, The Air Conditioner

It rumbles. It roars. It shakes. It penetrates my being relentlessly. It goes on all day. Every day. From early until late. It never stops. It occupies all surrounding space. Fills it up completely. With the sound of ten million electric bees swarming. Never lets my ears breathe; presses deep into them; burrows into my cells; bores a scrambled impulse into my brain, drilling to the marrow of my psyche. It goes on and on and on, obliterating all the subtle sound within its reach.

Then, suddenly, it shuts off. With a rattle, shudder, and a final THUD! The air is still, suddenly EMPTY, not BUZZING. Abruptly there is freedom. No more pressure against my skin, my hearing, my thoughts. The release is so abrupt it is a shock. A long, low sigh pours out of me. Stress and tightness drain from my body. Aah! Inwardly, I sing praise to the peaceful hush during the rest of the night. Free to soak in the colourful symphony of whirring and purring night bugs. Even though these, too, could be described as a long electric humming during the peak of summer, their sound is different from the air conditioner. There are no words for it. I only know how I feel: aggressively invaded or gently bathed.

Seejay Brianna Crosson, San Marcos, Texas, USA

Sound Journals continued

December 1994, Acoustic Space Inside Public Transport Buses of Delhi: A Prolonged Experience in Fun and Torture

Public buses in Delhi, like in many cities of the world, have higher noise levels than permitted. But what happens *inside* the busses is truly a unique acoustic experience. Below is an account of an unfortunate day on one of these buses.

I boarded the "greenline" bus in the morning for Connaught Place. Everything seemed perfect as the driver had a traditional *rubber blow horn*, which was not very loud, and did not make a shrieking sound at all. To signal the driver to stop the bus the conductor would pull a string connected to a gong that struck a bell, or he would blow a whistle.

At one of the stops, I had to change to a "redline" (private) bus. I had entered an entirely different acoustic situation. Instead of the whistle and the bell, there was a continuous and irritating thumping sound: sometimes a 'thak...thak', or other times a 'tik...tik'. The latter sound was produced by the conductor striking his bunch of keys against window panes. Some of the boys assisting the conductor were continuously whistling with fingers in their mouths. As this type of whistling is quite a common sound for eve-teasing, it was sometimes not clear whether the signal was meant for the ladies passing by or for the driver to keep on driving when there was no one to board the bus.

At another stop a few boys boarded the bus with a small drum hanging around their neck. It is known as "Dholki" in the local language. They started singing some songs in praise of a local 'goddess' and asked for money, so that they could go on a pilgrimage to the temple. This was good because it diverted my ears from the 'thak...thak' and 'tik...tik'. However, the song of 'Dholki' was frequently interrupted by the shrieking horn of the "redline" bus.

The blowing of various kinds of horns was next. The bus had to stop at a red light along with other vehicles. The moment the signal shifted from red to green all drivers started blowing their horns for as long and as loud as they could. It was all an orchestra of 'paw...paw', 'teein...teein', bee...beep,...

The last sound event on that bus that day occurred when a newspaper vendor entered and started hawking the local tabloid. Various other vendors were accompanying him, selling coconut pieces, digestive tablets and ground nut packets, calling out 'golla giri', 'kachi gari' and 'badaam'. And along with all this was the never-ending sound of people talking. There is never a moment of quiet on these buses.

The blaring bus stereo was a source of continuous torture. It was played at full volume with all the rotten songs from the recent films with occasional interruptions of English music and some vulgar modifications of local folk songs. Reaching Connaught Place, which is only an 18 km long busride, could be a feast of sonic variety were it not for the continuous monotony of 'thak...thak' and 'tic...ticks'.

Dr. Virinder Singh, New Delhi, India

January 7, 1995, Transparency

A few months after my arrival in Tokyo I was struck by the fact that I seemed to get more and more occupied, although I really had nothing to do. I related this to the transparency of space here.

In a typical Japanese apartment built of wood and screens (torchis), separation between inside and outside is minimal. The screens are only half a centimeter thick and shrink around the edges during construction, leaving cracks between the house's support beams and the walls. Daylight, dust, sound, the neighbor's lights, everything passes through these plainly visible cracks.

Page 12

Let's sit on the "tatamis" of a Japanese apartment for a moment. The city's sounds enter from one side. They cross the room and exit on the other side, creating a feedback loop between outdoor and indoor space. The indoor ambience is constantly overrun by a flood of outdoor sound and no separation between the public and private sphere is possible. Outside is inside, inside is outside.

The city's rhythms imprint themselves on one's brain around the clock. Suddenly one is "occupied", very occupied. There is no insulation from the city, no way of creating an "empty" space that would be a-rhythmic- outside the daily flood. Whether one wants it or not, the work-rhythms of machines imprint themselves on the individual. Consequently, the keyword of this metropolis is "isogashii" - occupied. One doesn't greet an acquaintance with "how are you?", but with "isogashii desu-ja?" - "are you occupied?".

Incessant acoustic information passes by without local interruptions or definitions. Tokyo's ambience: a cloud of atoms in continuous chaotic motion, without center, without local turbulence, without individually punctuated resonances. Sound of the Japanese living space: transparent space, a perfect place for the entropic agitation of sonic atoms.

Emmanuelle Loubet, Tokyo, Japan

January 19, 1995, Fragments from the Kobe Earthquake

It is hard to grasp: how is it possible that I am allowed to sit here, drinking my coffee, while hundreds of people nearby are under collapsed buildings? Yao was on the periphery of the earthquake. The distancing effect of the TV screen is unbearable. The horror news are running non-stop on radio and TV, the telephone connections are mostly broken and the first calls from Tokyo did not arrive until this morning at 3 a.m. - Sounds of the earthquake? From here first of all the deep sounding motors of the Imperial army's helicopters. It sounds like war. The loop of missing people's names read continuously on TV and radio sounds like a Mantra. Strange, one can notice a problem with the Japanese script: the announcers often pause before reading a name as there are two or three possible pronunciations... I have not been able to make contact with anyone in Kobe.

Emmanuelle Loubet, Yao, Japan



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