



The Soundscape Newsletter

Number Two

January 1992

DEAR SOUNDSCAPE FRIENDS, COLLEAGUES, ENTHUSIASTS...

The response to the first Soundscape Newsletter was strong, welcoming and heartening. One person thought it was "about time" that something like this was happening. It seems that our timing for making this type of contact is right. We want to thank all those of you who responded so promptly and enthusiastically to the first issue. Some of you sent information about your work, your publications and your soundwork. Some of you subscribed to the newsletter and sent the requested \$10. Some of you sent both.

However, not everyone who responded sent us money. So without beating around the bush let us stress right away that THE SOUNDSCAPE NEWSLETTER NEEDS YOUR FINANCIAL SUPPORT. IF YOU WANT TO REMAIN ON OUR MAILING LIST AND RECEIVE FUTURE ISSUES PLEASE SEND US \$\$\$\$\$. YOU ARE GETTING AN UNBELIEVABLY CHEAP DEAL, CONSIDERING THE BENEFIT OF CONNECTING WITH AN INTERESTING, VIBRANT, NEW COMMUNITY! You simply need to fill out the subscription form on the next page, include your money order and send it off. Note that European subscribers can now send their subscription money directly to the Swiss Volksbank Basel. Subscribers from the Americas and the Far East continue to send it to us here in Vancouver. WE ARE LOOKING FORWARD TO THE DELUGE! We have smiling volunteers standing by to receive your

contributions. (If you have paid already, please ignore this loud-voiced cry for money and thanx!)

This second newsletter is bringing you short news from many parts of the world and from people with varying backgrounds. We decided to print numerous short contributions rather than a few long ones, simply because the purpose of the newsletter at this point is to hear from as many people as possible, and to expand the soundscape network. So, now we can begin to listen to each other, to hear how we each relate to the world of sound, what we do, how sound touches us, how we express ourselves with sound.

The limited space of the present issue does not make it possible to publish everyone's contributions. However, we have tried to give you an inspiring spectrum. We hope you'll enjoy.

Hildegard Westerkamp, Editor

Table of Contents

Update on Festivals, Events and Conferences	page 3
Reports on Sound Events, Sound Exhibitions and Sound Colloquia	page 4
Correspondence from our readers: Descriptions of Soundscape Related Work	page 6
Calls for Participation, Exchange and Information	page 8

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

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

The next newsletter WILL be published. Just continue to send us your written and financial contributions. More newsletters - say three a year - will be published. Subscription cost is US\$ 10 (Americas and Far East) and sFr 15 (Europe). Please, see subscription form for details.

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

We Always Welcome Contributions

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

Please send to: The World Soundscape Project
Department of Communication
Simon Fraser University
Burnaby, B.C.
Canada, V5A 1S6

FAX: (604) 291-4024

DEADLINE for Newsletter #3: April 30, 1992

SUBSCRIPTION FORM

I wish to subscribe to *The Soundscape Newsletter*.

NAME: _____

ADDRESS: _____

PHONE: _____ FAX: _____

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

NAME: _____

ADDRESS: _____

NOTE: SUBSCRIBERS FROM THE AMERICAS AND THE FAR EAST

Please enclose a money order of
Can. \$10 (inside Canada)
U.S. \$10 (outside Canada)

and mail to:

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

NOTE: EUROPEAN SUBSCRIBERS

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

All Inter-European correspondence should go to:

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

THE TUNING OF THE WORLD

Banff International Conference on Acoustic Ecology
The Banff Centre for the Arts August 1993

Planning for the Tuning of the World, Banff International Conference on Acoustic Ecology, is proceeding on schedule. Funds have been solicited from the federal Department of Communications, and several other foundations will be approached in the coming months. Over 50 proposals for presentations/talks have already been received in response to the announcements that have been circulating since the summer of 1991. The program committee will be meeting in mid-February in Calgary to assemble the list of keynote speakers and finalize the schedule. A brochure-registration form will be available for international distribution by May 1992.

Michael Century, Director of Program Development
The Banff Centre for the Arts
P.O. Box 1020, Banff, Alberta, Canada T0L 0C0
Phone: 403-762-6290 Fax: 403-762-6699

URBAN ECOLOGY

7e Printemps Electroacoustique 1992
June 1-21 1992 Montreal

Montreal is "celebrating" the 350th anniversary of the foundation of the city in a big way in 1992. Numerous special events and festivities are planned. Is this a good time to present a festival of electroacoustic music on the theme of sound ecology? How will the "Printemps" integrate with the soundscape of the tricentenary Montreal? We'll find out from June 6 through 21, 1992...

The 7th season of the "Printemps" focuses on the relationship between the contemporary sound artist and the urban soundscape, as well as the sound artist's relevance and responsibilities in the urban setting. The event will explore these themes through outdoor performances, children's workshops, interactive installations, concert/conferences, radio broadcasts and publications.

"Le parc Fontaine comme théâtre sonore" (June 14) is a day long series of sound ecology events culminating with the performance of three commissioned works for 150 amateur band musicians, 8 electric guitars and live electronics. Our objective is to present the park as musical instrument (reverberation, reflections, tone).

"L'Orchestre-vélo" (June 6-21) is a 10-piece bicycle orchestra which will present synchronized multidisciplinary performances in the streets and parks of the city. The ensemble will use bicycle technology and recycled materials. A special emphasis will be placed

upon the spatial relationships of sound bicycles in motion.

"Atelier de récupération sonore" (June 13-14) is a weekend workshop for children using recycled materials and simple electroacoustic techniques.

"Concert/conférences" (June 6, 13, 20) is a series of discussions and performances with prominent philosophers, ecologists and composers exploring three issues: 1. What is sound ecology? 2. Sound artists and ecology 3. Radio and ecology.

"Droit de cité" (June 15-21) is a series of live broadcasts on Radio-Canada FM featuring live performances and transformations of urban soundscapes by musicians and media artists.

The "Printemps" also includes a number of installations, outdoor performances and special radio broadcasts. We plan to produce a catalogue and compact disc of the event.

For more information on the "7e Printemps electroacoustique" contact:

Claude Schryer, Artistic Director
ACREQ, CP 416, Succursale Outremont
Outremont, Quebec, Canada H2V 4N3
Telephone (514) 849-9534 Fax (514) 289-9680



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

SOUND SYMPOSIUM 6

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

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

SIGHT AND HEARING - RECONSIDERED - RECONCILED?

A Report of the Kassel Colloquium

MUNICH KLANG-DESIGN SYMPOSIUM

A Report

"SOME BECOME DEAF WITHOUT NOTICING IT". This is what Max Neuhaus reportedly said at the Klang-Design (Sound-Design) Symposium in Munich, December 1991, organized by the DesignZentrum München. There he talked about his sound design failure in the very sensitive field of American police sirens.

The press reviews of the Klang-Design Symposium, although sympathetic to and interested in the topic of acoustic design, sounded slightly amused and somewhat uneasy about the fact that it focussed "only" on sound. Such a reaction, of course shows how important and necessary these kinds of meetings really are.

Canadian composer Murray Schafer presented his ideas about acoustic design, and the German philosopher Wolfgang Welsch outlined a general path for an acoustic approach towards the world today. The last and most practically oriented words, however, came from producers, technicians and salesmen.

Industry has now recognized that sound design can be profitable. Siemens stressed the importance of giving their products an "acoustic identity", and BMW is investing in devices that "tune" the acoustic output of their cars so that they are acoustically identifiable as BMWs.

Perhaps it is heartening that industries are finally making acoustic design - rather than mere noise abatement - part of their overall product design strategies. A symposium such as this one is certainly important in that it draws attention to this issue on a larger scale. Europe needs more of this.

Justin Winkler, Basel, Switzerland

The interdisciplinary colloquium "Klang Umwelt Design" (Sound Environment Design) took place at the Gesamthochschule Kassel, Germany on November 1 and 2, 1991. It was organized by the Departments for Town and Country Planning, Psychology, Sports and Music.

This colloquium offered welcome opportunities to meet people from Germany, Austria and Switzerland: planners, architects, artists, radio producers, ethnologists, designers, musicologists, geographers, ornithologists... The contributors were presenting topics along the aural-visual boundary, highlighting a number of possibilities for 'real-time'- 'real space' co-operation between specialists from acoustic and visual design. Consistent with this cooperative spirit, the proceedings of the colloquium will be published visually - printed text - as well as acoustically - on a CD. (For further inquiries about the Colloquium please contact:

Prof. Dr. D. Ipsen, GhK FB 13, Postfach 101380, D-3500 Kassel, Germany)

The Kassel meeting also prompted the formal creation of the network "The Soundscape Newsletter (Europe)". Among the founders are Albert Mayr (Italy), Hans Ulrich Werner (Germany), Justin Winkler (Switzerland), and Rosmarie Zani (Austria). The Soundscape Newsletter (Europe) is officially located in Basel and has started its activity with the present issue of the newsletter. ALL INTER-EUROPEAN CORRESPONDENCE, SUBSCRIPTION FORMS, AND INQUIRIES FOR THE SOUNDSCAPE NEWSLETTER CAN NOW BE SENT DIRECTLY TO:

Justin Winkler
The Soundscape Newsletter (Europe)
c/o PG Akustische Landschaft
Geographisches Institut der Universität
Klingelbergstr. 16, CH-4056 Basel, Switzerland
Tel. 061 267 3648/355 122 Fax: 061 267 3651

HANDBOOK FOR ACOUSTIC ECOLOGY

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

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

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

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

SOUND ART EXHIBITIONS

During the past two years I have organized two exhibitions of sound art in Canada. One was at the Newfoundland Sound Symposium in 1990 in which the sound pieces were similar in concept to acoustic musical instruments and could be "played" by visitors to the gallery. The second one was at the Art Gallery of Algoma in Sault Ste. Marie, Ontario in the fall of 1991, where the works were more sculptural in nature and only three of the pieces were designed for interaction with gallery visitors.

One of the biggest challenges in organizing these exhibitions was to create an acoustically balanced soundscape without losing the musical/acoustic integrity of each individual work while having to present several sound pieces in one (often rather reverberant) space. I like to call this the "tuning" of the exhibition. Until all the pieces are installed this tuning process can only take place in the imagination. It is like composing a piece of music without having the required instruments available for demonstrating their musical/acoustic possibilities.

Pieces had to be placed so that they didn't obscure one another visually or aurally. As well, visitors to the exhibition had to be able to listen to and produce sounds at the same time. This I found difficult, not only in terms of balancing sound levels, but also because the majority of visitors brought with them a handicap that is widespread certainly in Western culture: people are unaccustomed to attentive listening, or even worse, have been conditioned not to listen.

It was interesting to observe my own responses when several visitors were producing sound: as the gallery became louder my attention shifted from the details of individual sounds to the room soundscape as a whole, from my own soundmaking to that of others in the room, and sometimes my listening reached a rather distracted and vaguely anxious state. Was I afraid something would break? (Maybe.) Was I disappointed that nobody appeared to be listening? (Maybe they were?).

What is the effect of including sound in a visual context? The silence of the art gallery is broken, often in a playful tone. First I notice more children than usual visiting both exhibitions, then I notice that they don't seem to feel as inhibited as usual. Lots of voice sounds in the gallery.

Sometimes an older child will move from one piece to the next, figuring out in turn how each one works, and appearing to be satisfied with his/her understanding. A simple piece, like a percussion instrument, is often passed over quickly, or tested for maximum volume capability. A form of listening, I suppose. But the most satisfying explorations are by young children whose

methods of serious play lead them to thorough explorations of the things they find intriguing. The presence of sound in an art gallery seems to encourage everyone, even adults, to become more actively engaged with the works. Their response usually goes beyond intellectual appraisal and detached observation, a stance that is taken so often towards purely visual art work.

These exhibitions were intended to stimulate listening and to integrate the listening experience with the act of producing sound. When this works successfully adults sometimes adopt the natural curiosity of children, and become active in playing—rather than frivo-lously "fiddling" — with sound. Such playing is like musical improvisation and I have seen/heard it take place in these exhibitions.

Gayle Young, Grimsby, Ontario, Canada

BAUHÜTTE KLANGZEIT WUPPERTAL

I am a composer and, after many years of isolation and waiting time in East Germany I moved to West Germany in the summer of 1988. Since I've been in the West I have tried -under enormous difficulties - to create circumstances that would allow me to transform some of my theoretical concepts developed in the DDR into concrete project. A first result in this respect is "Bauhütte Klangzeit Wuppertal", which I founded in collaboration with the city of Wuppertal (near Köln) in June 1991 and which has been under my direction since then.

"Bauhütte Klangzeit" (Bauhütte Soundtime) at this point is a way of working. It is not an institution. After the first Klangzeit Symposium with circa 120 participants, twenty artists and scientists formed an alliance which is committed to developing and realizing theoretical and artistic projects by the end of 1992. The emphasis of these projects is on *Zeitklang/Klangzeit* (timesound/soundtime) in landscape and architecture.

In 1991 we presented several projects: Gordon Monahan's "Aquaeolian Music Room on the Wupper River", Alvin Curran's "Call to Prayer", and Johannes Wallmann's "Schweben und Hören- von Klang zu Klang" (Floating and Listening - from Sound to Sound) on a Gondola ride in Wuppertal.

"Bauhütte Klangzeit" is based on the belief that there is a connection between the habitual repression of artistic, innovative energy in our daily lives and the present ecological problems in the world; and that with the help of artistic creativity, spiritual-cultural conditions can be established for more intelligent and organic patterns of human environment behaviour. "Bauhütte Klangzeit", on the basis of always questioning the role of the artistic in our lives, has made it its' task to develop innovative artistic projects and to integrate these into daily life.

Johannes Wallmann, Artistic Director

WOMAN AND HOUSE

The *Globe and Mail* recently described my electroacoustic music theatre work **WOMAN AND HOUSE** as the most bizarre offering about mothers in the 1991 **WOMEN AND VIEW** festival in Vancouver.

WOMAN AND HOUSE included an obsessive/compulsive housewife, a singing/speaking house, assorted forms of digital sound synthesis including live signal processing and **Granular Synthesis**, home appliances that sing and speak, a bag lady, a Sumerian Priestess, a tea ceremony that included the audience and the Great Mother. Many people were moved and others intrigued by the unlikely combination of elements. I myself was pleased since I felt I had managed to integrate interests in electroacoustic sound/music, motherhood, soundscape and womens' spirituality in an unusual and challenging form.

Susan Frykberg, Vancouver, Canada

YUKON PROJECT

I have lived in the Yukon, on and off, for approximately seven years. What began as a vague notion centering around acquiring a D.A.T. recorder and collecting environmental sounds, has become the steady development of a personal environmental philosophy. What began as a marginal interest in environmental sounds has become a central focus in the growth of my own musical intelligence.

The Yukon Project started in the fall of 1989. Since that time I have spent one or two months per year collecting sounds in the North. I have been struck by the intense intimacy with sound that one encounters in the vast stillness of the North. The steady drone of the city (or of any mechanical/vehicular sound) is replaced by the sounds of a remote place, remoteness truly on a high order of magnitude. I am not suggesting that the experience of intimacy with sound is due entirely to the extreme quiet. It is also the knowledge of remoteness that is a contributing factor here.

In this place a new awareness of sound occurs. From the time we were in the womb our life has been filled with sounds. And here suddenly is a place that seemingly is empty of sound. I feel a heightened lucidity - new and old sounds rush as if into a void into this new and unfamiliar context. Discovery of this place is a source of intimacy with sound and an important factor in shaping sensory awareness. It is the experience of collecting sounds in this place and thus the ever-repeating rediscovery of it which act as the main inspiration for my project. The outcome is to be a series of 'region specific' electroacoustic pieces in which I hope to convey that sense of discovery.

Daniel Janke, Toronto, Canada

Dear *Soundscape Newsletter* and Friends,

I am a Brazilian musician and I teach in the State University of Sao Paulo (UNESP), Brazil. There, I run a project of music education, working with children from 7 to 12 years old. My special concern is listening and how to improve the quality of listening.

In 1988, with the help of a scholarship from the Canadian Embassy in Brazil, I went to Canada and worked with Murray Schafer. In 1990 he came to Brazil to conduct courses for teachers and students of music. One of his books, "The Thinking Ear" was translated into Portuguese under my supervision. It will be published in the near future.

Marisa Trench de O. Fonterrada, Sao Paulo, Brazil

Born in 1960. Studies: Musicology and Literature. Finished my studies with a dissertation on the borderline between new music and radio drama. Since 1985 I have been working mainly for radio stations as editor and freelance author, writing and reflecting on natural sound environments, the acoustic experiences in our western societies and all kinds of audio art (radio drama, new music and sound sculptures). Having travelled to many African and Asian countries, I recorded a lot of fascinating sounds there and created several radio sound documentaries (lots of sounds, less text). I continue to travel and collect sound, and within the next year I'm heading for the Indian deserts, Indoneasian volcanoes and the Zaire jungle. Presently I am working on a radio documentary about east African Ramadan ceremonies and Burmese Temple Soundscapes/Landscapes. During "Klang Umwelt Design" in Kassel, Germany (see report on page 4) I gave a lecture on "Acoustic Experience, Acoustic Travelling".

Sabine Breitsamer, Berlin, Germany

I am currently planning a CD project called "Soundscapes", which is based on the World Soundscape Project's work originally under the direction of Canadian composer R. Murray Schafer. In collaboration with him and the members of this pioneering research project, I wrote my PhD dissertation about soundscape concepts in Canada, USA and Europe. The study, based on interviews, analysis, radio research and art cooperation will be published in the near future. I intend to combine it with the Compact Disc, as a "sound bridge" for future cooperation within a growing international network of soundscape studies. Soundscape recordings from Vancouver, Canada, USA and Europe, from past and present, by Canadian artists and European producers will be part of the project. Since my first interview in 1984 with Schafer and his colleagues, I wrote several

articles and radio programmes on Canadian music, concerts and books. At the University of Kassel I finished an extensive study on soundscape activities and the main protagonists involved in this work - such as Murray Schafer, composers Hildegard Westerkamp, Howard Broomfield and Barry Truax, film- and sound-maker Dan Gibson from Toronto and others. During my studies I presented my research on the World Soundscape Project at conferences and in two university seminars, which I taught in 1989, 1990 and fall 1991.

The planned compact disc is meant to serve different purposes: as a complimentary tool for my book; as a collection of acoustical "images" of former and current soundscapes in Canada and Europe; as a meeting point for still isolated sound artists and their works; as a "trailer" programme for the planned international soundscape conference in Banff 1993.

Hans U. Werner, Köln, Germany.

The first encounter with soundscape issues was when I read Murray Schafer's booklets on music education. Then I started to introduce the idea of soundscapes in my teaching at the university.

My recent work includes research on Suikinkutsu, a Japanese traditional sound installation, and a soundscape walk event in Hiroshima.

Yu Wakao, Hiroshima, Japan

I address acoustic ecology as one element in a multi-sensory approach to the geographic (natural, rural, and built) environment. For a discussion of soundscape, smellscape, and more metaphysical 'scapes (e.g. childscape, bodyscape and deathscape, all highly sensory), see my book "Landscapes of the Mind" (University of Toronto Press 1990). I encourage my students to do soundscape studies, both quantitative and qualitative, at both undergraduate and graduate levels.

Douglas Porteous, Victoria, B.C., Canada

I am a professional nature recording artist currently on Earth Sounds (TM) label of Peter Roberts Productions (Seattle) which has earned the recommendation of the American Museum of Natural History. I am concerned entirely with the binaural documentation of wilderness areas that lack human caused noise disturbances, worldwide, and also the campaign for a national Quiet Places System. My last three projects are: 1) Reconstruction of Washington State's wilderness soundscape from pioneer diaries prior to 1889. (Completed)

2) Follow dawn as it circles the globe and portray this phenomenon as an endless wave of birdsong millions of years old, as if one long song with a composition that parallels the population dynamics and evolution of birds. (Completed)

3) Float down the Mississippi River to recover the vanishing nature sounds of Mark Twain's childhood and reconstruct the wilderness soundscape of the Valley as it existed in the early 1800's. (In progress)

Gordon Hempton
P.O.Box 9063, Seattle, WA 98109, USA

I became interested in the World Soundscape Project in the mid-70s, following its first publications and a visit to Simon Fraser University. Influenced by its work the following activities were undertaken: Courses in the Tel-Aviv University Musicology Department, workshops in the Tel-Aviv area, Jerusalem and elsewhere, for elementary and junior high school pupils as well as adult students, field recordings in kibbutzim, public markets and other environments, collection of passages from media publications, traditional Jewish sources, poetry and literature, etc. Informal contacts and conversations with friends and colleagues revealed considerable interest in the project but despite efforts to create a more formalized framework, including meetings with persons involved in acoustics and environmental agencies, nothing ongoing was established. I did become aware, however, of numerous individuals who were demonstrating their own concern for acoustic ecology in music, art and education. Several meetings with Abraham Moles, both in France and in Israel, were also helpful in broadening awareness of other approaches.

Dr. David Bloch, Tel-Aviv, Israel

My work is principally concerned with sound ecology as expressed by the medium of electroacoustics and radio art. Through experimentation, I have come to believe in certain forms of "soft technologies" as ecology. I think of radio as the transmission of information which can be retrieved as fact, fiction or fantasy, depending on the listener's attention, intention and retention, thus allowing artists a presence in the ear of the world and the world of the ear. I think of radio as an ecosphere: "the sum of the Earth's ecological system (all living organisms interacting with the physical environment) with the implication of a conscious ecological stewardship of the Earth and all that is in it." I think of soundscapes in time and process. The ecology of sound is in finding a balance.

My recent work as a composer and producer explores the implications of sound ecology. In 1990, I curated a series of radio ecology capsules for the "Musique Actuelle" program of Radio-Canada which questioned the role of electroacoustics in the ecology movement. Later in 1990 I completed a work for cello and tape called ABBNF, an ecological portrait of the relationship between humanity and nature inspired by the beauty, fragility and power of Banff National Park. My most

SOUNDSCAPE OF

THE DOMESTIC SPHERE:

Call for Soundscape Study Participants

I have recently begun research into what I call the Soundscape of the Domestic Sphere. I am particularly interested in the kinds of soundscapes encountered by homemakers and children in the home. These include children/infant sounds, mother/parent sounds, sounds of toys, home appliances and of course media. I am also interested in talking to mothers/parents about memories of the soundscapes in which they grew up and comparing them to those in which they bring up their own children.

The introductory phase of the research has been completed. Six mothers from different cultures (Africa, Indonesia, Europe, China, Pakistan and Canada) participated in this stage of the study. Soundscape analysis of their homes revealed such things as high decibel levels, extensive use of media as soundscape, and disproportionately low percentage of human/children/infant sounds during a typical day.

In all six cases the soundscapes in which the mothers grew up were very different to the ones in which they were bringing up their own children. The initial study asked more questions than it answered. Now, for the next phase of my research I am looking for more mothers/parents from a variety of cultures. If you are interested in taking part in my study, please write to me.

Susan Frykberg

Dept. of Communication

Simon Fraser University

Burnaby, B.C., Canada, V5A 1S6

PULSE OF THE PLANET

"Pulse of the Planet" is a daily radio series and is heard on 230 public and commercial radio stations in the United States and in over 130 countries around the world via the Armed Forces Radio Network. Two million listeners tune in to "Pulse" daily. The series spans the globe in search of creative solutions to environmental concerns.

Our format makes extensive use of environmental sound to illustrate our stories. We are looking for well-recorded ambient sound that gives the listener a

sense of a particular locale. This could include traditional music, sounds of nature (which may be species or location-specific) as well as urban sounds. For example, in a story on air pollution in Mexico City, we used traffic ambience punctuated by the idiosyncratic police whistles used by the local constabulary.

We pay \$50 for each use of sound, and will not use your sounds without first receiving permission. Cassette or reel formats are acceptable and stereo recordings are preferred.

Those interested should send a listing of available sounds or subjects to:

Jim Metzner

RD 1 Box 108, Croton Heights Road
Yorktown Heights, N.Y., 10598 USA
Phone (914) 962-1751

INTERNATIONAL SOCIETY FOR MUSIC AND MEDICINE (ISMM)

The ISMM was founded in Lüdenscheid, Germany, in 1982 during the first International Symposium on "Anxiety, Pain and Music". ISMM is a medical society, 2/3 of the members being medical doctors. Representatives of other academic areas can also become members (up to 1/3 of the total membership), if they have a special knowledge or skill according to the status of ISMM. Subsidiary members can also be accepted.

The scope of ISMM is to initiate and coordinate interdisciplinary research about physiological and psychological issues of music in medicine and about the applications of music/music therapy in medicine. The scientific exchange is organized through international symposia about Music in Medicine and through the official organ of ISMM, the International Journal for Music Dance and Art Therapy, Hettgen Publisher, Münster, Germany.

Membership Fee: \$(US) 50.-
(includes subscription to Journal)
For more information, contact:
Dr. Ralph Spintge
Executive Secretary ISMM
Paulmannshöher Str. 17
D-5880 Lüdenscheid
Germany

ENVIRONMENTAL AND ARCHITECTURAL PHENOMENOLOGY NETWORK

Geographer David Seamon, philosopher Robert Mugerauer, and interior-design educator Margaret Boschetti have founded the Environmental and Architectural Phenomenology Network. This network is subsidized by EDRA (the Environmental Design Research Association) and publishes a newsletter three times a year.

Exemplary research themes for which the network will serve as a clearing house include: sense of place; home, dwelling, and journey; environmental encounter and its relation to environmental ethics, responsibility, and action; human experience of the natural and built environment; sacred space and architecture; the geographical and built environments as contributors to human being-in-the-world; bodily dimensions of human environmental and architectural experience; the environmental and architectural dimensions of lifeworld, both for human beings and other living creatures; and environmental design as place making. The network emphasizes phenomenological work but also provides information on other types of quality research. The winter 1992 issue features an essay by R. Murray Schafer.

Those interested in receiving the newsletter should contact:

Prof. David Seamon
Architecture Department
Seaton Hall 211
Kansas State University
Manhattan, Kansas
66506 USA

Conf'd from page 7

recent work is called "Marche Sonore" (Soundwalk). It is a 28 minute sound film inspired by the philosophy of sound ecology of the World Soundscape Project, that is: respect for the ear and the natural voice, conscience of the symbolism of sounds, knowledge of the rhythms and tempi of soundscapes, fresh hearing (with clarity), soundwalking to discover our sonic environment.

Claude Schryer, Montreal, Canada