

Number Nine, September, 1994

The Soundscape Newsletter

World Forum for Acoustic Ecology

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

Greetings from Vancouver

A little over one year has passed since the Tuning of the World conference in Banff. Much energy was generated there. Soundscape workshops, seminars on silence, sound symposia, seminars on the use of music, meetings to plan for another WFAE meeting, articles in papers and journals, radio programs about acoustic ecology and soundscape listening, and so on have happened in many parts of the world since then. Much of that information was sent to us and has been published in the past and in this present newsletter. If you are a new WFAE member and you have not read any of the past issues (pre and post conference), you can now receive them on disc (see information on page 2). If you prefer print, a small number of *The Soundscape Newsletter* #7 and a larger number of #8 are still available in that form. We will also be making the newsletter available on email in the near future.

PLEASE NOTE AN IMPORTANT CHANGE: The membership application form has changed, as the founding membership period will expire December 31, 1994 and regular membership will commence as of January 1, 1995. In order to make this a smooth transition we decided to print the new membership application forms in this issue. Should we receive any founding membership applications after September 1, 1994 (old founding membership forms are floating around in all sorts of places) we will consider these to be regular annual memberships for the year 1995. All other founding members will be required to take out regular memberships in January of 1995.

NEW ARRANGEMENTS FOR EUROPEAN MEMBERSHIP APPLICANTS: Thanks to Justin Winkler's efforts in Basel, Switzerland, we can now offer an easier way for all European members to join the WFAE. Please look for details on page 2 under "European Membership Form".

The "Random Noise" section (page 9/10) is ever-expanding. We are trying to include as many of the submissions as possible, but the increased influx of articles, CDs and cassettes, periodicals, other newsletters, information on people's projects, etc. in combination with limited publishing space is now forcing us to be selective. The more your submissions relate to issues of acoustic ecology, the more chance they have of being published in the newsletter. In other words, an announcement about an electroacoustic concert or a CD without any indication of how it may relate to acoustic ecology and soundscape may not be included.

I am pleased to bring to you as the feature article in this issue Keiko Torigoe's *Nerima Silent Places Contest* (p. 6-8). It is an inspiring description of a project that explores issues of acoustic ecology through the search for silence in an urban setting, a project that could be done anywhere in the world.

It seems that both the participants of the project and its initiators learned much about a specific area in Tokyo and its inhabitants' relationship to it. You can hear more about Japanese sensitivity to sound in a short article by Tadahiko Imada entitled *Japanese Sound Culture* (p. 5).

There is something special about a group of people that relates to the environment primarily through the ear. Many people do relate to the world in that way, but are often not conscious of it. When ears wake up, great interest is stirred to find out more about the soundscape, about listening and about what we, the WFAE, are doing. An enthusiasm emerges that needs nourishing.

We are hoping that a new section of the newsletter, "Sound Journals" (p. 12), will fulfill this function partially. Albert Mayr from Italy got the ball rolling by sending us two inspiring sound journal entries recently. It is a wonderful way of communicating to each other across continents and across cultures. We have added a few more entries from students in Vancouver who are writing sound journals regularly as part of courses in acoustic communication at Simon Fraser University. Thanks to all who have allowed us to publish them here. We would love to receive many more sound journal entries from all over the world. Writing them is a form of soundmaking and reading them is a form of listening.

I would like to establish a "Letters to the Editor" section in future issues. This often sparks interesting debates, thoughtfulness and may be a useful tool for communication in a young organization such as the WFAE. If you like the idea and if we receive "Letters to the Editor" from now on, we will begin publishing them in #10.

I want to thank all those of you who have submitted designs for a logo and have taken the effort to think about how to represent visually the WFAE. In the meantime, however, questions have been raised about whether we even want a logo at all ("why are we wasting our time with something visual", "let's keep what we have" - i.e. the current design on the front page - etc.). Let us know what your thoughts are on this. In the meantime, if you like the idea of a logo, do not hesitate to send us your design. On page 9 we are giving you a taste of what has been sent in.

As you know, we like hearing from you. There are all sorts of opportunities for you to raise your voice in this newsletter, this organization. If you are stumped for ideas, there's a list on page 3 - "We always welcome your contributions" - meant to lift you out of the passive silence trap.

Hildegard Westerkamp, Co-ordinating Editor

Membership Fees & Soundscape Newsletter Subscription

Membership fees are:

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



Additional donations will be gratefully accepted and used to subsidize those who cannot afford membership or who come from countries with disadvantageous exchange rates. Choose any of the sonic suggestions for donations below or invent your own sound of money:

- Shockingly loud but short impact sound _____ \$ 5.-
- A loud noise _____ \$ 10.-
- Continuous background noise _____ \$ 15.-
- Foreground music that wants to be heard _____ \$ 20.-
- Background music (*you are not listening and suddenly you find yourself spending money*) _____ \$ 25.-
- A pleasant ambience _____ \$ 30.-
- A striking sound _____ \$ 50.-
- A rejuvenating soundscape _____ \$ 100.-
- An energizing sonic moment _____ \$ 200.-
- A blissful silence _____ \$ 500.-

Membership Form

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

NAME: _____

ADDRESS: _____

TELEPHONE: _____

FAX: _____

E-MAIL: _____

MEMBERSHIP FEE: _____

DONATION: _____

TOTAL: _____

Please do not send drafts, as bank charges are very high. Please send Canadian or U.S. cheques made out to the WFAE, or send a money order or cash in Canadian or US funds. Thanks.

Please include a short biography for our WFAE Directory.

CONFERENCE DOCUMENTS for
TUNING OF THE WORLD
International Conference for Acoustic Ecology
August 8 - 14, 1993

1. COMPLETE SET: panel sessions, keynote addresses, paper sessions, and xeroxed copy of conference program.
Canada: \$32, USA: \$37, International: \$40

2. PARTIAL SET: panel sessions, keynote addresses.
(This is for all those who already collected copies of the paper sessions at the conference).
Canada: \$17, USA: \$21, International: \$23

Payments may be made by certified cheque, money order or bank draft made payable to the Banff Centre or by forwarding credit card information by mail or fax (VISA, AMEX, Mastercard). Please include the name on the credit card, the account number, expiry date and a signature of the card bearer.

Office of the Registrar
Banff Centre for the Arts
Box 1020, Station 28
Banff, Alberta
T0L 0C0, Canada

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

NB : Back issues of the Soundscape Newsletter are available on computer disquette (MS-DOS or Macintosh) for \$15 Can. for members and \$25 Can. for non-members and institutions.

European Membership Form

You can now pay the value of your membership fee, including possible commissions, in **your** currency to the account of the Swiss Volksbank Basel:

Account number: 504-10-363.449.9 Sounds B14

The easiest and cheapest way is to order a SWIFT transfer of the amount from your bank to the above account under VOLK CH 2240 A.

You can also pay by Eurocheque made payable to the WFAE/TSNE, sent to:
The Soundscape Newsletter (Europe)

Hammerstrasse 14
CH - 4058 Basel
Switzerland

NAME: _____

ADDRESS: _____

TELEPHONE: _____

FAX: _____

E-MAIL: _____

MEMBERSHIP FEE: _____

DONATION: _____

TOTAL: _____

We do not recommend postal money orders which often require payment of excessive commissions.

Please include a short biography for our WFAE Directory.

Do you want to be an active member of WFAE?

HERE ARE SOME THINGS YOU CAN DO:

- If you are a writer, **write about the WFAE** in your professional journal.
- **Distribute the WFAE promotional pamphlet** in any way possible.
- **Translate the WFAE pamphlet** into the language of your country. Send us the translation and we'll produce a master for you.
- **Organize locally:** establish a work or study group; do soundwalks alone or in small groups; do ear-cleaning activities; write press releases about sound and noise issues in the local press etc.

WFAE STEERING COMMITTEE

CANADA (international centre)

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

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USA

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

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, exhibitions, etc.
- Announcements of new publications (books, essays, CDs, videos, scores).
- Sound journal entries: these are short personal accounts of listening experiences or acoustic phenomena that you encounter in your daily life or during your travels.
- Sound quotes from literature: while reading a book, you may encounter interesting descriptions of sounds or soundscapes. Send them to us and don't forget to mention the book title, author, place, time, and the context where the sound occurred.
- Accounts of sounds / soundscapes that you hear in your dreams.

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

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

3) For the Development of our WFAE Directory:

Please send us a short biography.

Please send ALL contributions to:

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

**DEADLINE for Newsletter #10:
December 1, 1994**

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Emiko Morita, Randy Raine-Reusch, Greg Wenger

Random Noise: Robert MacNevin

Announcements & Reports: Greg Wenger

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Mailing list and distribution: Peter Grant, Hildegard Westerkamp

Editorial Advisors: Marcia Epstein, Randy Raine-Reusch, Claude Schryer, Gayle Young

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The Soundscape Newsletter is the official "voice" of the World Forum for Acoustic Ecology/ Forum Mondial pour L'Écologie Sonore (WFAE/FMÉS), which was formed during The Tuning of the World in Banff, Alberta, Canada, on August 13, 1993. The production of this edition of the newsletter was made possible through membership fees and/or donations.

ANNOUNCEMENTS



Past Present Future Events

Audiodrama

May 11 to June 5, 1994.

The "Theater zum westlichen Stadthirschen" premiered *AUDIODRAMA* by Benoît Maubrey and Elisabeth Zündel: "is it electronic cabaret, postindustrial sound opera, or simply theatre of noise?" For more information contact: Die Stadthirschen, Kreuzbergstr. 37, 10965 Berlin, Germany; Tel: (30) 785 70 33; Fax: (30) 785 81 05.

Wireless Public Audio Installation

by Chris Meloche

May 21 and 23, 1994

Private World was presented at four separate venues simultaneously. Each venue was provided with a continuous-play cassette deck, a low-power stereo FM wireless transmitter and a cassette tape containing a 90 minute segment of *Recurring Dreams of the Urban Myth*. To hear this work, patrons of the venues would have to bring an FM stereo walkman and tune it to the frequency of the transmitter's signal.

Recurring Dreams of the Urban Myth was broadcast in London Ontario on CHRW 94.7 FM on May 23. The work was played in its entirety for 6 hours. It is an ever-changing and expanding ambient work that can be tuned in or out as the listener wishes. It consists of two basic elements, one musical and one of urban sounds. For more information contact Chris Meloche, #24 - 420 Dufferin Ave., London, Ont., N6B 1Z6, Canada.

"Klingende Dinge - Sounding Things"

June 25 to September 18, 1994,

An exhibition of sound sculpture by Bill and Mary Buchen, Nicolas Collins, Waltraut Cooper, Paul DeMarinis, Laura Kikauka, Alvin Lucier, Gordon Monahan, Paul Panhuysen, Martin Riches, and Peter Vogel. Location: Gallerie Schloß Ottenstein, 3532 Rastenfeld, Ottenstein 1, Austria; Tel: (2826) 254; or contact curator Gottfried Hattinger, Scharitzerstr. 3, A-4020 Linz, Austria; Tel: (732) 66 10 34; Fax: (732) 60 22 03.

4th International Travelling Future Workshop

from Denmark to Italy

September 9 - 29, 1994

Participants of this fourth workshop will visit, for the first time, innovative and inspiring people and their projects in Western Europe. Projects in fields such as energy, education, farming, urban design, soundscape, social innovation and architecture will be visited and most of these projects will include various aspects of the above-mentioned fields and can be experienced in

combination or as a working system. A special trip will be made to Basel in Switzerland, a city of sounds with new perspectives on noise research and soundscaping. Information and registration: Concept Nouveau or Vladivostock Assoc., Schlossgärtnerei Langenzell, D-69257 Weisenbach/Baden, Germany, Tel: (6223) 48086, Fax: (6223) 47140. (for requested information please enclose 10 US\$ to cover handling and postage).

The Enchanted Forest

Patria 9 - A music-drama for adults and children

by R. Murray Schafer

September 15, 16, 17-22, 23, 24

featuring La Jeunesse, Northumberland Girls' Choir. For more information call box office (705) 876-6323.

Soundscape Workshop in Tokyo

October 5-10, 1994

The Goethe Institut Tokyo is hosting a workshop entitled *From Bauhaus to Soundscape: Sound Ecology - a New Horizon for Design*. Presenters and workshop guidance: Emanuelle Loubet, Prof. Keiko Torigoe, Hildegard Westerkamp, Prof. Katsuhiko Yamaguchi. For registration or information please contact: Goethe Institut Tokyo, Doitsu Bunka Kaikan, 7-5-56 Akasaka Minato-ku, Tokyo 107, Japan; Tel: (3) 3584-3201, Fax: (3) 3586-3069.

A.A.R.T. Radio 96.7 FM

At the Irish Museum of Modern Art

Transmission Dates	Transmission Times
10 - 13 October	6:00 pm to 12:00 am
17 - 20 October	6:00 pm to 12:00 am
Live performance days	
17 & 18 October	6:00 pm to 12:00 am

A.A.R.T - Radio (Audio Artists Radio Transmissions) is a temporary licensed radio station. It will be the first attempt to create an arts only radio station that will provide an alternative arts programming structure to that of the national networks. It will also be the first time in Ireland that radio will be re-interpreted as a gallery or exhibition space by transmitting artworks from a fixed location directly into a variety of domestic and public environments.

To arrange interviews with Phelan/McLoughlin or gain access to further information about A.A.R.T-Radio, please contact Philomena Byrne or Rowena Neville by Tel: (1) 671 8666 or Fax: (1) 671 8695.

Soundscape Workshop in New Delhi

October 19-22, 1994

The Goethe Institut New Delhi (Max Mueller Bhavan) is hosting a small workshop for ten participants entitled *Explorations in Sound*. Its focus will be environmental field recording and listening practices. Workshop guidance: Peter Pannke and Hildegard Westerkamp. This workshop is a practical follow-up for participants of "Soundscape Delhi", a workshop conducted by H. Westerkamp in 1992. Field recording for the documentation of "disappearing sounds" is invaluable in a country so rich in village cultures and practices of daily living that reach back into ancient times. For more information please contact: Max Mueller Bhavan, 3, Kasturba Gandhi Marg, New Delhi 110 001, India; Tel: (11) 332 9506, Fax: (11) 332 5534.

Seminar on Sound in New Delhi

October 24/25, 1994

This seminar is hosted by the Indira Gandhi National Centre for the Arts (IGNCA) and will include Indian and international presenters. Details of the program were not available at the time of printing. For further information please contact: IGNCA, Janpath, New Delhi 110 001, India, Fax: (11) 38 11 39.

The Second Sound Colloquium

October 7 Open to public

October 8 - 10 By application only

Explore the healing influences of sound and music with others who are actively working in this field, whose wealth of experience will help create an atmosphere of deep resonance with the healing nature of sound. The colloquium will examine the conscious use of sound to further personal evolution and the creation of community. It will focus on five modalities: Projecting Sound into the Body, "Sounding" the Body Itself, Self-generated Sound, Music and Imagery, and Listening Technologies. The opening of the event on October 7 will be a public performance by noted mythologist and frame drummer Layne Redmond and her Mob of Angels entitled "When the Drummers were Women". The rest of the colloquium continues privately through to Monday noon, October 10.

To receive a brochure and an application please contact Green Pastures Estate at 1-800-888-6549 between 11 am and 2 pm EST. For more information, please contact Christine Harris at (414) 628-0881 (Tel/Fax).

CALENDER OF EVENTS FOR ASSOCIATION INTERNATIONALE CONTRE LE BRUIT (AICB)

FOR SEPT. 94 - JUL. 95

International Conference of the Combined Effects of Environmental Factors,

Toyama City, Japan Sept 25-29, 1994

Information: ICCEF 94 Secretariat c/o Dept. of Public Health, Toyama Medical & Pharmaceutical University, Sugitani 2630, Toyama 930-01 Japan.

International Symposium on Transport Noise and Vibration

St. Petersburg; Russia Oct 4-6, 1994

Information: Prof. A. Nikiforov, EEAA, Moskovskoe Shosse 44, 196158 St. Petersburg, Russia.

International Congress on Acoustics

Trondheim; Norway Jun 26-30, 1995

Information: ICA'95, N-7034 Trondheim, Norway.

Inter-Noise 95

Newport; United States Jul 10-12, 1995

Information: Institute of Noise Control Engineering, P.O. Box 3206, Arlington Beach, Poughkeepsie, NY 12603 USA.

Congress of AICB

Bologna; Italy Sept 11-13, 1995

The theme of the Congress: "Traffic Noise and Problems of Enforcement".

For more information contact: Secretary General AICB, Dr. Willie Aeckerli, Hirschenplatz 7, CH - 6004 Luzern, Switzerland.

The Japanese Sound Culture

by Tadahiko Imada

The decision of whether some sounds are regarded as music or not rests with the cultural background of the listener. In other words, cultures do not share the same methods of listening; there are as many ways of listening as there are cultures and ears. I am going to introduce the Japanese sound culture and its heritage.

Sound of the Bloom of a Lotus Flower

In the early Showa period (1925-1989), people gathered to listen to the sound of the bloom of a lotus flower at Sinobazu-no-ike pond in the early summer. (The pond is in Ueno Park and is one of the most famous ponds in Tokyo.) However, the frequency of that sound is approximately 9-16 Hz. As we normally hear sounds within a frequency range from 20 Hz to 20,000 Hz, people were unable to actually hear the sound of the bloom of a lotus flower. But they loved and wanted to listen to that phantom sound. The experience was a kind of communal auditory hallucination.

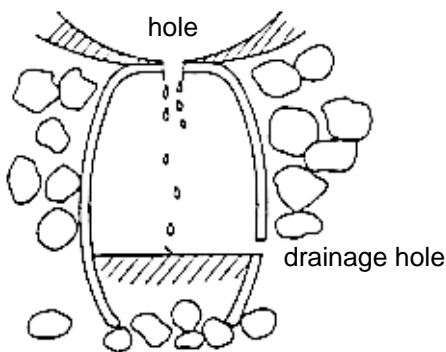
The Sound Installation Suikinkutsu

The Japanese musicologist Naoko Tanaka is one of the most important soundscape researchers in Japan. In her thesis, she investigates the Japanese sound installation, "suikinkutsu" found in Japanese-style gardens from the end of the Edo period (1603-1867) to the early Showa period. "Sui" is equivalent to "water", "kin" is the Japanese zither and "kutsu" means "cave". The sound of the suikinkutsu was made by the stream of a drain coming from a stone basin or a wash basin. A gardener usually dug a thin hole under a drain, and he always covered it with stones to allow water to flow naturally. In the case of the suikinkutsu, the gardener made a drain using an overturned water pot or barrel. There was water at the bottom of the pot. When someone washed their hands, water dropped slowly, falling to the bottom of the pot, and these sounds were amplified inside the water pot. People enjoyed listening to the subtle and quiet sounds coming from underground. Not only did they appreciate the sound of the suikinkutsu itself, but also the time spent creating the sound. After washing their hands, they had to wait for a moment until the sound from the suikinkutsu emerged. This delay, caused by the structure of the suikinkutsu had the effect of directing people's listening to other environmental sounds in the garden. While looking at some of the garden plants and stones, and while listening to the voices of the birds and the whispering of the wind in the trees, the suikinkutsu contributed its quiet sound a few moments later. The result

was that people forgot their ordinary time sensations little by little during the visits in the Japanese-style garden. However, suikinkutsu is totally different from the other classical arts (e.g., the Japanese tea ceremony and the art of flower arrangement) in that it is just one aspect of Japanese daily life, closely related to the human sensory organs and physical movements or daily actions like washing hands and gargling.

Ears Witness Accounts From Literature

We can find references to the Japanese musical sensations in ancient Japanese literature, such as "The Tale of Genji". Genji Monogatari was written by Lady Murasaki. (Prince Genji is the ancient Japanese aristocrat, who is a son of the Emperor and his concubine Kiritsubo; Monogatari is equivalent to "tale" or "story") (Murasakishikibu, A.D. 978?-1031)



Structure of Suikinkutsu

"If an ancient master plays the kin, his music has the power to move the earth and a fierce god, and all kinds of instruments have a variety of effects according to kin sounds. However, when poor players play the kin, its sounds sometimes move the moon and the stars, make snow and frost out of season, and disturb the clouds and thunder. Thus, the kin is the greatest instrument. So why should we choose any other instrument except the kin as a standard for tuning all sounds?"

Naoko Tanaka says, "We should understand 'all sounds' as 'sounds of all things in nature'. Thus, it is equivalent to 'soundscape of the world' rather than 'sounds of all kinds of instruments'. The kin sound then was important not only as a musical sound but also as a symbol able to move the world. Or, to say it another way, sounds which were organized by the kin were not only sounds of the instruments but 'all sounds' of the world. We should understand that 'sounds of all kinds of instruments' is the same as 'sounds of all things in the world'."



Tadahiko Imada & Keiko Torigoe

This idea is very close to the Western concept of the Music of the Spheres. Murray Schafer wrote in *The Tuning of the World* as follows:

"This is identical with the Western concept of the Music of the Spheres, that is, music as rational order, which goes back to the Greeks, particularly to the school of Pythagoras. Having discovered the mathematical correspondence between the ratios of the harmonics in a sounding string, and noting that the planets and stars also appeared to move with perfect regularity, Pythagoras united discovery with intuition and conjectured that the two types of motion were born expressions of a perfect universal law, binding music and mathematics. Pythagoras is reported to have been able to hear the celestial music, though none of his disciples was able to do so. But the intuition persisted."

It is very difficult to explain the Japanese musical sensations in Genji Monogatari using English. It seems the ancient Japanese people considered various sounds as the total "scenery", and being more imaginative than us, there was no border between sound and music in the ancient Japanese sound culture. The Japanese people regarded sound as an abstract image rather than as a pragmatic acoustic event, like the sound of the bloom of a lotus flower and suikinkutsu, for instance. The concept of sound was extended from the real sound of an instrument to sounds of a variety of phenomena in the ancient Japanese culture.

References

- Naoko Tanaka, *Nihon no Otobunka ni Manabu Soundscape Design (Soundscape Design Through the Japanese Sound Culture)*, "Midori no Dokuhon", 1989. Tokyo: Kogaitaisaku-gijutsu-doyukai.
- Naoko Tanaka, *Kankyo-ongaku no Kototeki Dogutekisonzaisei (Environmental Music As Event and Tool)*, "Nami no Kifuho", 1986. Tokyo: The Jiji Press.
- R. Murray Schafer, *The Tuning of the World*, 1977. Toronto: McClelland and Stewart.

Tadahiko Imada is a composer and pianist, and has recently completed his MA in the Faculty of Education, Simon Fraser University. He is a PhD candidate at the University of British Columbia, Vancouver, Canada.

Nerima Silent Places Contest

Keiko Torigoe

The *Nerima Silent Places Contest* was planned and organised by the Division of Environmental Management of Nerima Ward in conjunction with the Soundscape Institute, Tokyo. Roughly speaking, Tokyo is divided into three big areas: the coastal area, the mountain area, and the area in between these two. This central area is divided into 23 wards. Nerima is located in the western part of this central area, and has a population of over half a million.

Each year the ward undertakes some type of environmental education project with a specific theme: in 1989, for example, the theme was water; in 1991 it was air. In 1990 the theme was sound. Events and workshops were held throughout the year, and the *Silent Places Contest* was the last project for the 1990 series, although it took about four months of planning and about eight months from the opening date of applications until the official announcement of the results. I participated in the project as an advisor and as one of the judges. The other judges were Yutaka Shimada (a cultural ecologist), and Yoshiaki Ochi (a percussionist and the head of the division of Environmental Management).

The guidelines of the contest were as follows:

“Just as we have our own favourite places where we enjoy beautiful scenery, each of us must have a place where he or she finds his or her own special silence. Please let us know about the places where you enjoy your favourite scenery of silence. Where in Nerima Ward have you found this silence?”

Answers were to take the following form:

1. The name of the place where the silence was experienced
2. The contestants' name for the silence
3. A description of the silence (in no more than 800 Japanese characters) including the reason for recommending the place.
4. A photograph, drawing, or videotape of the place.



Chyoumei Temple

Yoshiaki Ono, who has worked for the Division of Environmental Management for a long time, described the aim of the project thus: “In our routine of work and noise, we felt the necessity for understanding the meaning and substance of ‘silence’ as the goal of our work, and for approaching the acoustic environment from the viewpoint of silence rather than that of noise.”

I should point out that in Japan we define silence rather differently from the western understanding of it as the absence of sound. One of the silent places found by a local resident was a grove of ginko trees. The entrant was a woman about the same age as me and she described this place as follows:

“One day when I was a child I was told that shortly after the Second World War a young man used to practice the trumpet at dusk on this ground. This story impressed me a lot. Now every time I pass by this place I feel as if I were hearing a sad tune which I have never actually heard.”

As this example demonstrates, the reasons for which each place was recommended were deeply related to the very personal experience of the individual who chose it. Because of this the judges were asked to visit each spot and to interpret these silent places in the context of a schema of more general types of silence. After considering the experiences of the entrants, we identified ten kinds of silence and eventually selected the ten silent places of Nerima Ward:

1. **The dry moat situated in the ruins of Syakujii Castle.** This was termed *The Silence of a Deep Forest*. The entrant who chose this place did so because when he comes here he is reminded of the story of a powerful family who lived here hundreds of years ago until they were defeated in battle and their castle was burned down.
2. **The precinct of Chyoumei Temple.** This silence was termed *The Silence of Shrines and Temples*. The entrant who chose this place was a seventy year old man who made his own tanka (a short poem) to describe it:
In the grounds
Of Chyoumei Temple
Nothing but the cry
Of a summer bird
Interrupts the silence
3. **The Sanpouji Pond in Syakujii Park.** This silence was termed *The Silence of Plentiful Water* and was described by one of the entrants in this way: “The heroes of this space are water, birds, insects and the sound of the wind.” In fact, when I visited it, I was surrounded by a surprising variety of natural sounds, such as the water birds flapping their wings and the sound of running spring water.
4. **The Public Forest-Park of Acorns.** The acorn is a kind of symbol of the indigenous plant ecosystem of this area of Japan. The entrant who chose it wrote: “Every morning I wake up at six o'clock and walk in this forest. When I walk over fallen leaves and breathe the fresh chilly morning air I actually feel—and appreciate the fact—that I am alive.” When I visited this wood late one afternoon in February I heard the lively voices of children playing. The resonance of their voices led me to superimpose the scenery of my childhood on that of this place before I was even aware I was doing so. This silence was termed *The Silence of Acorn Woods*.



Sanpouji Pond

5. The Susugi River on the campus of Musashi University.

This place was chosen by someone who works at the university. When we visited the campus and met with people who worked there, they told us how they restored this scenery of silence, which was characterised by the gentle murmuring of the stream. When the university was opened, this area of Tokyo still retained the original landscape of the Musashi tableland. A river for irrigation (which university people named the Susugi River after a poem *Songs of an Old Fisherman* by the ancient Chinese poet Qu-yuan) once flowed across the campus. The university people loved the river and used it in their school lives in many ways. However, about thirty years ago, the area changed from agricultural to residential. The river was blocked off and became a deadwater ditch.

Several years ago the university and its graduates raised money and brought the river back to life by means of a water circulation system. So this silence was termed *The Silence of Old Mushashi Fields*.

6. The upper area of Musashiseki Park. This silence was termed *The Silence of Tranquility*. When we visited this place, it seemed to evoke countries such as Norway and Sweden. We found the atmosphere of this place to be quite different from that of indigenous places in this part of Japan. The main reason for this is the presence of metasequoia trees (an introduced species) on the island in the pond. We termed this silence *The Silence of the Metasequoia Trees*.

7. The open space of lawn in Hikarigaoka Park. This silence was termed *The Silence Under a Wide Open Sky*. Hikarigaoka Park is the largest of the parks in the central area of Tokyo. It was chosen by a woman in her thirties on the night when she went with her daughter to view the full moon there and was surrounded by the sounds of insects. To describe the space, she wrote a poem called "The moon enjoyed on two nights by a mother and her child".

8. The public woods of Shimuzu Hill. As this is a type of silence protected by woods in the middle of a residential area, we named it *The Silence Protected by Woods*.

9. The boat pond of Musashiseki Park. This silence was termed *The Silence of Tranquility*. The entrant who chose it was a nine year old boy who wrote: "I have chosen this place because there is a big pond surrounded by trees,

and I can find many kinds of fish, like narrow-mouth and algashrimp, and many birds and..."

This park is more closely related to our daily lives than other parks selected in the contest. When I visited it an elderly man was fishing quietly and young mothers were letting their two or three year old children play in the warm and peaceful sunlight.

10. The ginkgo trees I mentioned earlier. This kind of silence was described as *The Silence of Nostalgia*.

Results of the Contest

The project established that all silences are not the same and that silence can exist in various ways as appreciated by the residents of Nerima Ward. The sound level meter is not the only way to understand silence.

The kind of nature present at each place has an important effect on each individual silence. The features of geography and landscape—rivers, ponds, trees, woods, birds and fish—are all important factors making up a silence. And, as the wide open field and the full moon in the "silence under a wide open sky" show, visual and perhaps even olfactory features play a part in our appreciation of silence. Silence, then, exists as a synesthesia comprising our total sensations. Silence is formed not only by natural, geographical, and biological factors, but also by socio-cultural factors such as people's activities and local legend and history.

Although this contest was planned as an environmental education program, we could say that it worked as a new type of socio-audio performance art. I believe that the most important function of art is to make people conscious about



The Ginkgo Trees

what seems natural to them, or to reveal something important in their daily lives. As we have seen, this project led people to start looking and listening carefully and consciously at their everyday surroundings, to discover what they liked and to express themselves in poems and drawings.

When it comes to Sound Culture we have to consider not only the sounds we create or we hear, but also the sounds of which we are not conscious, or which we think we do not or cannot hear. Sounds of the past, sounds of the future, sounds in our memories and dreams—all these kinds of sounds should be included.

In the field of contemporary music, John Cage has already shown the significance of silence. We hope to approach the question of Sound Culture through silence, from the other side of sound. In the *Nerima Silent Places Contest*, people did



The dry moat in the ruins of Syakujii Castle

not find silence where there was no sound. None of the entrants suggested a sound-proof room, or even a graveyard at night. People found their silent places in a spatial and temporal situation in which they feel something rich; they communicate with the space through such sounds as the twittering of birds, the voices of insects, and the rustling of leaves.

The Canadian composer Murray Schafer, who advanced the concept of soundscape, once made a statement that may be of significance here. In his book "The Tuning of the World" he writes: "In western society silence is a negative, a vacuum. Silence for Western Man equals communication hang-up. If one has nothing to say, the other will speak; hence the garrulity of modern life which is extended by all kinds of sonic jabberware." (Schafer, 1977).

On the other hand he describes oriental silence as positive. Citing a passage by Lao-tzu he writes "Give up haste and activity. Close your mouth. Only then will you comprehend the spirit of Tao. No philosophy or religion catches the positive felicity of stillness better than Taoism. It is a philosophy that would make all noise abatement legislation unnecessary" (Schafer, 1977).

Today in Tokyo, noise abatement legislation knows almost no bounds. Tokyo is one of the noisiest cities in the world. For the last century, in the name of modernisation, the city and its people have changed completely. And our ears might have become even more westernised than those of westerners.

This means that the modern Japanese may well have lost positive silence. My fear of this, however, abated a little after the *Silent Places Contest*. But it is still true that our way of hearing or listening has changed a lot during modernisation, that Japanese Sound Culture has changed, and it is important for us to reinvok our subconscious and conscious awareness of positive silence by means of such projects.

I would like to conclude with another of Schafer's statements: "We need to regain quietude in order that fewer sounds can intrude on it with pristine brilliance. The Indian mystic Kirpal Singh expresses this eloquently: "The essence of sound is felt in both motion and silence... When there is no

sound, it is said that there is no hearing, but that does not mean that hearing has lost its preparedness. Indeed, when there is no sound, hearing is most alert, and when there is sound the hearing nature is least developed" (Schafer, 1977).

What Schafer is telling us here supports my contention that when we speak of Sound Culture we must consider silence as an important element in addition to sound itself. Furthermore, in today's world where the concept of a polar opposition between western and oriental ways of thinking is not necessarily valid, a newer, more flexible framework for the understanding of Sound Culture is necessary. The establishment of this new framework will lead to a new understanding more applicable to life in the contemporary societies of the Pacific Rim countries.

Reference: Schafer, R. Murray. (1977) *The Tuning of the World*, Toronto: McClelland and Stewart.

Article was reprinted with permission from *west* magazine, Sydney, Australia.

Keiko Torigoe is an assistant Professor at Sacred Heart University in Tokyo teaching interrelations between environment and sound. She also works on open-area and architectural projects with an emphasis on enhancing the sonic environment and was instrumental in establishing the Japan Soundscape Association.

SOUNDSCAPE EXCAVATION! EXTRAORDINARY DISCOVERY!

Twelve pristine copies of the "Vancouver Soundscape" have been found in the bowels of Simon Fraser University. This historic set, comprised of two records and a beautifully produced book, has been in high demand over the years. We thought we had sold the last copy at the Tuning of the World Conference in Banff last year! Now that these twelve vintage copies have been discovered, we can offer them to you at a collector's price.

Note: the records have suffered some warping but are still playable (just listen, don't look at them). They sound fine and the surfaces are clean and undamaged.

Orders will be filled on a first come first served basis, according to postmark.

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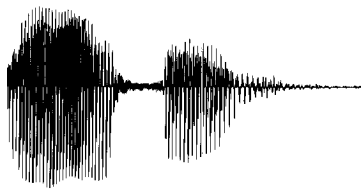
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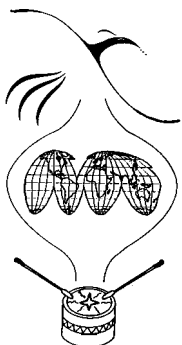
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WFAE Logo Submissions to Date



visual representation of "WFAE", spoken
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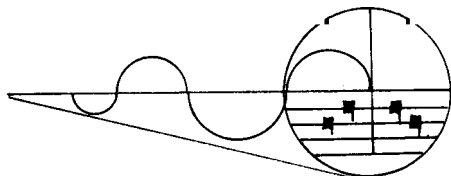
Lynn Whidden, Canada



Klaus Wittig, Germany



Roy J. Hamill, Canada



Sherry Keilback, Canada



Hugo Dionisio &
Gustavo Carrizo,
Argentina



THE SOUNDSCAPE

Nature Sounds Society

Based in Oakland California, USA, the NSS helped pioneer the concept of quietude and has made it recognized by the environmental movement. They feel that the quietude issue is the zeitgeist of the 90's: it converges with the essential issues of our need for a livable, sustainable environment. They have contributed their expertise in wilderness acoustics to environmental impact assessments, and have done much to raise public awareness of the need to preserve the natural soundscape. They are also dedicated to the recording and subsequent creative use of biologically accurate natural sounds in concerts, (such as the recent *Landscape into Soundscape* by Douglas Quin), lectures, and installations. They offer annual field recording workshops and publish a newsletter. Contact: The Nature Sounds Society, The Oakland Museum, 1000 Oak St., Oakland, CA 94607 USA., or for the newsletter, Mark Goddard at 2432 Russel St., Berkeley, CA. 94705 USA. Tel. and Fax: (510) 704-9990.

Researching the Acoustic Environment

The Royal Melbourne Institute of Technology (RMIT) is in the process of establishing a research programme on the acoustic environment. Lawrence Harvey is the newly appointed Research Assistant to the project, and is working closely with Jonathan Mills and others at RMIT to establish research projects related to the acoustic environment. For further information on this project please contact: Lawrence Harvey, RMIT City Campus, GPO Box 2476V, Melbourne, Victoria 3001, Australia; Tel: (3) 662 0611; Fax: (3) 663 2764.

River Soundings on the Delaware

A team of eight nationally and internationally prominent artists are assisting in the design of seven "River Soundings" for the Delaware River in the United States. The soundings are a conceptual art project designed to bring people to seven sites along the Delaware River to listen communally and in silence to the river's voice. After the soundings are completed (Oct. '94), participants will be urged to create works from all media that express what was learned from the listening experience. Seven regional exhibits and a culminating exhibit in the cities of Philadelphia and Camden are planned for 1995. Contact: Delaware Riverkeeper Network, P.O. Box 753, Lambertville, NJ 08530, USA. Tel: (609) 397-4410.

Update:

Acoustic Thermometry Climate Program (ATOC)

As stated in our last issue, there was alarm amongst leading Canadian and US whale researchers about the potentially devastating effects on marine mammals of a proposed underwater sound experiment off the Pacific coast, ostensibly to study global warming. Through media and the Internet, environmentalists and scientists have forced more attention on the ATOC, and their previous failure to conduct the necessary environmental impact assessments. The most recent meeting between ATOC scientists, independent concerned marine mammal scientists, and environmental groups was held in San Francisco on July 19th. It appears that before a permit can be granted, the ATOC must now complete an Environmental Impact Statement, which generally takes about a year. A heated discussion has been on-going between supporters and detractors, with widespread concern over

misleading and scientifically unsubstantiated statements by ATOC scientists. For more information contact: Cetacean Society International, 190 Stillwold Drive, Wethersfield, Connecticut, 06109 USA. Tel: (203) 563-2565 or Fax: (203) 257-4194. For Internet email updates, contact Brent Hall at 73577.310@compuserve.com and enquire about the Marmam (Marine Mammals) list.

The British Library National Sound Archive

The Wildlife Sounds Collection at the NSA, comprising more than 80,000 recordings, is the largest of its kind in Europe. Amongst the offerings: a free listening service; copies of many of the recordings which can be made available for research and other non-commercial uses, and for commercial purposes, subject to copyright clearance; information and advice about any aspect of wildlife sound; a reference section of bioacoustic books, periodicals and videos; and wildlife audio publications for sale. Contact: The British Library National Sound Archive, The Wildlife Curator, 29 Exhibition Road, London England, SW7 2AS. Tel: (71) 412 7402, Fax: (71) 412 7441.

Fanshawe Sound Collections

This is an archive representing traditional music and sound effects of the Middle East, Africa, and the Pacific, recorded between 1964 and 1992 by the renowned field recordist, David Fanshawe. Contact Little Orchard House, Preston, Ramsbury, Marlborough, Wiltshire SN8 2HF, UK.

PEOPLE

Manufacturing Silence

Soundpool: The Manufacturing of Silence is a four dimensional multimedia installation project conceived by sound sculptor Steven Heimbecker. Mr. Heimbecker is a composer and architect of space and non-space (or negative space), sound and of silence. Time is what he refers to as the fourth dimension in his art. Through the use of 8 very large, low frequency, (2-12Hz out of phase oscillating tone) speakers, it is hoped that the Soundpool installation will effectively cancel the sonic effect of less intense sounds, especially human speech, without adding to the audible spectrum of hearing. Based on Ursula Franklin's idea that sound amplified in a public space forces silence in the audience, the Soundpool promises the public a unique physical, visual and sonic experience, carrying with it a reminder of the importance of silence as an integral part of life. Contact: Steven Heimbecker, The Qube Assemblage Co., 16 Bowbank Crescent N.W., Calgary, Alberta, Canada, T3B 2E1.

Ocean in a Hotel

Hiroshi Yoshimura has integrated soundscape and architectural design at the Daiichi Hotel Tokyo Seafort. He worked with architects, engineers and physiologists to develop an integrated speaker system that would bring the sounds of the nearby ocean into the room. The hall is a visual mirror of the theme, giving the appearance of a large shell opening itself. Yoshimura's work seeks to harmonize with various environments, while respecting the listener's tendency to develop the sound within his or her mind—remembering the experience of a landscape through sound. Contact: Hiroshi Yoshimura, Musashino Art University, 5-7-1-806 Hiroo Shibuya-ku, Tokyo 150, Japan.

To Dream Cities

City-Concerts by composer Llorenç Barber have involved the use of the historic bells of clock towers, church steeples etc. of an entire city (or its old historic part), to turn urban soundscapes into poetic ones. After studying the properties of the various bells in their locations, as well as learning about their traditional contexts, he brings them together into one composition that envelopes large areas of the city within nocturnal bell concerts. He has organized these concerts throughout Europe, and is preparing for additional ones for Salzburg, Budapest, Duro Preto (Brazil), Cadiz, and more. Contact: Llorenç Barber, Mesón de Paredes, 1428012 Madrid, Spain. Tel/Fax: (91)4673672.

Wormwood

A report co-written by Eric Leonardson and Lou Mallozzi about The First International Conference on Acoustic Ecology was published in the Summer issue of the New Art Examiner, a Chicago publication with U.S. distribution.

Leonardson is also working with a new trio called Wormwood featuring musician/sound designers Dylan Posa and Spencer Sundell. They have recorded some pieces for CD release, and are working on a performance called *The Indifferent Immensity of the Natural World*, to be performed in late October at a venue called Chicago Filmmakers. Using live acoustic and electronic instruments, ambient and recorded sound, as well as instruments constructed from the detritus of modern life combined with unorthodox lighting and stagecraft, they hope to explore the idea of sonic theatre: creating radiophonic images and silent narratives. For more information about Wormwood email them at: sundell@xochi.tezcat.com.

CDs

Soundscape Brasilia

This is an acoustic panorama of the Brazilian capital that was produced by thirteen musicians, architects, and ecologists under the direction of Hildegard Westerkamp, between Nov. '93 and Apr. '94. The works attempt to create a precise sound topography of the city, and highlight ecological as well as social and political aspects of the city. At the same time, Soundscape Brasilia extends the boundaries of contemporary music. Contact: Instituto Goethe, Instituto Cultural Brasil-Alemanha, C.P.08619, CEP 70312-971, Brasilia-DF. Tel: (61) 224-6773, Fax: (61) 224-6522.

Aboriginal CD-ROM

The Encyclopedia of Aboriginal Australia is now available on interactive CD-ROM and features 2,000 written entries, 1,000 stunning photographs, 250 sound items and 50 video clips. It has been designed for the student user, and covers 18 major subject areas—art, economy, education, food, health, history, land ownership, language, law, literature, media, music, politics, prehistory, religion, social organization, sport and technology. Particular attention has been paid to contemporary issues. Initially available for the Macintosh. Contact: Aboriginal Studies Press GPO Box 553, Canberra ACT 2601, Australia. Tel: (06) 246 1111, Fax: (06) 249 7310.

Nonsequitur/¿What Next?

Nonsequitur offers an interesting catalogue of CD's, books, cassettes, scores, and records featuring new music, audio art and sonic explorations. Contact: PO Box 344, Albuquerque, NM 87103, USA. Tel: 1-800-949-8404 (toll free in USA & CAN.) or (505) 224-9483 from other countries.

Barter in Madrid

Francisco López is calling for the trading of music, soundscapes, and ideas. On request, he will mail you a catalogue of presently available works for trade. 1 CD = 1 LP = 1 DAT = 2 cassettes. Contact: Francisco López, Apartado 2542, 28080 Madrid, Spain.

Robert Minden Ensemble

Offers 3 acoustically very provocative works on CD or Tape: *The Boy Who Wanted to Talk to Whales; Long Journey Home; Whisper in My Ear*. It is acoustic new world music composed and performed on invented instruments. There are no electronics, samplers, or synthesizers. Instead, the listener is invited on an acoustic journey richly textured with found and ancient sound sources. Sometimes it also is a celebration of the acoustic sounds of junk. For more information contact: Otter Bay Productions, 4732 West 7th Ave., Vancouver, B.C., V6T 1C6 Canada.

PUBLICATIONS

Furnitures

Furnitures is a publication that was conceived with an ear to Satie and seeks submissions of "furniture music". It is issued every other month in varying shapes and sizes, depending on what the material at hand requires. It is free to readers/listeners, hence welcomes donations, stamps, barter etc. "There must be no slavery in art. I have always tried to throw followers off the scent by both the form and the content of each new work."—Erik Satie. An example speaks louder than words. Contact Mark Andrew Nowak, 227 Montrose Place, Apt. C, St. Paul, MN 55104, USA.

Environmental & Architectural Phenomenology Newsletter

Published three times a year, this vibrant newsletter functions as a forum and clearing house for research and design that incorporates a qualitative approach to environmental and architectural experience. One key concern of EAP is design, education, and policy supporting and enhancing natural and built environments that are beautiful, alive and humane. Phenomenology values the immediacy of experience above the distancing precepts of theory. This stimulating publication seeks to inform readers of work that sees the world in new ways and transcribes that understanding into design, planning, and policy. Contact: EAP c/o Seamon, Architecture Dept., 211 Seaton Hall, Kansas State University, Manhattan KS, 66506 USA.

Contemporary VITAL Underground

VITAL is a pamphlet that strives to bring together those who are interested in contemporary electronic and electroacoustic music. It is an uncopyrighted publication that is disseminated throughout the world by readers who photocopy it, then forward it to friends and colleagues across every social, artistic, economic, and philosophical perspective. Contact: Ios Smolders, Energieplein 21, 5041 NH Tilberg, The Netherlands, Tel/Fax: (31) 13 36 17 57.

Experimental Musical Instruments

What have we here? What exactly is a *Slide-Trumpet-Sax*, or a *Jazz-o-net*, or a *Color Organ*? Is Anarchy portable? Find out in *Experimental Musical Instruments*, a publication that looks at the design, construction, and enjoyment of unusual sound sources. Sample issue on request. Contact: P.O. Box 784, Nicasio, CA 94946 USA, Tel: (415) 662-2182.

Musicworks, The Journal of Sound Exploration

Musicworks offers a seasoned look at performances, performers, composers, musicians, and other sound artists through articles, reviews and announcements, with an emphasis on the Canadian scene, (including articles *en Français*). Musicworks 58 features a retrospective look at avant-garde composer John Cage. Contact: 179 Richmond St. West, Toronto, Ont. Canada, M5W 1V3. Tel: (416)977-3546, Fax: (416) 204 1084.

Acoustic Bulletin

This is the publication of the Institute of Acoustics, the premiere organization in the United Kingdom concerned with acoustics. It offers extensive coverage of numerous aspects of acoustics, including audiology, speech, industrial and architectural acoustics, electroacoustics, environmental noise, and many more. For May-June '94 there is a special focus on Musical Acoustics, with discussions of replicating working models of historical instruments as represented in early stone statuary, and an in-depth look at the hurdy-gurdy, "A Lyre for Peasants and Traipsing Women." Contact: PO Box 320, St. Albans, Herts., AL1 1PZ, England. Tel: (727) 848195, Fax: (727) 850553.

Soundcheck Magazine

This Brazilian publication, written in Portuguese, looks at music as an experience reaching beyond entertainment, and would like to facilitate an exchange of information on " ... a new field of medical science, based on the knowledge of vibratory rates and resonance ... " Contact: Av. Paulista, 2073 - Ed. Horsa I - Sala 821, S. Paulo/SP, Brazil, 01311-940. Tel: (11) 284 7428, Fax: (11) 287 6933.

Urban Sound Park Design

This is a publication by Bill and Mary Buchen (who also publish the Sonic Architecture News) with 30 illustrations covering the history, theories and practical examples of existing Sound Parks, as well as fundamental ideas and techniques for Sound Park design. Sound parks can offer everything from a quiet oasis in the midst of urban noise, to a discovery playground with listening devices that bring unexpected perceptual delights. Contact: PO Box 20873, Tomkins Sq. Station, New York, NY, 10009 USA. Tel., and Fax: (212) 982-1743.

OTHER FREQUENCIES

Therapeutic Toning in Boulder

Toning seeks to balance the emotional, physical, and mental bodies through inner voicings of the "Ah" and "Oh" sounds. For more information contact: Don G. Campbell, The Institute for Music, Health, and Education, P.O. Box 4179, Boulder, Colorado, 80306 USA. Tel: (303) 433-8484, Fax: (303) 443-0053.



"AUDIODRAMA"

see page 4

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REPORTS

Symposium on Sound and Noise ("Ljud & Oljud") in Stockholm, Sweden April 21-22, 94

The first-ever Swedish interdisciplinary soundscape symposium took place in Stockholm in April, organized by the Royal Swedish Academy of Music and the Institute for Future Studies. A starting-point was the recently published official report of a governmental investigation called "Action Plan Against Noise", which unfortunately will not result in many concrete actions or new laws. The speakers covered topics from hearing damage caused by disco music, music and sound in radio drama, the soundscape of an average Swedish town, to the many aspects of silence, such as silence as a prerequisite for artistic inspiration, the right to natural silence, and silence in the psychoanalytic process.

The academy of music will host an interdisciplinary study group with the aim of developing a network between Swedish soundscape workers in different fields and of acting as a pressure group.

Proceedings (in Swedish only) from the symposium will be published in September. A symposium programme translated into English will be available for anyone looking for inspiration.

Contact: Henrik Karlsson, Kungl. Musikaliska Akademien, Blasieholmstorg 8, S-111 48 Stockholm, Sweden, Tel: (8) 611 23 99, Fax: (8) 611 87 18.

Water, Sounds, and the City: A Symposium, Three Soundwalks, A Time Sculpture

The symposium "Wasser Klänge Stadt" (Water, Sounds, and the City) took place in Frankfurt on April 22/23 with the aim of bringing together artists and scientists to help contribute to the urban ecology. The symposium was intended to be a preparatory event for a sound installation on the Liebfrauenberg. It was organized by a research group from Gesamthochschule Kassel called WasserKultur, under the direction of Prof. Detlev Ipsen, with the intention of dealing with the cultural aspects of water from the spiritual to the functional.

Speakers at the colloquium were: Andres Bosshard (Zürich), Bill Fontana (New York/Paris), Marinne Grave (Hamburg), Christian W. Neumann (Köln) Walter Siegfried (München), Hans-Ulrich Werner (Köln), and Justin Winkler (Basel). The session leader was Albert Mayr (Firenze).

The meeting proposed that a sound installation be placed near the Kleine Markthalle in September. Water sounds introduced into a public space will echo off the surrounding buildings. It is hoped that this may encourage people to start discussing the role of water in urban life.

On July 16 in connection with the WasserKultur project, geographers from Basel offered three public soundwalks from Liebfrauenberg to the Main river. The soundwalks were attended by 28 people and a television crew. During the same day over a

The Soundscape Newsletter, September, 1994

period of 15 hours, a "river observation" was run by 3 people. It was a harmonically structured "time sculpture" based on time designs by Albert Mayr. The observation was intended to show reverence for the waters of the river, and at the same time offered a perceptual exercise for the participants.

For more information about the television program which resulted from the soundwalk, contact: AEP-FP WasserKultur, Mönchebergstr. 17, 34109 Kassel, Germany. Fax: (561) 804-2485 or Dr. Justin Winkler, Akroama, Hammerstr. 14, 4058 Basel, Switzerland, Fax: (61) 331-6785 and (61) 691-0064.

Sound Symposium 7

From July 15th to the 23rd, St. John's, Newfoundland, a picturesque eastern Canadian city, was alive with sound. Sound Symposium 7, entitled *An Adventure in Sound*, featured daily performances of the *Harbour Symphony* to workshops by a variety of participants, including Deep Listening (led by Pauline Oliveros), and a discussion of the intertwining of science and music by Fred Lipsett. Afternoon and evening events featured: concerts by numerous artists, including New Zealand's From Scratch and Canada's Trichy Sankaran; Sound Installations by Japan's Kazue Mizushima and Canada's Reinhard Reitzenstein and Gayle Young; and live Radio Events by Finland's Hannu Karisto and Canada's Kathy Kennedy.

An exhibition of sound art and sculpture, entitled *Lend Me Your Ears - Sound City Spaces* and curated by Charles de Mestral, was inspired by Swiss artist Andres Bosshard's vision of a Sound City, where sound plays a primary role in the design of an urban environment. Exhibits included works and installations by Bosshard, Mestral, Leif Brush, Pierre Marietan, Ros Bandt, Ed Althoff and many others.

Sound Symposium 8 will take place in the summer of 1996. Contact: Sound Symposium c/o 81 Circular Road, St. John's, Newfoundland, A1C 2Z5, Canada, Fax: (709) 753-4630.

Special Session on Acoustic Ecology at the Meeting of the Acoustical Society of America Washington, D.C., USA 31 May - 4 June 1995

The Acoustical Society of America (ASA) is concerned with all aspects of acoustics, and may be regarded as a natural ally of the World Forum for Acoustic Ecology. At its recent meeting at Cambridge, Mass. the Musical Acoustics and Noise Technical Committees agreed to co-sponsor the special session noted above. Invited and contributed papers will be given, and members of the Forum are urged to consider submitting a contributed paper. It will be possible to form an ASA Special Interest Group on Acoustic Ecology at the meeting.

The Society has many members and holds two meetings annually which are usually attended by around 1000 persons. A supplement to the Journal of the ASA is published before each meeting in which all abstracts of papers appear. The deadline for the submissions of abstracts for the Washington meeting is 30 January 1995. The form required for the abstracts is given regularly in the Journal or can be obtained from Fred Lipsett. It is not necessary to be a member of the ASA in order to contribute a paper. A large number of contributions might benefit the World Forum.

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

WFAE/FMÉS International Conference

France, August 1996 UPDATE

Pierre Marietan and Ray Gallon are the main movers behind organising an international conference/forum of Acoustic Ecology in France for August 1996. At a meeting held on May 27/28 in Paris at the Urban Acoustics and Music Laboratory (LAMU), objectives, preliminary content, and a proposed plan of activities for 1996 were established. The "Experimental/Experiential Open Theme" is - to quote from their communication to the WFAE/FMÉS steering committee - "The Sound of Displacement":

- Listening to specific situations to appreciate the sonic space of progression and its permanent modification; virtual displacement space: urban and inter-urban.
- Places and pathways as modulators of sound. Places and pathways modulated by sound.
- Strategic relations between points of departure and points of arrival: relation between fixation and movement. Modification of time/space.

At this point in time an ambitious 8-9 day event is planned, including a 2-day conference component, followed by 4 or 5 days of experiential listening in various proposed sites throughout France, followed by a two-day wrap-up session. It is also hoped that sound installations and original radio productions and broadcasts will be put on during the forum or even all summer long.

For further inquiries or additional proposals, complimentary with the chosen theme, please contact: LAMU/EAPLV, 144, rue de Flandre 75019 Paris, France. Tel: (1) 40 36 79 70 Fax: (1) 40 35 36 51.

Source of information: report of May meeting, sent by Ray Gallon and Pierre Marietan to the WFAE/FMÉS steering committee.

LOST ADDRESSES : We have lost touch with the following people. Please help us find them! Willem de Ridder & AM McKenzie, NYX Global, Netherlands; Carol Tierney, Canada; Mark Booth, USA; Sherry Bowman, Canada; Myke Dyer, Canada; Suzi Gablik, USA; Tony Hak, Canada; Anne Lederman, Canada; Barry Prophet, Canada; Joseph Rabinowitz, Switzerland; Union mondiale des voix franc, France; Pat Watkins, USA; Tim Wilson, Canada; Dietrich Hasse, Germany.

Sound Journals

Vancouver, Fall 1987, thinking back to Benares.

Ten years ago I spent an extended period of time touring Asia. One of my favourite spots was the old city of Benares on the banks of the Ganges river. Benares is a holy city to Hindus, as they believe that if they die and are cremated there and have their ashes scattered upon the river, their soul will be set free somehow. For this reason the city is very crowded and all festivals are celebrated there giving the place a very lively atmosphere.

At night holy men often gather by the banks of the river to chant and play their two-sided drums, the mrdangam. We listened to the drums and chants every night and the slowly changing rhythms would lull us to sleep. One night's listening left a stamp on me and seemed to explain how India - a sprawling subcontinent of many religions and many languages - avoids absolute chaos.

The drummers and chanters were carrying on as usual when in the distance I heard the sound of a train (a steam engine train), approaching the bridge on the other side of the river. This had no immediate effect on the three drummers playing down the river bank from us. However, as the train got closer, the rhythms changed as though a new drummer had joined the session. First every sixth beat of the train was accented, then every fourth. As the train crossed the bridge, it became the foreground rhythm and was used in all possible ways to make music.

As the engine sounds faded they were replaced by one of the drummers. Slowly the rhythms evolved into something different, still vaguely reminiscent of the train engine and then something different again. This event produced a spark in me and seemed to provide a clue at the time about how this crazy country held itself together: by adaptation.

John Locke

Vancouver, September 1990, Fierce Rain In Firenze.

I listened to the rain tapping on the tent. The sound took over the space and me with its rhythmic beating. Accompanying the rain was the far off drone of the Madonna concert that was happening outdoors way down in the city of Florence. Distorted, heavy, thick, low sound drifted drunkenly in through the raindrops. The concert's sound debris was irritating, the rain was not. Gradually the rain became torrential and drowned the sound of Madonna's wailing. Suddenly an outrageous crash of thunder, so close and deafening I thought it would split the earth and we would be devoured!

The rain had been comforting, cozy until it got torrential and then the thunder put me into a stiffened state of alertness. I clutched the tent and waited for the next horrendous crash, frightening and terribly loud, the earth shaking in sympathetic vibrations with the bursts. The thunder was powerful and overwhelming and left me feeling very vulnerable in my thin tent, which was now taking a whipping from the wind.

As we had suspected, we awoke next morning lying in a puddle of water!

Tracey Classen

Vancouver, March 6, 1993

I tend to use sound and music a great deal as background for other activities. When I read or study for courses I often play CDs quietly in the background. I seem to think that I am wasting my time if I am not occupying both my visual and auditory senses at once — if I'm reading a textbook, I'm "only" using my eyes, so in order to make better use of my time, I'd better listen to some CDs as well. But listening to the music does not even increase my enjoyment of studying. I just feel like I need to do it.

Lately I have realized the extent to which I use music to mask unwanted sounds. I live on a busy street and even with windows closed a great deal of street noise is audible. But the noise isn't constant enough for me to lose notice of it. The cars come one at a time, and every single one is quite noticeable. There is no predictable pattern to the sound, so it's hard to block the traffic out. Similarly, there is a very noisy dog next door and it barks at odd intervals.

So, when I listen to CDs to mask unwanted sounds I have the power to control exactly what I am hearing. And because I am familiar with the music I play, I can follow all the patterns in it—it does not distract me, because nothing is unexpected. It does not work for me to play radio while I am trying to study, because I never know what is going to happen next, and my attention is constantly drawn to the sounds I am hearing rather than to my work.

Kevin Bolster

Frankfurt am Main, Saturday, 23 April 1994, 10:30 p.m.

I walk from the Schauspielhaus to the train station. At the theatre I have just seen a local version of Aeschylus' "Persians". (Revisiting and "updating" the classics is very popular among German theatre directors). While I am trying to assess the impression I had received from the show, one thought strikes me: the novelty of the production is all on the visual/spatial level, with elaborate machineries, pseudo-psychedelic lighting, far-out costumes etc. Nothing noteworthy is happening on the acoustic level (except for some text editing): if you closed your eyes, you could think you were hearing a conventional production. Now, Greek theatre, at least classical Greek theatre, was primarily an acoustic affair: thus here we have an example of how sound has been turned into a secondary phenomenon, even in its own specific domain. What about an updated version of Aeschylus' plays relying entirely on the acoustic dimension?

Albert Mayr

Florence, Saturday, 9 July 1994, 8 pm

Walking the dog after the soccer game Italy vs. Spain in the World Cup. Italy won - with some difficulty. As it is the custom here, soon masses of people will flood the streets, waving Italian flags and making noise. Sure enough, here comes a scooter with two people, one is driving, the other one bangs on a pan with a wooden spoon. It looks and sounds funny, but at least, I think, the guy is making his own noise: using portable or car radios with the volume turned to the maximum, car horns, etc. Perhaps we have come to a point where people need to be taught how to make noise on their own.

Albert Mayr