

# The Soundscape Newsletter

Number Four • September 1992

***DEAR SOUNDSCAPE LISTENERS, FRIENDS, DESIGNERS, COLLEAGUES, ENTHUSIASTS, RESEARCHERS, SOUNDMAKERS, ECOLOGISTS, COMPOSERS, RECORDISTS, MUSICIANS, AUDIO ARTISTS...***

This newsletter has now been in existence for one year and there is another year ahead of us until the *Banff International Conference on Acoustic Ecology*, August 8-14, 1993. As you will have noticed by now, you are also receiving more detailed information in this package about the conference as well as about how to make proposals for papers and projects. We are eagerly awaiting your responses.

**It is time to renew your subscription for this second year of *The Soundscape Newsletter*.** Those of you who have just "come on board" (since June) will not have to renew. And some of you have already paid for two years. For the majority of people, however, the time for renewal has come. Those of you who have received the newsletter since the beginning and have not paid up... well, the only escape from the fires of hellish guilt is to pay twice as much.

**If we do not receive your subscription money by January 15, 1993 we will have to take you off the mailing list.** We can no longer afford to send out "freebies" because of rising printing and postage costs. Hope to hear from you!

As announced in the previous newsletter we are now publishing one or two longer articles in each issue. I am happy to start with an article by R. Murray Schafer, Canadian composer and founder of the World Soundscape Project, as most of you know. If anyone of you has a longer piece of writing to contribute, suitable for this format, we welcome your contributions.

I am off to India in mid-October coordinating a soundscape workshop in Delhi, and will be back in early January. Any mail will be answered after my return. Deadline for submissions for newsletter #5 is January 15, 1993. Warm wishes to all of you.

Hildegard Westerkamp, Editor.

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

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

The next newsletter will be published in January. We always welcome your written and financial contributions.

This newsletter will be published three times a year. 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 ALL contributions to:**

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

**DEADLINE for Newsletter #5: January 15, 1993**

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Switzerland

## Thinking of John Cage

*I am here, and there is nothing to say.*

These are John Cage's words from his *Lecture on Nothing*. They were perhaps the most liberating words I had heard as a young student.

*If among you are those who wish to get somewhere,  
let them leave at any moment.*

An openness to all possibilities. No attempt to control anything or anybody. A sparkle in his eyes. Offering a space to relax into. A freedom. An inner space that feels authentic.

*I have nothing to say and I am saying it.*

While I was out to "fight" noise in the seventies, he was inviting all sounds into his hearing.

Listening and questioning.

*Are sounds just sounds or are they Beethoven?*

*If sounds are noises but not words, are they meaningful?*

*Is a truck passing by music?*

*If I can see it, do I have to hear it too?*

*If I don't hear it, does it still communicate?*

*If while I see it I can't hear it, but hear something else,*

*say an egg-beater, because I'm inside looking out, does the truck communicate or  
the egg-beater, which communicates?*

It seemed politically incorrect at the time to be open to all sounds. Yes, it was important to listen to them all. But, I felt there had to be a distinction, a discrimination between the acceptable and the unacceptable, between good and bad.

*I ask you, sometime, too, sounds happening in time, what will happen to our  
experience of hearing, yours, mine, our ears, hearing, what will happen if sounds  
being beautiful stop sometime and the only sounds to hear are not beautiful to hear  
but are ugly, what will happen to us?*

*Would we ever be able to get so that we thought the ugly sounds were beautiful?*

*If we drop beauty, what have we got?*

*Have we got the truth? ...*

*If we had any sense in our heads, wouldn't we know the truth instead of going  
around looking for it?*

What truths does the soundscape hold for us? Or music? Or voices? Is our listening wide open to the truth? Are we that free? Are we that accepting of all sounds?

John Cage died on August 12, 1992 and was born on September 5, 1912. My aunt died on August 7, 1992 and was born on August 24, 1902. She would have been 90 a few weeks later had she not suddenly collapsed from life into death. John Cage would have been 80 had he not done the same.

*Do I have to know when to stop?*

*Is this the one chance we have to be alive and ask a question?*

*How long will we be able to be alive?*

Each breath a sound. It is born and then dies.

Hildegard Westerkamp

(Quotations are from: *Silence. Lectures and Writings* by John Cage, Western University Press, Middleton, Connecticut, 1973).

## *The Glazed Soundscape*

*by R. Murray Schafer*

In the Tunisian restaurant in Montreal, the proprietor and his wife share a carafe of wine fitted with a spout from which they pour the wine directly into their mouths by raising and tipping it, in exactly the way the old wineskin would have worked. The sensation of drinking is entirely different when the liquid is squirted into the mouth rather than sipped out of a glass or sucked through a straw, and so are the accompanying sounds, on this occasion a bright burbling as the air seeks to replace the liquid through the twisted thin spout. Nothing touches the mouth but the liquid. It is probably the purest way to drink, yet it has been replaced by the glass as individual proprietorship has replaced tribal sharing. Slurping liquids through straws from bottles or cans represents an even greater degree of privatization—the hidden elixir. The glass, replacing more tuneful receptacles, is raised and chimed at the beginning of the meal, partly in compensation for the mute consumption to follow, an exercise denied its prophylactic successor the plastic cup. Materials change, sounds change, social customs change. The soundscape of every society is conditioned by the predominant materials from which it is constructed. Thus we may speak of bamboo, wood, metal, glass, or plastic cultures, meaning that these materials produce a repertoire of sounds of specific resonance when touched by active agents, by humans or wind or water. The containers and conveyances for water could make a nice dossier of keynote sounds for cross-cultural study. In modern times water forms a strong domestic keynote in the presence of taps, toilets and showers; in other cultures the sounds of water are more clearly marked at the village fountain or pump where all washing is done and from which all water is drawn to the household. Unlike water, stone does not make a sound on its own; rather only when brushed, chipped, scraped or crushed. The various methods in which this happens have characterized cultures in many parts of the world. Before roads began to be macadamized in the nineteenth century, wagon wheels over cobblestones provided one of the clearest keynotes of all stone cultures, often rising to the level of annoyance, so that straw was often spread over the roads near hospitals or around the homes of the sick to mute the sound of the horses' hooves and the grating of the wagon wheels.<sup>1</sup> Europe was a stone culture and to a large extent still is, particularly in its smaller, less touched communities. When stones were piled up to build cathedrals, palaces and homes, they affected the reflection of sounds both within and without their surfaces, fortifying spoken rhetoric and amplifying music and military parades. North America was originally a wood culture, passing, like modern Europe, to cement and glass during the twentieth century.

Glass is the most imperceptible soundscape material and therefore needs special treatment. Its history goes back possibly nine thousand years or more, though its prominence is much more recent.<sup>2</sup> About 200 B.C. Roman glass makers learned how to roll out slabs of glass to make mosaics and also to close small window surfaces, though their semi-opacity admitted only feeble light. The manufacturing of glass wax improved by the Venetians after 1300 but it was not until the seventeenth century that the glazing of windows began on a large scale. In 1567 Jean Carre, a merchant from Antwerp, had received a twenty-one-year license from Queen Elizabeth I for making window glass in Britain, but it was Louis Lucas de Nehan's new method of casting in 1688 that for the first time permitted the production of large polished plates of flat glass of

relatively uniform thickness from which it was possible to make excellent mirrors and fill large window openings.

For a long time there was a tax on glazed windows. In Britain the occupier of a house with ten windows had to pay an annual tax of 8s.4d. in 1776, rising to £2.16.0 in 1808. The high rate continued until 1825 when the tax was halved and houses with seven or fewer repealed. In 1845 the industry immediately entered a period of rapid growth, of which the Crystal Palace of 1851, containing a million square feet of glass, became a symbol of its triumph.

During the twentieth century the commercial streets of all cities have gradually suffered their romantic stone work to be chipped away to provide larger display windows, while above them tower buildings that have altogether abolished windows, replacing them with walls of glass. From the streets we are given views of interiors once private and mysterious; from the towers, executives contemplate the skyline and envision distant goals and objectives. None of this is new. We have lived with it for some time. Our concern is with the change of perception brought about by glazing.

The glazed window was an invention of great importance for the soundscape, framing external events in an unnatural phantom-like 'silence.' The diminution of sound transmission, while not immediate and occurring only gradually with the thickening of glazing, not only created the notion of a 'here' and a 'there' or a 'beyond', but also introduced a fission of the senses. Today one can look at one's environment, while hearing another, with a durable film separating the two. Plate glass shattered the sensorium, replacing it with contradictory visual and aural impressions.

With indoor living, two things developed antonymously: the high art of music, and noise pollution—for the noises were the sounds that were kept outside. After art music had moved indoors, street music became an object of particular scorn. Hogarth's celebrated print *The Enraged Musician* shows the conflict in full view. A professional musician indoors clamps his hands over his ears in agony while outside his workroom a multitude of sonorous activities are in progress: a baby is screaming, a man is sharpening knives on a grindstone, children are playing with ratchets and drums, several hawkers are selling wares assisted by bells and horns, and one shabbily-dressed beggar has targeted the musician's window for an oboe serenade. The developing antagonism between music and the soundscape can be more clearly sensed by comparing Hogarth's print with Brueghel's town square of a century earlier. Take a look at Brueghel's "The Battle Between Carnival and Lent." Hogarth's print contains glass windows. Brueghel's painting does not. Brueghel's people have come to the open windows to listen; Hogarth's musician has come to the window to shut it.

In a study of fairy tales, Marie-Louise von Franz points out that glass 'cuts you off, as far as your animal activity is concerned. . . . Mentally you are not cut off. You can look at everything through glass practically undisturbed, for you can see as well as though it were not there. . . . but it cuts off the animal contact. . . . People very often say, "It feels as if there were a glass wall . . . between me and my surroundings." That means: "I see perfectly well what is going on, I can talk to people, but the animal and feeling contact, the warmth contact is cut off by a glass wall. . . ."<sup>3</sup> The world of sounds and textures, the palpating, kinetic world, is zoned out; we still watch it move, but from our (generally seated) position indoors our physical contact with it has ceased. The physical world is 'there'; the world of reflection and speculation in 'here.' Without our participation 'there' tends to become: a) deserted (as around modern apartment houses); or b) squalid (as in dense urban areas); or c) romanticized (as from a resort window).

One could actually argue that noise in the city increases in accordance with the thickness of glazing. The beautiful French windows along the eighteenth and nineteenth century avenues of

European cities, now frosted over as their prosperous former tenants desert them for quieter residences, document how such windows, sufficient at one time to resist street noise, have long since become inadequate. Those windows were intended to be opened; they did not seal off the environment totally as do the unopenable windows of the modern hotel room.

When the space within is totally insulated it craves reorchestration: this is the era of Muzak and of the radio, a form of interior decoration, designed or absent-mindedly introduced to re-energize the space and render it more sensorally complete. Now the interior and exterior can become totally contradictory. The world seen through the window is like the world of a movie set with the radio as soundtrack. I recall travelling in the dome car of a train passing through the Rocky Mountains with schmaltzy music on the public address system and thinking: This is a travelogue movie about the Rocky Mountains—we are not here at all.

When the division between 'here' and 'there' is complete, the glass wall will become as impenetrable as the stone wall. Even thieves well respect it. Shattered glass is a trauma everyone is anxious to avoid. 'He shall rule them with a rod and shatter them like crockery,' is a potent acoustic image in Revelation (2:27). A keynote of the Middle-Eastern soundscape under normal circumstances, crockery became a violent signal when broken. For us the same is true of glass. And yet one cannot help feeling that the mind-body split of the Western world will only be healed when some of the glass in which we have sheathed our lives is shattered, allowing us again to inhabit a world in which all the senses interact instead of being ranked in opposition.

<sup>1</sup>There are numerous allusions to this in European literature, for instance in chapter 19 of Thackeray's *Vanity Fair* where the street is laid knee deep in straw and the knocker of the door is removed when Miss Crawley is ill.

<sup>2</sup>According to Sir W. M. Flinders Petrie, glaze was known from 12,000 B.C. in ancient Egypt, though the earliest pure glass dates from 7,000 B.C. See: G. W. Morey, *The Properties of Glass* (New York, 1938), p.12.

<sup>3</sup>Marie-Louise von Franz, *Individuation in Fairy Tales* (Boston and London, 1990), p.15.

*(Photo) Detail of 10 Audio ballerinas with amplified metronome sound. Calais 1990.*

## ***The Audio Ballerinas***

*Benoit Maubrey/ Die Audio Gruppe*

### **The Audio Ballerinas: a definition.**

A group of ballerinas performing with electronic skirts. Their "audio tutus" are equipped with digital memories, looping devices (mini-samplers), receivers, microphones, sensors, amplifiers, and speakers that enable them to interact directly with their environment by recording, producing, and mixing live sounds.

Each tutu is also individually powered either by solar cells or rechargeable batteries, depending on whether the performances take place indoors or outdoors.

A choreography, developed "on site" for a particular space or event, arranges the ballerinas into a multi-acoustic sound environment.

### **The Audio ballerinas: an artist's statement.**

The art we make is not "high tech," it's normal: the electronic tools we use are cheap and commonplace and can be found inside a lot of the toys that litter a child's playroom floor.

Furthermore integrated circuits can even add to a person's charm. Loudspeakers have long been integrated into modern homes, mass transportation, and public spaces—wherever you find people you'll find loudspeakers. It seems only logical that both these elements be combined: even your average neighbourhood policeman beeps and buzzes as he walks his beat.

The Audio Ballerinas' computer chips are obtained from surplus electronic parts, they're essentially modem junk. When you superimpose them over people's bodies it may look kind of strange at first, but so did "Walkmans" when they came on the market. An essential difference, however, with these latter objects of perverse and anti-social behavior is that my "Walk-ladies" don't hoard their noise via earphones, they dish it out like Santa Claus does with presents at Christmastime. For further information, audio and video tapes: **Benoit Maubrey**/Die Audio Gruppe, Schulstrasse 35, 1000 Berlin 65, Germany.

## *Vanishing Dawn Chorus: the sounds of the world awakening*

*On television in Canada and the U.S.A. (PBS) Sunday, October 4 at 8:00 p.m., ET.  
(Check local listings)*

In the fall of 1990, Gordon Hempton, an internationally renowned nature-sound recordist, circled the globe westward, following the sun. His goal: to escape the noises of civilization and portray the earth's awakening as a continuous symphony of pristine birdsong. Hempton's expedition is chronicled as a stunning visual experience and international adventure by award-winning producer/videographer Rob Reed, in the one hour special *Vanishing Dawn Chorus*. The KCTS/Seattle production—recipient of two 1991 Emmy Awards—is narrated by Mike Farrell, best known for his role as B.J. Honeycutt in television's popular series, *M\*A\*S\*H\**.

In the documentary, Hempton's quest for natural sounds leads him to six different continents, becoming a study in contrasts. The program follows him from the rugged coast of Washington State to the lush tropics of Hawaii, the formidable Australian outback, and the unexplored jungles of Sri Lanka; he's captured at work in the stark, unpopulated Kalahari Desert in Africa, in the ancient hills of Spain, and finally, at journey's end in the magnificent Amazon rainforest. Along the way, Hempton's encounters with native people are recorded, revealing a wilderness-based natural harmony seldom seen in today's world.

*(Photo) Gordon Hempton*

Hempton's unique recordings are widely recognized for their contribution to natural science education and historical documentation. But more important, his efforts emphasize the fact that natural sounds, like the wilderness that provides them, are rapidly disappearing throughout the world. *Vanishing Dawn Chorus* conveys an important message: that people everywhere need to listen more carefully to the urgent needs of their environment.

# *Soundscape Research in France*

*by Justin Winkler*

Although a lot of soundscape research and design has been done in France by various institutions for more than a decade astonishingly little is known about this in the English speaking part of the world—partially, no doubt, because of language barriers. Here are some examples of French Institutions involved in Soundscape Research:

1) **CRESSON**, "Centre de Rescherche sur l'Espace Sonore" (Research Centre for Sonic Space) was founded by sociologist and musicologist Jean-Francois Augoyard. Hard scientific work has been done by him and his collaborators. A few recent publications may indicate the spheres of interest of the **CRESSON** crew. In 1989 Pascal Amphoux and Martine Leroux published an in-depth study titled "Le bruit, la plainte, et le voisin" (Noise, Complaints and Neighbours). Last year Amphoux (et al.) issued a trilingual study on the acoustic quality of public spaces: "Aux ecoutes de la ville" (Listening to the City). The mentioned publications do not have English abstracts, whereas the proceedings of the symposium "La qualification sonore des espaces urbains" (The Qualification of Sound in Urban Spaces—published in *Architecture and Behaviour* 7 (1), 1991, Lausanne) do so and are highly recommended reading. **CRESSON**, Ecole d'Architecture de Grenoble, BP 2636, F-38100 Grenoble, France.

2) The **LAMU**, "Laboratoire Acoustique et Musique Urbaines" (Laboratory for Urban Sound and Music) at the Ecole d'Architecture Paris La Villette takes a different approach to issues of sound/soundscape in the city. Its president Geronimo Padron Lopez is an architect, its director Pierre Marietan a composer. A cornerstone of the LAMU activities is the development of a low-cost housing project at the outskirts of Paris, where the impact of pulsating noise from a major highway as well as the sounds of the new neighbourhood itself had to be taken into consideration. The building which should become an example of humanistic architecture is still under construction. **LAMU**, Ecole d'Architecture Paris La Villette, 144 rue de Flandres, F-75019 Paris, France.

3) **Espaces Nouveaux** has been in existence since 1984. It was founded by music critic and former director of France-Musique Louis Dandrel and is funded by national research programmes. It serves as a kind of soundscape "think-tank" and has been active in acoustic design projects involving architectural and outdoor urban acoustics. Its main performances were soundscape simulation projects, including products like the "amphibonic chair" and the "audiosphere". It also organized "Urbasonic 88", a four-day acoustic design of a public square in downtown Hong Kong. **Espaces Nouveaux**, 56 Bd. Davout, F-75020 Paris, France.

## CORRESPONDENCE FROM OUR READERS

**Frances Dyson** is an Australian media artist and theorist currently living in Phoenix, Arizona, USA . For a number of years she has been producing audio artworks for radio, performance and installation which have been exhibited and aired internationally. During this period she has also been researching cultural and philosophical theories of sound, and has lectured and published in Australia, North America, Canada and Europe. In 1989 she helped establish the Sound Studies programme at the University of Technology, Sydney and has since taught Sound Theory, Audio Art and Audio/Media Production at various Universities in Sydney, the Inter-Arts Center at San Francisco State University and the Californian College of the Arts and Crafts. She was an artist-in-residence at The Banff Centre for the Arts residency programme, and speaker at the concurrent radio Re-Thing Symposium in Canada, Spring 1992.

Her recent audio pieces, *Highways to Virtuality*, with the related audio installation *Telesthesia*, deal with relationships between media rhetoric, the body and aurality within an increasingly militarized and technologized culture. Other audio works such as *The Logic of Waste* and *Utopia Road* reflect her concern for an approach to listening and thinking which reflects an aurally and ecologically based ethics. Recent writing explores the literal and metaphorical transformations of sound within western philosophy and culture, through music and via media and technology, and includes "Circuits of the Voice" (*Musicworks #53*) and "The Ear that would Hear Sounds in Themselves: The Phenomenology of John Cage 1935-65" (*The Wireless Imagination: Sound, Radio and the Avant-Garde*, edited by D. Kahn and G. Whitehead, MIT Press, 1992) . Currently she is completing her doctorate in Sound Studies at the University of Technology, Sydney, and collaborating with Douglas Kahn on *The Call (of the Product)*, an audio/sculptural installation for the Institute for Studies of the Arts in Phoenix. **Frances Dyson**, 7810 W. Pershing, Peoria, Arizona, 85381, USA.

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**Bruce Atchison**, who bears something of the appearance of a mad scientist, is in love with sounds of all shapes and sizes, from the mundane and household to the mysterious electronic chatter of satellite signals.

"All my life sounds have fascinated me." He recalls that, as a child, he was fascinated by the sound of the spring in his house's screen door. "I used to drive my mother crazy."

While some people are designated as astute observers of their environments, Bruce Atchison is a keen listener, and a recorder. His compositions are constructed of the rich tones of old synthesizers, electronic rhythms and recorded sounds, which he is continually discovering, even when he is at his office job. "I want to record the photocopier upstairs. It has such an interesting rhythm."

Atchison's temperament is suited to electronic composition, with its emphasis on technology. Among his beloved gadgets are an old moog synthesizer, sampling and recording equipment and his ham radio, from which he records satellite signals, random short wave noises and sometimes even the dialogue of astronauts. For his piece "U2Mir" he actually achieved contact with Russian cosmonauts from the space station Mir and recorded the conversation. "I got him. That was a big moment for me."

He finds himself listening to varied types of music from Kraftwerk to Metallica, not for lyrical content, but for the quality of noise produced. To Bruce Atchison, the voices of household

items, the media, the sputter-and-crackle of short wave and signals of data transmission take on almost mystical significance. "We are mystified by satellites—we don't know what the signals are telling us." **Bruce Atchison**, 8805 - 93rd Street, Edmonton, AB T6C 3T2 (from bullet 7, February 1992)

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**Douglas Kahn** is an artist, historian/theorist, and Associate Professor of Media Arts, Interdisciplinary Arts and Performance Program at Arizona State University West in Phoenix, Arizona, USA. His artwork includes audio and radio artworks that often digitally manipulate voices in something of a media-tech ventriloquism and is presently investigating the melding of frog speech with certain political speech as signs of extinction, and also collaborates with Frances Dyson on large-scale installations dealing with social and philosophical matters. Main historical/theoretical area of concentration: sound, voice and technology in the avant-garde and experimental arts. Coeditor of *Wireless Imagination: Sound, Radio and the Avant-Garde* (MIT Press, 1992), essays have appeared in *October*, *Public*, *Art & Text*, *Musicworks*, *Sound by Artists* (edited by Dan Lander and Micah Lexier) and will be appearing in the special sound issue of *West* (University of Western Sydney), *Contemporary Sound Arts* (Sydney), *In the Spirit of Fluxus* (Walker Art Center, Rizzoli International, 1993) and *Radio Rethink* (edited by Dinah Augitas and Dan Lander, 1993). He is presently completing a book on sound in the avant-garde and experimental arts. **Douglas Kahn**, Interdisciplinary Arts and Performance Program ADA 3051, Arizona State University West, P.O. Box 37100, Phoenix, AZ 85069-7100, USA. Phone 602-543-6066, Fax 602-543-6004.

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I am an audio, installation, and performance artist in Chicago. I have had several radio pieces broadcast on New American Radio, and I've done some audio installations, most recently for passenger elevators in public buildings. I teach courses in both sound and interdisciplinary arts at the School of the Art Institute of Chicago. In addition, I am a Founding Member and Studio Manager of Experimental Sound Studio, a Chicago-based organization for the production and promotion of innovative sonic arts. So, as you can see, I want to learn about and interact with other soundscape artists. **Lou Mallozzi**, 5156 N. Paulina, Chicago, IL 60640, USA.

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Swiss composer **Walter Faehndrich** has created several sound sculptures in landscapes or built spaces. In October 1983 he installed a chord of eleven electroacoustically amplified tones in the alpine landscape of Melchsee-Frutt, Switzerland. The distance between soundsource and listeners created an all-encompassing musical space, which made it sound as if the music were emanating from the mountains and at the same time entering them. In 1990 Faehndrich created the "Musical Topography of a Palace Garden" in the Herrenhauser Garten in Hannover, Germany. With a great number of loudspeakers installed in 32 areas of the geometrically landscaped Baroque Gardens, 32 musical sculptures were created, analogous to the 32 Baroque allegorical statues in the adjacent Renaissance rose gardens. While walking through and listening to this sound installation, listeners, by moving each in their own pace and direction created their own sense of musical time and space. The environmental setting itself was the concert. **Walter Faehndrich**, Unterdorf 10, 4203 Grellingen, Switzerland.

**Dr. Alois Bucher:** I am sounding the alphorn and the herdsman's instrument, the bugle, in my beloved mountains. For nature and its Creator. And for the echo, the answer, the response of nature. In order to bring peace and quiet, pleasure and consolation to our stressed world. **Dr. Alois Bucher**, ethnologist, echo researcher, Postfach 8, 6430 Schwyz, Switzerland.

## PUBLICATIONS

### TWO NEW SOUNDSCAPE BOOKS BY R. MURRAY SCHAFER

#### *A Sound Education*

*100 Exercises in Listening and Soundmaking*

This book will be useful to every teacher concerned with improving the listening skills of children and young people. The exercises could serve as a foundation for music but they are intended to have a broader application than this. In today's noisy world it is more important than ever for whole populations to begin to listen more sensitively and critically. Here are exercises dealing with soundmaking and listening, gradually leading on towards the designing of soundscapes, both personal and public.

Hardback \$32.00; Paperback \$16.00. Available November 1992.

#### *Voices of Tyranny: Temples of Silence*

*Studies and Reflections on the Contemporary Soundscape*

Consisting of several important essays on aspects of the soundscape written over the years since the publication of *The Tuning of the World*, together with new pieces joining them and bringing them up to date, this book is a valuable new collection by the person who first initiated soundscape research. Essays deal with creation and destruction by sound, the dialectics of the soundscape, music and the soundscape and soundscape design. There are short studies of Russian and French soundscapes described by Chekhov and Hugo, a diary of a Canadian soundscape and observations on the latest examples of soundscape design from Japan, Germany, and elsewhere.

Hardback \$40.00; Paperback \$20.00. Available January 1993.

Both books available from:

**Arcana Editions**, Indian River, Ontario, Canada, K0L 2B0. Prices include postage, packaging and all applicable taxes. Orders must be prepaid and will be shipped by bookpost.

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*furnitures* was conceived with an ear to Satie and seeks submissions of furniture music. *furnitures* is issued every other month in varying shapes and sizes dependent upon what the material at hand requires. It is free to readers/listeners: hence, welcomes donation, stamps, barter, etc. Mark Andrew Nowak, 227 Montrose Place, Apt. C, St. Paul, MN, 55104 USA.

## NEW BOOK

### ***Soundscape–Akustische Landschaft: Eine Klangökologische Spurensuche***

by Hans Ulrich Werner available in November 1992

European subscribers of the newsletter will be given a special offer. Keep your ears perked! In his work Werner is reflecting on "Klang und Krach", featuring articles about R. Murray Schafer, Barry Truax, Hildegard Westerkamp, Walter Tilgner, Bernie Krause, Gordon Hempton, Steven Feld, Bill Fontana, Espaces Nouveaux, Bernard Wulff, Brian Eno, Lou Giansante and Tony Schwartz. He also reports about the symposium "Klang–Umwelt–Design" in Kassel 1991. Just talking and writing about sound is not enough: a compact disc with contributions by most of the above-mentioned people will follow in Spring 1993.

## RESEARCH ARTICLE

***Noise in Rural Recreational Environments*** is a study that describes and analyses the relationship between people's evaluation of various sounds commonly heard in rural outdoor recreational environments and their measured dB(A) or sound pressure levels. The findings indicate that sound pressure level alone is not a good predictor of annoyance. Rather several complexly interrelated factors relating to the harmonic content of the sounds themselves and those concerning their socio-psychological aspects influence the way in which people evaluate different sounds. Factors relating to the perception and evaluation of sounds in rural recreational environments are discussed and implications for other rural settings are presented. **Herbert G. Kariel**; published in Canadian Acoustics/Acoustique Canadienne 19(5) 3-10 (1991).

## RECORDINGS

***Wild Sanctuary Communications***, the finest environmental recordings in the natural world including titles such as "Amazon Days/ Amazon Nights", "Loons of Echo Pond", "Tropical Thunder" and "Natural Sound Series Sampler". To order: Wild Sanctuary, 292 Ninth Avenue, San Francisco, CA 94118 Or phone 1-800-473-WILD.

## 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, 434 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 \$9.00/US \$8.00 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)

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[Note: This version of *The Soundscape Newsletter* is not a replica of the original PageMaker document. These text versions of were originally offered as past issues in several formats for Mac and PC (before the general use of PDF). The text versions were prepared by Nathan Aswell and Robert MacNevin, then converted to PDF by Robert MacNevin.]