

# The Soundscape Newsletter

World Forum for Acoustic Ecology

Department of Communication, Simon Fraser University, Burnaby, B.C., Canada, V5A 1S6  
Number Eight June, 1994

Bonjour from Montreal!

It is a pleasure for me to be the first guest editor of *The Soundscape Newsletter*. Hildegard Westerkamp has taken a well deserved break from editorial duties to focus on other projects and will be back next issue. *The Soundscape Newsletter* #8 comes to you from my home city, Montreal, Quebec, but also from the home base of WFAE in Vancouver and from many of you around the world.

As most of you know, WFAE was formed, in a flash, on Friday, August 13th, 1993 near the end of the *Tuning of the World* conference at The Banff Centre for the Arts. At the time, we felt that there was an urgent need for an exchange of information and expertise in this vast field. We were right! The 8th edition of this modest newsletter will reach 300 founding members from over 21 countries. Our international mailing list has 784 addresses and is growing steadily.

WFAE is co-ordinated by a Canadian steering committee and regional groups around the world. We are in the process of developing a plan for administrating WFAE, which we hope to present to members for feedback and approval as soon as possible. Fortunately, a group in Europe is organising a major event in France in early August, 1996, which might well become the first world meeting of WFAE! More news in the next newsletter in September.

The feature article in this issue is by ethno-musicologist-anthropologist Steven Feld who has had the experience of living with the Kaluli people of Bosavi in Papua New Guinea for two years. He gives us a fascinating account of this tribe's rich sonic culture and its intimate connection to the soundscape of the rainforest.

This paper was first presented at *Tuning of the World*, and is published here in revised and condensed form by the author.

Please keep in touch and help keep the Forum alive and *listening*.

Claude Schryer, Guest Editor

## ON-GOING CALL FOR WFAE LOGO

WFAE needs a logo for the pamphlet, letterhead, etc.! Some proposals have been received already, but we want more. Please send us your ideas and/or camera-ready image as soon as possible. Remember: the creator of the selected logo will receive a sonic gift!

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

### *Soundscape Newsletter Subscription & Membership Application for Founding Members*

Until sufficient funds are raised, the World Forum for Acoustic Ecology (WFAE) is seeking founding members internationally. Founding members will receive *The Soundscape Newsletter* and are invited to participate in WFAE actively.

Founding membership fees are:

\$25 CAN (\$21 US) for individuals  
\$50 CAN (\$42 US) for institutions  
\$15 CAN (\$13 US) for students & 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. To become a founding member contact:

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

NAME:  
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Please do not send US drafts, as bank charges are very high. Please send cash or traveller's checks made out to WFAE, or send money order in Canadian funds. Thanks.

*Please include a short biography for our WFAE Directory.*

## **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.
- 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  
Department of Communication  
Simon Fraser University  
Burnaby, B.C.  
Canada V5A 1S6  
FAX: (604) 291-4024

## **DEADLINE for Newsletter #9: August 1, 1994**

**Co-ordinating Editor:** Hildegard Westerkamp

**Guest Editor & Lay-out:** Claude Schryer

**Production:** Nathen Aswell, Bob MacNevin, Wreford Miller, Emiko Morita, Randy Raine-Reusch, Greg Wenger

**Cover page graphics:** Liliane Karnouk, Claude Schryer

**Membership/subscription:** Peter Grant

**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 (WFAE) 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. We are still accepting new founding members! Please fill out the *Membership Application for Founding Members* form.

### ***Do you want to be an active member of WFAE?***

HERE ARE SOME THINGS YOU CAN DO:

- If you are a writer, **write about WFAE** in your professional journal.
- **Distribute the WFAE pamphlet** in any way possible.
- **Translate 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 earcleaning 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, Montreal; **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; **Helene Prevost**, radio producer, Societe Radio-Canada, Montreal; **Raymond Ringuette**, educator, Universite Laval, Quebec; **R. Murray Schafer**, composer, Ontario; **Barry Truax**, composer/educator, Simon Fraser University, Vancouver.

#### **ASIA-PACIFIC**

**Jonathan Mills**, composer in residence, Royal Melbourne Institute of Technology, Australia; **Keiko Torigoe**, acoustic ecologist, Tokyo, Japan. *Advisory Committee* : **Yu Wakao**, educator/composer, Hiroshima, Japan; **Hiroshi Yoshimura**, composer, Tokyo, Japan.

#### **EUROPE**

**Ray Gallon**, sound artist/consultant, Lille, France; **Pierre Marietan**, composer, Paris, France; **Christoph Potting**, journalist, Frankfurt, Germany. *Advisory Committee* : **Hans U. Werner**, broadcaster/soundscape theorist, Köln, Germany; **Justin Winkler**, geographer, Basel, Switzerland.

#### **SOUTH/CENTRAL AMERICA**

**Susana Espinosa**, communicator, assessment and promoter of cultural events, Buenos Aires, Argentina; **Angel Gonzalez-Marti**, music educator, Universidad del Comahue, Rio Negro, Argentina; **Violeta Hemsey de Gainza**, music pedagogue, music therapist/editor, Buenos Aires, Argentina. *Advisory Committee* : **Leonardo Baeza**, musician, Santiago, Chile; **Hugo Dionisio**, composer, Buenos Aires, Argentina; **Marisa Fonterrada**, music educator, São Paulo, Brazil.

## **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.

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# **Random Noise**

## **ARCHEOSOUND**

Walter Maioli believes that the ambient qualities of prehistoric caves have inspired our deepest art. He has been imaginatively refashioning prehistoric instruments and recording them during performances in caves in Toirano Italy. Archeosound, Walter Maioli, Via Garassini, 2 1702 Toirano (SV), Italy.

## **ART OF LISTENING**

The International Listening Association brings together professionals who share the common purpose of promoting the study and development of effective listening. They sponsor workshops in listening training for educators, consultants, and researchers. Center for Information and Communication Sciences, Ball State University, Muncie, Indiana 47306-0535. Tel: 317-285-1889, Fax: 317-285-1616.

## **AUDIOTOOLS**

David Johnson has patented (US) a medical monitoring system which combines information from up to four channels of physiological information on a single, continuous, audible signal. Instead of having to divide attention between a patient and visual displays on an array of monitoring devices, medical workers may now simultaneously attend a patient while listening to one signal loaded with information on the patient's condition. The system works by elaborating on the familiar 'beep' of an ECG monitor: by assigning different channels of information to values such as periodicity, pitch, loudness, and duration of beeps, workers can be easily trained to interpret the signals. Encoding changes in easily observable steps rather than continuous small changes facilitates interpretation. For more information write him at 200 East 84th Street, Apartment 8-d, N.Y.C., NY, USA 10028; fax: (212) 746-8828; e-mail: djohnso@med.cornell.edu.

## **BICYCLE MUSIC**

The Montreal Cycle Orchestra (an electroacoustic band on wheels) presented its new show, **KAREL**, at the Victoriaville New Music Festival in May. The ensemble was founded during the 7e Printemps electroacoustique, held in 1992 by ACREQ. The MCO plans a tour of concerts and workshops in Europe next summer. OVM: 4001, Berri #202 Montreal, QC Canada H2L 4H2.

## **FROM MOSCOW**

Sergey Tutov is interested in receiving radio art, contemporary music, etc. for his radio program: PO Box 38, Moscow 113184 Russia.

## **FROM GERMANY**

Journalist Sabine Breitsameter from Berlin has been extremely active in spreading the word about acoustic ecology with radio programs for various German radio stations and has written several articles.

## **CDs**

We received a delicate packet that unfolded like Origami to reveal a 17-minute mini-CD from French composer Remy Carre. It contains three dynamic and evocative compositions, adapted from his sound installations in France. Remy Carre, 3 rue Jules Valles, 18100 Vierzon, France.

## **CURRAN INSTALLATIONS**

Alvin Curran has sent us copies of two proposals for large-scale sound installations, the Listening Well and the Magnetic Garden. Inquiries may be sent to Alvin Curran at (June-July-August) Via delle Terme di Caligola, 2 00045 Genzano di Roma, Italy. tel/ fax: (39-6)-963-3126 or (Sept.-Dec.1994) Dept of Music, Mills College, 5000 MacArthur Blvd., Oakland, California USA 94613 tel. (510) 632-1067 & fax. (510) 430-3314.

## **FROM ARGENTINA**

Hugo Dionisio, from Buenos Aires, writes that he has begun a radio program which focuses on acoustic ecology and news from WFAE. He is also working on the National Act of the Senate of Argentina, which has a section on preventing sound contamination. Hugo suggests co-ordinating this issue with other countries who are willing to work on it and suggests a common agenda would be desirable. Hugo Dionisio: Saenz Valiente 35-6 D Capital Federal 1408 Argentina.

## **UPCOMING PUBLICATIONS**

Debra Sykes of Victoria, BC, has written several articles since the Banff conference: 1) "Soundscapes: The Environmental Music of R. Murray Schafer" in The Quest, Summer 1994; 2) an interview with R. M. Schafer in Global Trade and Transportation, June 1994; 3) an article on Dee Listening and Pauline Oliveros in YOGA Journal, Nov/Dec 1994.

## **HISTORIC SOUND EXHIBIT**

Thomas Gerwin reports that the State of Baden Wurttemberg, Germany organised an exhibition in 1992 called "1944-1952: Schau-Platz Sudwest". Curator Dr. Albrecht Krause and co-designer Dr. Paula Lutum-Lenger wanted to create a large environment wherein people could move and get impressions of the past without any written information but rather with surrounding sounds. The exhibit was in five parts: sounds (dramaturgical, accents and atmospheric) within the exhibition (17 CD players with about 60 loudspeakers), Horstucke compilation CD (a listening piece), Klangbilder CD catalogue of the exhibit, Reden mini-CD (opening speeches) and sounds for an acoustic travelogue CD and bus tour. The concept of the exhibit was based on the idea that no new sounds should be created, but to let objects, people, situations and events speak for themselves.

## **HYPNAGOGIC ALGORITHMS FROM MONTREAL**

After two years of research at Concordia University, Vincenzo P. Menanno has devised a computer program that, when started, produces a unique relaxation tape - a one of a kind recording. Cats like it. Waves in Motion, 5789 Monk Blvd., Montreal QC, Canada. H4E 3H2.

## **NANTES ACOUSTICS**

The city of Nantes in France has won the 1993 "Decibel d'Or" award for the most significant action taken against noise in cities. Psychoacoustician Alain Leobon of the CNRS recorded, organised and classified soundscapes from which a map of neighbourhood sounds was compiled. (source: Le Monde, February 20, 1994).

## **RESONANCE IN CZECHOSLOVAKIA**

Olga Cencikova writes from the Czech Republic of her organisation's attempts to raise the public's awareness of "Music Smog" through an Ecological Appeal to media outlets. They seek changes to legislation to deal with omnipresent music in streets, shops and restaurants, as well as the problem of night-clubs situated in residential areas. Olga Cencikova, Katedra hudebni vychovy, Universita J.E. Purkyne, Ceske mladze 8, 400 01 Usti nad Labem, Czech Republic.

## **RIGHT TO QUIET FROM ABOVE**

The Society for Soundscape Awareness and Protection in Vancouver publishes a newsletter. The May, 1994 issue has an article on "Noise Assault on Parks and Wilderness" concerning the need to enforce "Ecological reserves in the sky". For more information, contact: 435 East Kings Road, North Vancouver BC Canada V7N 1J1.

## **SHOCKING NEWS**

The Cetacean Society International in Connecticut USA, has informed us of a controversial request by the Acoustic Thermometry Climate Program (ATOC), directed by Scripps Institute of Oceanography, to conduct a potentially destructive underwater experiment of global ecological implications. Ostensibly to study global warming, the proposed acoustic experiment would involve 20-minute emissions of 195 dB sounds every four hours for at least two years. Leading Canadian and US whale researchers have testified at a public hearing in Maryland on the potentially devastating effect on marine mammals. For more information, Cetacean Society International, 190 Stillwold Drive, Wethersfield, Connecticut, 06109 USA. Tel: (203) 563-2565 or Fax: (203) 257-4194. To register a protest, or comment, send it to Carol Fairfield, Office of Protected Resources, National Marine Fisheries Service, 1315 East-West Highway, Silver Spring, Maryland 20910 USA. Fax: (301) 713-0376. For Internet e-mail updates, contact Brent Hall at 73577.310@compuserve.com and inquire about the Mammal (Marine Mammals) list.

## **SOUND ENVIRONMENTS/KLANGWELTEN**

Composer Robin Minard on the theme of "sound design" for public spaces: English/German, hardcover, 90 pages, 10 B&W photos, various diagrams. Contact Akademie der Kunste, Publikationsbereich, Hanseatenweg 10, D-10557 Berlin.

(Illustration: Wind-Tricycle, Montreal Cycle Orchestra 1994. Paskal Dufaux, sculptor)

## **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.

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***From Ethnomusicology to Echo-muse-ecology:  
Reading R. Murray Schafer in the Papua New Guinea Rainforest***

by Steven Feld

What role can an anthropological voice have in this large mix we're calling acoustic ecology and soundscape studies? How is this voice complementary to, yet distinct from, voices from history, acoustics, performance, design, psychology, geography, musicology, composition, architecture, philosophy, or communications? One way to answer is with the simple observation that anthropologists tend toward the Kantian view that all knowledge begins in experience. We jump off that cliff to study how human experiential patterns and practices construct the habits, systems of belief, knowledge, and action we call culture. And we study it everywhere and anywhere we can. Our ultimate concern is with people, with adequately and evocatively representing their experiential worlds, their voices, their humanity. To take up that concern the anthropological project basically must ask, what could it possibly be like to be—to feel, sense, imagine, act, become—another kind of person? A full answer, of course, is an impossibility. We cannot become another. But the challenge of getting close or at least closer, of glimpsing, hearing, touching other realities, is thoroughly compelling to us. Another way to say it is that what turns us on is human complexity and diversity, and we celebrate and document it all, from beauty and hope to horror and despair. In fact we tend to do this in far more detail and with far more obsession than the general public cares to know about. We justify what others perceive as our excess by claiming, simply, that there is too much we don't know about the sources and varieties of human difference. But deep down we hope that by writing and circulating other peoples' histories, by giving their voices places to speak and shout and sing from, we in some measure combat and counter the longstanding arrogance of colonial and imperial authority, of history written in one language, in one voice, as one narrative.

Let me now position myself a bit more in this story. In the intense climate of race and war politics of the late 1960s I found myself moving from being a musician to wanting to be an anthropologist. I soon found out that there was a kind of hybrid field, an anthropology of music; its practitioners called themselves ethnomusicologists. I took up the study of this field of ethnomusicology in earnest in graduate school, only to find, disappointedly, that a great deal of it mimicked the study of western art musics, replacing western history with a remote ahistorical exotic. Ethnomusicology often seemed very much about doing to presumed "others" what had already been done to a presumed "us". So, for example, it replaced periods of western music history with areal regions of geographically defined others. It presumed western music theory could translate and definitively explain other musical materials and concepts. It focused on reified categories and things, like pieces, instruments, texts, and composers, and otherwise took music as a universal given. It valued the same things elsewhere that it valued in Europe: virtuosity, melodic and rhythmic complexity, sophistication. And predictably, explorers in this field were after discovering and preserving stunning new finds, like their musicological counterparts were after discovering and preserving stunning old manuscripts.

Little of this was intellectually exciting to me, so I spent most of my time training as a linguist figuring that the anthropological study of languages and oral traditions was far less shadowed by such big aesthetic and political agendas. When it came time to do a dissertation fieldwork project on some aspect of language and music, I abandoned the usual framework (e.g., "The Music of the Bongo-Bongo: An Ethnomusicological Analysis of their Song Texts") and

rudely called my project by a deliberate counter term: an ethnography of sound, or, an ethnography of sound as a symbol system. I wanted to study ways sound and sounding link environment, language, and musical experience and expression. Taking up the simple hypothesis (one I'd heard years before, from my undergraduate teachers Colin Turnbull and Edmund Carpenter) that rainforest environments might be the places where humans developed to acute levels of acoustic adaptation, I headed for the rainforests of south central Papua New Guinea, about as remote and different a place as I could possibly try to experience and know.

*As I learned about the symbolism of the weeping  
and singing voice I was taught about their  
intimate connection to rainforest birds.*

In Papua New Guinea I lived through 1976-7 with the Kaluli people of Bosavi, on the Great Papuan Plateau, working in collaboration with another ethnographer, Edward L. Schieffelin (see his *The Sorrow of the Lonely and the Burning of the Dancers*, 1976, St. Martin's Press, for a study of Kaluli rituals and ceremonialism), and another linguist, Bambi B. Schieffelin (see her *The Give and Take of Everyday Life: Language Socialization of Kaluli Children*, 1990, Cambridge University Press, for a study of how Kaluli children acquire language and culture). My focus was on ritualized vocal expression, principally Kaluli women's funerary sung weeping and Kaluli men's ceremonial poetic songs that brought audience members to tears. As I learned about the symbolism of the weeping and singing voice I was taught about their intimate connection to rainforest birds. This is because birds, for Kaluli as with most Melanesians, are spirits, and spirit voices –from talk to cries to song–are reflected in bird sounds. Ritual weeping and song recall and evoke the presence of spirits, and are understood as expressions of sadness embodied in being a bird. This sadness makes listeners cry like birds, completing a symbolic and emotional circle.

In this and other ways I learned how the ecology of natural sounds is central to a local musical ecology, and how this musical ecology maps onto the rainforest environment. For songs and weeping not only recall and announce spirits, their texts, sung in a poetry called "bird sound words", sequentially name places and co-occurring environmental features of vegetation, light and sound. Songs become what Kaluli call a "path", namely a series of place names that link the cartography of the rainforest to the movement of its past and present inhabitants. These song paths are also linked to the spirit world of birds, whose flight patterns weave through trails and water courses, connecting a spirit cosmology above to local histories on the ground.

I analyzed these sorts of issues to write an ethnography of sound (*Sound and Sentiment: Birds, Weeping, Poetics and Song in Kaluli Expression*, 1982, University of Pennsylvania Press; expanded second edition, 1990). The book concerned the Kaluli world of birds, myth, and cosmology and how they were united with poetry, song and lament. My interpretation showed how Bosavi birds turn into Kaluli singers and weepers, how Kaluli singers and weepers turn into Bosavi birds, and how all of this is a local ecology of "voices in the forest".

It wasn't until the early 1980's, when most of this research and writing was initially done, and I was teaching courses on sound at the Annenberg School of Communications at the University of Pennsylvania, that I encountered R. Murray Schafer's *The Tuning of the World* (1977, Knopf) and the publications of the World Soundscape Project. I found these publications very exciting; they opened new windows into a familiar world, one that could now be reimagined from the standpoints of acoustic ecology and soundscape studies. I took these publications with me to the Bosavi rainforest during my field trips in the 1980's, and re-reading R. Murray

Schafer's suggestion that people "echo the soundscape in language and music" I began to transform myself from an ethnomusicologist to an echo-muse-ecologist.

"Ethno" always implies otherness, but "echo" is about presence, about reverberant pasts in the present, presents in the past. And I remembered: sound is memory, here as everywhere. From there I began to explore how the Kaluli soundscape, from its bird calls to song paths of place names, is always about memory, about absence and presence, about how in the forest sound reveals what vision conceals. This is beautifully enunciated in the Kaluli idea for "echo", the mimetic compound "gugu-gawgaw." "Gu" is downward moving sound; by duplication "gugu" marks the action as continuous. "Gaw" is outward moving sound; "gawgaw" likewise marks continuity. So the auditorally ambiguous melange of continuous downward and outward moving sound is what is heard and instantly felt as "echo". In the forest one easily confuses the height and depth of sound, particularly in the absence of visual cues. In this place "echo" means that upward sounds like outward. The phonesthesia (phonetic synaesthesia) of Kaluli vowels trace movement this way, becoming one with what they sound like in both everyday language and song poetry.

*"Lift-up-over sounding", like "harmony",  
is both a grand metaphor for natural sonic relations...  
as well as for social relations...*

The blur from music-ology to muse-ecology was equally obvious, for the important thing in Bosavi wasn't "pieces" or "forms" of music in isolation, but rather the constant interplay of inspiration, imitation, and incorporation that linked the flow of natural and human sound expressions. A way of hearing the world comes from interacting with it, but it also has to do with appreciating it, imagining it as one's very own. Linking forest birds and places with voices and experiences was more a search for "patterns that connect", Gregory Bateson's notion in *Steps to an Ecology of Mind* (1972, Ballentine), than it was the "sciencing about music" my ethnomusicology professor Alan Merriam advocated in his *The Anthropology of Music* (1964, Northwestern University Press).

Exploring Kaluli echo-muse-ecology in the Bosavi rainforests lead me to realize that what I was trying to understand all along was that the language and music of nature are intimately connected with the nature of language and music. Shifting from the realm of ritual performances to that of everyday experience and expression I learned that sounds are heard as time of day, season of year, vegetation cycles, migratory patterns, forest heights and depths. Place resounds as a fused human locus of space and time. Local acoustic ecology can thus be considered a kind of aesthetic adaptation, a naturalization of place, or, put differently, a pattern of ecological and aesthetic co-evolution.

The most recent extension of these concerns, developed in the field research I've done in the 1990s, is what I call acoustemology (i.e., acoustic epistemology). These days I am exploring acoustic knowing as a centrepiece of Kaluli experience; how sounding and the sensual, bodily, experiencing of sound is a special kind of knowing, or put differently, how sonic sensibility is basic to experiential truth in the Bosavi forests. Sounds emerge from and are perceptually centred in place, not to mention sung with, to, and about places. Just as "life takes place" so does sound; thus more and more my experiential accounts of the Kaluli sound world have become acoustic studies of how senses make place and places make sense.

*...the full body is always present in the "flow"  
of the voice, just as the connections of land are  
always present in the "flow" of water...*

Two important keynotes of a Kaluli acoustemology, both richly hearable on *Voices of the Rainforest* (CD/cassette, 1991, Rykodisc), my hour-long soundscape of a day in the life of Bosavi and the Kaluli, are complex local notions translatable only as "lift-up-over sounding", and "flow." The first of these, "lift-up-over sounding" is as potentially omnipresent in the experiences and aesthetics of Kaluli as the notion of "harmony" is in the West. "Lift-up-oversounding", like "harmony", is both a grand metaphor for natural sonic relations, the ways tones combine together in time, as well as for social relations, for people doing things together in concert. In the Kaluli world "lift-up-over sounding" sounds are dense and layered, blended, and forever thinning and thickening. One hears no unison, only a constant figure to ground motion of densities, decays and fades, of overlapping, alternating, and interlocking sounds. These sounds, whether in the forest, in Kaluli music singing, or in the overlap of the two, are "in-synchrony but out of phase". By this I mean that they are always cohesive, yet always seeming, as well, to be at different points of displacement from a hypothetical unison. Neither a clear-cut polyphony nor heterophony, "lift-up-over sounding" sounds define an acoustic space-time where upward is outward. One sound stands out momentarily, then just as quickly fades into a distance, overlapped or echoed by a new or repeated emergence in the mosaic. This pattern of sounding in the natural environment is the inspiration for many Kaluli vocal and instrumental forms. Likewise it is the pattern of fluid but tense egalitarian social life, where an anarchic synchrony of energy and assertion take prominence over fixed categories, in a social order without political or economic hierarchy.

One of the ever-present "lift-up-over sounding" sounds of the Bosavi environment, layered as a ground to the remarkable figures of avian life, is the hiss of water. Runoff from Mt. Bosavi, an extinct volcano, crisscrosses the Bosavi lands, turning into numerous rivers, creeks, falls, and streams. Walking means crossing water, yet always hearing it before seeing it. Water carries in and out of visual perceptual immediacy but always has dramatic, though ever-changing, acoustic presence. This carrying power, moving through and connecting lands, is water's "flow". But this "flow" does not only exist in the way water connects what Kaluli call the "thighs" (i.e., saddles) and "body" (i.e., hills) of the land. Water is to land what the voice is to the body. The voice connects the many parts of the body; by resounding in the head and chest, the full body is always present in the "flow" of the voice, just as the connections of land are always present in the "flow" of water.

Water flow also animates much of Kaluli musical imagination, as all waterway terms are also the names for the musical intervals, the segments of song, the patterns of rhythm, and the contours of melody. And composing songs is like getting a "waterfall in your head"; the pool is the melody in motion and the fall the text mixing into the melody to create song. Kaluli compose their songs by creeks or waterfalls, singing with and to them. And the texts of these songs are maps of waterways or trails, viewing them from above as spirit birds might. Additionally, "flow" is also the carrying power of poetic song, the way it stays in memory. A waterway can be continually heard but visually appears, disappears, and reappears when one walks through forest trails. This is its "flow", its path of carrying. Likewise as one hears a song, it disappears quickly from an experiential foreground and reappears through time in memory, reverberating and lingering in sonic traces and fragments, far past and beyond the moment of an immediate experienced performance. This is how Kaluli songs, like Bosavi waterways, "flow", emerging in

the density of a "lift-up- over sounding" soundscape of rainforest acoustic ecology.

On *Voices of the Rainforest* you can hear many kinds of Kaluli "liftup-over sounding", from birds waking a village, to women singing, whistling and talking with their children as they work to scrape and pound sago, to men whooping and singing as they clear a forest garden, to a bamboo jews harp duet with cicada rhythms and bird calls, to singing with a creek, to the dusk volleys of frogs and birds overlapped by an evening rainstorm, to a quartet of in-sync and out of phase drummers, and a duo of ceremonial singers overlapped by a man who is moved to crying by their song, to the density of night winds, mists, frogs, and insects.

The aesthetic apex of this "lift-up-over sounding" is where it meets with the "flow" of poetic song, on a section of *Voices of the Rainforest* called "Relaxing at the Creek. " Here a woman named Ulahi sings three songs, in three different song genres, all with and to the Wolu, a creek situated near her village. Her voice develops a pulsing pattern that densely flows with the sounds of the creek where she sits, and her songs develop different place paths, including one that sings a long succession of places connected to the creek she is singing in. On these selections the performative flow of singing with water and the musicality of singing like water connect deeply to the emplacing poetry of singing about water. Evoking the flowing presence of creek paths, Ulahi's songs, like the Wolu creek where she sang them, meander and flow through Kaluli lives and memories, by linking together places and suggesting that the flow of their names tell stories about events and feedings. Ulahi once told me that every one of her songs (I've recorded about 200 of them since the mid-1970's) was like a pool on a creek. So every Kaluli song swirls, centres, circles in place, then flows on to mingle and merge with places and voices elsewhere.

Singing about water, with water, and imagining song as water and vocal flow—here the poetry of place meets the sensuality of soundscape and the singing voice. This is where the "lift-up-over sounding" of Kaluli song "flow" creates an acoustemology of embodied place resounding.

**Steven Feld** is Professor of Anthropology and Music, and Director of the Center for Studies in Folklore and Ethnomusicology at the University of Texas at Austin, Texas 78712 USA (Tel. 512-471-0057, Fax 512-471-6535, e-mail 71532.2344@compuserve.com). This article is a short abstract of his talk-slide-audio presentation at The Tuning of the World Conference on Acoustic Ecology, held at the Banff Centre for the Arts, Banff, Canada, in August 1993.

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## ANNOUNCEMENTS

### ISMA 95

The 1995 International Symposium on Musical Acoustics will be held in Dourdan, a small medieval city near Paris from July 2-6, 1995 in collaboration with the Catgut Acoustical Society and the French Acoustical Society (SFA). For more information, contact Rene Causse: ISMA 95 Secretariat, IRCAM, 1 place Igor Stravinski, 75004 Paris, France, email: isma@ircam.fr.

### ASA 96

The next Acoustical Society of America conference will be held in Washington DC, May 31-June 4, 1995. Physicist Fred Lipsett of Ottawa is coordinating a WFAE session on acoustic ecology. For more information contact Fred at 37 Oriole Drive, Gloucester, ON, K1J 7E8, Canada.

### SOUND SYMPOSIUM 7

July 15-23, 1994. St. John's, Newfoundland, Canada • An Adventure in Sound. Sound Symposium is an international celebration of things aural. Since 1983 it has been drawing together hundreds of guests and local artists who explore the relationship of sound to their art forms. From concerts to workshops, gallery exhibitions to outdoor performances, they invite you to join them in the most interesting sound environments in the world. For more information contact: Sound Symposium c/o 81 Circular Road, St. John's, Newfoundland, A1C 2Z5 Fax: (709) 753-4630 Phone: Memorial University Art Gallery (709) 737-8210. For Newfoundland Tourism Information call Toll Free 1-800-563-6353.

### NATURAL SOUND

Walter Tilgner is the author and producer of these concert-like and romantic sound "pictures" (Sound documentations) of meadows, valleys, and forests in Germany. The following records, cassettes, or CDs are available:

- \* Waldkonzert (Sylvan Concert); Winter, Spring, Summer, and Fall
- \* Fruhlingskonzert im Auwald (Spring Concert in Riverrain Forest )
- \* Luscinia Megarhynchos/Nachtigall/Nightingale/Rossignol/Philomele/Ruisenor
- \* Vogelhochzeit (Symphony of bird song during mating season)
- \* Blaukehlchen (Bird of a thousand voices)
- \* Waldesrauschen (In production)

With these natural sound pictures the author does not only want to bring us joy, relaxation, and inspiration, but also the value of the still existing diversity in our endangered natural environment (extracted and translated from Wergo's publicity). Natural Sound, WERGO Schallplatten GmbH, Postfach 3640, D-55026 Mainz, Germany.

**LOST ADDRESSES:** We have lost touch with the following people. Please help us find them! W de Ridder & AM McKenzie, NYX Global, Alexander Boersstraat 30 Amsterdam 1017 Netherlands; Carol Tierney, Environmental Studies/York University, 4700 Keele Street, Toronto, ON Canada M3J 1P3; Mark Booth, c/o C. Brant, 12 College St., Canton NY 13617 USA; Sherry Bowman, Dept. of Communications U of W, Applied Health Sciences, Elborne College, London ON Canada N6G 1H1; Myke Dyer, PO Box 664 Station F, Toronto ON M4Y 2N6; Suzi Gablik, 3 Cedar Walk, Blackburg VA USA 24060; Tony Hak, Sociology Dept, Ontario Institute in Education 252 Bloor Street West, Toronto ON M5S 1V6; Anne Lederman, 783a Queen Street, Toronto ON M6J 1G1; Barry Prophet, 9 Davies Avenue, 4th floor, Toronto ON M4M 2A6; Joseph Rabinowitz, Centre d'\_cologie humaine, 9 rte de Troinex Case 266 Carouge 1227 Switzerland; Union mondiale des voix franc PB 56-05 75011 Cedex 5 Paris France; Pat

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## REPORTS

### News from Justin Winkler

#### DRUCK-LUFT-SINN-PHONIE

Shortly before Christmas, on December 19th, 1993 the Landesmuseum fur Technik und Arbeit in Mannheim, Germany, was full of sounds and noises. A great number of visitors, many of them children, were delighted by clangs, horn blasts, hoops, clicks and canned voices: machines communicating with machines, as composer and organizer Samuel Fleiner formulates it. Fleiner is already known for having realized the ambitious Neckar-Klanglandschaft performance with train whistles and shiphorns early in May of '93; a report on that event can be ordered directly from him (Fax +49 6223 47140), which sheds light on the towering bureaucratic obstacles he had to surmount before the landscape really sounded. The Druck-Luft-Sinn-Phonie has been realized thanks to the museum and thanks to several people whose nerves were tough enough to give the project a successful turn. Fleiner installed a thirty minute tape composition which was complemented by live sounds of all kinds of technical devices, from the Kinoorgel (cinema organ) to a real train leaving the building. The performance was intended to comment on the sounds of work, the sounds of communication at work, and, ultimately the disappearance of human communication behind the technical communication. A CD of the concert will be available if enough pre-subscribers are found.

#### GERAUSCHE

The Museum fur Gestaltung in Basel, Switzerland opened an exhibition of "Gerausche - ein Horspiel" ("Noises") in early December, 1993. Daring! How will a public trained in all kinds of visual perception appreciate such a presentation? No colours for the eye, just grey-brownish boxes which can be entered. A challenge for the imagination. The interior of each cube reveals to the attentive listener a set of noises about particular topics: a world trip, a time trip, war, film. In some places the public is invited to choose a noise by pressing a button, or to take one of the small everyday objects from a shelf and re-produce with it the corresponding noises coming from a nearby jukebox. Through headphones you can listen into three rural Swiss soundscapes. Another cube links you with an industrial plant which produces 'grey noise'; i.e. you hear the noise caused by the production of anti-noise devices. The exhibition will end in June 1994, enough time left for many people to digest the bewilderment of their ears. On a CD one can take home samples of this multi-noise world- at best discovering how colourfully noisy the world is.

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Fax +41 61 691-0064.

- Justin Winkler

## **WFAE Europe Meeting 1996**

Over 20 individuals from various European countries met in Paris on Friday, May 27 and Saturday, May 28 to conceive of a structure to assure the continuity of the Forum and its activities in Europe. The meeting was hosted by the Laboratoire d'acoustique et musique urbaine (LAMU) and the Ecole d'architecture de Paris La Villette (EAPLV), who were pleased to welcome this multi-disciplinary group, which was coordinated by Pierre Marietan and Ray Gallon. The agenda for the meeting included discussion of the possible content, themes and events for the 1996 Forum, the modes of participation for Forum members and openness to the public, the financing and sponsoring of the meeting and formation of an organising committee. The European group is proposing an international meeting of the World Forum for Acoustic Ecology at the beginning of August, 1996 in France. One of the tentative themes of the event would be "The Sounds of Transportation". For those who, for whatever reason, were unable to attend this meeting, please send your ideas and proposals by post or fax to EAPLV/LAMU 144, rue de Flandre 75019 Paris France or contact LAMU at (+33 1) 40 36 79 70 Fax (+33 1) 40 35 36 51 or Pierre Marietan at home (+33 1) 42 05 09 48 (source of information: letter from Gallon and Marietan, May 1, 1994).

## **Colloquium on Acoustic Ecology at Laval University, Quebec City, April 9, 1994**

The School of Music at Laval University, under the leadership of music professor Raymond Ringuette, held a one day colloquium entitled "De l'expressivite du silence a la pollution par la musique" (From the expressivity of silence to pollution from music) on Saturday, April 9th, 1994. The Colloquium posed a challenge to the acoustic ecology community: "if the problem of sound pollution preoccupies you, you will surely be interested by this colloquium". Indeed, an important contingent of the acoustic ecology community (over 150 participants) was present for this event. The event was held in a formal and academic context, with presentations and open discussions after most presentations. A complete transcription of the conference will be published in an upcoming musicology review edited by Raymond Ringuette.

For more information contact: L'ecole de musique de L'Universite Laval, Sainte-Foy, Quebec Canada G1K 7P4 Tel. (418) 656-3321 Fax (418) 656-7365. The following is a partial list of presenters: composer R. Murray Schafer, composer Gilles Tremblay, lawyer Lorne Giroux, ecologist Pierre Dansereau, psychologist Andre Renaud, audiologist Raymond Hetu, sociologist Eric Huard, educator Jean-Paul DesPins, composer Nil Parent and composer John Beckwith.

**-Claude Schryer**

## **Soundscape Brasilia**

Thanks to the Goethe Institut, this time in Brasilia, I had another opportunity to work with a group of people on soundscape issues, listening and acoustic ecology in the context of their own city. This workshop's emphasis was high-tech and production oriented. The aim was to produce a number of compositions about the Brasilia soundscape. It was an ambitious project and would not have been possible to realize without Michael Fahres and P.H. Van de Poel from Netherlands Broadcasting Corporation (NOS), who were the co-producers of the project and brought the necessary technology and skills. Without them we would not have been able to



produce seven soundscape compositions in three weeks, present them in a concert at the end and get them ready for CD production.

Crazy as it was, I very much enjoyed this process. Right from the start in November when I first came to Brasilia to introduce participants to soundscape ideas, aesthetics and field recording techniques, I was impressed with the quality of their work. The Brazilian workshop participants made all the environmental field recordings between November and April, organized their materials and with more or less consultation from us, planned their own pieces. None of them had ever composed with environmental sounds and some had never composed at all. The recorded sounds were then selected and entered into the computer for P.H. to clean up, edit and generally get ready for the computer's mixing and composing programs. Depending on the individual needs, participants would either work with P.H. and myself or with Michael and myself on the final composition. We provided an average of three days for this process. At every stage, discussions about the content of the work and its structures were part of the ongoing process. I understood my own role to be that of coordinator/ listener, making sure that participants were properly prepared for working with the unfamiliar technology, understood the process and that we all understood what they wanted to express through their pieces about Brasilia.

Below is a list of the composers involved and the titles of their works. These compositions will be published on CD in the near future and we will inform you about how to order them in the next newsletter.

Group works: 1. Radio Cultura (Celso & Marcelo Araujo): "D-Ambulante" 2. Architect Students (Juliane Berber, Christian Blum): "Ressonancia" 3. University Music Students (Ernesto Donas Goldstein, Juan Carlos Arango, Luis Francisco Latorraca): "Brass-Ilha"

Individual works: 1. Fernando Corbal: "Exomapascape" 2. Luis Roberto Pinheiro: "Planos" 3. Claudio Vinicius: "Dreamwalk" 4. Damian Keller: "Brasil (espaco) ia".

**-Hildegard Westerkamp**

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[Note: This version of The Soundscape Newsletter is not a replica of the original PageMaker document. These text versions 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.]