THE SOUND OF DANCING DIES;
WIND AMONG THE PINE TREES,
INSECT CRIES.

— written by the nun Sogetsu (c. 1804),
paraphrased by Harold G. Henderson¹

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Editorial

In the context of the upcoming WFAE 2006 International Conference on Acoustic Ecology in Hiroaki, Japan, November 2–6, 2006, it is with great pleasure that we are presenting you with an issue of Soundscape whose focus is on Japan.

Soundscape research and education in Japan began in the second half of the 1980s through the single-handed initiative of Keiko Torigoe, who had come to Canada completing her Master’s degree at York University to Toronto researching and writing about the work of the World Soundscape Project at Simon Fraser University. Since her return to Japan she involved herself deeply and continuously in the study of the Japanese soundscape, in educational and soundscape design projects, raising more and more awareness of soundscape studies and acoustic ecology in her own country.

Aside from translating R. Murray Schafer’s The Tuning of the World (1986) and his Sound Education (1992) into Japanese, as well as introducing some of the WSP’s documents to Japan, she laid the ground in her country for the establishment of the Soundscape Association of Japan (SAJ/1993——), which now has 200 members.

We were particularly pleased when the Japanese Association of Sound Ecology (JASE), one of the operating divisions of the SAJ, decided to become an affiliate organisation of the WFAE a few years ago.

We present you with three important articles from Japan, which in our opinion are representative of numerous other examples of soundscape activities, thought and philosophy in this country. In her article Insights Taken from Three Visited Soundscapes in Japan Keiko Torigoe reports on her follow-up field research of the original 100 Soundscapes of Japan project, completed in 1997, for which she visited specific localities that had been recommended as significant soundscapes by the local people. Three soundscapes from very different geographical and climatic zones of the country are discussed.

Atsushi Nishimura takes us into the comparatively small area of the historical neighbourhood of Hirano in Osaka, where he developed the Hirano Soundscape Museum between 1998 and 2004 as part of a grass-roots activity for community development. It is not only a fascinating account of the author’s own deepening involvement with and understanding of the community as the project progresses, but also a description of how the development of the Hirano Soundscape Museum can, as he says, “potentially provide a conceptual base and some methods and tools for soundscape design.”

In the third article of this issue Acoustic Ecology Considered as a Connotation: Semiotic, Post-Colonial and Educational Views of Soundscapes, Tadahiko Imada intensely examines the usefulness of soundscape studies—“to simply listen to sounds critically and socio-culturally”—as a way to reconnect to Japanese roots in the face of years of much exposure to and imposition of Western thought.

In the Perspectives section you will find an interesting variety of reports, which take us to another 100 Soundscapes project, recently conducted in Finland, and modeled on the original Japanese project; to an environmental art project also in Finland; to the Ground Zero memorial in New York and its potentially inappropriate acoustic environment; to the 12th International Congress on Sound and Vibration in Lisbon, Portugal, July 2005; and finally into the addictive sonic powers of video games. Check out Dialogue and Reviews for thought provoking and critical ideas. A soundwalk on the west coast of British Columbia and the sounding words of Japanese haikus are meant to invite you into another atmosphere of listening.

And finally, we want to thank Katharine Norman for her contributions and support in our editorial process during the last few years. She recently decided to leave the editorial committee of Soundscape in order to move on to other things. We have very much appreciated her clarity, efficiency, her intelligent and pragmatic, indeed professional approach to the task of editing and we already miss her dearly!

—Hildegard Westerkamp,
For the Editorial Committee

NOTE: Announcements, Resources and Sound Bites can now be found in our Online WFAE Newsletter:
www.wfae.net/newsletter

Submissions should be sent to:
secretary@wfae.net
Report from the Chair

Regional Activity Reports

The wfae is heading into an important period with a number of issues to contemplate, the most important being the future of this journal. As mentioned previously we look forward to welcoming some new affiliate groups in the near future. So it will be an interesting period in the build up to our much anticipated face to face meetings during the conference in Japan in November (see page 20).

After many years of dedicated work producing our journal, the editorial committee members are finally buckling under the effort and have decided to suspend publication while the wfae board determines a viable future. A number of options are being considered including a rotation of guest editors via the affiliate organisations and reviewing the frequency, printing and distribution methods. We are confident that the journal will continue in some form. However, it may be that there will be no publication for the year 2006. This current volume (Vol. 6) is the second from 2005. The online newsletter produced by Gary Ferrington and available on the wfae website will continue to bring you updates and information. (see www.wfae.net/newsletter)

On May 15 Murray Schafer and I presented the wfae to an enthusiastic audience at the 12th International Radio Conference on Acoustic Ecology in London. Our host, Lidia Camacho, our kind host and the Directora General de Radio Educacin, officially launched the Mexican Forum for Acoustic Ecology. I look forward to shortly being able to welcome this new organisation to the wfae as a full affiliate. And I would like to thank Dr. Camacho for her generous hospitality and providing us with a platform to present the wfae at such an important international event.

So as we move closer towards the conference in Japan there is a mix of excitement and challenge for us to contemplate. The energy for acoustic ecology is clearly growing around the world. New organisations and proposals for symposia and conferences are being discussed. The role played by the wfae in these activities will be a point of focus for our meetings in Japan and indicates a new level of maturity for the organisation.

Nigel Freyne
Chair, wfae Board
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United Kingdom and Ireland Soundscape Community (UKISC)

By John Levack Drever

Marking a seismic shift in context from the idyllic, pastoral setting of Dartington, Devon in 2001 to the South East London locale of Goldsmiths College, this past season has seen our second major conference, Sound Practice 2006. Generously hosted by Goldsmiths Music Department, a department with a distinguished history of engaging sonic art practice with the environment, the conference turned into activities, policies and practices that are shaping the current scene in the UK. Giving us a Scandinavian perspective, our keynote speaker Catharina Dyrrsen offered us a series of innovative projects that bridge architecture with sound design. This ideally set the scene for a highly interdisciplinary yet bridge building colloquium covering anthropology, education, government sound strategies, documentary film, acoustics, music psychology, phonography and arts practice. As well as papers we experienced a number of high quality concerts and installations including the 16 channel Sonic Space Ship of Paul Gillieron, Martyn Ware and Julian Henriques. Like the Dartington conference, it was important to the completion in the following season. We welcome Ian Stonehouse and David Ferrington. (While you are at the WFAE Website—Join webmaster@wfae.net)

WFAE—Electronic Contact Information

www.wfae.net

Home to an extensive collection of Acoustic Ecology related materials—assembled and maintained by Gary Ferrington. (While you are at the WFAE Website—Join our Discussion List!) (See page 61)

WFAE Board: Chair@wfae.net

Secretary: secretary@wfae.net

Membership: membership-secretary@wfae.net

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Finnish Society for Acoustic Ecology (FSFAE)

By Simo Altaldo

The One Hundred Finnish Soundscape effort has finally come to a conclusion. During the past few years this project has been the Finnish main concern. It’s aim was to raise public interest in everyday soundscapes, collect information about them in the form of personal recollections and if necessary, help to protect soundscapes and soundmarks that communities deem to be important.

The winners of the essay competition were announced on February 20, 2006. Participants sent almost 800 essays and memoirs about Finnish soundscapes and proposals for important projects, many of the participants were very active in sharing their sound recollections and thoughts. The winner of the competition Mr. Jouko Mikkonen, sent 186 short essays that form a varied and rhapsoodic sound biography of his life. Many of the writings travelled back in time to urban and rural soundscapes of childhood.

One Hundred Finnish Soundscape was very well covered in the Finnish media across the country. FSFA members Meri Kytö and Ari Koivumäki produced a radio documentary on the subject that was aired nationally by the Finnish Broadcasting Co. (YLE) on October 10, 2005. Ilona Ikonen produced a television documentary about One Hundred Finnish Soundscapes that was also aired nationwide in October 2005.

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www.akaeko.com

www.100aamainaismiafi.eu

Japanese Association for Sound Ecology (JASE)

by Keiko Torigoe

As usual, JASE’s regional activity report brings you the activities of the Soundscape Association of Japan (SASAJ).

On October 15, 2005, the SASAJ held its Annual Academic Meeting at Hiroshi University’s 50th Anniversary Auditorium, where 7 papers were presented. The themes of the papers varied greatly, such as “On Interference Beats of Balinese Gamelan Gong Kebyar in Indonesia” by Hiroshori Shikawa (College of Industrial Technology, Nihon University), “On Listening: An Ontological View of Soundscape” by Mai Takamatsu (Hiroshi University), “On Residents’ Evaluation of a Time Bell as an Invented Sound Symbol” by Miho Kanomata and Koji Nagahata (Fukushima University) to “Waiting for the Tide, Tuning in the World of Ama Symbol” by Miho Kanomata and Koji Nagahata (Fukushima University) to “Waiting for the Tide, Tuning in the World of Ama No Isobe—the Soundscape of Japanese Abalone Divers” by Kumi Kato (The University of Queensland). On the following day, the saj together with the Hiroshi University International Media Centre held a symposium entitled Northern Soundscape: Acoustic Space and Affordance, and a concert, Northern Music. They were held in the same hall as a pre-event to the wfae conference November of this year. Preliminary president Gabriele Proy, who was in Japan to celebrate the Japan-EU year, participated in both the symposium and the concert where she presented her soundscape compositions. On October 25, the saj also hosted a lecture and concert of Proy in Miyashiro Hall at the University of the Sacred Heart, Tokyo.

Out of the numerous soundscape proposals the project’s advisory panel has chosen one hundred to be recorded and documented. Many of the recordings, 214 to be exact, can be heard at the project’s website: www.100aamainaismiafi.eu/index.php

During the summer the Finnish Literature Society and Tampere Polytechnic University will publish a collection of writings and sound memories that were submitted. The publication will also include scholarly essays and a supplementary CD with a selection of One Hundred Finnish Soundscape.

The material collected is available for study and many scholars from both universities of Turku and Tampere and Abo Akademi University have already shown interest in it.

One Hundred Finnish Soundscape has been a very important project for the fsae. It has helped us spread knowledge and information about the importance of soundscapes in our everyday life. It has also helped the fsae to create new working relations and broaden existing ones with media, academic and educational institutions as well as the general public (for more see p. 28—31).

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www.saj.jrc.jp/en/hirosaki

Funding for the project was provided by the Financial Services Agency, the Ministry of Education, Culture, Sports, Science and Technology, the Ministry of the Environment and the Government of Tokyo. The project was supported by the Ministry of Education, Culture, Sports, Science and Technology, the Ministry of the Environment and the Government of Tokyo. The project was supported by the Ministry of Education, Culture, Sports, Science and Technology, the Ministry of the Environment and the Government of Tokyo. The project was supported by the Ministry of Education, Culture, Sports, Science and Technology, the Ministry of the Environment and the Government of Tokyo. The project was supported by the Ministry of Education, Culture, Sports, Science and Technology, the Ministry of the Environment and the Government of Tokyo. The project was supported by the Ministry of Education, Culture, Sports, Science and Technology, the Ministry of the Environment and the Government of Tokyo. The project was supported by the Ministry of Education, Culture, Sports, Science and Technology, the Ministry of the Environment and the Government of Tokyo. The project was supported by the Ministry of Education, Culture, Sports, Science and Technology, the Ministry of the Environment and the Government of Tokyo. The project was supported by the Ministry of Education, Culture, Sports, Science and Technology, the Ministry of the Environment and the Government of Tokyo. The project was supported by the Ministry of Education, Culture, Sports, Science and Technology, the Ministry of the Environment and the Government of Tokyo.

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Regional Activity Reports (continued)

Canadian Association for Sound Ecology (CASE) Association Canadienne pour l’Écologie Sonore (ACES) By Charlotte Scott and Nadene Thériault-Copeland

CASE had its AGM on February 26, 2006 in Toronto, Ontario and Canada (via conference call). A large board was elected and we welcomed Jacky Sawatzky, Kathly Hnys, Charlotte Scott, Audrey Churign, and Don Sinclair as new board members and said goodbye to Tim Wilson and Hildegard Westerkamp. Membership with CASE has been building steadily, increasing the need for networking opportunities for new members, notably through the website. Many thanks to Don Sinclair for maintaining the site, and to Andrea McCartney for providing a French-language mirror on the site, www.acoustic Ecology.ca. Hildegard Westerkamp gave an update on the Soundscapes Journal where changes are about, as the volunteer workload has been considerable. The possibility of rotating publication through affiliates was discussed and it was decided that CASE can produce one journal every three years.

A number of conferences and festivals involving CASE members are in production now. On a skill level, there has been a lot of activity in New York and New Mexico. The New York Society for Acoustic Ecology has become very active locally, with a wide range of public activities. They’ve hosted a series of soundwalks and discussions, as well as a monthly radio show, Giant Ear))), which morphed into a place-based sound art weekend, with pieces broadcast to visitors wearing wireless headphones as they wandered a rural landscape. These works were released on a CD-R to benefit the NY chapter. The New York members are working with Joel Chadbue of the Electronic Music Foundation toward the Ear to the Earth Festival, scheduled for October 2006. A series of shorter symposia have already taken place; information on the festival can be found at www.eartotheearth.org. The NY chapter website is quickly growing, reflecting the organization’s energy; check them at www.nya acoustic Ecology.ca. In New Mexico, the 2005/6 Acoustic Ecology Lecture Series was welcomed into the new home of the College of Santa Fe’s contemporary music program, thanks to Steven Miller. This year’s talks ranged from Steve Feld’s anthrology of bells, to a couple of sessions on sound art, to a bioacoustics presentation on the use of sound by bats. A promising new initiative from the University of California at Riverside, while not a project of the ASE, certainly injected acoustic ecology into a fruitful larger whole. The UCR music program presented a symposium on ideas and Society sponsored the first SoundWaves, Environment, and Connective Technologies symposium (www. music.ucr.edu/music_symposium), which included presentations by Barry Truax and Jim Cummings, as well as a surprise visit from Nell Frayne. Among the most encouraging presentations was one by Larry Rosenblum, a perceptual psychologist who is pushing his field to consider sound with as much dedication as it does sight; he and Barry certainly had a lot to talk about!

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By Albert Mayr

Dialogue

Interdisciplinarity without Disciplinarity?

The following thoughts were stimulated by a lengthy and learned debate (via mailing list) that took place among various members of another association of which I am a member, the International Society for the Study of Time. Actually, its constitution emphasizes that it is devoted to the interdisciplinary study of time and that debate centered around issues such as what interdisciplinarity really is or ought to be, how interdisciplinarity discoursive is possible, what kind of opportunity the society does, or should, or offer for such discourse, and so on.

Now, I think that this issue is important also for the WAE and its Affiliates. While it is true that R. Murray Schafer has already stated some 30 years ago that soundscape studies had to be an interdisciplinary affair, it appears that we have not progressed very much in developing an interdisciplinary discourse. Actually, I would say that, given several exceptions (such as the soundscape composers, music teachers, ethnomusicologists) even the interdisciplinary discourse is not very alive. In my opinion this has to do, among other things, with the structure of our organization. Creating national/regional associations was, of course, the natural thing to do. Many things can be achieved by people who live, work, and breathe the same soundscape. Such an association is not alone, the WAE, the first and foremost representative on to our new board member Clemens von Flotow. At the recent board meeting in March I passed the role of fkl representative on to our new board member Clemens von Flotow. On the whole it has been an enjoyable task, particularly thanks to Nigel Frayne. But as years (of age) increase one tends to scale down one’s ‘official’ duties.

At the board meeting we were faced with the preoccupying phenomenon of a not dramatic, but steady decrease in membership, mainly in the German-speaking sections. In general, it appears that many, if not most affiliates have difficulties in recruiting new members. The issue is discussed intermittently but, it seems, not sufficiently enough to develop effective strategies for increasing membership. Or are we happy to be a sophisticated, albeit minute, elite? Sometimes it seems to me that the great diversity of our members (composers, sound artists, music pedagogues, geographers, architects, etc.), rather than being an asset that is meant to increase interdisciplinary interaction, is more of a hindrance in the recruitment of new members. Interdisciplinarity, alas, is not very prominent on the agenda today. More and more—understandably in these difficult times—tend to focus on their specific disciplinary area. Thus I wonder, if next to the affiliate organizations we should not also have some worldwide, lose groupings (or mailing-lists) along specific disciplines (see more details of this discussion in the Dialogue section in the next column of this page).

From the membership:

Gabriele Fray, our president, after a very successful tour with concerts and lectures in Japan, is now involved in various committees preparing the conference in Hiroskasi, Japan, in November. (for more details see, p. 20)

Giacomu Rupaia, has launched a small competition (FKLers only) for a sound installation in a shopping center in Siena (Piemont, Italy). Perhaps it may stimulate some new people to join.

Valeria Mertini has been able to establish a co-operation with the Italian National Institute for Urban Planning which will result in a conference in The Soundscape City in Boren, Italy, end of November (details to be announced).

Antonio Arpini has given several lectures on soundscape-related topics at universities and cultural centers.

Our “sub-affiliate”, the Sicilian Soundscape Research Group, is preparing a CD-ROM with materials from the conference (April 2005); hopefully it will be available soon. Please check their web site.

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By Albert Mayr

American Society for Acoustic Ecology (ASEAE) By Jim Cummings

Since the last issue of Soundscapes, the folks involved in the ASEAE have been mostly pursuing projects in their local regions. The ASEAE board, our core of most active members, has remained constant, and we continue to ponder grand international projects that could help to bring us together as well as seed some acoustic ecology themes into the society at large. The national-level idea with the most interest is the creation of a “hundred soundscapes” project, modeled on the similar work in Japan and Finland; so far, though, we have yet to kick critical mass in catalyzing forward momentum. Discussion has begun concerning the feasibility of hosting an international symposium in 2009. Between now and the Japan gathering in the Fall, we’ll be working to clarify our thoughts on this, and hope that some of our members will be in Japan to discuss the possibility with the international community.

In the local level, there has been a lot of activity in New York and New Mexico. The New York Society for Acoustic Ecology has become very active locally, with a wide range of public activities. They’ve hosted a series of soundwalks and discussions, as well as a monthly radio show, Giant Ear), which morphed into a place-based sound art weekend, with pieces broadcast to visitors wearing wireless headphones as they wandered a rural landscape. These works were released on a CD-R to benefit the NY chapter. The New York members are working with Joel Chadbue of the Electronic Music Foundation toward the Ear to the Earth Festival, scheduled for October 2006. A series of shorter symposia have already taken place; information on the festival can be found at www.eartotheearth.org. The NY chapter website is quickly growing, reflecting the organization’s energy; check them at www.nyaustic Ecology.ca.

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Forum Klanglandschaft (FKL)

By Albert Mayr

This is my last report about FKL’s activities since at our recent board meeting in March I passed the role of FKL representative on to our new board member Clemens von Flotow. On the whole it has been an enjoyable task, particularly thanks to Nigel Frayne. But as years (of age) increase one tends to scale down one’s ‘official’ duties.

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On Phonography: A Response to Michael Rüsenberg

By Christopher DeLaurenti

In his review of my Njo. Live at the WTO Protest, November 10, 1999. [SOUNDSPACE/Winter 2004, vol. 5 no. 2, page 48], Michael Rüsenberg asserts that I made Njo “...without the least regard for the actuality of soundscape composition, and only for the convenience of selection and framing. As and Frank Zappa says, “The most important thing in art is the frame.” Zappa notwithstanding, Rüsenberg missed that I framed sections of Njo. through 7 seconds at “06:” and “20:4;” 4 seconds at “09:2;” 2 seconds at “96:9” and “45:7;” 12 seconds at “39:1;” 15 seconds at “50:5;” 3 seconds at “52:02;” and 4 seconds at “59:25” (the piece concludes at “61:18”). Now, if Rüsenberg felt that the “quality,” technique, “fidelity,” and subject matter of my work was too long or bloated, he should have stated so, explaining why he had no “production of art.” Regarding his accompanying complaints of “selection,” Rüsenberg flunks CD Reviewing 101 by failing to describe Njo except for the glitch “...talkie-talkie type messages by security forces observing the WTO Protest in Seattle...” Rüsenberg omits the protagonist chants, crushing mobs, the close-up crunch of batons and rubber bullets hitting bodies (including my own), hissing tear gas, the fearless funky machine-gun drumming of the Infernal Noise Brigade, and much more. On the following page, Rüsenberg’s subsequent review admits, a similar confusion regarding the nature and intent of another ex, the marvelous Buildings (New York) by Francisco López, Yet López, who collaborated with Rüsenberg on the excellent album 1998, Rüsenberg’s work, a similar confusion regarding the nature and intent of another ex, Buildings (New York) by Francisco López, López, who collaborated with Rüsenberg on the excellent album 1998, Rüsenberg’s work...As a phonographer, I seek to liberate the forbidden elements of music and everyday sounds. Music, after all, is not notes and chords but instead expands the palette of pro- ducers and techniques. Some artists recording in the field deploy a variety of microphones and recording equipment—including the tiny on-board mic in cassette players, MiniDisc recorders, DAT, etc.—orchestral just as a composer of symphonic music weighs balances among woodwinds, brass, percussion, and strings. As a phonographer, I affirm the inevitable influence (and presence!) of the recordist and recording gear both in the field and back in the studio. Sometimes it is enough to press play, wait, listen, press stop, and then cut an unidentified, unprocessed segment of the field recording. As a phonographer, I have no excuse for my “incapability,” my fortuitous discoveries, and my frustrated objectives. Some phonographers radically transform their material; I do not, instead relying on aggressive editing (abrupt stops, dead silence, frenetic intercutting, obviously artificial polyphony, antiphonal spatialization, the traditional transparent cross-fade) to explore the intersection of speech and music, to preserve oral antiphonal spatialization, the traditional transparent cross-fade) to explore the intersection of speech and music, to preserve oral and landscape sounds, and to cast the landscape sounds into an extended temporal and musical counterpoint with the soundscapes of everyday life. Today’s glitch is tomorrow’s melody. Such verboseness can serve as a framing device, enabling transitions from transparent sequences to obviously recorded ones or may amplify, subvert or dispel the sense of place so integral to soundscape composition. As a phonographer, I take a risky and experimental approach to field recording. Doubt damns my every step. For both Njo pieces and Live in New York at the Republican National Convention September 2—August 28, 2004, I aggressively plunged into a violent soundscape, risking my gear and personal safety. I live in an unfiltering instant of the actuality of soundscape composition, and I can. Nonetheless, results, not willful sacrifice or “nobility” intentions, make a work succeed. Phonographers do not always uphold the long-standing ideal of recording invisibly, standing still or moving very slowly to document nature, scientific phenomena, or folk music with high-fidelity equipment. My body moves. Sometimes I run multiple microphone set-ups concurrently, corporately improvising in the quickness. I am the measure (and without a doubt in the previous sentence). I had hoped that in a museum of the stature of MoMA and in one that has just been expanded and updated, that not only would form, texture, and light, be thoughtfully and artistically rendered, but so too would sound. Unfortunately that was not the case. The Contemporary Galleries showcase a number of onsenified works such as the dramatic 40-Part Motet by Janet Cardiff and the subtle sounds of The Way Things Go by Peter Fischli and David Weiss. Because of the reverberant and uncontrolled acoustic environment in which the pieces are presented, the sounds escape, mingle, and intrude. This substantially mars the ability to appreciate these works. When you present visual art, you provide a space for each piece to inhabit and in which it can breathe. The works are not crowded tightly on a single wall. Sometimes a piece has a wall or a room to itself. Sound art should be regarded similarly—except that time is a variable and the work increases its open space if it is not properly designed and isolated. Would you exhibit a visual work without proper lighting? Or would you let the light wash from one piece to another creating inappropriate shadows or highlights? I suspect not. So why do you exhibit sound art without equivalent planning and sensitivity? My guess is that you have many visually literate staff members and consultants and few if any, aurally literate experts. And also, consultants and experts in gallery spaces can be more difficult, but it can be accomplished. For example, the Cardiff 40-Part Motet is marvelous, but present in too reverberant a space. Yes, reverberation is good for certain sonorous and dramatic works such as the dramatic 40-Part Motet by Janet Cardiff and the subtle sounds of The Way Things Go by Peter Fischli and David Weiss. 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So why do you exhibit sound art without equivalent planning and sensitivity? My guess is that you have many visually literate staff members and consultants and few if any, aurally literate experts. And also, consultants and experts in gallery spaces can be more difficult, but it can be accomplished.
Insights Taken from Three Visited Soundscapes in Japan

By Keiko Torigoe

Abstract
Since the project of 100 Soundscapes of Japan, which was carried out by the Japanese Environmental Protection Agency (epa), was completed in 1997, I have been conducting my own follow-up field research, visiting the specific localities which were recommended by the local people for their soundscapes. This paper reports some of my findings on three specific soundscapes. Based on the result of this field work, this paper discusses the significance and problems of the project.

Introduction
To understand the properties of certain soundscapes reported by other people, it is important for us to visit the localities and to meet and talk with the people who have experienced the soundscapes in their daily lives. From 1994 to 1997, the Japanese epa carried out a project entitled 100 Soundscapes of Japan: Preserving Our Heritage in order to raise awareness of and preserve Japan’s natural and cultural soundscape heritage. The project encouraged individuals or groups of people throughout the country to recommend soundscapes which could be appreciated in specific localities and which the dwellers would wish to preserve or to conserve for the next generation.

From these recommended soundscapes, 100 were selected as symbols of the richness and wide variety of Japanese nature and culture. Therefore, the project was not carried out as a “Top 10” kind of event. The whole mixture of 100 soundscapes was expected to be a kind of trigger for others to become aware of the many aspects of their own surrounding soundscapes. Applicants were asked to provide the answers in the following form:
1) name and address of the person or the group;
2) description of the specific sound components of the soundscape which could include visual illustrations;
3) season and time when the recommended soundscape is experienced;
4) location or site where the soundscape is experienced;
5) reason why the applicant wants to conserve the soundscape.

I participated in this project both as a planning adviser and a committee member. A total of 738 applications were received, of which 249 came from individuals. The themes of the soundscapes varied from the sounds of natural creatures and phenomena to those of festivals and industries, as well as the sounds of transportation such as steam locomotives. Through these applications, I became aware of the wide variety of soundscapes and specific sites which exist in Japan or are created by people throughout the country.

When the final 100 soundscapes were selected and publicly announced, the project itself was completed. However, since then, I have been conducting my own private follow-up field research on these 100 soundscapes as well as on those not selected (through my experience as a committee member I was aware of the fact that some selections were politically motivated, although most of the 100 were selected for their ecological and cultural value). I have already visited some of the sites in the process of my study.

Through visiting the actual soundscapes and interviewing the local people including the applicants, I have come to understand the profound meaning that the individual soundscapes hold for the inhabitants. It also enabled me to observe the various events which were brought about by the very fact that the sites were selected.

This paper aims to report what I have experienced and to discuss the significance and problems of the project by focusing on three specific soundscapes:
1) the soundscape of drift ice in the Sea of Okhotsk, the most northern soundscape of Japan,
2) the rumblings of the Sea of Enshu, the soundscape located in the centre of the country,
3) the sound of the subtropical forest and the creatures along Shiragawa River of Iriomote Island, the southern-most soundscape of Japan.

1. The Soundscape of Drift Ice in the Sea of Okhotsk
The advent of drift ice is sudden. One day we notice that a white line shines along the horizon, and the next morning, or some days later, the whole surface of the sea changes into a white world of ice. Then the sea is hidden under layers of...
In Japan it is only along the coast of the Okhotsk Sea—the southernmost most end of the drift ice, which begins in the Arctic Circle—where we can find drift ice. This coast is located between the two capes of Sohrya and Shirireko, and there are cities and towns such as Esashi, Monbetsu, and Abashiri. The applicants interviewed above and who described the interesting variety of drift ice sounds, comes from Esashi City.

In order to experience some of these sounds, I decided to visit the city of Monbetsu in February 1999, which is located just around the middle section of the coast. It was late afternoon when I arrived in the city. First I visited city hall, where I had an appointment to interview some city officials. I found out that every year, since 1986, the city of Monbetsu has been holding an International Conference on the Regions of the Arctic Circle. Not only the scholars and specialists but also the citizens get together at these conferences to compare, for example, the different ways of preparing the same food, to share their customs and exchange ideas.

In a pamphlet handed out by city council, there was a phrase that read: “Drift ice now has a new life. I asked them what they meant by new life. They explained that in former times the advent of drift ice stopped the fishermen from going fishing. As a result they had no income during this time. Therefore, the drift ice was sometimes called “the white devil” by the local people, and was the symbol of poverty. However, in 1966, scallops began to be cultivated and it turned out to be quite successful precisely because of the conditions created by the drift ice.

A vast amount of vegetable and animal plankton flows from the Amur River into the Okhotsk Sea and enriches the seawater environment, which in turn is protected by the drift ice. As a result, the combination of this food chain and the drift ice the Okhotsk Sea becomes an excellent place for the cultivation of seafood. Indeed, the drift ice sounds like a combination of this food chain and the drift ice the Okhotsk Sea becomes an excellent place for the cultivation of seafood.

In the spring, the ebbing and flowing of the small waves beat small drums softly together with the sound of the gravel. The voices of children on an excursion are captured on the tape of the musical notation formed on the sandhill by the winds.

In the summer, the big surges of the waves beat big drums, washing the feet of the children on the shore. Their shouts accompany the sound of the big waves.

The fall is the season of typhoons. The drum sounds made by the waves reach us from the East announcing a break in the weather. The sounds are audible within a distance of 30 or 40 km, which reveals the meaning of the proverb—“Thunder travels 2.5, Waves travel 7.5. (Ri equals 9.9 km in the traditional Japanese way of measuring distance).”

The winter is the season of strong winds. The sound on the beach travels from one sandhill to another as it dances to the accompaniment of the waves.

On the front side of the stone base, the title of the statue, Namkoko, which means Wave Boy in Japanese, is carved in three Chinese calligraphy characters. Indeed, in the title the short story of the legend is also carved. I felt that something was wrong with this statue. It is a good idea to let visitors know the legend by engraving the story into a stone monument. However, a mythical figure such as Wave Boy has been imaginatively transformed it seems, to the extent that it is not even possible to visually represent and freeze his image into one sculptural form.

On my second day on the island, I visited Mr. Sakaguchi, one of the four applicants who works at the Iriomote Wildlife Conservation Centre, and I interviewed him about the sounds of the forest on the island as well as about the life of the islanders themselves.

Although there are many rivers on the island, the Shira River, according to Mr. Sakaguchi, is the optimum place to observe various water in order to steer our canoes in the right direction. The sound of the water dripping from our oars onto the surface of the river, resonated with crystal clarity. In the midst of this rich acoustic environment, I felt a profound quietness.

In the course of the tour, Mr. Yamamoto explained many things to me. The most impressive one was that, the number of visitors coming to listen to the sounds of the river had increased since this particular soundscape was selected. Due to this fact, the motor boat travel company of the island had withdrawn its motor boats from the Shira River.
Acoustic Ecology Considered as a Connotation: Semiotic, Post-Colonial, and Educational Views of Soundscape

By Dr. Tadahiko Imada

Keywords: Semiotics, Post-colonial, and Soundscape

Phono-Centrism and Metaphysics

Jacque Derrida criticized the Cartesian metaphysical view of philosophy as being logo-centric. Derrida thinks that logos is mere phono-centrism. Phono-centrism suggests that when one speaks something, one’s speech should express exactly the same contents which one intends to say, in other words, there is no difference between speech and writing.

Derrida writes (1978, pp.279-287)

The history of metaphysics, like the history of the West, is based on economic and commercial considerations. (In this context we should not forget the fact that the eco-tourism in Iriomote Island is based on economic and commercial considerations.) As we have seen from Wave Boy, legends of folk tales referring to environmental sounds are an important part of the local soundscape. That was the power of the asked people in the Okhotsk who, if they knew of any legends or folk tales based on the drift ice. When they replied that they had not heard of any, I suggested to them that they might consider inventing a new story which would include the sound of drift ice. If I were from the area, I would love to create such a story myself. This could also be a future action of the 100 Soundscape projects.

At the same time, we should not assume that there are no legends about drift ice in northern Japan or that in the Okhotsk are in some among the Ainu people who used to be the main people living in the drift ice area. But unfortunately, the dominant Japanese indigenous people, who started to take control of Hokkaido about 400 years ago, did not culturally interpret them.

It is highly likely that other peoples living around the Arctic Circle have stories and legends about drift ice. Indeed, it would be another action to initiate exchange of such stories among the people who share the common experience and environment of drift ice.

On the last day of my visit to Monbetsu, I traveled through the frozen sea on an ice-breaker. From the deck of the ship, I noticed the footprints of the Northern Fox. Watching these footprints as they faded away into the white surface of the sea, I thought of the so-called “Okhotsk People”, who, the local people say, used to travel just as far on the frozen sea.

For the Okhotsk people as well as for the Northern Fox, it is not a national anthem that is important, but the environmental sounds which form the soundscape of their daily lives. It is a matter of survival for them to listen to the subtle differences in the drift ice sounds.

If people were bound more by the local soundscapes rather than by national anthems, there would be wider and deeper understanding among the people of this new millennium.

Endnotes

1 This paper was presented at the w.a.x. conference in Melbourne in 2009. Several sentences and figures were added for this version.

Recently, in March 2016, I visited the Shiretoko Peninsula and I heard a type of murmuring sound in the drift ice in Okhotsk, which indicated that the power of the drift ice in the Okhotsk Sea has decreased since the year 1999. The murmuring sound was caused by the air captured inside the ice. As the ice melted, the air was released out into the sea water and made the murmuring sounds. When the power of drift ice is strong, however, the drift ice squeaks and grinds.
II. Roland Barthes’ Semiotics

Saussurian linguistics (1966) focuses on abstracting a “universal system” (e.g., the concept of signifier and signified) which can apply to all languages around the world. Semiotics, however, extends Saussurian linguistic theory to decode socio-cultural systems as a system of meaning. What is to say, semiotics is an apparatus to analyze socio-cultural phenomena as the structure of meaning. Semiotics assumes that language is not merely a tool for communication but an ideological system. This apparatus can analyze the socio-cultural apparatus such as music, advertisements, foods, objects, clothes and so on. Roland Barthes (1968) started off as a structuralist and codified everything into semiotic systems of signs and signifiers from fashion, to poetry, strip-tease, hamburgers and advertising in the manner of Jakobson and Lévi-Strauss. But for Barthes, the sign is drawn to its own arbitrariness which does not want to be seen or in the act of conveying meaning, communicates its own relative and artificial status as well as signifier. His reasoning is political. Signs which are “natural” are also authoritarian and ideological because ideologies seek to make social reality “natural” (e.g. saluting the flag, western democracy represents the true meaning of sovereignty). The sign, according to Barthes, is seen as a social construct similar to contemporary mythologies. He thinks that all signs are ambiguous, capable of many different interpretations, but this does not mean they are all meaningless. It does mean they are not fixed in meaning. Barthes (1968) argues that all theory; all ideology, all determinate meaning, all social commitment have become terrorist and writing is the answer to all such “terrorism.” He thinks about writing as enabling meaning to be dissolved and released from the stratification of a single identity. To understand why Barthes held this view, the context of modern France must be examined. Particularly important is the fact that he wrote The Plunder of the Past five years after the 1968 students riots in Paris where France itself nearly collapsed into anarchy (Reader, 1987).

Barthes (1982, p. 4) has written about Japan, as follows:

Today there are doubtless a thousand things to learn about the Orient: an enormous labor of knowledge is and will be necessary (its delay can only be the result of an ideological acculturation); but it is true, leaving aside vast regions of darkness (capitalist Japan, American acculturation, technological development), a slender thread of light searches out not other symbols but the very fusticide of the symbolic.

Barthes visited Japan as a member of a French cultural mission in 1966. His lifelong interest, 1970s is a sort of impressionistic criticism of Japan. What Barthes hoped to reveal are aspects which have been concealed by metaphysics—“another wisdom (the latter might appear thoroughly desirable)” —but he keeps his perspective as an outsider, leaving aside the sound日本語 (as a French person. Barthes somehow had a need to escape from the metaphysics and logo-centrism in the West, but the Japanese do not need to escape. Japanese behave according to a cultural manner that Barthes both has done voluntarily, Only when a certain external perspective is brought into a internal culture, can the culture be accepted as an exotic presence. However, since this exteriority is always produced somewhere out there, we can hardly expect a neutral standpoint at all. In short, Barthes, people in the West always have a desire to fill signs with meanings, that is to say, the Western world is fulfilled by the metaphysics of Christianity. However, Japanese people reject filling signs with meaning involuntarily. They are in Japan always exist with a kind of “lack of meaning,” as if they are empty signs. It means that many signs are not explained by both spoken and written words in Japan. People do not have any desire to fill signs with meanings. In this quote he clarifies the most important difference between the West and Japan; namely: there is no system of the Japanese Bunraku (the Japanese puppet performance that was originally begun in the sixteenth century), in contrast to the fact that a basic antimony plays a very important role in communication. In the West, this antimony is called “dualism.” Especially modern Western thinkers, such as Descartes (1988), tried to understand the world as divided into the spirit, body, mind and matter. Although we can find many common points between the Western and Japanese puppet performance in that they have a puppet, story, music, actor, audience and so on, the concept is completely different: Bunraku is not based on Western dualism. Barthes creates a contrast between “Western theater and Japanese Bunraku.” “Bunraku is like Barthes does, that is to say, they have never tried to “analyze” the Bunraku.”

Ecriture (writing) is one of Barthes’ best-known terms. It has an ambivalent meaning, often alternating between “written language” and “literary style.” But he thinks writing is a tendency which is seen in a certain period of literature and is independent of each individual work. In Empire of Signs, ecriture becomes a general term for a visual and spatial sign system. He says (1982, p. 4),

Writing (écriture) is after all, in its way, a nature: satori (the Zen occurrence) is a moment when you have no way formal) seism which causes knowledge, or the subject, to vacillate: it creates an emptiness of language. And it is also an emptiness of language which constitutes writing; it is from this emptiness that derive the features Zen and the exemption from all meaning, writes gardens, gestures, houses, flower arrangements, faces, violence.

For Barthes, writing is “not in order to read it (to read its symbol) but to follow the trajectory of the hand which has written it: a true writing.” (Barthes, 1982, p. 45). He has also written about the Japanese “Japan is not Japan anymore. Or at least, the ideology, the literary system which cause those Japanese to observe each cultural sophistication has to be “spirit,” since exteriority goes beyond simple stylistic borrowings or adaptations from Western concepts as the West sees it. The predictable question arises here: can we talk about Japan as a culture which the West and Japan terms of social constructs of a space and location time through the

III. Sounds and Connotation

Barthes (1935) proposed that the concept of denotation and connotation (Western concepts) be compared to the actual things to which language applies. The concept connotation, however, brings in many more things and is the meaning proper of an expression. An American motion picture Finding Forrester, directed by Gus Van Sant in 2000, interestingly illustrates the concept of connotation: Jamal Wallace (Robert Brown) is a poor, black basketball player, who is a genius in writing. He coincidentally gets a job as a waiter at a restaurant where he meets an old man, Forrester: “Jamal: “Where are you off to?” Forrester: “Oh God...” Jamal: “Leaving?” Forrester: “Whatever happens, I’m off. What's the word Jamal?” Jamal: “It is not noisy. I have very fond memories of it.” Forrester: “It is not noisy. I have very fond memories of it.” Jamal: “It was a signal of evening in my childhood.” Forrester: “Whatever happens, I’m off. What’s the word Jamal?” Jamal: “Oh God...”. Forrester: “Well, I have a homeland I haven’t seen for too long. The term may refer to actual environments, or to abstract constructions such as musical compositions and tape montages, particularly when considered as an artificial environment. The term can refer to actual environments, or to abstract constructions such as musical compositions and tape montages, particularly when considered as an artificial environment. The term can refer to actual environments, or to abstract constructions such as musical compositions and tape montages, particularly when considered as an artificial environment.
As Walker mentions, there is no place for the individual as “creator” of his or her own music. This is no truth simply because words cannot tell us the truth! We should carefully examine what Derrida actually suggests. What are those terms—such as deconstruction, difference (difference), and play—proposed by Derrida, actually mean? The European people have always grasped reality through words. However, no matter how we try to explain this world through words, it keeps changing continuously. We call this term unpredictable nature which exists in the world “reality.” Derrida therefore states that European metaphysics cannot tell us any truth because of the huge gap between reality and human recognition, and this “world” is only “play” after all.

Much Western thought has already been introduced into Japan. This metaphoric process induces a black hole, which could presumably be explained by the term “play,” to use Derrida’s word—that is to say, bringing Western new ideas or products into Japan without having European metaphysical ties. In stark words, many Japanese people have started to feel very strongly about their Japanese roots and how they made us think differently even though we were brought up with Western art. There can be no such thing as a neutral standpoint to a Japanese. Perhaps our postmodern world has sown post-colonial contacts after all. Post-colonial theory (e.g., Loombaugh, 2001) has revealed how notions of the universal are ethnocentric, since their formulations are created by the image (connotation) of the dominant culture (i.e., Euro-American culture). The imposition of European epistemology on non-Western nations has continued for over one hundred years. Soundscape is useful as a concept, for example, in Japanese education, in that it can illuminate for us how simply to listen to sounds critically and socially. Simultaneously, we should re-educate Western music students utilizing a post-colonial theory in order to go beyond the simple adaptation of Suzerain’s (colonizers’) concept, as the West views sound and culture.

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“An ancient master plays the kit, 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, by poor artists play the kit, its sounds sometimes move the moon and the stars, make snow and frost out of season, and disturb the clouds and thunder. Thus, the kit is the greatest instrument. So why should we choose any other instrument except the kit as a standard for tuning all sounds.”

— The Tale of Genji by Lady Murasaki.
1) Three Haikus

A mosquito buzzes
every time flowers
of honeysuckle fall
By Buson (1716—1783)

Now the swinging bridge
is quieted with creepers
like our tendrilled life
By Basho (1644—1694)

Source (for the two above):
http://raysweb.net/haikupages/haikubymasters.html

The butterfly
rests upon the temple bell
asleep.
By Buson, 18th century Haiku Master

2) Interpretations of Basho by R.H.Blyth, Lucien Stryck, and Peter Beilenson

Source: www.haikupoetshut.com/basho1.html

3) This haiku seemingly has 2 interpretations by Stryck:

R.H. Blyth

1a Moonlight slants through
The vast bamboo grove:
A cuckoo cries

8a The old pond
A frog jumps in
The sound of water.

Beilenson

1c Moonlight slanting
through all this long bamboo grove
and nightingale song.

8c Old dark sleepy pool
quick unexpected frog
goes plop! Watersplash.

Stryck

1b From moon wreathed
bamboo grove,
cuckoo song.

8b Old pond
leap—splash
a frog.

Fading bells
now musky blossoms
peal in dusk

Dusk—though last
bells faded
air—cherry rich

and this one by Blyth:
The temple bell dies away
The scent of flowers in the evening
Is still tolling the bell.
A Tiny Field for Soundscape Design: A Case Study of the Soundscape Museum in Osaka, Japan

By Atsushi Nishimura

Abstract

The author worked out his idea of the “soundscape museum” as an experiment in order to put into practice ideas on soundscape design that can be executed by any individual citizen. He ran the Hirano Soundscape Museum (HSM) from 1998 to 2004 as part of a grass-roots activity for community development in Hirano, Osaka, Japan. In this paper, the author reports on the activities of the HSM and discusses his concepts and methods of soundscape design he has gathered as part of this case study.

A Brief Review Of The Case

The author was involved in the case study from 1998 to 2004, in which he attempted to develop a museum for soundscape study as one of the community development activities in Hirano, Osaka. This section provides background information and an overview of the case study.

Study Area: A Lost District

Hirano is an old district of Hirano-go which prospered as a self-governing town until the early twentieth century. At present, the area is located in Hirano ward, Osaka City, Japan. Hirano-go covers an area of approximately one square kilometer. New buildings such as factories, shopping centers and residences are rapidly growing while historical buildings are disappearing. Preserving the historical landscape here has become an important problem in need of resolution.

In the period of Sengoku (the age of civil wars in Japan, approximately 1567—1603), the people of Hirano-go had constructed a moat for their self-defense from enemies and plagues. Figure 1, an old map of the district, shows the moat around the town. In 1925, the name of Hirano-go was lost in the process of the area’s incorporation into Osaka City. Most of the moats have been filled through land reclamation for further urbanization. And in 1949, most of the administrative districts were modified following the establishment of Hirano ward. Once Hirano-go disappeared from the maps the name remained alive mainly in the memories of some residents.

Introduction

The purpose of this study is to illustrate how the soundscape exists in our real life. Although the soundscape has been an object of study for a long time, it seems that there is little agreement as to what the soundscape actually is. In this paper, the author will report on his experimental activities in community soundscape design and will discuss his underlying concept as a way of demonstrating a method for approaching the study of soundscape. He will use the term “soundscape” as defined by the World Soundscape Project: soundscape: An environment of sound (sonic environment) with emphasis on the way it is perceived and understood by the individual, or by a society. It thus depends on the relationship between the individual and any such environment. The term may refer to actual environments, or to abstract constructions such as musical compositions and tape montages, particularly when considered as an artificial environment. (Truax, 1978, p.128)

As will become clear later in the article, the author felt it necessary to make the applicable area of the above definition narrower.

The core question was how to make a clear distinction between soundscape and sound. If not addressed, it would not be possible to properly treat the soundscape as an object of study or design. Therefore, the author regards the term “soundscape design” as a design of soundscape. Special emphasis will be placed on the processes by which individuals form a philosophy of relating to sounds. (Nishimura 2002)

A Grassroots Activity for Community Development

Since 1980 a community development movement has been addressing local issues. The citizen’s group Hirano People’s Network for Community Development (HPN) started its activities with a campaign for the preservation of a train station in the district, when the line was abolished in 1980. Although the preservation campaign was not successful, the solidarity among the participants resulted in the continuation of their community development for over twenty years. A lost district has survived because of such community efforts.

HPN has a unique motto: “no representative, no rule and no membership fee.” Such volunteerism has been valued highly in the activities of the Hirano People’s Network for Community Development.
At the beginning of his participation, the author thought that the old town and the HSM activities would be the sole focus of his soundscape study and that the concept of soundscape could be useful for the HSM activities. The reality, however, was entirely different. Because the members of the HSM had always considered the community as a bundle of experiences it was initially difficult for the author to conceptually understand the area. The answer to the question "what does the area mean for someone" depended upon what individual inhabitants had seen, heard, felt, imagined, considered and done there. Therefore, the first task for the author while studying the soundscape was to feel and encounter the area for himself and become totally involved in the sights, sounds, smells and tactile features of the community.

As a result, the Hiramatsu Soundmonograph (HSM) started as part of the Hiranome Ecomuseum Project. The author thought he could find a focus for his soundscape study by positioning himself on the same footing as the members of the HSM community.

Overview of HSM

The Hiramatsu Soundmonograph Museum has six facilities for exhibiting its original soundmonograph. One of them in the Senkoji temple, became the core facility in which all HSM information is integrated. At other facilities, the soundmonograph for each site is displayed and various types of CD players are used—visitors can listen to CD using an FM radio receiver (see figure 3).

HSM exhibits the soundscapes of the area using a variety of media. The sound map indicates the geographical locations of the facilities, describes the purpose of the HSM, transmits the testimonies of "earwitnesses" (Schafer 1974), shows a sound walk route around the area and listening points where characteristic sounds can be heard. The website has given participants a lot of opportunities to communicate with others. The World Wide Web is especially useful for international exchanges and in the future, it will constitute an interface between users and the digital archive section of the HSM.

History of the Soundscape Project

The first HSM project for the soundscape started in 1994. The group gathered various kinds of sounds found in their everyday life, such as traffic noises, music in traditional festivals, sound of nature that often relax us, and so on. The animated sounds of a bustling street, the charm of children's voices, the sounds of nature that often relax us, and so on.

In soundscape studies, the relationship between an environment and its subject can be understood from a holistic point of view, in which image, mood and memory are included. Therefore, the soundmonograph has to include elements by which listeners' experiences and imagination can be evoked.

Figure 2—One of the 15 museums' Hiramatsu Film Archives. The top picture shows an exterior of the museum. The bottom shows the museum's director.

Figure 3—CD listening system in the core facility at Senkoji temple. A multi disc player is combined with an antique phone.

Concepts And Methods of the Case Study

Through his HSM activities, the author discovered several concepts as well as methods to put these concepts into practice. They took on a shape in the form of the soundmonograph and the soundscape museum (Nishimura and Hiramatsu 1999, b), both of which will be discussed in this section.

Soundmonograph

The author calls the documentation of a soundscape a soundmonograph and defines it as a monograph in the recording medium. (Nishimura and Hiramatsu 1999a)

Sounds often excite our imagination and bring back vivid memories. When a sound is heard as background to a visual image, the sound often hides away from our consciousness. But when we listen to a sound consciously, it takes us into a world of images and meanings that exist behind the sound.

The directness of a sound recording can reveal things to us that are impossible to discover through other media. The soundmonograph is not only for acquiring knowledge, but also for sharing the great feelings that can never be described visually, such as the animated sounds of a bustling street, the charm of children's voices, the sounds of nature that often relax us, and so on.

In soundscape studies the relationship between an environment and its subject can be understood from a holistic point of view, in which image, mood and memory are included. Therefore, the descriptions of a soundscape have to include elements by which listeners' experiences and imagination can be evoked.

Figure 4—A recording session for creating a soundmonograph. A lot of important information was acquired from the free discussions. To make a soundmonograph, it is necessary to gather both the sounds and listeners' comments. Figure 4 shows a recording scene where information is gathered about a specific sound. The following story is a typical example that illustrates the quality of such information. In a recording, the author tried to capture the sounds of a well. He operated the well's pump himself and created various sounds in the process. On another day, the author made recordings around the same well, but this time with an informant who used to use the well. When he asked her to operate the pump he realized that the sounds she made while pumping and those on his first recording were completely different.

The soundmonograph has been defined as the documentation of a soundscape on tape, disc, or other recording media. (see Figure 5) It consists of several elements. The first is the actual sound which includes a wide variety of material, from live sound recordings, to ear witness accounts, explanations and finally even synthesized sound effects. The second element is composition.
soundscapes. However, the significance of the new area can be summarized in the following two points: (1) the problems of the sonic environment have been treated in an actual project for community development, and (2) soundscapes were not just in sound itself but in the environment that people live in. The author considers the most important aspect of the case study to be his direct experience with the voluntary nature of the community development activities in the 1990s. He believes that by focusing on a few important aspects of his design, because in that context any individual can participate in a soundscaping project. There are a lot of things that we cannot see without hearing. There are, however, a lot of sounds that cannot be heard without knowledge. The goal of soundscapes is to provide a conceptual base and some methods and tools for soundscapes design. In the author’s opinion, an audio production, or soundscapes, may be designed in a way that listeners can create their own unique set of associations during the listening experience. Those associations will be based upon their daily interactions with particular sounds, or—on listeners unfamiliar with the context of the recording—association be triggered in their imagination based upon their life experiences in general.

References

Perspectives
Acousticians walked through the Soundscape
By Carlos Alberto Augusto

The 12th International Congress on Sound and Vibration took place in Lisbon, Portugal in July 2005. This annual Congress is dedicated to the engineering sciences and this year featured a significant number of innovations in its program. One of the important contributions to the Congress was the presentation of a new concept called “Soundscapes”. At the Congress, this concept was introduced through a series of lectures and discussions, with the main focus being on how soundscapes can be used to improve the quality of life in urban environments and to promote sustainable development.


Carlos Augusto: Portuguese composer, sound designer, video director, multimedia / graphic designer, musician, radio producer. Studied composition at the Conservatório de São Sebastião (São Paulo, Brazil) and took a degree in Noise Control Engineering at the University of Engineering (Vancouver, Canada). His music and video works are presented in Japan, Brazil, and in the USA. His CD “Music for a Soundscaping the Digital World
By Eliot Britton

The artificial sound palate that has spilled over the ears of our civilization is an offshoot of our modern industrial revolution. The shuttle bus to my university is crammed with students, each packing giga bites of pirated, compressed audio. Dozens of tiny devices are stuffed into their ears at dangerously high levels. These sounds drown out the bus, the possibility of conversation, and the sounds of nature.

When we go home, we can turn on our stereo systems (most likely s) and enjoy rich, carefully balanced media. If we turn on our computers, we are welcomed by a number of immersive audio-visual experiences. Should we go to the movies, the bar, the mall or a coffee shop, a mixed and mastered sound experience awaits us. Thanks to new technologies involving carefully controlled lights and sounds, we are able to choose and determine a large portion of our daily perceptual experience. And as new technological breakthroughs allow for more convincing immersive experiences, we are faced with an interesting question: What are the virtual environments affect our perceptions of sound?

I have an interesting first-hand account that answers this question for me. After being inspired by artists like Robert Ashley and Nun Kun Paik who commented on the role of media in their societies, I composed 2002. You can read more about my work called Ziggurat Vertigo. It was inspired by the strange repercussions I suffered from descending too deep into a virtual world.

The story of this piece begins with my 14-year old self walking through the twisted halls of a virtual reality bathroom called Quake. It was a moment that was too far removed from my world. I was a teenager and I completely dismissed me as some sort of technology crazed nerd, you must realize that I was a very active, well adjusted and balanced kid. I did well in school, had a few close friends, played a lot of soccer and was well respected by those around me. I had a sense of what was possible and I wasn’t afraid to dream. However, the significance of the new area can be summarized in the following two points: (1) the problems of the sonic environment have been treated in an actual project for community development, and (2) soundscapes were not just in sound itself but in the environment that people live in. The author considers the most important aspect of the case study to be his direct experience with the voluntary nature of the community development activities in the 1990s. He believes that by focusing on a few important aspects of his design, because in that context any individual can participate in a soundscaping project. There are a lot of things that we cannot see without hearing. There are, however, a lot of sounds that cannot be heard without knowledge. The goal of soundscapes is to provide a conceptual base and some methods and tools for soundscapes design. In the author’s opinion, an audio production, or soundscapes, may be designed in a way that listeners can create their own unique set of associations during the listening experience. Those associations will be based upon their daily interactions with particular sounds, or—on listeners unfamiliar with the context of the recording—association be triggered in their imagination based upon their life experiences in general.
of the people that brought the nightmare to life. The game was cycling through dozens of environments without any human players to experience them. My old night mare, once so intense, had been abandoned and forgotten, reduced to some insignificant soundscape was still there: the hum of the headphone sounds a stylish type of “lens” through which these listeners perceive the world! But like anybody who has worn a pair of coloured lenses you can tell, until quite recently, it’s easy to forget how bright the world is.

Page 4:

**Reflecting On the Lack of Acoustical Considerations at Ground Zero**

By Arline L. Bronzaft, Ph.D.

New Yorkers, like many residents around the world, are being inundated by noise from automobiles, aircraft, trains, construction, and more common noise generators, not to mention the recent invasion of boom cars and cell phones. The result—the number one complaint to the City’s Quality of Life hotline is NOISE.

In response to the growing noise problem, Mayor Bloomberg launched an initiative in October 2002 called Operation Silent Night to combat excessive noise during the building phase is underscored by the ill-prepared environmental impact statement, with no discussion of elevating construction noise, that was recently approved for a tall building to be erected just a short distance from an elementary school in lower Manhattan. When the City planned for the school and I looked at the environmental impact statement for this project, we insisted that an acoustical engineer be hired to deal with the concern of the schoolchildren who would be adversely affected by months of construction noise. Apparently, things haven’t changed from the time Mr. Gerrard conducted his study.

New York City’s residents welcome Operation Silent Night and are now looking forward to the Revised Noise Code that the Mayor signed in December 2005, which should take effect in about a year. With New York City now facing major development in lower Manhattan because of 9/11 and the creation of other neighborhoods as the city booms back from that horrible day five years ago, more than ever New York needs to be cognizant of its acoustical environment. Under the Revised Code the commissioner will be adopting rules that identify noise mitigation strategies for certain devices and activities, including steel plates, and these rules call for mitigation measures for sensitive receptors. An advisory committee—comprised of representatives from the utility and construction industries, a City Council representative and an acoustical expert—is to assist the Department of Environmental Protection in carrying out the rules under this new Ordinance.

In January 2004, I wrote to the Chair of the selection committee for the Ground Zero Memorial to inquire about the role of the soundscape in the design of this Memorial. Before receiving a reply and after the selection of the design, I wrote a Newsweek reporter called to ask my opinion about the Ground Zero memorial called Reflecting Absence. After speaking with me and other interested parties including the developers, an order was placed for a stylistic type of “lens” through which these listeners perceive the world: the hum of the headphone sounds a stylish type of “lens” through which these listeners perceive the world! But like anybody who has worn a pair of coloured lenses you can tell, until quite recently, it’s easy to forget how bright the world is.

Page 5:

**Endnotes**

1 Zigzags were a form of temple common to the Sumerians, Babylonians and Assyrians of ancient Mesopotamia.

2 Ziggurats were a form of temple common to the Sumerians, Babylonians and Assyrians of ancient Mesopotamia.

3 The concept of City’s Quality of Life hotline is NOISE.

4 Much has been written about the safety issues of Daniel Libeskind’s design of the Twin Towers but nothing, to my knowledge, has been written about the acoustical implications. For example, absent from any writings was a concern for the wind turbines that were to be placed at the top of the Freedom Tower, which would generate electricity from atmospheric winds. The low frequency noise generated by these turbines may have brought an intrusive hum to lower Manhattan. After several months
of contacting people to complain about the potential hum, including the media and city agencies. I finally spoke with a representative of Silverstein Properties, the landlord for the proposed tower. After voicing my concern about the hum from the tower’s turbines, the representative said a press conference would be held shortly and: You will be pleased by what you will learn at the press conference. Indeed, the wind turbines were removed and replaced by another energy source. The alteration very likely did not come about because of the fear of the potential hum but more likely because of the changes made to the upper portion of the tower.

After reflecting on the lack of interest in acoustics exhibited by the plans for Ground Zero, the author urges the Department of Environmental Protection to carefully monitor developers’ noise mitigation plans to see that they are in compliance with the Code. This Department should also evaluate the effectiveness of the construction sections in the Code as to whether they are indeed lessening the impact of construction noise on individuals living, working and studying near construction sites. If not, the construction sections should be corrected without waiting thirty plus years for a major Noise Code revision. Beyond this, the Department should also monitor developers’ noise mitigation plans and study near construction sites. If not, the construction sections in the Code should provide for a major Noise Code revision. Beyond this, the Department should also monitor developers’ noise mitigation plans and study near construction sites.

One Hundred Finnish Soundscapes selected
By Helmi Järviluoma

February 20, 2006 was an important soundmark* for the largest project so far of the Finnish Society for Acoustic Ecology (fSae). After five years of organising, the project One Hundred Finnish Soundscapes was reaching its final stages: the society awarded the prizes and gave flowers to the three winners of the competition at the theatre of the School of Art and Media at Tampere Polytechnic University. Almost 800 suggestions had been sent to the competition. It was definitely not easy to choose any one particular description as better than the others. Finally, the jury had to vote. The winner was a retired 69 years old warehouse worker, Jouko Mikkonen, whose achievement was named “amazing” by the jury. He had sent in a total of 186 suggestions to the competition, which form a kind of rhapsodic, sonic life story. His way of writing was personal and “thick”, a kind of poetic prose. His descriptions ranged from the sounds of the fishing journeys by the rapids and lakes to the fascinating sounds of the motorcycles; and the paper factory dominated soundscapes at Voikkaa, the village of his childhood, hundred kilometres north-east of Helsinki.

The second prize was given to the fifty years old teacher Olavi Mäenpää from Kuopio, in mid-eastern Finland. His Song of the Harvester was described by the jury as a touching description of alienation and yet ultimately of understanding the meaning of one’s own roots. The sound-of-the-harvester theme was personal, but familiar to many Finns. The writing managed to portray the emotions connected to a sound, in an evocative way.

The third prize was shared by two women: a young student, Silja Hurskainen, whose “Squeak of the wooden stairs” is a sensitive description of the sound of stairs in an old log house in mid-Finland—a sound which connects several generations living in the same house; and 72 years old Ritva Muhonen recounted a memory from childhood, in which she as a child, lying on a straw bed, listened to her grandfather early in the morning as he calmly prepares a fire in the kitchen for breakfast. All the winners received a reward of 450 Euros.

Amongst the participants who received a special mention (and books and CDs) were Elsi Koen (67) who describes a child’s way of listening to a special Finnish tree with flickering leaves, and Solveig Erikson, who wrote a beautiful story about a child’s soundscapes in an urban backyard 50 years ago. The rest of these special mentions include a factory whistle, an elevator in Turku, bird life in a countryside yard, natural “ice jingle bells”, a farmhouse childhood, and especially the iron wheels of carriages, and clapping hands with woolen gloves during Independence Day, which is on December 6 each winter.

In addition to the jury—consisting partially of fSae board members (Arri Köivumäki, Meri Kyto, Helmi Järvi-luoma and Heikki Uimonen) and partially of “non-professionals” (Sinikka Annala and Birgitta Grönroos)—chose 100 descriptions which will be published in a book by the Finnish Literature Society and the School of Art and Media. We will also publish an audio CD in connection with the book, including sounds and excerpts from the interviews. For about a year fSae board members mainly, but also some students, travelled throughout Finland to meet the people, who submitted their suggestions to the project. Interviews were made, and soundscapes were recorded where-ever possible. The book will also include several articles and preliminary analyses of the data. It is scheduled to come out as soon as September 2006.

In addition, twelve five-minute radio documentaries are being prepared for Channel 1 of the Finnish Broadcasting Company. Not only the radio has shown interest in the project, but also television has received it very positively (in August of 2006 a 20-minute documentary already shown on Finnish TV), as well as countless journals.

How and why?

As a result it can well be said that the project has helped the fSae to reach its final most important goal. Ever since the society was established, we have been giving serious attention to the ways in which we might promote the association’s goals how to increase the awareness of the Finnish people that soundscapes are meaningful.

After hearing Keiko Torigoe talk in one of the early conferences of the wra about the Japanese competition, where one hundred Japanese soundscapes were collected for conservation, we decided that this was a great idea. A similar kind of competition—so we hoped—would motivate Finns and give them an incentive to become more attentive to their own soundscapes and its meaning.

The Finnish Literature Society is dedicated to the preservation and collection of Finnish tradition and literature. It has a long history of collecting and collecting different kinds of folk wisdom. This is why we first contacted the fLS, and they were interested in helping us. We made connections with several other institutions, of which the most important ones were the School of Art and Media at Tampere Polytechnic University, University of Turku, University of Tampere, Abo Akademi University, the Sibelius Museum and the Finnish Broadcasting Company. Finally, we received enough funding, thanks to the Finnish Cultural Foundation and Tampere Polytechnic, that we were able to hire the competent project secretary Meri Kyto and to pay other costs involved in such undertakings.

The 762 descriptions give a good sonic map of the richness of Finnish soundscapes from 60 years ago to the present. Writings were sent from all over Finland, both from the countryside and from cities. They were written by young and old people, and stories of nature, people and technology were all included and described. Needless to say, we feel that the project has been a success! For future research the material

Perspectives (continued)
Hush now and shake that tree!
The Recording of the One Hundred Finnish Soundscapes
by Ari Koivumäki, Meri Kyö and Heikki Uimonen.

One Hundred Finnish Soundscapes is a project/competition organised and executed by the Finnish Society for Acoustic Ecology. The goal of the project is to record, research and protect sonic environments which are considered important by the competitors. The final one hundred soundscapes were selected by the jury from almost 800 written suggestions. (see Helmi Järviluoma’s article)

An integral part of the project is to record and archive the suggested soundscapes. This ongoing fieldwork is carried out in collaboration with the competitors. The reason for this is to gather additional information of the sounds and to get the soundscapes recorded in the way they would have been recounted by the writer.

The field work will be accomplished in close co-operation with the Tampere Polytechnic School of Art and Media and will be completed by the end of 2006. So far we have interviewed over 30 people, because of the large diversity of descriptions of the sonic environments and the many different relationships to sounds, we needed to divide the suggestions into five categories, in order to evaluate the materials before heading into the field. The categories, which are all equal in importance, are as follows:

- *Startling curiosities*
- *Sound memories*
- *Personal favourites*
- *Literary merits*
- *Places of sounds and events*

Startling curiosities consist of sound descriptions, that are important for the writer because the sounds are uncommon. They have grabbed the attention of a listener in some special way. Needless to say, these sonic phenomena are sometimes quite troublesome to record. They include for example various sounds of water or melting of ice in lakes, seas and rivers. Luckily this year the weather conditions were favourable for the recording crew. On the one hand it was not snowing too much in early Fall, and on the other hand we got plenty of it later in the winter. First we managed to capture sounds which are very familiar to many Finnish kids: the clear sound of small pebbles rolling and sliding while thrown on thin ice. Another example of a fortunate sound hunt was the thump of the falling snow heaps gathered on spruce branches. The heaps needed some help from the recording assistant by giving the tree a little push. After numerous attempts the sought-after thump was captured!

The Sound memories are subjective experiences, and perhaps somewhat nostalgic. In these writings the soundscapes act as a key of remembrance. Part of this category had to be found in the radio sound archive of the Finnish Broadcasting Company (YLE). We needed to rely on YLE since some of the sounds described cannot be heard anymore due to infrastructural and cultural changes. The YLE tapes were played to the interviewees in order to elicit from them spoken comments about the sounds of the past.

As one might expect, the archived sounds did not compare to the memories. The past recollections are sometimes so personal that a short sound object out of context cannot depict the memory of the lived sound event. In addition to that, there were some technical incidents worth mentioning. The thresher was recorded too close to the motor, so the ambiance was not right; the hunting horn sounded correct but for some peculiar reason the supposedly Finnish hunters spoke German! However, we managed to tape some very interesting descriptions concerning the above mentioned sounds.

The Favourite sounds category consists of sounds precious to individuals. In most cases the criteria were demonstrated clearly. There are many of these soundscapes and they are a common occurrence, since it is the subjective meanings attached to the sounds that make them important. However, their subjective nature makes it inherently challenging to record these sounds. Luckily the interviewees were very helpful. For instance, the school break was recorded quite far from the yard, since the description was written from the distance as well. With the help of the farmer who had lived close to the school for six decades, we managed to get more nuances, distance and echo into the recording. Unfortunately the occasional car and an airplane could not be captured as he had described them.

Literary merits is the fourth category. These descriptions are the proof for the very good co-operation between ears and verbal skills. Some of them are fictitious e.g. ghost stories and anecdotes, but so beautifully written that a recording of the described sounds would most probably ruin the meticulous narrative. It certainly is possible to make a radio feature about a little girl who sees a witch at the bottom of a well, but it would be quite challenging to find the soundscapes for that during the field work.

The Places of sounds and events category consists of sounds which are tied to particular places and times. Some of them, like the steam whistle in the town of Dalbykru, were preserved for protection. This whistle had actually been saved from disappearing once before by local activists. It was recorded several times from different directions and distances in an attempt to capture the signal as the community hears it. In some places like Kauinsaari island recordings should also be carried out during different times of the year because the sounds are part of the cycles of nature.

A book of one hundred Finnish soundscapes called Sata suomalaista äänimaiseja (One Hundred Finnish Soundscapes) will be deposited in several archives, including the FLS, Tampere University, the Sibelius Museum and Tampere Polytechnic. Several studies are already under way at the universities involved.

Helmi Järviluoma is professor of Cultural Studies at the University of Jyväskylä, Finland, and the co-ordinator of the project. One Hundred Finnish Soundscapes. She has also been the chair of the Finnish Society for Acoustic Ecology (Y.A.S.A.) for six years, and has now passed the presidency to the first Finnish soundscapes PhD, Dr. Heikki Uimonen. She has also edited several books on soundscapes, such as Soundscapes Studies and Methods (with Gregg Wagstaff), the first Yearbook of Soundscapes Studies (with R. Murray Schafer) and Soundscapes: Essays on Vroom and Moo. She has also edited several books on soundscapes, such as Soundscapes Studies and Methods (with Gregg Wagstaff), the first Yearbook of Soundscapes Studies (with R. Murray Schafer) and Soundscapes: Essays on Vroom and Moo.

Table 1. The most common hometowns/municipalities of the participants

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<td>Helsinki</td>
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<td>11—20</td>
<td>42</td>
<td>Turku</td>
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<td>21—30</td>
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<td>41—50</td>
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<td>51—60</td>
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<td>61—70</td>
<td>41</td>
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<td>71—80</td>
<td>30</td>
<td>Kajaani, Pargas</td>
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<td>81—90</td>
<td>21</td>
<td>Joensuu, Kuopio, Vantaa</td>
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<td>91—100</td>
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<tr>
<td>Age not known</td>
<td>42</td>
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Table 2. The most common hometowns/municipalities of the participants

<table>
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<tbody>
<tr>
<td>1</td>
<td>Santa Fé (USA)</td>
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<tr>
<td>2</td>
<td>Karlskoga (Sweden), Köping (Sweden)</td>
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<tr>
<td>3</td>
<td>Asplundhs, Vaxås, Västervik, Värnamo</td>
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<tr>
<td>4</td>
<td>Jönköping, Kungälv, Krabban, Trehörningen, Vårby, Västervik</td>
</tr>
<tr>
<td>5</td>
<td>Åhus, Varnamo</td>
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<tr>
<td>6</td>
<td>Ukkula, Uusikaupunki</td>
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<td>7</td>
<td>Vasa, Vänersborg, Västerås, Vimmerby</td>
</tr>
<tr>
<td>8</td>
<td>Järna, Jonköping, Köping, Ljungby, Njurunda, Örebro, Vänersborg</td>
</tr>
<tr>
<td>9</td>
<td>Ramnäs, Telge, Trehörningen, Vårby, Västervik</td>
</tr>
</tbody>
</table>

The writers have been participating in planning and executing the One Hundred Finnish Soundscapes project. The ongoing field work, Meri Kyö works as the project secretary, Ari Koivumäki and Heikki Uimonen are members of the project board.
The work combined is the – is composed of an introduction and 2 – is based on field work is currently working as a head of the Folk

The leading idea of environmental art. In art the emersion of Babies under one year old in Janet Cardiffs exhibition Forty-part Motet

The Pori Art Museum in Finland is known for its exhibitions of international contemporary art. Starting in the nineties, the museum has been investigating the possibilities of art pedagogy based on contemporary art. The museum's operating environment is not only the museum building or even the city of Pori. In recent years the museum also organises performances in relation to the museum buildings and the museum building or even the city of Pori. The traditional tasks of museums, the need of a more active interaction with the audience and the surroundings in general has increased. At the same time contemporary art has challenged traditional concepts of art and created art exhibitions in increasingly multi-sensory combinations of diverse materials, scents, spaces and sounds. It is also possible to hear the art, to explore relationships between vision and hearing. In 2004 people had a chance to visit Janet Cardiffs exhibition Forty-Part Motet in the Pori Art Museum based on Thomas Tallis’ work Spem in alium. The work combined sound, movement and environment where the viewer/listener can move proactively through the space, activating sounds and unfolding narratives. Mirja Ramstedt-Salonen is the museum educator at the Pori Art Museum. The exhibition Forty-Part Motet was carried out in the Swedish village of Skruv. The paper concentrates on the meanings attached to local sounds, and how different layers of the past can be detected in the same sound event depending on the listeners’ worldview and their cultural background. The study of the Pori Soundscape aimed at understanding the listeners’ enculturation and their soundscape competence. The results of the study show that the listeners were more focused on the everyday soundscape and less on the unusual sounds, which is in line with previous studies.

The introduction deals with the history of soundscape studies, which is also included in the first article. The brief history of soundscape studies is also included in the first article. The reproduction of sound and how it has transformed the sonic environment is dealt with in more detail. The soundscape approach is based on fieldwork and the soundscape research and related disciplines. Auditory cognition and cognitive musicology and their possible contribution to research of the sonic environment are discussed in more detail. The brief history of soundscape studies is also included in the first article. The empirical part of Auditory Cognition is based on fieldwork carried out in the Swedish village of Skruv. The paper focuses on the means of personal to be played in a commonly shared work space. Some of the tasks needed more attention and thus the music that demanded more contemplative listening was excluded. Questions of sound and power are also in focus, as the study was carried out in a shared space. In general, the study was located in Kaustinen, Finland. He has published several articles on the issues of the sonic environment in Finnish and English and edited a collection of papers on the sonic environment and the listening.

The last three articles concentrate on transphonic or schizophrenia phenomena i.e. how electroacoustic technology has moulded our sonic environment and what their cultural implications are. Radio työpaikan äänimaisemassa. [Radio Receiver as a Builder of Soundscapes at the Workplace] concentrates on the use of radio at the workplace. Drawing on research among radio listeners the article argues that radio allows the selection of music and thus makes somewhat tedious tasks more endurable. The selection of channels was regulated by the music policy of a radio channel and the preferences of the workers. Own cassettes were considered too personal to be played in a commonly shared work space. Some of the tasks needed more attention and thus the music that demanded more contemplative listening was excluded. Questions of sound and power are also in focus, as the study was carried out in a shared space. In general, the study was located in Kaustinen, Finland. He has published several articles on the issues of the sonic environment in Finnish and English and edited a collection of papers on the sonic environment and the listening.

The dissertation is available online at: http://acta.uta.fi/pdf/951-44-642-7.pdf. Heikki Uimonen is currently working as a head of the Folk Music Institute (an information centre on Finnish folk music) located in Kaustinen, Finland. He has published several articles on the issues of the sonic environment in Finnish and English and edited a collection of papers on the sonic environment and the listening. Radio Music Policy is an article concerning the music policies in Finnish radio after the deregulation of broadcasting in 1985. The deregulation put life into aired music when the channels started to compete with each other about who would be the first one to broadcast the latest hit songs. Present radio channels have made a virtue out of this: drawing on a case study of listings of the National Airplay Chart. The article argues that the same songs could compete with each other.

Because of the economic depression in the early 1990's the ownership of the radios was reorganised and format radios introduced. For instance Radio 957, previously owned by the student union of the University of Tampere, was converted to format radio. Interviews were replaced with music and the show hosts were reduced and turned into announcers. The diversity of music was cut down: classical, folk, jazz and independent musics were no longer aired. Locality played a major role in the granting of licenses in the mid 80's. In the current situation, the idea of 'locality' should not be understood geographically but as an image of a commercial brand. Local music is aired locally but at the same time same songs are heard in other channels that belong to the same chain of radio stations.

Sorry you can't hear me! I'm on a train! Ringing tones, meanings and the Finnish Soundscape explores how the use of mobile phones has changed the contemporary Finnish soundscape. The change manifests itself firstly via telephone conversations which have spread from private premises to public places and secondly via interchangeable ringing tones. Drawing on research carried out among cellular phone users the article argues that the ringing tones are selected on the basis of musical taste, so they can no longer be considered to be impersonal telephone signals. They can be used as a means of distinction and identity like any music. Even if the quality of ringing tones is inferior to the original interpretation of a tune they can still be considered to be music, because of their personal and collective associations.

The dissertation is available online at: http://acta.uta.fi/pdf/951-44-642-7.pdf.
Willow Farm Nursery
by Hildegard Westerkamp

It was a memorable event for everyone involved, partially because of the co-operating weather—initially sunny, gradually clouding over and then right after the soundwalk pouring with rain; partially because of the place itself—a most beautiful acreage on the Sunshine Coast of British Columbia in Canada, consisting of forest and garden areas; and partially of course because of the sound makers, the sound making environment and the audience as participating, active listeners.

I want to give you an impression of this soundwalk event with the help of some photos and words. It is quite impossible to do this, of course. A soundwalk cannot be reproduced and the experience cannot be shared with those who were not present—the walking listeners and the environment create unique pieces together. But I can perhaps create another type of listening experience, an imaginary one, here! On these pages for you of Willow Farm Nursery (while you are inside your own garden and sitting areas; and not present—cannot be shared with those who were not there). I will attempt to make sounds audible through words and images, exploring how this can work.

Listen to the soundscape of Willow Farm Nursery on this particular Sunday, August 28, 2005, 2:30 p.m.: crickets singing on the rocky hill near the pond; ravens calling to each other while floating high above the forest and garden, wind in the grass, in bushes, trees and leaves, single footsteps on gravel, distant voices, winged grass hoppers clapping their way through the air, voices of children, wind chimes clinking—all sounds springing from a basic quiet, which is transformed completely by an intense crescendo and decrescendo while seaplanes are flying over.

Listen to the 35 or so visitors who are here to do the soundwalk, listening and walking. Their footsteps are barely audible on the mossy forest floor, more noticeable in grass and on rocky surfaces, and clearly audible on the gravel paths in the nursery.

Listen to the soundmakers, Barry Taylor and his percussion students, Dillon Mennie, Amanda Smart, Mohammed Asgari, Tella Samtez, Bijan Asgari-Samtez, moving through the place playing on all available sound makers—on the various gongs and drums they brought along from home, playing the water in the pond, the wind chimes, rustling in bushes, playing on Jim Krieger’s metal sculptures scattered around the pond and gardens, experimenting with bird whistles and rainsticks, and playing on the very resonant clay planters in the nursery as if they were percussion instruments.

Listen to Janice Pentland Smith playing her cello in a favourite part of her garden, exploring its sounds in musical dialogue with the soundscape around her.

The silence of our Western forests was so profound that our ears could scarcely comprehend it. If you spoke your voice back to you as your face is thrown back to you in a mirror. It seemed as if the forest were so full of silence that there was no room for sounds.

Emily Carr, The Book of Small, Toronto, 1971, p. 119

I don’t know the song of this place. It doesn’t quite know its own tune. It starts with a deep full note on the mighty cedars, primeval, immense, full, grand, noble from roots to tips. . .

Emily Carr, Hundreds and Thousands, Toronto/Vancouver, 1966, p. 56

Listen also to Barbara Robertson—sitting on a bench in the forest, looking like B.C.’s own painter Emily Carr—reading from Carr’s writings about the sounds of forest. Gradually her voice becomes audible as we approach her, then some of the words and finally the whole text-meaning emerges but also for her spirited impersonation of Emily Carr. And finally many thanks to the audience for its listening presence.

Hildegard Westerkamp has been leading soundwalks wherever possible in recent years. She continues to compose with environmental sounds, is co-editor of this journal and is on the board of the WFAE. In her new role as grandmother she is learning to listen in new ways.

Many thanks to Stephanie Crane and Janice Pentland Smith for making their Willow Farm Nursery available; to Giorgio Magnunens of Vancouver New Music for initiating the soundwalk events and inviting me to ‘compose’ and lead one of them; to Barry Taylor and his students Dillon Mennie, Amanda Smart, Mohammed Asgari, Tella Samtez, Bijan Asgari-Samtez for their sensitive, inspired and competent soundmaking activities; to Janice Pentland Smith for daring to play her cello in this contest; to Barbara Robertson not only for her wonderful reading of Emily Carr’s writings but also for her spirited impersonation of Emily Carr. And finally many thanks to the audience for its listening presence.

Soundwalking
Sound of Mount Desert Island

Aaron Lewis

Scd set, Agile Productions, cc01
Agile@all.com

The Sound of Light in Trees

David Dunn
cd, Acoustic Ecology Institute, cd 00513
www.EarthEcoc.com

Sweet Sounds of a Sugar Town

2-disc set (one cd and one dvd)
produced by the Bundaberg Media Research Group
Central Queensland University, Australia
www.bmrg.cqu.edu.au

Why Birds Sing

David Rothenberg
cd, Terra Nova Music
terranova@highlands.com; cc010

Centro De Creacion Experimental in Cuenca, Spain

2cd set, cd 5gaera-182
www.ucm.es/cdce

Reviewed by Harold Clark

Soundscapes have received numerous review submissions of books, CDs, and videos since our last issue. Although an in-depth review of each of these submissions is desirable, the Journal’s editorial committee prefers to single out items which are of exceptional interest or can contribute to a fuller understanding of exactly what soundscape work may represent. However, this may also include thought-provoking items as well as critical issues related to the concepts and practice of acoustic ecology.

Case-in-point in this issue: I have selected items from no less than seven submissions towards such an understanding. They can be thought-provoking items as well as critical issues related to the descriptive words on when and where it occurred?

If we are losing our sensibility of sounds in a space, in a context and thereby the meanings surrounding acoustic ecology all around the world in various cultures, is it vital that we document these? Can this be done the “fun” way? Is it possible to not only capture a “trying” soundscape, but to then explore it in a way that those brave, tree-loving warriors in the Redwoods of northern California must have developed rich sounds experiences living in the tops of trees for up to one year? Again, this is a recording which has a temporal compression (editing) of sonic events which could not be recorded at all or which could not take place during just one hour. Does it reflect the true context of an environment or merely a snapshot of it? While it does much to raise the awareness about the destructive nature of the bark beetle amidst the lively activities in and around the tree, it only lightly taps one on the shoulder of awareness. It’s a quiet and extensive (primarily) high-frequency audio saturation creates more of a meditative state in this listener. As an artistic statement about the inner life of trees, it works very well, however remotely the actual events are represented. This is thought provoking!

2) Nature-Music Integration

When I was growing up, I listened to the radio near the back porch where my friend David Dunn is helping me to develop a love for classical music and—since this was also a short-wave radio—a fascination with other cultures of the world. In those days the quality of the sound was not as important as the contents of what was being listened to. This experience educated my ears to listen through the buzzes and static of the sound was not as important or Radio Moscow’s English service (including editing) a nature-culture experience rarely encountered in every way, which I am certain would feel quite at home on any of Australia’s network television documentary-hour programs. My point here is: the world is quality-rich without necessarily challenge. It is beautiful and sweet to search into a world of sonic meanings closely related to the subtleties of sugar harvesting. Is this a “soundscape”?

“Compositions inspired by soundscapes and rhythms of the environment,” says The Sweet Sounds of a Sugar Town (featuring Dane Costigan, drummer/composer) reminded me of industrial music ensembles in which some of my friends were contracted to play at Disneyland in Southern California in the mid-1980s. (Many of them went on to work as musicians for car shows, conventions, or Hollywood studios.) The emphasis was on entertainment and spatial virtuosity.

Sonic effects (crickets, birdsong, trucks, sugar harvesters, sugar processors, and a commercially-inspired music ensemble, including prodigious amounts of background to video footage shot in and around a sugar plantation in Central Queensland. This is set against the many generations of lives and people involved in maintaining the sugar industry. The work is primarily a documentary flick with a soundtrack. One could say it also is a kind of commercial for sugar.

When does incidental music with added background natural sound effects (who knows how they were gathered) constitute the soundscape of a particular region? I would argue that studio production has relegated the “Sweet Sounds of Sugar Town” into mere accompaniment in a setting where people actually survive from sugar production. The slick production of a secular life of commerce and of entertaining stories is the medium here. It dominates completely and contains little or no sonic message (as McLuhan would say) that would reflect the deeper values of daily life on a sugar plantation. I am sure it would be pleasurable for many in Sugar Town to watch themselves on TV. However, there is no correlation to a true “soundscape” and no apparent attempt at a method. (If only our National Libraries and University foundations had this kind of production money directed at acoustic ecology, perhaps we could do wondrous projects exploring the deeper implications of acoustic ecology and “place”)

Our fourth submission, Why Birds Sing is an example of nature—music integration by David Rothenberg. This is, however, a supreme work of art produced by Terra Nova Music. David makes no pretense that this is a soundscape. It is an extraordinary encounter with the Australian Alberts and superb lyrebirds. These peacock like birds develop a sonic repertoire of imitations from other birdsong, requiring nearly six years. David and his musician friends have traveled to Melbourne and played alongside these extraordinary-creative improvisers. This recording represents a nature—culture experience rarely encountered in any human cultural setting, where musicians play with or alongside non-human creatures. The context here is clearly musical and performance and it is beautifully performed by fine musicianship and even more virtuosic birds. This is an art—nature work on par with such western composer/sound-explorers as Olivier Messiaen, Ravel or Pierre Schaeffer.

David has also written a book, Why Birds Sing, which explores what birdsong means to both avian and human ears. This is a seminal work which deserves to be reviewed in future issues of the Journal. It was published in 2005 by Basic Books.
3) Philosophical and Aesthetic Commentary

comes from a submission by the Centro De Creacion Experimental in Cuenca, Spain to our Journal for review. This is a 2-disc set published by the Centro. While I would not consider the works on these discs to be "soundscape" examples, they do deserve a mention because of the first disc in this set alone. It is a very mixed tape of music and sound art, beautifully arranged and performed. The second disc is aธานก์ and Julio Clavio’s Without which distinguish themselves as soundscape presentations and explorations of their composer–creators.

The artistic and physical basis of "sound art" is exposed and challenged here by the luminaries Raoul Hausmann, Salvador Dali, Otto Muehl, Rolf Julius, and Max Neuhaus, most of whom are visual or performance artists. Although this reviewer was unable to fully understand the German of Otto Muehl or the Spanish text from the liner notes, it was very clear that this publication represents an attempt to verify the existence of discrepancies in the philosophy of western art with regards to sound and how society is currently characterizing its sonic forms.

The concept of perception is expressed particularly concisely by Dali when he attributes the outpouring of his painted images, what he calls "paranoic imaginations", to the influences of the surrounding rocks and landscapes in his Mediterranean Spanish village. The painting is an extension of landscapes, transformed through his imagination into "monstrous visions."

Max Neuhaus directly questions the presumptions of new 'sound art' forms, stating that most of what is heard at such presentations has little to do with sounds not being the most important component of what is being exhibited) and even less to do with art. Almost every activity in the world has an aural component to it. He says: "sound art has included anything and everything that makes a sound", and in some cases, some things that don’t. Most often, that which presumes to be "sound art" is simply music, or a diverse collection of music, in the new media paradigm. Why do we call new music (of the 20th and 21st centuries) something coddly differen- t--sound art?—rather than what is it? Art being a refinement of distinctions, requires a proficient level of development from a basis that evolves into a particular form. Neuhaus complains: "the phrase "sound art" has been consumed!"

Perhaps this is also the point of my review selections: what does acoustic ecology mean to our members and those attempting to sustain and develop our interests in it as we receive such diverse recorded works, many of which pivot between art and pure field recording?

The remaining works on disc 1 and 2 are largely sound-text pieces. [Muehl exploring the range of emotive states in prose for instance] that is as rich with ideas as the music that she describes.

Review selections: what does acoustic ecology mean to our members and those attempting to sustain and develop our interests in it as we receive such diverse recorded works, many of which pivot between art and pure field recording?

The second chapter weaves a thread through such diverse themes as metaphors of flight in works for instruments and tape, an analysis of perspective in da Vinci's Annunciation, an assessment of Gustav Bachelard's philosophical writing, and...
Is there any sense of personal crisis in the book? I could not find it; rather, much evidence of questioning. I wondered whether the process of writing this book had itself been something of a cathartic experience for Katharine, perhaps leading her to question her own compositional approach. She has described this book as not being about electronic music at all. Certainly, the reference in the subtitle to ‘eight literary excursions’ is an accurate guide to its contents. I was pleased to learn that she is now combining text with sound in her compositions (see www.novamara.com); it would be sad indeed if she were to abandon writing, having discovered such a talent for it. I believe that Katharine Norman has found her vocation.

References:
T. Wishart (1994) Audible design. Orpheus the Pantomime

Adrian Newton is part-time acoustic ecologist, and part-time real ecologist, living in Dorset, England. Current projects include soundscape compositions of local woods and rivers, and he is just about to start on a sonic circumnavigation of Stonehenge. More details at www.nemeton.org.uk

Reviews (continued)

World Forum for Acoustic Ecology 2006

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see page 20 for details
THE SOUND OF DANCING DIES;
WIND AMONG THE PINE TREES,
INSECT CRIES.

— written by the nun Sogetsu (c. 1804), paraphrased by Harold G. Henderson¹