

## **WFAE 2011 PAPER SESSION (7): 'Mediated Soundscapes.'**

Tuesday, 4/10/2011-- 17:00-17:45 -- Ionian Academy, Corfu

*Session Chair: Sabine Breitsameter<sup>\*1</sup>*

**Title of Presentation:** *'Listening to the Soundscape through Radio Art: Sound Narratives and Soundscape Awareness.'*

### **Abstract:**

Radio art is related to the soundscape on two levels. First of all the soundscape has been used as sound material in many radio art works, in other words the soundscape has been the content of radio art. The use of soundscape recordings is not confined to radio programmes about acoustic ecology. Creative and experimental transmissions of soundscapes include early experiments such as Walter Ruttmann's *Wochenende*, Hans Bodenstedt's sound portraits of cityscapes, *musique concrète*, and more recent projects such as Bill Fontana's *Landscape Soundings* and the interactive London's *Wireless Soundscape Project*. Except for the content, soundscape is also related to radio art's context. Radio art is performed in each listener's soundscape and not in the "sterile" concert hall. As a consequence, radio art, regardless of content, is interacting with the listener's soundscape.

This paper explores the ways in which a soundscape is listened to either through or in interaction with radio art. In the case of soundscape as content it is stressed that listening to the soundscape through radio can be more attentive and engaging than physical listening, because of a shift in the radio station's programm flow. Soundscape is not an expected part of radio content, so it is brought to the foreground. Moreover, the fact that the soundscape is recorded opens up many possibilities of perceiving tiny or far-distanced sounds. Furthermore, when the soundscape is edited the listener can attribute different meanings to familiar sounds, or create from different extrinsic sound events his own sound narrative. Finally, certain sound events of the transmitted soundscape – edited or not – can be associated with some of the listener's acoustic memories, thus acquiring symbolic meanings.

In the case of soundscape as context of radio art performance there are two possibilities. On the one hand, radio art breaks the expected continuity found in mainstream radio, using silence or anti-narrative structures. Hence radio listening does not mask the sounds of the environment, so the listener becomes aware of them. On the other hand, when radio art is presented as a project that invades the public sphere, so to speak the soundscape, the listener is led to think about the soundscape and the "radioscape", and he can possibly consider the significance of the soundscape and the dangers of its deterioration that exist.

### **AUTHOR**

Galanopoulos, Spyros, PhD student, Ionian University, Music Department.

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**1Sabine Breitsameter:** Radio artist and dramaturgue since the mid 1980s, specializing on experimental radio, radio art and cultural programming; invited composer to Simon Fraser-University/Burnaby in 1996; head of numerous international festivals on soundscape, listening and contemporary art and theory (e.g. Documenta/Kassel, ZKM/Karlsruhe, Academy of Arts/Berlin, Ars Electronica/Linz); artistic director of the German-Polish art radio station "Radio\_Copernicus" 2004-2006). In 2003 she cofounded the Master program "Soundstudies" at University of the Arts/Berlin (guestprofessor for "Experimental Audiomedialia" 2004-2008), since 2006 appointed professor at Hochschule Darmstadt, teaching and researching sound, mediaculture, and sounddesign. Member of numerous juries; compositional workshops in Europe and Latin America; latest publication: a re-edition and new translation of M. Schafer's central work "The Tuning of the World" for Schott- International 2010. Current research project: the history of experimental radio.

**Spyros Galanopoulos** studied at the Ionian University, Corfu-Greece (First Degree in Music) and at the University of Leeds, UK (MA in Communications Studies). He is a PhD student in Sound Arts at the Ionian University, Music Department. His main research interests include radio art theory and the diffusion of sound arts in media and education. He is currently working in secondary education as a music teacher. Between 2004 and 2006 he conducted a programme of environmental education titled "Soundscapes of Lefkada" with students of his school. He is member of the Hellenic Society for Acoustic Ecology and lives in Lefkada, Greece.

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**Title of Presentation:** "*Location, Location, Location*" A Discussion of the Effect of Popular Media on Sound Practices."

### **Abstract**

A key concern within acoustic ecology and sound studies over the past decades has been an urgency to raise the public profile of listening and sound in the environment. Within the UK there has been a growth of discussion around sound; newspapers, magazines and television programs all ruminate over the sound environment and consider it as a key aspect of place. In these mediums the sound environments that surrounds us daily have become synonymous with issues of well being and affluence. Certain types of sound sets that are understood or categorized as "tranquil" or "rural" are being commodified and sold to those who can afford them as the key accessory to luxury living. What are the consequences of crossing the paths of media and the soundscape? How as researchers can we or should we engage with these agencies?

Drawing upon the work of Kassabian, Vikman, and Feld, alongside examples from popular UK media and recent fieldwork in Vauxhall Liverpool. This paper will consider the impact of these mediums upon the perception and reception of the sound environment and question the benefits and impairments of these channels upon listening cultures and spaces. I will hypothesize that these mediums construct a virtual utopic sound environment that has the potential to disrupt and disengage listeners from the larger soundworld.

### **AUTHOR**

Waldock, Jacqueline, The University of Liverpool.

**Jacqueline Waldock** studied at the University of Lancaster before undertaking a Master in musicology at Liverpool University. Jacqueline is currently a final year PhD candidate at Liverpool University Music Department. Her current project The Urban Muse combines theory and practice led research in a community centric sound study. Jacqueline has presented her work at national and international levels, her work is supported by the AHRC (the UK Arts and Humanities Research Council). Alongside her research she performs as a classical singer and sound artist. Jacqueline is also part of the AHRC supported HAPPEN programme at FACT the national centre for digital art.

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**Title of Presentation:** "*Melidoni cave stalactite acoustic analysis and sound modeling.*"

### **Abstract:**

In 'Pashley' room of Melidoni cave (near Melidoni village, Rethymnon County, Crete, Greece), the ringing sound of several stalactites, when struck with hand or a stick, can be judged as impressive or having musical qualities. Seven stalactites that were easy to

access were struck with a stick at several positions and their sound was recorded at a distance of approximately 12 meters. Each stalactite can be considered as a beam system, with clamped-free boundary conditions and an almost round or elliptical cross section which is decreasing in size from the clamped to the free end. The overall length of stalactites varied from 1 to 3 m. Most of the sound energy lies in the range of 40 to 600 Hz. From the averaged spectra of every stalactite, the frequencies of all the strong partials were registered and their perceptually important inter-relations were investigated. Common characteristics of the recorded stalactite sounds that are based on their spectrum envelopes and other parameters will be also discussed. Based on these findings, a software application has been developed to enable the user to experiment with these special tunings and timbres and 'play' musically useful stalactite sounds.

#### AUTHORS

- Spyros Kouzoupis, Assistant Professor, Department of Music Technology and Acoustics, Technological Educational Institute of Crete (TEI of Crete).
- Katerina Tzedaki, Teaching associate at T.E.I. of Crete, Department of Music Technology & Acoustics.
- Athanasios Kleisiaris, Student at the Department of Music Technology & Acoustics of the Technological Educational Institute of Crete.

**Spyros Kouzoupis** is Assistant Professor at the Department of Music Technology and Acoustics of TEI Crete (Technological Educational Institute of Crete). He is a founding member and served as board member for four years, of the Hellenic Institute of Acoustics (HELINA). He has participated in 7 research projects, (in 1 as coordinator, in 7 as principal investigator), which were funded by National or European Community sources. He has served in the scientific and in organizing committees in 2 national conferences. His research interests include General Acoustics, Bioacoustics and Musical Acoustics.

**Katerina Tzedaki** is a composer of electroacoustic music. She received her MA in Music Composition from the Music Department of City University, London and she is a PhD candidate in Electroacoustic Music Composition in Music Technology & Innovation Center of De Montfort University, Leicester, UK. Since 2003, she works as a teaching associate at T.E.I. of Crete, Department of Music Technology & Acoustics. She is a founding member of the Hellenic Electroacoustic Music Composers Association and of the Hellenic Society for Acoustic Ecology.

**Kleisiaris Athanasios** was born on August 3, 1984 in Veria (Greece). He is a student at the Department of Music Technology & Acoustics of the Technological Educational Institute of Crete and this application is part of his final dissertation project supervised by Katerina Tzedaki and Spyros Kouzoupis.

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