

The Soundscape Our Environment And Tuning Of World R Murray Schafer

In Voices of Drought, Michael B. Silvers proposes a scholarship focused on environmental justice to understand key questions in the study of music and the environment. His ecomusicological perspective offers a fascinating approach to events in Ceará, a northeastern Brazilian state affected by devastating droughts. These crises have a profound impact on social difference and stratification, and thus on forró music in the sertão (backlands) of the region. At the same time, the complex interactions of popular music and social conditions also help create the environment. Silvers offers case studies focused on the sertão that range from the Brazilian wax harvested in Ceará for use in early wax cylinder sound recordings to the drought- and austerity-related cancelation of Carnival celebrations in 2014-16. Unearthing links between music and the environmental and social costs of drought, his daring synthesis explores ecological exile, poverty, and unequal access to water resources alongside issues like corruption, prejudice, unbridled capitalism, and expanding neoliberalism.

Traffic, music, language and nature help to create unique soundscapes that are essential to the place-based character of each city. Taking into account both the urban soundscape and the impacts of sound on the urban dweller, this book examines sound not as a by-product of urban life, but as a fundamental part of the urban experience that is crucial to understanding the city’s sense of place. Illustrated by case studies from Europe and North America, these range from on-site measurements to the construction of audio tours for local tourism, from media analysis of popular culture audio drama to sound-identity and city branding, and from the classification of noise in city planning to a consideration of the complex relationship between sacred sound and the creation of a sense of place. Taking a social geographic perspective, the book focuses on the effects of sounds on the individual and how they influence the ways s/he engages the city as place, especially in their daily routines. In doing so, it uncovers the socio-scientific potential of sound in the urban environment, based on the understanding that sound cannot and must not be seen as detached from the urban landscape, but rather as a constituting element. Sound exists not only ‘within the city’: it ‘is’ the city.

The soundscape—a term coined by the author—is our sonic environment, the ever-present array of noises with which we all live. Beginning with the primordial sounds of nature, we have experienced an ever-increasing complexity of our sonic surroundings. As civilization develops, new noises rise up around us: from the creaking wheel, the clang of the blacksmith’s hammer, and the distant chugging of steam trains to the “sound imperialism” of airports, city streets, and factories. The author contends that we now suffer from an overabundance of acoustic information and a proportionate diminishing of our ability to hear the nuances and subtleties of sound. Our task, he maintains, is to listen, analyze, and make distinctions. As a society we have become more aware of the toxic wastes that can enter our bodies through the air we breathe and the water we drink. In fact, the pollution of our sonic environment is no less real. Schafer emphasizes the importance of discerning the sounds that enrich and feed us and using them to create healthier environments. To this end, he explains how to classify sounds, appreciating their beauty or ugliness, and provides exercises and “soundwalks” to help us become more discriminating and sensitive to the sounds around us. This book is a pioneering exploration of our acoustic environment, past and present, and an attempt to imagine what it might become in the future.

Establishes a model for understanding all acoustic and aural experiences in both traditional and radically altered forms.

Music and the Child

Third International Conference IACuDIT, Athens 2016

A Sonic History of the Moravian Missions in Early Pennsylvania

A Human History of Sound and Listening

Voices of the Wild

Sounds in Translation

Animal Songs, Human Din, and the Call to Save Natural Soundscapes

"An inspired and intuitive navigation of the drone continuum . . . with a compass firmly set to new and enlightening psychedelic truths"-- BECK In 1977 Sniffin' Glue verbalised the musical zeitgeist with their infamous 'this is a chord; this is another; now form a band' illustration. The drone requires neither chord nor band, representing - via its infinite pliability and accessibility - the ultimate folk music: a potent audio tool of personal liberation. Immersion in hypnotic and repetitive sounds allows us to step outside of ourselves, be it chant, a 120dB beasting from Sunn 0)), standing front of the system as Jah Shaka drops a fresh dub or going full headphone immersion with Hawkwind. These experiences are akin to an audio portal - a sound Tardis to silence the hum and fizz of the unceasing inner voice. The drone exists outside of us, but also - paradoxically - within us all; an aural expression of a universal hum we can only hope to fleetingly channel. Monolithic Undertow is the definitive text to explore the music of drone and its related genres. Exhaustively researched this tome will not leave music fans interested in drone, doom, metal, and folk music unsatisfied.

What if history had a sound track? What would it tell us about ourselves? Based on a thirty-part BBC Radio series and podcast, Noise explores the human dramas that have revolved around sound at various points in the last 100,000 years, allowing us to think in fresh ways about the meaning of our collective past. Though we might see ourselves inhabiting a visual world, our lives have always been hugely influenced by our need to hear and be heard. To tell the story of sound–music and speech, but also echoes, chanting, drumbeats, bells, thunder, gunfire, the noise of crowds, the rumbles of the human body, laughter, silence, conversations, mechanical sounds, noisy neighbors, musical recordings, and radio–is to explain how we learned to overcome our fears about the natural world, perhaps even to control it; how we learned to communicate with, understand, and live alongside our fellow beings; how we’ve fought with one another for dominance; how we’ve sought to find privacy in an increasingly noisy world; and how we’ve struggled with our emotions and our sanity. Oratory in ancient Rome was important not just for the words spoken but for the sounds made–the tone, the cadence, the pitch of the voice–how that voice might have been transformed by the environment in which it was heard and how the audience might have responded to it. For the Native American tribes first encountering the European colonists, to lose one’s voice was to lose oneself. In order to dominate the Native Americans, European colonists went to great effort to silence them, to replace their “demonic” “roars” with the more familiar “bugles, speaking trumpets, and gongs.” Breaking up the history of sound into prehistoric noise, the age of oratory, the sounds of religion, the sounds of power and revolt, the rise of machines, and what he calls our “amplified age,” Hendy teases out continuities and breaches in our long relationship with sound in order to bring new meaning to the human story. The two-volume set LNCS 10297 + 10298 constitutes the refereed proceedings of the Third International Conference on Human Aspects of IT for the Aged Population, ITAP 2017, held as part of HCI International 2017 in Vancouver, BC, Canada. HCII 2017 received a total of 4340 submissions, of which 1228 papers were accepted for publication after a careful reviewing process. The 83 papers presented in the two volumes of ITAP 2017 were organized in topical sections as follows: Part I: aging and technology acceptance; user-centred design for the elderly; product design for the elderly; aging and user experience; digital literacy and training. Part II: mobile and wearable interaction for the elderly; aging and social media; silver and intergenerational gaming; health care and assistive technologies and services for the elderly; aging and learning, working and leisure. Never before has the everyday soundtrack of urban space been so cacophonous. Since the 1970s, sound researchers have attempted to classify noise, music, and everyday sounds using concepts such as Pierre Shafer’s sound object and R. Murray Schafer’s soundscape. Recently, the most significant team of soundscape researchers in the world has been concerned with the effects of sounds on listeners.

Acoustic Communication

Sound Objects

Third International Conference, ITAP 2017, Held as Part of HCI International 2017, Vancouver, BC, Canada, July 9-14, 2017, Proceedings, Part I

Soundscape Ecology

The Soundscape of Modernity

Environmental Sound Artists

Noise

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ETUDE DES DIFFERENTS PAYSAGES SONORES DE 5 VILLAGES SITUES EN SUISSE, ALLEMAGNE, ITALIE, FRANCE ET ANGLETERRE.

Soundscape Basics and Practical Implications Soundscape research represents a paradigm shift, as it involves human and social sciences and physical measurements to account for the diversity of soundscapes across countries and cultures. Moreover, it treats environmental sounds as a resource rather than a waste. Soundscape and the Built Environment is the first book to systematically discuss soundscape in the built environment. It begins with a presentation of theory and basic background, answering questions such as: what is soundscape, how is it important, and how does it affect people in terms of their health and perception on the acoustic environment. The book then sets out tools for implementing a soundscape approach, with measurement techniques, mapping, and good soundscape practices. It also delivers a series of examples of the application of the soundscape approach in planning, design, and assessment. Discusses soundscape and environmental noise Explores cultural variations and the way they influence soundscape Introduces binaural measurement technology and psychoacoustics Examines the physical, psychological, and physiological restorative mechanism of high-quality acoustic environments Presents soundscape mapping based on human perception of sound sources Includes real-world examples and case studies highlighting the key issues in soundscape intervention Soundscape and the Built Environment is written by a group of leading international figures and derives from a four-year EU COST project on Soundscapes of European Cities and Landscapes. It presents a consensus on the current state of the art and is not merely a collection of different views. It is written for acoustic consultants, urban planners, designers and policy makers, as well as for graduate students and researchers.

“ A lucid and passionate case for a more mindful way of listening. . . . Anyone who has ever clapped, hollered or yodeled at an echo will delight in [Cox ’ s] zestful curiosity. ” —New York Times Trevor Cox is on a hunt for the sonic wonders of the world. A renowned expert who engineers classrooms and concert halls, Cox has made a career of eradicating bizarre and unwanted sounds. But after an epiphany in the London sewers, Cox now revels in exotic noises—creaking glaciers, whispering galleries, stalactite organs, musical roads, humming dunes, seals that sound like alien angels, and a Mayan pyramid that chirps like a bird. With forays into archaeology, neuroscience, biology, and design, Cox explains how sound is made and altered by the environment, how our body reacts to peculiar noises, and how these mysterious wonders illuminate sound ’ s surprising dynamics in everyday settings—from your bedroom to the opera house. The Sound Book encourages us to become better listeners in a world dominated by the visual and to open our ears to the glorious cacophony all around us.

Geographies of Urban Sound

The Sound Book: The Science of the Sonic Wonders of the World

The Tuning of the World

A Guide to Everyday Sounds

A Handbook for the Modern Music Teacher

The New Soundscape

Toward a Theory of Soundscape Design

Through his organization Wild Sanctuary, Bernie Krause has traveled the globe to hear and record the sounds of diverse natural habitats. Wild Soundscapes, first published in 2002, inspires readers to follow in Krause’s footsteps. The book enchantingly shows how to find creature symphonies (or, as Krause calls them, “biophonies”); use simple microphones to hear more; and record, mix, and create new expressions with the gathered sounds. After reading this book, readers will feel compelled to investigate a wide range of habitats and animal sounds, from the conversations of birds and howling sand dunes to singing anthills. This rewritten and updated edition explains the newest technological advances and research, encouraging readers to understand the earth’s soundscapes in ways previously unimaginable. With links to the sounds that are discussed in the text, this accessible and engaging guide to natural soundscapes will captivate amateur naturalists, field recordists, musicians, and anyone else who wants to fully appreciate the sounds of our natural world.

In Moravian Soundscapes, Sarah Eyerly contends that the study of sound is integral to understanding the interactions between German Moravian missionaries and Native communities in early Pennsylvania. In the mid-18th century, when the frontier between settler and Native communities was a shifting spatial and cultural borderland, sound mattered. People listened carefully to each other and the world around them. In Moravian communities, cultures of hearing and listening encompassed and also superseded musical traditions such as song and hymnody. Complex biophonic, geophonic, and anthroponic acoustic environments—or soundscapes—characterized daily life in Moravian settlements such as Bethlehem, Nain, Gnadenhütten, and Friedenshütten. Through detailed analyses and historically informed recreations of Moravian communal, environmental, and religious soundscapes and their attendant hymn traditions, Moravian Soundscapes explores how sounds—musical and nonmusical, human and nonhuman—shaped the Moravians’ religious culture. Combined with access to an interactive website that immerses the reader in mid-18th century Pennsylvania, and framed with an autobiographical narrative, Moravian Soundscapes recovers the roles of sound and music in Moravian communities and provides a road map for similar studies of other places and religious traditions in the future.

Over the past two decades there have been many major new developments in the field of urban sound environment. Jian Kang introduces and examines these key developments, including: the development of prediction methods for urban sound propagation establishment and application of noise-mapping software new noise control measures and design methods. Also covered is the new EU directive on noise and the substantial actions it has brought about across Europe. As the importance of soundscape, acoustic comfort and sound environment design have become widely recognized, Urban Sound Environments is a thoroughly useful book for students and practitioners in a wide range of fields, from urban planning and landscape through to architecture and acoustics.

Is a sound an object, an experience, an event, or a relation? What exactly does the emerging discipline of sound studies study? Sound Objects pursues these questions while exploring how history, culture, and mediation entwine with sound’s elusive objectivity. Examining the genealogy and evolution of the concept of the sound object, the commodification of sound, acousmatic listening, nonhuman sounds, and sound and memory, the contributors not only probe conceptual issues that lie in the forefront of contemporary sonic discussions but also underscore auditory experience as fundamental to sound as a critical enterprise. In so doing, they offer exciting considerations of sound within and beyond its role in meaning, communication, and information and an illuminatingly original theoretical overview of the field of sound studies itself. Contributors. Georgina Born, Michael Bull, Michel Chion, Rey Chow, John Dack, Veit Erlmann, Brian Kane, Jairo Moreno, John Mowitz, Pooja Rangan, Gavin Steingo, James A. Steintrager, Jonathan Sterne, David Toop

Intersections of Music, Technology and Society

A Composer’s Sound Practice

Human Aspects of IT for the Aged Population. Aging, Design and User Experience

Discovering the Voice of the Natural World, Revised Edition

Soundscape and the Built Environment

The Vancouver Soundscape

The Politics of Music and Environment in Northeastern Brazil

This volume reads the global urban environment through mediated sonic practices to put a contemporary spin on acoustic ecology’s investigations at the intersection of space, cultures, technology, and the senses. Acoustic ecology is an interdisciplinary framework from the 1970s for documenting, analyzing, and transforming sonic environments: an early model of the cross-boundary thinking and multi-modal practices now common across the digital humanities. With the recent emergence of sound studies and the expansion of “ecological” thinking, there is an increased urgency to re-discover and contemporize the acoustic ecology tradition. This book serves as a comprehensive investigation into the ways in which current scholars working with sound are re-inventing acoustic ecology across diverse fields, drawing on acoustic ecology’s focus on sensory experience, place, and applied research, as well as attendance to mediated practices in sounded space. From sounding out the Anthropocene, to rethinking our auditory media landscapes, to exploring citizenship and community, this volume brings the original acoustic ecology problem set into the contemporary landscape of sound studies.

What does it mean to write in and about sound? How can literature, seemingly a silent, visual medium, be sound-bearing? This volume considers these questions by attending to the energy generated by the sonic in literary studies from the late nineteenth century to the present. Sound, whether understood as noise, music, rhythm, voice or vibration, has long shaped literary cultures and their scholarship. In original chapters written by leading scholars in the field, this book tunes in to the literary text as a site of vocalisation, rhythms and dissonance, as well as an archive of soundscapes, modes of listening, and sound technologies. Sound and Literature is unique for the breadth and plurality of its approach, and for its interrogation and methodological mapping of the field of literary sound studies.

Sounds in Translation: Intersections of music, technology and society joins a growing number of publications taking up R. Murray Schafer's challenge to examine and to re-focus attention on the sound dimensions of our human environment. This book takes up his challenge to contemporary audiologists, musicologists and sound artists working within areas of music, cultural studies, media studies and social science to explore the idea of the 'soundscape' and to investigate the acoustic environment that we inhabit. It seeks to raise questions regarding the translative process of sound: 1) what happens to sound during the process of transfer and transformation; and 2) what transpires in the process of sound production/expression/performance. Sounds in Translation was conceived to take advantage of new technology and a development in book publishing, the electronic book. Much of what is written in the book is best illustrated by the sound itself, and in that sense, permits sound to 'speak for itself'.

The contemporary novel is not as silent as we tend to believe, nor does it only attend to human plots and characters. As this book shows, writers in a range of subgenres have devoted considerable attention to the voices of nonhuman animals, and to the histories and technologies of listening that shape twenty-first-century cultures and environments. In doing so, their multispecies novels illuminate the cultural meanings we attach to creatures like dogs, frogs, whales, chimpanzees, and Tasmanian tigers – not to mention various bird species and even plants. At the same time, these stories explore the attitudes of distinct communities of human listeners, ranging from vets and musicians to chimp caretakers and sonar technicians. In highlighting animal sounds and their cultural meanings, these novels by authors including Amitav Ghosh, Julia Leigh, Richard Powers, Karen Joy Fowler, Cormac McCarthy, and Han Kang also enrich pressing debates about species extinction, sound pollution, nonhuman communication, and human-animal relations. As we are violently reshaping the planet, they invite us to reimagine our own humanity and animality – and to rethink how we tell stories about multispecies contact zones and their complex soundscapes.

Listening and Soundmaking [microform] : A Study of Music-as-environment

My Life on Earth and Elsewhere

Sounds Wild and Broken

In Search of Sonic Oblivion

Our Sonic Environment and the Tuning of the World

In Their Own Words

Deep Listening

Since 1968, Bernie Krause has traveled the world recording the sounds of remote landscapes, endangered habitats, and rare animal species. Through his organization, Wild Sanctuary, he has collected the soundscapes of more than 2,000 different habitat types, marine and terres illustrations and compelling stories, Krause provides a manifesto for the appreciation and protection of natural soundscapes. In his previous book, The Great Animal Orchestra, Krause drew readers’ attention to what Jane Goodall described as “the harmonies of nature . . . [that ar by one, snuffed out by human actions.” He now explains that the secrets hidden in the natural world’s shrinking sonic environment must be preserved, not only for our scientific understanding, but for our cultural heritage and humanity’s physical and spiritual welfare. Krause’s narrative—supplemented by exclusive access to field recordings from the wild—draws on a compelling range of personal anecdotes, histories, and examples to document his early exploration of this field and to lay the groundwork for future generations.

Environmental Sound Artists: In Their Own Words is an incisive and imaginative look at the international environmental sound art movement, which emerged in the late 1960s. The term environmental sound art is generally applied to the work of sound artists who incorporate pro artist actively engages with the environment. While the field of environmental sound art is diverse and includes a variety of approaches, the art form diverges from traditional contemporary music by the conscious and strategic integration of environmental impulses and natural presents a current perspective on the environmental sound art movement through a collection of personal writings by important environmental sound artists. Dismayed by the limitations and gradual breakdown of contemporary compositional strategies, environmental sound art alternate venues, genres, technologies, and delivery methods for their creative expression. Environmental sound art is especially relevant because it addresses political, social, economic, scientific, and aesthetic issues. As a result, it has attracted the participation of artists intern and concern for the environment has connected and unified artists across the globe and has achieved a solidarity and clarity of purpose that is singularly unique and optimistic. The environmental sound art movement is borderless and thriving.

Can musicians really make the world more sustainable? Anthropologist Mark Pedelty, joined an eco-oriented band, the Hypoxic Punks, to find out. In his timely and exciting book, Ecomusicology, Pedelty explores the political ecology of rock, from local bands to global superstars. H climate change controversies of U2’s 360 Degrees stadium tour—deemed excessive by some—and the struggles of local folk singers who perform songs about the environment. In the process, he raises serious questions about the environmental effects and meanings on music.

examines the global, national, regional, and historical contexts in which environmental pop is performed. Pedelty reveals the ecological potentials and pitfalls of contemporary popular music, in part through ethnographic fieldwork among performers, audiences, and activists. Ultim popular music dramatically reflects both the contradictions and dreams of communities searching for sustainability.

Children are inherently musical. They respond to music and learn through music. Music expresses children’s identity and heritage, teaches them to belong to a culture, and develops their cognitive well-being and inner self worth. As professional instructors, childcare workers, or forward to a career working with children, we should continuously search for ways to tap into children’s natural reservoir of enthusiasm for singing, moving and experimenting with instruments. But how, you might ask? What music is appropriate for the children I’m working with inspire a well-rounded child? How do I reach and teach children musically? Most importantly perhaps, how can I incorporate music into a curriculum that marginalizes the arts?This book explores a holistic, artistic, and integrated approach to understanding the developmental con music and children. This book guides professionals to work through music, harnessing the processes that underlie music learning, and outlining developmentally appropriate methods to understand the role of music in children’s lives through play, games, creativity, and movement

book explores ways of applying music-making to benefit the whole child, i.e., socially, emotionally, physically, cognitively, and linguistically.

Ecomusicology

Sound, Media, Ecology

Notes for an Experimental Music Course

The Novel and the Multispecies Soundscape

Architectural Acoustics and the Culture of Listening in America, 1900-1933

Urban Sound Environment

Voices of Drought

Deep Listening: A Composer's Sound Practice offers an exciting guide to ways of listening and sounding. This book provides unique insights and perspectives for artists, students, teachers, mediators and anyone interested in how consciousness may be effected by profound attention to the sonic environment. Deep Listeningr is a practice created by composer Pauline Oliveros in order to enhance her own as well as other's listening skills. She teaches this practice worldwide in workshops, retreats and in her ground breaking Deep Listening classes at Rensselaer Polytechnic Institute and Mills College. Deep Listening practice is accessible to anyone with an interest in listening. Undergraduates with no musical training benefit from the practices and successfully engage in creative sound projects. Many report life changing effects from participating in the Deep Listening classes and retreats. Oliveros is recognized as a pioneer in electronic music and a leader in contemporary music as composer, performer, educator and author. Her works are performed internationally and her improvisational performances are documented extensively on recordings, in the literature and on the worldwide web.

A vibrant history of acoustical technology and aural culture in early-twentieth-century America. In this history of aural culture in early-twentieth-century America, Emily Thompson charts dramatic transformations in what people heard and how they listened. What they heard was a new kind of sound that was the product of modern technology. They listened as newly critical consumers of aural commodities. By examining the technologies that produced this sound, as well as the culture that enthusiastically consumed it, Thompson recovers a lost dimension of the Machine Age and deepens our understanding of the experience of change that characterized the era. Reverberation equations, sound meters, microphones, and acoustical tiles were deployed in places as varied as Boston's Symphony Hall, New York's office skyscrapers, and the soundstages of Hollywood. The control provided by these technologies, however, was applied in ways that denied the particularity of place, and the diverse spaces of modern America began to sound alike as a universal new sound predominated. Although this sound-clear, direct, efficient, and nonreverberant-had little to say about the physical spaces in which it was produced, it speaks volumes about the culture that created it. By listening to it, Thompson constructs a compelling new account of the experience of modernity in America.

HuffPost 20 Best Business Books of 2017 ¶ Learn communication skills secrets from one of the most successful TED Talks stars of all time Transform your communication skills: Have you ever felt like you're talking, but nobody is listening? Renowned five time TED Talks speaker and author Julian Treasure reveals how to speak so that people listen - and how to listen so that people feel heard. As this leading sound expert demonstrates via interviews with world-class speakers, professional performers and CEOs atop their field, the secret lies in developing simple habits that can transform our communication skills, the quality of our relationships and our impact in the world. Effective speaking, listening, and understanding skills: How to be Heard includes never-before-seen exercises to develop your communication skills that are as effective at home as in the boardroom or conference call. Julian Treasure offers an inspiring vision for a sonorous world of effective speaking, listening and understanding. Communication skills secrets and tips discussed in How to be Heard include: • Sound affects us all: How to make it work for you and improve your wellbeing, effectiveness and happiness. Why listening matters. How listening and speaking affect one another. • The seven deadly sins of speaking and listening: And how to avoid them; the four cornerstones of powerful speaking and listening. • How to listen and why we don't: Your listening filters, and how to use them. Five simple exercises to achieve conscious listening. Tips from great listeners. Inner listening. • Your voice: The instrument we all play, and how to play it beautifully. The power of your vocal toolbox and how to build your speaking power; tricks of great speakers; simple exercises and practices to develop your voice. • Saying what you mean: How to plan and structure content so you always hit the bullseye. Clean language. Secrets of rhetoric; great speeches unpacked; exercises and methods to achieve clarity, precision and impact. Five danger words to avoid. • Stagecraft: How to deliver a great talk. Practice, preparation, tools and aids, common mistakes and how to avoid them, stage presence - how to act and talk like a top professional speaker and win over any audience. The five most common errors and how to avoid them.

Soundscape Ecology represents a new branch of ecology and it is the result of the integration of different disciplines like Landscape ecology, Bioacoustics, Acoustic ecology, Biosemiotics, etc. The soundscape that is the object of this discipline, is defined as the acoustic context resulting from natural and human originated sounds and it is considered a relevant environmental proxy for animal and human life. With Soundscape Ecology Almo Farina means to offer a new cultural tool to investigate a partially explored component of the environmental complexity. For this he intends to set the principles of this new discipline, to delineate the epistemic domain in which to develop new ideas and theories and to describe the necessary integration with all the other ecological/environmental disciplines. The book is organized in ten chapters. The first two chapters delineate principles and theory of soundscape ecology. Chapters three and four describe the bioacoustic and communication theories. Chapter five is devoted to the human dimension of soundscape. Chapters six to eight regard the major sonic patterns like noise, choruses and vibrations. Chapter nine is devoted to the methods in soundscape ecology and finally chapter ten describes the application of the soundscape analysis.

Sonic Marvels, Evolution's Creativity, and the Crisis of Sensory Extinction

The Book of Noise

Secrets for Powerful Speaking and Listening

European Sound Diary

Rock, Folk, and the Environment

The Audible Past

Sonic Experience

My Life on Earth and Elsewhere, a memoir by the internationally-acclaimed Canadian composer, music educator and writer R. Murray Schafer, traces the author's life and growth as an artist from his earliest memories to the present. Scenes from his youth as an aspiring painter, a music student at the University of Toronto and a sailor on a Great Lakes freighter give way to memories of his several years of work and wandering in Europe, where he gained a deeper understanding of his vocation, and found, especially in Greece, the inspiration for much of the astonishing music he would create after his return to Canada.

“A symphony, filled with the music of life.” —Elizabeth Kolbert, author of The Sixth Extinction A lyrical exploration of the diverse sounds of our planet, the creative processes that produced these marvels, and the perils that sonic diversity now faces We live on a planet alive with song, music, and speech.

David Haskell explores how these wonders came to be. In rain forests shimmering with insect sound and swamps pulsing with frog calls we learn about evolution's creative powers. From birds in the Rocky Mountains and on the streets of Paris, we discover how animals learn their songs and adapt to new environments. Below the waves, we hear our kinship to beings as different as snapping shrimp, toadfish, and whales. In the startlingly divergent sonic vibes of the animals of different continents, we experience the legacies of plate tectonics, the deep history of animal groups and their movements around the world, and the quirks of aesthetic evolution. Starting with the origins of animal song and traversing the whole arc of Earth history, Haskell illuminates and celebrates the emergence of the varied sounds of our world. In mammoth ivory flutes from Paleolithic caves, violins in modern concert halls, and electronic music in earbuds, we learn that human music and language belong within this story of ecology and evolution. Yet we are also destroyers, now silencing or smothering many of the sounds of the living Earth. Haskell takes us to threatened forests, noise-filled oceans, and loud city streets, and shows that sonic crises are not mere losses of sensory ornament. Sound is a generative force, and so the erasure of sonic diversity makes the world less creative, just, and beautiful. The appreciation of the beauty and brokenness of sound is therefore an important guide in today's convulsions and crises of change and inequity. Sounds Wild and Broken is an invitation to listen, wonder, belong, and act.

A handbook of acoustic terminology.

How to be Heard

Collected writings on musical acoustics (Paris 1700-1713)

The World Soundscape Project's Handbook for Acoustic Ecology

Ear Cleaning

The Soundscape

Sound and Literature

Tourism, Culture and Heritage in a Smart Economy