

Projektabstract Von Max:

Can we open up access to mutual cultural understanding through the execution, sharing, perception and discussion of soundscape recordings (field audio recordings of environments) to such an extent that deep common discourses on different cultural concepts are possible? This will be developed using the concepts of periphery(s) and center(s) as examples.

Soundscape seem to make sense to do this because they have little cultural connotations, while at the same time the material allows many possibilities for the perception of different cultural habitats and also their similarities.

As a „side effect“ we discuss the topic of acoustic ecology which includes a series of issues from regional development, slow tourism, nature conservation, to deceleration, value systems, degrowth, freedom and commons.

State of the Art Soundscape Studies, Soundscape Study Methodology and Field Recording /

“Contemporary” soundscape studies: Begins with Järviluoma & Wagstaffs 2002 “Soundscape Studies and Methods”.

Also “Acoustic Environments in Change” - revisiting the original World Soundscape locations, comparing, re-investigating.

Soundscape studies offer many and rich (“thick description”-style) ways to negotiate relationships between people, places, spaces

Still, focus/discourse on “post recording” situation. The act of recording (sound jargon: “pre-production” (!)) is not problematized - compare with discourse in documentary film,

Lots of educational “sensitization” projects, projekt zuhören etc. stem from the domain of “aesthetic education”. A strong focus is often the production of sonic artifacts: audio plays, podcasts, music. Recording is a means to an end, soundscape listening and recording some kind of ear training (and material sourcing).

But “doing fieldrecording”, doing sonic ethnography. Question of method(ology) and the performative act

The point is to shift the focus on the act of recording as a communicative act, comparable to voicing and formulating a statement. But the act of recording is more than a formulation, it is the capture of an instance with immersive potential, with the potential of “virtual corporeality”, of (co)presence in the recorded space.

Beyond sonic experience “ex post”.

Essentials form Soundscape Studies and Methods (2002) **TBD**:

- Trixier, N.: Street listening (method)
- Noora Vikman: Looking for a “right” Method
- Heikki Uimonen: You don't hear anything 'round here!

Gallagher: Field recording as geography beyond text...spatiality..
(was macht Justin Winkler gerade so?)

Conventional understandings: Focus on the process after recording (ignoring the apparatus, psychology and techno-performance or recording)

(...) drawing the heard as possibilities rather than as one actuality, demands an ethics of participation: an ethics that guides the contingent encounter of the heard and frames the proposition produced. It is an ethics that is engaged and respects equivalence at the same time as it is aware of a potentially unbreachable autonomy of each and every thing. In this visually unfocused, auditorily precise simultaneity, ethics is not about authority and ideology but about negotiation and process and how that can be achieved. (ibid.)

Field recording is that art of capturing audio recordings without the help of modern studios. To work in the field means to work outside of a workplace setting. No soundproofed walls, no isolation booths and definitely no control room filled with sound engineers, effects units and fancy computers. Field recording is all about capturing audio straight from the source, no matter where it is. Subject matter ranges from natural to human-made sounds and even to underwater sounds and electromagnetic vibrations.

<https://acousticnature.com/journal/what-is-field-recording>

"sound," rather than being a destination, has been a potent and necessary means for accessing and understanding the world; in effect, it leads away from itself. A very nebulous notion of methodology, but also something that kicks in before methodology. (cited personal conversation in Sterne, 2012, p. 6)

“(...) sonic materialism, and a sonic realism: a materialism that acknowledges the substance of objects as temporal processes, autonomous from human intervention and perception, but which become real for the subject through his/her temporal process of being substance simultaneously with other substances. It is also not entirely anti-theological, as it does not deny the responsibility of the subject; it only cuts its privilege.” Voegelin, 2018

Matthew Herbert:

From Site and Place Conference: Sabine Vogel: Recorded Landscapes: “Tuning in” as part of the work. -
> CHECK

(Auditory) Psychogeography (Guy Debord)

Historic reference for the process of transforming from document to statement by means of montage:
Walter Ruttmann: Wochenende (1930)

<https://edinburghuniversitypress.com/book-writing-the-field-recording.html>

-> field recording is a form of documentation, fixation of those transitory states of listening - does this destroy the “contingent encounter of the heard”?

Writing the field recording (Benson, Montgomery 2019) *"A field recording is any audio recording made outside of the studio."*

Writing the sonic writing?

Pauline Oliveiros: Deep Listening

Stephen Feld: Acoustemology

Berlin Sonic Places (Peter Cusack ed.): *"appreciation of, and an enquiry into, Berlin's sounds and soundscapes in all their moods of noise and quiet. It asks why does Berlin sound the way it does and what makes one neighbourhood sonically different from another. It pays attention to the aural character of particular buildings, streets, squares and green spaces, listens to the city's public transport system and celebrates the importance of nature to Berlin's acoustic environment. Briefly it attempts to find out what Berliners think and feel about the sounds of their city and how Berlin's soundscape compares with those of other European capitals? Berlin Sonic Places: A Brief Guide raises the question, "How do we hear the cities in which we live?" and offers some thoughts and responses from Berlin's point of ear."*

<https://www.crisap.org/research/projects/berlin-sonic-places-brief-guide/>

Note from lecture "home", 18.11.20: Stimulated by the covid challenge, we are re-tuning (perceptually, conceptually...) to our "world" in a still ongoing liminal state. Our wondering about the changed soundscape is one indicator of this process. Will there be a "new normal" and what will it be?

Regarding the Term "Field recording":

Wikipedia: **Field recording** is the term used for an [audio recording](#) produced outside a [recording studio](#), and the term applies to recordings of both natural and human-produced sounds. It also applies to sound recordings like electromagnetic fields or vibrations using different microphones like a passive magnetic antenna for electromagnetic recordings or contact microphones. For underwater field recordings, a field recordist uses hydrophones to capture the sounds and/or movements of whales, or other aquatic organisms. These recordings are very useful for sound designers.

The field recorder is often depicted as an outdoor guy all geared up for adventure and an impressive field recording device/mixer and boom/deadcat rig.

But there is also the "secret", hidden fieldrecorder, the eyewitness, the "ecouteur", as e.g...

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