

Petri Kuljuntausta – Samuel Pellman – Christopher DeLaurenti – Jon Drummond – Aaron Ximm

Greg Hooper – Viv Corringham – Pierre Thoma – Gabriele Proy – Michelle Nagai

HEARING PLACE

sound art exploring place from around the world

move

Ten sound artists and composers respond to notions of place. Featuring binaural sound, electroacoustic composition and field sound recordings, Hearing Place journeys the environment and that of our internal response.

- 1 *Petri Kuljuntausta (FIN)*
Vroom!! 8'19" 
- 2 *Samuel Pellman (USA)*
The Home Planet 9'58" 
- 3 *Christopher DeLaurenti (USA)*
Your 3 Minute Mardi Gras 3'00"
- 4 *Jon Drummond (AUS)*
Sydney Sound Walk 9'29"
- 5 *Aaron Ximm (USA)*
Beach Rain 5'58" 
- 6 *Greg Hooper (AUS)*
decemberYard 9'59"
- 7 *Viv Corringham (GBR)*
Vocal Strolls 6'03" 
- 8 *Pierre Thoma (CHE)*
Le Souterrain 8'22" 
- 9 *Gabriele Proy (AUT)*
Lagom 3'29" 
- 10 *Michelle Nagai (USA)*
Hawk Study 7'29" 

 headphones recommended

The Australian Centre
making links



1 Petri Kuljuntausta (FIN)

Vroom!!

This work is based on the recording that I captured at The Piccadilly Circus, in London, on Tuesday 16th May 2000. The day was warm (24° celsius) and sunny, I remember it was one of the warmest days in London during that May. During the Piccadilly Circus recording I stayed so near the traffic that my microphone almost hit the passing vehicles. The main focus in the *Vroom!!* is in the sounds of rush hour - sounds of cars, motorbikes, ambulances, car brakes, signal horns ... Only a few unclear speech fragments are possible to hear, coming from people talking while they walked behind me.

Petri Kuljuntausta is a composer, performer and sound artist. His latest soundscape compositions are based on the first recorded sounds of Aurora Borealis along with soundscape compositions based on urban environments like the cities of London, Milan and Helsinki. Kuljuntausta has collaborated with the experimental film director Sami van Ingen, urban architecture group Ocean-North, Morton Subotnick, Atau Tanaka, sound artist Richard Lerman and musician/philosopher David Rothenberg, and he has made recordings for various labels in England, Finland, France, Germany and the USA.

2 Samuel Pellman (USA)

The Home Planet

The Home Planet consists almost exclusively of environmental sounds. As with many of the classic concrète works of the 1950s, the listener can often identify familiar sounds (for instance, of birds singing at dawn, the bells of a nearby church, etc.). These familiar sounds are, in effect, 'themes' and are subjected to an enormous range of transformation by such classical techniques as speed, transposition and reversal as well as more recent techniques, such as granulation. Perhaps this digital musique concrète can provide a sense of the musicality heard in the sounds of a summer day in upstate New York.

Samuel Pellman has composed a variety of works for acoustic and electroacoustic media. He is also the author of *An Introduction to the Creation of Electroacoustic Music*, a widely-used textbook published by Wadsworth, Inc. Presently he is a Professor of Music at Hamilton College, in Clinton, New York.

3 Christopher DeLaurenti (USA)

Your 3 Minute Mardi Gras

Your 3 Minute Mardi Gras is a rapid-fire portrait of New Orleans' 2001 Mardi Gras. My aim is to preserve the meaning and the melody of speech, as well as unearth the unintended polyphony of the event. No layering or time juggling,

just lots of aggressive old-fashioned linear 2-track (left and right channel synchronous!) editing. *Your 3 Minute Mardi Gras* is the third in my series of aural safaris capturing risky (and at times dangerous) sonic environments.

Christopher DeLaurenti (USA) is a composer, improviser, phonographer, and music writer. About his work, he writes, 'My music, the offspring of my love affair with sound, incorporates murky atmospheres, unusual field recordings, everyday speech, and an array of instruments deployed in maniacal recombinant polyphony.' Christopher's music resides at delaurenti.net along with many music-related essays and articles.

4 Jon Drummond (AUS)

Sydney Sound Walk

Sydney Sound Walk is based on field recordings made between the Archibald Fountain and Customs House Square in Sydney, May 2000. The work explores these discovered sounds - sometimes transformed in the studio to reveal deeper sonic relationships - taking the listener on a virtual walk of the city.

Jon Drummond is a Sydney based composer who creates works for a variety of media including electroacoustic, live electronics, interactive media, web and installation. In 2002 his music has been presented on the d>ARTO2 dLux media arts national sound program on Alchemy Radio SBS,

Sound Spaces sonic art gallery part of the 5th Totally Huge New Music Festival Perth WA, on 4ZZZ Radio Brisbane and at the Darwin International Guitar Festival.

5 Aaron Ximm (USA)
Beach Rain

October 28, 1998: the famous beaches of Nha Trang on the central coast of Vietnam are soaked by unseasonably strong rain. This unedited recording documents my walk along the beach and back to my hotel in a plastic poncho. I recorded it wearing binaural-like microphones near my ears: the record-player crackle is rain falling on plastic. I return to this recording often, for the way it juxtaposes the familiar and the unfamiliar, making music where I did not expect to find it.

San Francisco sound artist Aaron Ximm makes trips for the headphone tourist with recordings he collects around the world. He seeks to reveal the hidden music of the everyday soundscape. He wants you to listen, but not just to him.

6 Greg Hooper (AUS)
decemberYard

decemberYard is built upon recordings made of the sounds heard in our inner city Brisbane yard on the 11th and 12th of December 2002. Four recordings of 60 minutes duration were made, starting at 5:00 am, 11:00 am, 5:00

pm, and 11:00 pm. The order of the recordings is preserved so that the transition in sounds reflects 24 hours of acoustic changes in the yard. Some signal processing has been used, with small segments of the recorded sounds acting as impulse responses for the filter design.

Greg Hooper lectures in the Information Environments and Multimedia programs at the University of Queensland. He has a degree in Cognitive Science with a PhD in Psychiatry.

7 Viv Corringham (GBR)
Vocal Strolls

Vocal Strolls are a series of recordings created using binaural stereo microphones on walks around my London neighbourhood, listening to its sounds and responding with vocal improvisation. These recordings have been transmitted weekly on London's Resonance FM art radio. The fact of the human presence and its relation to London's soundscape is clearly embodied in this work. That presence created the tumult that sometimes drowns out the human voice and sometimes becomes a complex and perfect accompaniment to it. Issues of acoustic ecology vie with an aesthetic enjoyment of urban noise.

Viv Corringham is a vocalist based in London. She works with improvisation, electronics and Eastern Mediterranean

music. She has a longstanding duo with electronics/environmental musician Peter Cusack.

8 Pierre Thoma (CHE)
Le Souterrain

There are sounds of a city that are functions of its daily running, but inaudible and thus unknown for us. The sounds here are those of sewerage systems, hydraulic turbines, water pumps and garbage disposal. All sounds are "natural" and none have been modified. All are recorded subterranean. They are simply cut and sequenced by a probability theory algorithm. The composer thanks for their kind collaboration: the sewerage system, hydroelectric and drinking water, and garbage disposal departments of Geneva. *Le souterrain* was commissioned by Archipel Festival Genève in 2002.

Pierre Thoma makes instrumental compositions, loudspeaker installations for concerts and exhibitions, sound poetry performances and textual and graphic works for publications and exhibitions. Born in 1949, Pierre lives in Geneva (Switzerland). He has a degree in sociology at the University of Geneva and music diploma at the Geneva Conservatory of Music.

9 **Gabriele Proy (AUT)**

Lagom

Lagom is a common Swedish word and means 'well, it's okay'. It symbolises the willingness of the Swedes to compromise. The composition is an acoustical story on Sweden using soundscape material from the seventies and nineties. The objet musicales of the piece *Lagom* are sounds relating to the three elements water, air, earth. Sounds of water (like sea, lake, waterball), sounds of air (voices, breathing, birds) and sounds of earth (steps, football, tennis, etc.) are composed to a dense sonic landscape. Sounds of different ball games form rhythmical structures. The acoustic space of the piece is shaped with sounds of train, tram and skateboards.

Gabriele Proy is a composer and sound artist living in Vienna and studied composition and computer music at the Vienna University for Music and Performing Arts. Her electroacoustic soundscapes and sound installations have been performed and exhibited widely in Europe, Canada, Latin America and the USA. Gabriele Proy teaches Soundscape Composition and Sound Design at the Vienna University, the Krems Danube-University and at the Nuernberg School for Radiotechnology. Since 2001 she has been the president of the Soundscape Forum FKL.

10 **Michelle Nagai (USA)**

Hawk Study

Hawk Study is one section of a larger series of works based on sounds collected while travelling in Canada over the past year and a half. Since the summer of 2001, I have had the good fortune to spend several weeks in both remote and urban areas of Ontario and Quebec listening, soundwalking, composing and sharing in the listening experiences of others. The majority of sounds used in *Hawk Study* were collected from a hillside overlooking 565 very quiet acres of rolling hills, meadows and ponds in a remote corner of the province of Quebec. The approach with all of the pieces in the series is to attempt to capture my physical and emotional responses to the act of listening deeply and attentively so as to reflect not only on the soundscape as an aural experience but also to consider the broader human implications of what it means to be an ear-witness to a particular sound, in a particular place, at a particular moment in time.

Michelle Nagai is a New York City based electroacoustic composer and performance artist whose interdisciplinary approach utilises a myriad of physical and aural elements in the creation of site-specific performances, radio broadcasts and installations. Ideas grounded in the theories and practices of acoustic

ecology, cultural geography, Deep Listening and expressive therapy play a large role in shaping her work. Nagai is also the founder and artistic director of Treetheater Projects, an organisation dedicated to nurturing meaningful creative relationships between people and the places they inhabit through conscious public acts of sound, art, dance, theatre and media.



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www.sounddesign.unimelb.edu.au
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