

# ECHO-LOCATIONS

The Sounds of  
Elsewhere





## The Sounds of Elsewhere


We are ever immersed in the sonic environment of our everyday lives, and though we constantly seek to control what we're hearing, this is a sense that we can never simply switch off. Through familiarity we often don't notice the most common sounds around us. We hear but we don't 'listen'. However, to fresh ears such sounds can be quite remarkable, and say a much about the sonic interface existing between the natural and man-made environments.

This exhibition simply brings to your attention the everyday sounds of other places in the world. Recordings have been submitted from the 'local' spaces of 25 other locations, along with a single photograph of that place and a short description of the context of the recording.

Most of these sounds are straightforward 'field recordings' made with hand held digital equipment. Others have been 'composed' using a blend of found sounds mixed in studios – a growing area of activity in the sonic arts. A few of these recordings have been edited and 'treated' with studio effects to create intriguingly novel encounters with the ordinary.

For the purpose of this exhibition all recordings have been edited to approximately an equal length. Full versions of compositions and access to archived material are available by contacting the recordist.

The aim of the exhibition is to bring the listener to another's sonic space, whether real or imaginary. It urges a keener listening to our own.





#### Magnus Bergsson - Birds at Aranstapi, Iceland

This was just one of those recordings when I was at the right place on right time to capture a peaceful moment.

No rumbling or humming sound from traffic or motorist (well, only one airplane). Both sea waves and birds were in relaxed mood and the cliff is full of *eyas*. A calm and beautiful afternoon.

Standing high on the cliff it was possible to see down to the bottom of the sea and to hundreds of nests in the cliff. As I recorded this session the tide rose, the waves get bigger and the wind increased. But this was more like normal at Aranstapi.

<http://fieldrecording.net/english/>



#### Gallagher : A soundscape from Rummelsburg, Berlin

A short soundscape composition made with field recordings of Rummelsburg, an area of waterside urban redevelopment in Berlin. The recordings were made on a visit with sound artist Peter Cusack, who has been researching the acoustic qualities of the area as part of a project called 'Berlin Sonic Places'. Rummelsburg has what might be described as a gentrified soundscape, with residential quiet punctuated by sounds of water, leisure activities and construction. The new houses partially block out traffic noise from an arterial road



#### Marcus Neves – Argentina

The material for this composition was recorded inside the Buenos Aires metro in Argentina. The musician sings for his survival, while the metro makes daily music for its passengers. Urban noise pollution – and even the sounds of economic crisis – are represented in this soundscape.

Marcus Neves is a Brazilian composer and sound artist. He is Professor of music at the Federal University of Espirito Santo.

<https://soundcloud.com/creedmvmn>

<http://marcusneves.bandcamp.com>



#### Christine Guillbaud and Vincent Rioux – Mechanical Shrine in India

This example mixes different ethnographic recordings :

An interview with an Indian engineer who has designed and marketed a musical automaton in South Indian temples; a recording of this sound device; and finally the sound of ordinary bells played during rituals inside the Chidambaram temple.

Christine GUILLEBAUD (CNRS, Laboratoire d'Ethnologie et de Sociologie Comparative, Paris-Ouest Nanterre University)

Vincent RIOUX (Head of the "Digital pole" at Superior National School of Fine Arts, Paris). Recorded in Tamil Nadu, India, 2008

See also the 2009 article (in French ) @ <http://terrain.revues.org/13799>



#### **Robin Parmar – Under the Streets of Limerick**

In 2012 *Softday* conducted a soundwalk of underground locations in the city of Limerick. Along the way I made recordings of some of the sounds I encountered and later knitted them together into a soundscape composition. The remnants of a broken instrument under a piano shop provide a musical introduction. Other sounds heard along the way include an ice machine, dripping water in a cave-like cellar, the drone of air conditioning, rattling machinery. In nature recordings the sounds of other people are typically edited out, but here I chose to retain overheard dialogue. The social context of these activities is also important to me. Perhaps because it came together so readily, this is one of my favourite soundscape pieces.

<http://remanence.robinparmar.com/>



#### **Atilio Doreste - Meson de Paredes, Madrid**

Traditional Sounds of Madrid street full of multiculturalism and business. This place corresponds to an old meson/inn that was located in the neighborhood of Lavapiés - that gave the street name Meson de Paredes. Today, we find a completely transformed soundscape by the immigrant population from diverse backgrounds, especially Senegal, Morocco, and China. There are still few Spanish food counters and stores hairdressers, clothes and accessories.

Professor Doreste teaches at ULL University in the Canary Islands

[www.atiliodoreste.net](http://www.atiliodoreste.net)



#### **Natalia Beylis – Antwerp Central Station – January 2014**

Antwerp is a magic cauldron of sounds; an ideal place to eavesdrop on a mix of inflections, dialects and accents. Belgium has three official languages so on a train ride the voices can turn from Dutch to French speaking and the entire mood changes with the words. Add to this mix all of the sounds brought over by immigrants from across Europe and beyond and you've got a unique tapestry of voices.

When collecting sounds I love to move through spaces to capture the affects of architecture on sound. In this recording, I begin inside the large echoey hall of Antwerp Central Station and then walk out onto the main square. This was recorded on a dry, sunny Sunday afternoon in winter. There are hordes of children playing in the park outside the station. People don't seem in as much of a hurry as on a weekday and the footfalls are leisurely. This was my first time in this square.



#### **Karla Berrens - Brick Lane Market, East London**

It was a Sunday morning in 2010. Three months before I had a bike accident that left me partially blind and during the six months after my accident I could barely see. Hence, from this day I remember light, blue, shadows and lots of sounds. It was quite breezy but this wind also brought the smell of fresh fruit - I remember both the freshness in the air and the smell of fruit. I could hear the rustling of those thin plastic bags and the chant of "£1 a bowl" with which stall sellers lure customers. Unexpectedly, a young boy set a stand nearby, I think it was like a foldable table with metallic legs, I remember how he started playing Jeff Buckley's "Hallelujah" to invite customers to buy records from him. The combination of the market stall, the "£1 a bowl" chant, wind, customers, and the final 'Hallelujah' Buckley softly lets go as if it was a whisper just made it a moment that has been etched into my memory.



### **Fergus Kelly Concrete Sonorities (2013) (Excerpt )**

This piece was composed with field recordings made in London and Dublin in 2012, using a variety of recording techniques. Most recordings have been left untreated, except for some, which have been pitch-shifted to draw out latent harmonic content.

This composition explores the natural sound colour and dynamic of the locations as compositional elements, creating a dynamic and imaginative interplay between various aspects, a sense of incident and momentum, which moves it away from pure documentary, and creates a set of relationships that engage the listener in a narrative flow, a sonic experience of cinematic dimensions. [fergus@roomtemperature.org](mailto:fergus@roomtemperature.org)



### **Eshen Chen Water Boys**

Three boys were enjoying the precious summer time in Sweden, having fun by the lake Härlanda Sjö in Göteborg, Sweden. The soundscape is composed by the water, their youthful expression and the Nordic summer temperature.

Human beings are primarily visual animals who don't pay attention to sound, although it constantly surrounds us. Here I make music as an approach to re-pay attention to our lively soundscapes.

[www.eshenchen.com](http://www.eshenchen.com)



### **Dinah Nuttal – 'Donnez moi milles francs'**

'This is a recording made in 2010 when I was visiting Dakar, Senegal. We went to the street market, just by the bus station, the *Gare Petersen*, where vendors ply their wares through megaphones.

They record short loops advertising their products and then play them back at the loudest volume possible to deter possible competition. You can hear one of them asking us for 'milles francs' (CFA) for the privilege of recording him.

<http://www.radio1001.org/Members/dinah>



### **Aonghus McEvoy - Victoria Square, Belfast**

Victoria Square is a new shopping centre with six floors which dominates the Arthur's Square public space in Belfast City, it is an open plan building and appears as part of the surrounding area but is under private control. Business regulate behavior around the centre, clashing with local street musicians over bustling in its vicinity, however, the sound environment contained within the building is loud and chaotic. This recording documents my movement through the building, from its main entrance to basement, through shopping floors and to a viewing gallery at the top of the building overlooking Belfast City.



### **Tony Langlois – Park Life**

The Chapultepec Park in the centre of Mexico City is a massive green space that is a haven for wildlife as well as a place for people to relax. Amongst its many attractions, the park has lakes, woodland, and a botanic garden.

This recording is of the part of the park where stallholders sell street food to the public. Children can be heard playing, vendors advertising their goods, and a plane passes overhead. Louder than all these other sounds are the calls of dozens of Great-Tailed Grackles, very noisy and gregarious birds who are a constant presence all over the city during the hours of daylight.

<http://zelloloid.org/>



### **Alan Dormer – Sarajevo Prayer**

This recording was made one late June in Sarajevo, Bosnia.

It is of evening call for prayer from the highest point in the city, one of the surrounding hills.

The recording captures 6/7 of the cities mosques, an intricate part of the cities soundscape.

Interestingly as the recording and the call from the last Mosque comes to an end the bells of a Christian church ring out.



### **Sherry Ostrapovitch – Walworth Soundscape**

This is a sonic investigation into community and gentrification in the London neighbourhood of Walworth. It has traditionally been a working-class neighbourhood with more recent residents coming from all over the world. The area has been subject to several contentious 'regeneration' schemes that have already caused the loss of 1100 socially rented homes of the Heygate Estate. I recorded many different sounds of the area and community, which I overlaid conversations I had with my neighbours, friends, and longstanding residents.

[www.sherryostapovitch.wordpress.com](http://www.sherryostapovitch.wordpress.com)



### **Zeynep Ozcan – As if I Didn't**

This piece is called "As if I didn't." It is composed from field recordings that have been electronically manipulated. My raw materials are recordings, samples, and synthesized or heavily processed real-world sounds. Through the compositional process, I become an active participant in the soundscape. I manipulate the relationships between various types of sounds because my surreal soundscape is basically about dreaming. That's why in this piece I am more close to hyper-real soundscape composition style.

<http://tiny.cc/istanbulsoundscape>

# The Sounds of Here



**Limerick Soundscapes** is an exciting new project that encourages residents of the city to contribute towards a unique interactive Soundmap. The purpose of the project is to make Limerick Ireland's first 'sonic city'; where the everyday sounds, songs and noises of our lives can be recorded and shared.

It is hoped that project will grow continually with more and more contributions submitted on all themes. One person might experiences the city in a very different way to another, depending on their age, gender, ethnic background, or favourite pastimes.

We would like a record of all these experiences, not only because we might understand each other's worlds a little better, but also as an archive for future generations, whose 'soundscape' may be very different to our own.

You can find our Soundmap at: <http://www.limericksoundscapes.ie/> and information about how to get involved yourself at: <http://limericksounds.wordpress.com/>

We look forward to **hearing** you.



# Contributors

Field Recordings and images

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**Eshen Chen**

**Atilio Doreste**

**Michael Gallagher**

**Fergus Kelly**

**Aonghus McEvoy**

**Sherry Ostapovitch**

**Dinah Nuttal**

**Robin Parmar**

**Christine Guillebaud**

**Zeynep özcan**

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