Sounding Scarborough: Research study on the soundscape of Scarborough

Being a Dissertation submitted in partial fulfillment of the requirements for
the degree of

MA in Composition

by

Carl John Linsdell BA (Hons)

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Submitted works

*Sea Hear* (2015) [28'40’’]

*Garden of light* (2015) [13'36’’]

*Phonographic piece - Peasholm Park: Summer / Autumn* (2015) [09'51’’]

*Phonographic piece - St Mary's Church: Summer / Autumn* (2015) [09'51’’]

*Phonographic piece - North Bay: Summer / Autumn* (2015) [09'50’’]

*Phonographic Piece - South Bay: Summer / Autumn* (2015) [09'50’’]

List of sound examples

Sound Examples can be heard by visiting - [https://soundcloud.com/carl-linsdell-masters/sets/masters](https://soundcloud.com/carl-linsdell-masters/sets/masters)

1. *Sea Hear* – Acousmatic Episode One (Train Station) 00'00” - 01’33”
2. *Sea Hear* - Acousmatic Episode Two (Train Station and High Street 02'22” - 04'45”
3. *Sea Hear* – Arcade Machines
4. *Sea Hear* – Donkey
5. *Sea Hear* – People Shopping
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Abstract

The portfolio presented functions as an artistic response to the soundscape of Scarborough. The thesis presents a set of soundscape research projects which seek out the core elements that make up Scarborough's individual acoustic identity. The research projects form the source material for each of the compositions, and the data derived from them informs their use. The core intention being to understand how soundscape studies can create informative compositions which in turn improve our understanding of a locations acoustic ecology.
1 Introduction

The portfolio of work presented acts as an artistic response to Scarborough. At its simplest, it is an attempt to understand Scarborough through the lens of acoustic ecology, applying varying methodologies with the intention of constructing compositional works which represent the acoustic profile of Scarborough.

What is Scarborough? Geographically, it could be described as a town on the North Yorkshire coast, or represented with the coordinates 54.2773°N 0.4017°W. It could also be described as a rather large geographical location with many visually striking features, such as its two bays. As a visitor, it is a place that struck me as being one that is acoustically vibrant and contrasting. Host to a body of sounds I desired to explore further.

Place is a word with many definitions and meanings, the full discussion of which far exceeds the boundaries of this work. Tim Cresswell states that 'To ecologists, a place is rooted in a distinctive ecology – as a bio region' (Cresswell, 2004, P.12). I am seeking to understand how Scarborough is experienced as a place through sound.

When trying to define an identity of a larger geographical whole, such as Scarborough, we are met with the challenge of realising that it is constructed of many smaller places. Which raises questions such as: does Scarborough have its own over arching acoustic identity in-spite of this?, How do we even begin to identify and classify sounds as being of Scarborough?, Is a particular sound of a place just because of where it originates from geographically? These are some of the questions that this work looks to explore further, by deploying a selection of methods from the field of acoustic ecology in Scarborough, whilst also understanding the key theories and the associated arguments. The main aim of the work being, to create a selection of acousmatic compositions to reflect the work's findings.

My compositional aim for this portfolio is to create a collection of works which describe to the listener the individual acoustic qualities that create the soundscape of Scarborough. I aim to achieve this through the use of compositional techniques informed by the research, so they may be used in a meaningful way. I wish for the location to be clearly identifiable within the piece (with minimal supportive materials).
2 Programmatic outline

2.1 Overview

The portfolio is comprised of six compositions, presented as four short phonographic pieces and two acousmatic works. The phonographic elements function as acoustic documents of place, and within this portfolio are intended to be heard as supplemental listening in support of the main compositions (namely Sea Hear and Garden of light). The acousmatic works are composed as Soundscape compositions combining both natural found sounds and abstract sounds.

The origins of the source material forms the key concept that underpins the portfolios acousmatic works. By holding a sound's origins in special regard, the work seeks to explore its sonic textures, semantics, and corresponding syntax in a meaningful way. Attempting to communicate fully to the listener the soundscape of Scarborough.

2.2 Phonographic works

*Phonographic piece - Peasholm Park: Summer / Autumn (2015) [09'51"]*

*Phonographic piece - St Mary's Church: Summer / Autumn (2015) [09'51"]*

*Phonographic piece - North Bay: Summer / Autumn (2015) [09'50"]*

*Phonographic Piece - South Bay: Summer / Autumn (2015) [09'50"]*

Each phonographic piece represents an individual location within Scarborough, split into two sections, the first being July and the latter October. Using a fixed spatial perspective and the binaural recording method, these pieces are intended as analogues of real-world listening experiences. These relatively unaltered pieces allow the listener to hear the way in which these soundscapes change over two seasons (Summer and Autumn). The pieces explore the ephemeral nature of soundscapes, and whether or not a clear acoustic identity of place can exist.
2.3 Acousmatic works

*Sea Hear* (2015) [28'40”]

*Garden of light* (2015) [13'36”]

The acousmatic works make up the main compositions for the portfolio of work. Designed for headphone playback, but also suitable for multichannel systems. *Sea Hear* takes the listener on an imagined journey through Scarborough, as the piece unfolds the soundscapes of key areas of Scarborough are explored. The composition explores the role of a tourist exploring Scarborough, resulting in a rich and diverse soundscape adventure.

*Garden of light* presents a sound collage of Peasholm Park, the material for which was captured by community members during a field trip, the purpose of which was to encourage a closer mode of listening, whilst understanding the way in which people enjoy the park.
3 Seasonal Study

Within this project I intend to create a collection of four phonographic\(^1\) pieces exploring the way in which four location's soundscapes alter through two seasons (Summer and Autumn). I will make two field recordings at each location, one in July 7\(^{th}\) and the other in October 13\(^{th}\) in the year 2012. This acoustic study takes a multifaceted approach, my intentions being to understand how each of the chosen locations conveys its own individual soundscape, and how each soundscape changes through the course of two seasons, and also how each location's soundscape relates to each other, if at all.

This work is influenced, in part, by Luc Ferrari's composition *Presque Rien No. 1, le lever du jour au bord de la mer (Almost nothing No.1, dawn at the seaside)*. In this piece Luc Ferrari, through the use of careful editing, allows the listener to experience a day long field recording on a beach on the Black Sea in Yugoslavia in 21 minutes. I believe that the way in which Luc Ferrari condenses the passing of time highlights the way in which a soundscape evolves through the course of a day, making audible the subtle changes that might not normally be noticed. It is my intention to also make more noticeable the way in which my chosen locations alter and change through time, investigating whether the possibility of a consistent acoustic identity can exist.

In terms of research tools I feel that the actual documentation of my personal experience of being in the space is as important as the field recordings. It is of equal importance to understand the way in which the physical experience of field recording (being physically present in the location and listening) can create knowledge of a place's soundscape. R. Murray Schafer addresses this point, 'Sounding is active and generative. Sounds are verbs. Like all creation, sound is incomparable. Thus there can be no science of sound, only sensations...intuitions...mysteries....' (Schafer, 2009, P.32). In order to address this my results will be presented in two parts, listening in the field, and listening in the lab. Listening in the lab will also include questioning whether or not the final phonographic compositions, in isolation from the entire project, function as an effective way of learning about a soundscape. Where as listening in the field will be my own experience of recording in the field, and how that informed my own knowledge of the soundscape in question.

\(^1\)The practice of recording the sounds of a location as a document (analogous to photography)
3.1 Locations
The decision to record the particular locations was informed by a desire to capture areas that I felt could potentially hold within them their own strong individual acoustic identity, and therefore perhaps, begin to uncover the acoustic identity of Scarborough as a whole, the chosen locations are;

1. Peasholm Park
2. North Bay
3. St Mary's Church
4. South Bay

I myself am a visitor to Scarborough, and perhaps through no coincidence, was drawn to study areas that tourists of Scarborough tend to be attracted to. All the locations are featured in Scarborough and Yorkshire tour guides, the focus on these areas in such publications led me to believe that these locations could be considered to be offering a particular experience of place that is representative of Scarborough. I was interested to find out if the soundscapes of these locations provide one that is also a particular experience of place that is uniquely Scarborough.

Figure 1 Map of Scarborough highlighting chosen locations for field recordings

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\[2\text{http://www.discoveryorkshirecoast.com/}\]
3.2 Equipment and technological framing
It was my intention to create phonographic compositions which function as analogues to the real-world human experience of listening in the space, to enhance the ability to compare the natural environments after the act of recording, and to function as a document of the space, increasing awareness of the sounds that exist within them. With these aims in mind I decided to use a fixed perspective, and the binaural recording method.

3.3 Listening in the Field

3.3.1 Location 1: Peasholm Park

Summer, July 7th 2012 at six AM

The moment I started recording the first location I was aware of an intensified mode of listening. The first sounds noticed were that of water running, the parks' cascading waterfall had created what R. Murray Schafer would perhaps classify as the keynote, this term, musical in nature, refers to sounds that are heard '...continuously or frequently enough to form a background against which other sounds are heard'(Schafer, 1994, P.272). Bernie Krause on the other hand would state this to be the Park's geophony which he describes as 'natural sounds emanating from nonbiological sources in a given habitat. Generally, this is broken down into four subfields: the effects of wind, water, weather, and geophysical forces' (Krause, 2008, P.75).

The next sounds that became almost immediately apparent was that of wildlife, a wonderful arrangement of varying bird calls, quacks, squawks, coos and more, accompanied by the corresponding splashes as they entered and left the lake. This could be classified as the biophony of the environment, Bernie Krause defines this as 'all of the biological sources of sound from microscopic to megafauna that transpire over time within a particular territory' (Krause, 2008, P73). In this environment within this particular time of day the biophony sounded rich, and diverse. To my ears there was a degree of balance within the soundscape, with clear distinction between each audible creature.

I was next drawn to the occasional passing car from one of the park's nearby roads, I felt
as though it was not a huge intrusion to the soundscape I was experiencing, it faded in and out with the parks waterfalls. I did wonder how the sounds of vehicles might change during an alternative time of day, one that would perhaps have heavier traffic on the roads. It was at this point that I felt like I was listening to what R. Murray Schafer would term as a Hi-Fi soundscape, 'an environment in which sounds may be heard clearly without crowding or masking' (Schafer, 1994, P.272). The concept for the Hi-Fi Soundscape, that R. Murray Schafer presents, tends to imply that it is the more desirable one, more so than its opposite, the Lo-Fi soundscape. Here the Lo-Fi environment 'is one in which signals are overcrowded, resulting in masking or lack of clarity' (Schafer, 1994, P.272). He develops this idea further stating that the countryside tends to be more Hi-Fi and the urban city as typically Lo-Fi. I make this point now because at the moment of listening to the park's soundscape I wondered how Lo-Fi and Hi-Fi would apply to a closer listening experience of the park's waterfall. A huge amount of masking would occur, also on my journey to the park I walked through a very quiet urban area, which could also be described as Hi-Fi.

I heard a cough, the first audible signal of another human inhabitance in the park, or at least the section that I was recording. Bernie Krause would categorise this sound as anthrophony,

'defined as all the human-generated sounds that occur in a given environment: physiological (talking, grunting, body sounds) electromechanical, controlled sound (music, theatre, etc.), and incidental (walking, clothes rustling, etc.).' (Krause, 2008, P.73)

It is at this moment that it became apparent to me that this field recording was framed in a very particular way, in turn producing a very particular result. The 6am start time meant that the park was almost completely devoid of human activity, creating a recording and listening experience which focused mostly on the biophony of the park.

This soundscape was void of the tourists, the sounds of people exploring and enjoying the park, very unlike my previous exposure to the park's soundscape, which all took place during busy weekends. This should be no surprise considering the time of day that I chose to record at, it is interesting to note that the park can have very contrasting
soundscapes depending on the time of day. I feel a 24 hour sound recording would have provided more diverse and interesting results, and perhaps a more complete experience of this location's soundscape. More on this will be discussed in this project's conclusions.

The overall listening experience left me with the impression of Peasholm Park being a place that is filled with the sounds of nature, and although this particular type of framing was without the sounds of people it highlighted the fact that this park is host to a wealth of wildlife. This could perhaps be surprising considering the parks urban surroundings. The park to my ears sounded alive and indeed musical, with the dawn chorus providing exciting crescendos, the songs of alternative bird species providing almost counterpoint like structures. I felt reminded of R. Murray Schafer's statement, 'Today all sounds belong to a continuous field of possibilities lying within the comprehensive dominion of music. Behold the new orchestra: the sonic universe! And the musicians: anyone and anything that sounds!' (Schafer, 1994, P.5)

October 13th 2012 at six AM
The first sound that became apparent to me was once again the park's waterfall, but this time it seemed to be more present, louder. This is perhaps a result of increased rainfall due to the time of year, and also of the reduction in the park's audible biophony, a result of migration perhaps? There still remained a selection of bird song, calls, and shrills. Some of the calls echoed out and created an audible sense of the surrounding environment. This was also audible to me in the previous listening experience, but here it felt more noticeable. Seagulls sounded very prominent, and I recalled them being very present in the summer listening, but once again more so here. There were very few sounds of anthrophony but I assumed this was due to the time of day.

During this first hand listening experience I tried to compare it with the memory of my previous visit to the park, in the summer, attempting to recognise any sounds that identified this soundscape as being of Peasholm Park. The waterfall seemed to me to be the most identifiable sound, and could be categorised as a soundmark.³

³ Derived from landmark. Specially regarded or noticed by the people in that community. Once
3.3.2 Location 2. North Bay

**Summer, July 7th 2012 at six thirty AM.**
Once again the sheer act of recording had created a more focused type of listening, the sea sounded vibrant, with its calm and repetitive waves washing up upon the shore. The sea is the keynote, the soundscape's geophony, and the occasional bird call is the only audible sound of biophony. I am curious as to whether or not this soundscape, could be identified as being definitely Scarborough's North Bay? Perhaps this is a factor of what R. Murray Schafer describes as sonological competence, 'the implicit knowledge which permits the comprehension of sound formations' (Schafer, 1994, P.274). Although I am unsure if I could have personally identified this as being specifically Scarborough's North Bay, I am however sure that this is an important part of Scarborough's overall soundscape. It acts as a unique sound event that sonically describes its biggest geographical quality.

**Autumn, October 13th 2012 at six thirty AM.**
The wind and the sea roared, a huge mass of sound. To me the soundscape was reminiscent of how R. Murray Schafer would describe a Lo-Fi environment, overcrowded signals, masking and a lack of clarity. But this is not the busy city, this is North Bay. This acoustic happening brings into question even more so the argument that a Hi-Fi soundscape is more desirable than Lo-Fi. When comparing this to my first experience of this soundscape the two did not sound particularly similar, in fact the first sounded calm, where as this sounded wild.

3.3.3 Location 3. St Mary's Church

**Summer, July 7th 2012 at Seven AM.**
The first sounds that stood out to me were that of the seagulls calling out from above, and as they reached my ear they carried with them the sounds of the surrounding space, which felt very open and widespread. In the interest of classification, the sound of the seagull is becoming a reoccurring part of Scarborough's biophony. The wind sounded very apparent to me, gently blowing the leaves, a soothing sound created by the movement of many smaller individual elements coming together to create one event. Like Peasholm Park's soundscape I could hear many bird songs, a subtle symphony of...
nature. On the whole, all audible events felt very delicate and subtle which created a very peaceful feeling. St Mary's church bells chimed out, a soundmark that has been playing out in this soundscape since 1852. One particular sound event that stood out was that of a speeding motorcycle driving past one of the side roads, it felt like an abrupt interruption to the rest of the sounds heard.

Autumn, October 13th 2012 at Seven AM.
This experience was sparse, with mostly the sounds of the wind being heard. I could hear the occasional bird, including crows. Although a lot of time had passed between this listening experience and the previous I was aware of the fact that I was hearing a very different soundscape. The bells of St Mary's church rung out, just as they did in summer, but most sounds I remembered hearing had vanished altogether. A rubbish truck made an appearance breaking the almost sombre quiet. This acoustic environment sounded once again, very delicate, subtle and peaceful.

3.3.4 Location 4. South Bay
Summer, July 7th 2012 at Seven thirty AM
The waves lapped upon the shore very quietly as the tide was out, the sound that I ended up focusing on the most was that of a tractor which was combing the beach. Seagulls could be heard once again, and just like St Mary's Church the soundscape felt very subdued, as if still waking up.

I was reminded of the early parts to Presque Rien No. 1, I felt like things were still waking up, and yet to come alive. I really enjoyed the rhythms of the tractor combing the beach as it passed behind me, with its large metal comb bouncing over the sand. Unlike most of the other early morning listening experiences this one actually included the sounds of people, who were taking an early morning stroll along the beach.

Autumn, October 13th 2012 at Seven thirty AM
This listening experience felt wild, with the sounds of the wind combined with the sounds of the sea creating a very granular soundscape. Cars passed me by and I could hear them driving through puddles and across wet roads which, for me, semantically sounded very much like a rainy autumn day. The contrast between this experience and the summer was very noticeable, and I could hear how exposed this stretch of land was.
to the elements.

3.4 Listening in the Lab

3.4.1 Peasholm Park
The study of Peasholm Park's summer and autumn changes revealed audible signs of a rich natural biophony, one that changes over time, following the natural migration of birds. The geophonic sounds (the keynote of rushing water from the parks waterfalls) remain in both seasons. The park's biophony lowers to an eerie quiet in the autumn, a change that is extremely audible. Another element of change that I could hear upon repeat listens is how the park's surrounding structures become more audible in autumn, once migration has completed, with the park's waterfall reflecting from the concrete buildings that surround the boating lake.

Listening in the lab provided the ability to identify some of Peasholm Park's biophony which includes; warbler, mallard, wood pigeon, herring gull, mute swan, and canada goose. In July the biophony consists of more continuous sounds such as ducks, geese, and sea gulls. In October these sounds switch from being continuous to infrequent occurrences, which is evidence of migration.

Electromechanical sounds manifest in the form of continuous traffic noise from the surrounding roads which flows in and out of the park's own continuous geophonic sounds of rushing water. The traffic noise is mostly low during both summer and autumn (at this time of day), and moves in and out of background and foreground, such as a speeding motorbike.

3.4.2 North Bay
Repeated listens to the same space allowed more subtle sounds to be noticed, in the case of the July North Bay recording, this created the ability to notice the odd intermittent chirp of a bird (although I was unable to identify it). The ability to compare both summer and winter recordings reveals a contrasting experience of place. The calming nature of the waves lapping the shore in July are replaced with a continuous block of wind and water, masking any subtle features. Reverting back to my intentions to identify reoccurring parts of an environment's soundscape, I would say in this instance
there is very little, apart from the sound of water. Here the soundscape is hugely influenced by the weather and the state of the sea.

3.4.3 St Mary's Church

Many discrete sounds were clearly audible in the initial listening to the field recordings, including sounds from a distance. The church yard is host to a whole array of wildlife including Scarborough's keynote of herring gulls and other small song birds such as warblers. Initial comparisons of the full summer and autumn recordings reveal a strong contrast, with a distinct amount of biophony missing in the autumn.

Other audible characteristics include a distinct drop of frequency in the biophony in the autumn recordings whereas all human generated sounds remain a reasonable constant between the two. The geophony of the two recordings does alter, a gentle wind is a clear constant in the summer recordings, made audible by the persistent but subtle rustling of trees within the grounds. The wind is less apparent in the autumn recording, an audible indication that the trees have lost their leaves. The surrounding neighbourhood makes itself heard by way of slamming doors, reversing cars, and house alarms. Most of these do not impede on the main keynotes of birdsongs, which includes wrens, herring gulls, starlings, and crows. A low hum caused by a distant lorry can also be heard causing broadband masking, which does make it harder to make out some of the biophony.

3.4.4 South Bay

Upon listening back to the summer field recording the sound of the tractor's engine became even more apparent. A low continuous hum created a drone accompaniment to the waves lapping upon the shore. This along with the sounds of the seagulls and traffic sounds created a soundscape that felt more alive than I had originally remembered it. Repeat listens also gave a chance to fully appreciate the full depth of the tractor's acoustic qualities. Bouncing rhythms of the comb grew louder and intensified as it drew closer, when it passed behind me this combined with the engine and created a cacophony of sounds. Once it had passed and faded into the distance the beach seemed calmer than it ever had.
In the autumn recording the calm sounds of July's recording is replaced with a far more angry sounding sea. Not a great deal accompanies this apart from cars passing along the road behind. This sound combined with the sound of the sea made for uncomfortable listening. Seagulls can still be heard, and seemed more present than I remembered at the time.

3.5 Sound Mapping
Within the role of recordist and composer I know where the sounds originate from, but I feel it is also important to provide context to the pieces in order for them to exist in a meaningful way to listeners external to the project. I have attempted to achieve this through the use of an interactive sound map⁴ [See Figure 2]. Projects in the field of acoustic ecology that influenced this choice include Radio Aporee⁵ and Cities and Memory⁶. The online map allows the listener to navigate around the recorded locations, hearing both summer and autumn recordings. I also provided descriptive text informing my artistic intentions of the pieces, which I hoped would encourage a more critical mode of listening to those that visit.

The red markers indicate the July pieces and the blue, October. This geographical sign posting allows for an extra layering of meaning to the pieces, and in turn an understanding of how the overall soundscape changes through different locations and times. Each recording is supported with a spectrogram to further highlight the acoustic activity. For those who visit this map without knowledgable insight in to acoustic ecology, questions can be found in the descriptions aiding the listener in closer listening, such as asking “What is the furthest sound heard?”

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⁴ [https://www.google.com/maps/d/edit?mid=zYrkjYfXqMMY.kTqK305DZfrF] Scarborough soundmap
⁵ [http://aporee.org/maps/]
⁶ [http://citiesandmemory.com/sound-map/]
3.6 Observations and compositional methodologies – Phonographic Works

The compositional presentation of this project exists in the form of short phonographic pieces, two for each area (summer and autumn). I created these with minimal alterations from the original field recordings so as to try and present an analogue to the real world listening experience. The small amounts of alterations that were made included; equalisation (removal of low end wind noise, and some top end sounds that were uncomfortable for the ear to listen to).

In terms of framing, and how it can provide multiple changing experiences of place, I was mostly left with the feeling that this was not my interpretation of what the soundscape of Scarborough really was. This is of course subjective, this early morning listening experience is just as much of its soundscape as my listening experiences of it during busy peak periods. It was becoming clear to me that the phonographic pieces would inevitably be a distinct kind of representation of the Scarborough's soundscape.

My original intentions for this whole body of work was to capture, study, and artistically represent Scarborough's acoustic identity. These pieces are one part of it but not representative of its complete whole, which includes the sounds of the people that inhabit it, as a result of this, alternative approaches will be necessary.
Through these phonographic pieces I have created a very particular representation of place. John Levack Drever addresses this issue stating how the dislocation of sounds from the environment, the physical act of recording, editing and framing can enforce the artist's own ideologies,

'When sound is electroacoustically dislocated from its autochthonal habitat – no longer in situ – transported to alien locations, it is recontextualised, physically and semantically transformed, creating different dialogues between itself and its surrounding resonating and signifying environment. The authority of the artist stipulating what will and will not be included, filtering through, and/ or imposing, the artist's own inherent or adopted ideologies and systems of representation over the soundscape' (Drever, 2004, P.9)

This exercise in phonography has for me proved the above statement to be very true and exasperates the issues with my own intentions, to contextualise the ideology of Scarborough's acoustic identity. I will attempt in earnest to identify an individual acoustic identity, and represent this in a balanced way, but it is still based on my own individual interpretations and understanding, which will inevitably define the works limitations.

Overall this project functions as a document of a particular place, and a particular time. It highlights the ephemeral nature of sound environments and the challenge that this presents. Reoccurring identifiable factors exist such as the seagulls, so too do certain soundmarks, such as the church bell. But what was missing from this was just as important to me as to what was present. This has led the way to informing other projects which follow, and a search for more sounds. The next project will focus on the sounds of the people that inhabit the area and the tourists that visit.
4 Soundwalking

The methodology for this investigative project has been informed by the sounds, which to me, were heard very little in the previous investigation, namely the soundscapes anthrophony. Through identifying this the question arises, how does the anthrophony manifest within Scarborough's soundscape? And how best to capture this? It is the sounds of the inhabitants and visitors that occupy and sound out this environment every day, and therefore a method which allows the capturing and study of everyday sounds must be used. This will demand for a mode of listening and a type of deconstruction, or noting, of the soundscape that allows the everyday sounds that were once invisible to become noticeable so that the salient features may become clear.

Soundwalking is one such method of soundscape study which facilitates the aforementioned modes of listening, as John L Drever notes,

\[ \text{`one of the underpinning goals of soundwalking is about circumnavigating habituation, in a process of de-sensitization and consequently re-sensitization, in order to catch a glimpse (un coup d’oreille) of the 'invisible, silent and unspoken' of the everyday' (Drever, 2009, P.4).} \]

I therefore carried out a series of recorded soundwalks around Scarborough with the intention of uncovering its acoustic identity, as well as creating the source material for a composition which communicates my findings. The action of recording the soundwalks facilitates the ability to re-listen multiple times, with each listen I intend to focus my attention on varying aspects through the use of guided questions. The answers to these questions will hopefully begin to describe the many features of the soundscape including its textures and rhythms. Previous studies\(^7\) have proven this qualitative form of questions and answers to be a very useful method.

This project consists of five soundwalks (Figure 3), all of which took place on the 25\(^{th}\)

of May 2013. A bank holiday in the warmer season was chosen in order to capture a full picture of a busy Scarborough. In an attempt to replicate a real-world listening experience the binaural method was chosen for recording, this is especially relevant to the analytical aspect of this project which will be done in the lab. The binaural method is discrete and hidden with the microphone being invisible to onlookers, this discrete method allows for the recording to be unaffected by the recordist's presence and enhances the opportunity for a natural recording of public space. This does raise some ethical questions, especially in terms of privacy and ownership of voice. I believe that within the confines of this project the people will not be identifiable within the field recordings, or any other such use of them.

4.1 Locations

4.1.1. Town Centre
As mentioned previously the seasonal study resulted in a focus on biophony with a lack of anthrophony, as a result this soundwalk seeks to understand the urban side of Scarborough's soundscape, in what should be a hive of human activity. This will allow for observations concerned with the way in which the community affect and contribute to Scarborough's soundscape.

4.1.2. Scarborough South Bay seafront
South Bay is a main attraction for tourists and locals alike, offering a range of entertainment in the form of arcades, cafes, bars and donkey rides. My first recordings lacked all of this due to the time of day, this recording will capture what should be a rich
soundscape of activity. It is my belief that this recording will include a host of sound events that will function semantically with most listeners as being of the seaside, more specifically Scarborough's. In a way, to many people, events recorded here might be considered the heart of what acoustically represents Scarborough.

4.1.3 Old Pier and Vincent's Pier
Old Pier provides a second listening point to sample the soundscape of Scarborough's seafront, as well as offering a chance to examine the soundscape of Scarborough's harbour, the harbour is a prominent land mark, and as a result is popular with tourists.

4.1.4 South Cliff Gardens / Italian Gardens
The Italian Gardens date back to 1914 and are of historical importance to Scarborough. Considered a tranquil location, well elevated and providing clear views of the bay and as a result of this is a well visited area. It should provide a unique location worthy of study adding to the overall knowledge of Scarborough's soundscape and how it changes over different geographical locations.

4.1.5 The Mere
The Mere soundwalk offers a slight detour from the rest of the locations presented in the sound study so far, and is included to understand further how the sampling of different locations helps us to understand a larger soundscape. It is an area of natural interest, and once a highly popular tourist attraction and still attracts visitors to this day.
4.2 Observations of heard sounds

### 4.2.1 Soundwalk 1 – Town Centre

<table>
<thead>
<tr>
<th>Minutes</th>
<th>0 – 2.</th>
<th>2 – 4.</th>
<th>4 – 6.</th>
<th>6 – 8.</th>
<th>8 – 10.15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Questions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Can you hear your own sounds?</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>What do you hear nearby?</td>
<td>Other people, traffic (cars, buses) car horns, building work, talking, people's footsteps, bags, engine sounds,</td>
<td>People passing by, child scream, talking, wheels rolling over cobble paving, music from street performers, Loud speaker out side shop advertising deals, coughing.</td>
<td>Street performance, harmonica, people talking, Footsteps, coins, Car engine, cars crossing road, push chair wheels over pavement, whistling, doors banging, engine starting,</td>
<td>Traffic noise, people talking, announcement from arcade, coins, person walking (scuffing feet), car horn, banging door, bags,</td>
<td>Cars passing, people talking, bags, small birds chirping, seagulls, car door, footsteps, door opening, laughing, coins, amusements, coughing.</td>
</tr>
<tr>
<td>How many continuous sounds?</td>
<td>Traffic from roads.</td>
<td>Low ambience from people</td>
<td>Car traffic, hubbub of people, rustling of bags,</td>
<td>Traffic sounds, hubbub of people.</td>
<td>Traffic, hubbub of people</td>
</tr>
<tr>
<td>Do you hear any intermittent or discrete sounds?</td>
<td>Rustle from bag. Possible can being kicked, footsteps.</td>
<td>Shopping bags, and possible coin sound.</td>
<td>Slight rustles from bags, footsteps, possible whisper (5.34)</td>
<td>Seagull, rustling of bags.</td>
<td>Chirping of birds, seagulls, door opening.</td>
</tr>
<tr>
<td>What is the quietest sound?</td>
<td>Hard to tell, possible carrier bag rustle.</td>
<td>Bag rustling, someone's change (coins)</td>
<td>Carrier bag rustle.</td>
<td>Footstep, bags</td>
<td>Footsteps</td>
</tr>
<tr>
<td>What is the furthest sound?</td>
<td>Distant horn heard at 1.27</td>
<td>Other people talking</td>
<td>Other people talking.</td>
<td>Seagull</td>
<td>Seagull</td>
</tr>
</tbody>
</table>
4.2.2 Soundwalk 2 – Scarborough South Bay seafront

<table>
<thead>
<tr>
<th>Questions</th>
<th>0 – 2.</th>
<th>2 – 4.</th>
<th>4 – 6.</th>
<th>6 – 8.</th>
<th>8 – 11.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Can you hear your own sounds?</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>If, however, you cannot hear the sounds you yourself produce, you experience a soundscape out of balance. Human proportions have no meaning here.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What do you hear nearby?</td>
<td>Footsteps, talking, laughing, clothes rubbing, coughing, seagulls, frying meats (sizzle), car passing, coins, man selling trips in a speed boat, bell ringing, Seagull squawk, People talking, footsteps, car passing, pots or something knocking together, birds chirping, dog whining, air breaks from large vehicle, People talking, footsteps, “Trip on a pirate ship, pip pip” (4.17), car passing, bingo announcement, phone ringing, child screaming, People talking, traffic sounds, bell, coins, seagulls, ball being kicked, music from arcade, children, laughing, coins being won from arcade, cheering, Donkey, bouncing ball,</td>
<td>Seagulls, car passing, people talking, footsteps, scream (8.45), rustling bag, arcade machine, car starting,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other People?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nature Sounds?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mechanical sounds?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>How many continuous sounds?</td>
<td>Passing cars.</td>
<td>Passing cars.</td>
<td>Passing cars, phone ringing, hubbub of people,</td>
<td>Passing traffic, hubbub of people,</td>
<td>Traffic</td>
</tr>
<tr>
<td>Can you detect interesting rhythms?</td>
<td>Rhythms - Footsteps (0.19), vocal rhythm from speed boat man (1.13), bell rhythm (1.47), Highest pitched - Frying sounds, seagulls, Lowest pitched - Passing traffic, Alteration with people walking in front of each other and saying sorry (3.52), Highest pitch – Bell sounds, seagull, Lowest pitch – traffic sounds, Phone ringing, “Trip on a pirate ship pip pip”, Highest pitch – 4.41 to 4.49 distressing beep noise, Phone ring, Lowest pitched, cars, Rhythms – Donkey call, money pay out to Donkey call to bell bounce (7.45-7.55), Highest pitch – Seagulls, child screams, Lowest pitch – Traffic sound, Donkey call, Rhythms – Knocking (9.27), Arcade machine (9.33), knocking (9.55) Highest – Child scream, passing traffic, Lowest – Passing traffic,</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Highest pitch?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The lowest pitch?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Do you hear any intermittent or discrete sounds?</td>
<td>Sizzling foods, Birds chirping, Distressing beeps, Bell (6.14),</td>
<td>Rustling and knocking (can not identify though)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rain, thunder, distant shots?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What is the quietest sound?</td>
<td>People talking in the distance, Distant bird chirps, Footsteps, Ball bouncing on beach (7.00)</td>
<td>Knocking (9.27)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What is the furthest sound?</td>
<td>High up seagulls, Something banging hard in the distance (2.44)</td>
<td>Seagulls, people from a distance, Music from arcade, seagulls,</td>
<td>Distant gulls and screams</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

25
4.2.3 Soundwalk 3 - Old Pier and Vincent's Pier

<table>
<thead>
<tr>
<th>Minutes</th>
<th>0 – 2.</th>
<th>2 – 4.</th>
<th>4 – 6.</th>
<th>6 – 8.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Questions</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Can you hear your own sounds?</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>If, however, you cannot hear the sounds you yourself produce, you experience a soundscape out of balance. Human proportions have no meaning here.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What do you hear nearby?</td>
<td>Foot steps, machinery, squeaky wheel from push chair, children playing, people talking, door banging, seagull, boat engines, motorbike, masts knocking together in the wind, chain rattling, bell ringing.</td>
<td>People on the beach, seagulls, person calling, footsteps, motor sounds (boat leaving harbour) Machinery sounds (pressure washer), People talking.</td>
<td>People talking, feet scuffing, seagulls, people playing on the beach, packet rustling, dog whining, engine sounds from boats in harbour, bell ringing, dog barking.</td>
<td>Dog barking, people playing on beach, foot scuffs, people talking, seagulls, bag rustling, sea lapping on to foot of harbour, a person taking photos.</td>
</tr>
<tr>
<td>Other People?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nature Sounds?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mechanical sounds?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>How many continuous sounds?</td>
<td>Engine sounds from boats in the harbour. Machinery.</td>
<td>Engine sounds from boats in the harbour. Machinery.</td>
<td>Engine sounds from boat leaving harbour</td>
<td></td>
</tr>
<tr>
<td>Do you hear any intermittent or discrete sounds?</td>
<td>Door banging (00.35) Metallic object being dropped (02.51)</td>
<td></td>
<td>Bell ringing from boat in harbour</td>
<td>No</td>
</tr>
<tr>
<td>Rustles, bangs, thuds?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What is the quietest sound?</td>
<td>Masts knocking, footsteps Footsteps Bag rustling, Footsteps</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What is the furthest sound?</td>
<td>Bell from boat leaving harbour Children playing on the beach, seagulls.</td>
<td>Children playing on the beach, seagulls.</td>
<td>Children playing on the beach</td>
<td></td>
</tr>
</tbody>
</table>
### Soundwalk 4 - South Cliff Gardens / Italian Gardens

<table>
<thead>
<tr>
<th>Questions</th>
<th>0 – 2.</th>
<th>2 – 4.</th>
<th>4 – 6.</th>
<th>6 – 8.</th>
<th>8 – 11.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Can you hear your own sounds?</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>If, however, you cannot hear the sounds you yourself produce, you experience a soundscape out of balance. Human proportions have no meaning here.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What do you hear nearby?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other People? Nature Sounds? Mechanical sounds?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Birds Song, own footsteps, twigs snapping under foot, sea, children, own clothes rustling, wind moving through trees</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bird song, sea, own footsteps, twigs snapping under own footsteps, wind moving through trees, clothes rustling, wind on microphone capsule,</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bird song, own footsteps, sea, rustling in near by bush, person talking, bird wings flapping, twigs snapping, dog barking, distant drone (possible traffic noise)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bird song, sea, wind moving through trees, own footsteps, twigs snapping under own footsteps, dog barking, car horn, engine sound (possible boat leaving harbour)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bird song, sea, traffic, own footsteps, other footsteps, rustling in bush (could be squirrel), low engine drone, clothes rustling, snapping twigs, people talking, leaves rustling under foot,</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>How many continuous sounds?</td>
<td>Sea</td>
<td>Sea</td>
<td>Sea</td>
<td>Sea</td>
<td>Sea, low engine drone (Possible boat)</td>
</tr>
<tr>
<td>Do you hear any intermittent or discrete sounds? Rustles, bangs, thuds?</td>
<td>Snaps of twigs,</td>
<td>Snaps of twigs,</td>
<td>Bird wings flapping (04.59) rustling in bush</td>
<td>Car horn</td>
<td>Rustling in bush,</td>
</tr>
<tr>
<td>What are the sources of the different sounds?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Biophony – Bird song Geophony – Sea, wind moving through trees Anthropophony Physiological – Children on seashore</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Physiological – Children on seashore Incidental – Footsteps, twigs snapping, clothes rustling</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Biophony – Bird song, birds in bush, wing flapping</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Geophony – Sea, wind moving through trees, wind on microphone capsule</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anthropophony Incidental – Footsteps, twigs snapping, clothes rustling</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Physiological – People conversing Incidental – Footsteps, twigs snapping, clothes rustling Electromechanical – engine drone</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Biophony – Bird song, dog barking, Geophony – Sea, wind moving through trees, Anthropophony Physiological – People conversing Incidental – Footsteps, twigs snapping, clothes rustling Electromechanical – engine drone</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What is the quietest sound?</td>
<td>Own clothes rustling,</td>
<td>Own clothes rustling</td>
<td>Own clothes rustling</td>
<td>Own clothes rustling, footsteps,</td>
<td>Own footsteps</td>
</tr>
<tr>
<td>What is the furthest sound?</td>
<td>Children on the seashore</td>
<td>Sea</td>
<td>Sea</td>
<td>Sea, car horn</td>
<td>Sea, low engine drone</td>
</tr>
</tbody>
</table>
### 4.2.5 Soundwalk 5 – The Mere

<table>
<thead>
<tr>
<th>Minutes</th>
<th>0 – 4.</th>
<th>4 – 8.</th>
<th>8 – 12.</th>
<th>12 – 16.</th>
<th>16 – 18.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Questions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Can you hear your own sounds?</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>If, however, you cannot hear the sounds you yourself produce, you experience a soundscape out of balance. Human proportions have no meaning here.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What do you hear nearby?</td>
<td>Bird song, geese, duck quack, traffic, goose squabble, engine sounds from passing cars, own footsteps, wood pigeon, plane, wind on microphone capsule, running water, wind moving through trees,</td>
<td>Bird song, own footsteps, geese, ducks, traffic, plane, wind moving through trees, wood pigeon, black birds, twigs snapping under own feet, phasian,</td>
<td>Wind in trees, footsteps, bird song, geese, children in distance, wood pigeon, wind on microphone capsule, engine sound (unidentified) geese hissing,</td>
<td>Wind in trees, bird songs, bird calls, traffic, ducks, own footsteps, wood pigeon, goose squabble, crow,</td>
<td>Bird calls, wind in trees, geese, bicycle, own footsteps, goose hiss, ducks, twigs snapping under own footsteps, children talking and laughing, traffic, chainsaw,</td>
</tr>
<tr>
<td>Other People?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nature Sounds?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mechanical sounds?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>How many continuous sounds?</td>
<td>Traffic,</td>
<td>Traffic, wind,</td>
<td>Unidentified engine sound</td>
<td>Traffic</td>
<td>Chainsaw, traffic,</td>
</tr>
<tr>
<td>The Highest pitch?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The lowest pitch?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Do you hear any intermittent or discrete sounds?</td>
<td>Flowing water, wind on microphone capsule,</td>
<td>Rustling in bush</td>
<td>Goose hiss,</td>
<td>Goose squabble, rustling in bush,</td>
<td>Bike spokes, children talking, goose hiss</td>
</tr>
<tr>
<td>What is the quietest sound?</td>
<td>Own footsteps,</td>
<td>Own footsteps</td>
<td>Own footsteps</td>
<td>Own footsteps</td>
<td>Own footsteps</td>
</tr>
</tbody>
</table>
4.3 Summary of soundwalk observations

4.3.1 Soundwalk 1 – Town Centre

When looking at the chart of observations the question which asks “What are the sources of the different sounds?” is of special interest, with the results being mostly anthrophony. This suggests, perhaps not surprisingly, that this is a hive of human activity, a centre for the community and highly urbanised.

Answers to the question “what is the furthest sound heard?” results in very little variation throughout, mostly the sounds of people talking. A lack of distant sounds implies a dense, almost claustrophobic soundscape. Common sounds heard include shopping bags and coins, as well as traffic from the surrounding roads. Scarborough is reliant on tourism, and this is its sound.

There is a constant level of high volume sounds all fighting for a place to be heard. The recordists own footsteps are not audible, a factor that Hildegard Westerkamp notes as 'experiencing a soundscape out of balance' and that 'human proportions have little meaning.' (Westerkamp, 2007, P.49). This is perhaps magnified by the buildings that surround either side of the high street, causing short reflections, intensifying the dense soundscape. Adding to this collection of unclear signals (and another indicator of the large levels of sounds which dominate the town centre) are the street performers who amplify their sounds electronically in an attempt to be heard and noticed.

A sense of place is still created but only en masse. There is little to audibly differentiate the areas of the town centre, with no soundmarks as such, except the punctuation from the seagulls. Adding to the volume of sounds heard in the town centre is that of a shop which advertises its deals to passers by with the use of loud speakers.

Reading the observations from a musical point of view there does exist a collection of interesting rhythms and textures. These include; wheels rolling over the cobbled paving, banging from building work, and the footsteps of passers by. All of these offer spatial cues (such as the reverberating hammer hits) and also the physical materials from which the centre is constructed, brick and concrete: a complex code of information. The steady and continuous sounds allow for little acoustic horizon with little acoustic definition, which should perhaps be expected.
4.3.2 Soundwalk 2 – Scarborough South Bay seafront
Once again the recordist's footsteps and own sounds can not be heard, a soundscape with little acoustic horizon. This is also reflected by the furthest audible sounds heard, being mostly seagulls from above, a reoccurring acoustic feature of Scarborough. Seagulls and donkeys make up the biophony of this location, which also help develop a sense of being at the seaside. Continuous sounds appear in the form of traffic noise, its broadband characteristics masking out finer details and perhaps shrinking the acoustic horizon.

Audible clues help us to determine that this is a place which is big on tourism which includes; calls and shouts for boat rides, sounds of food being cooked, tunes of arcades spilling out on the to the street, and children's shouts of enjoyment. It also feels unique, with the combination of all sounds creating a definitive sense of place, of very much being Scarborough.

The South Bay soundwalk is a huge contrast to the early morning seasonal recording, and presents itself as an example of how a soundscape changes drastically during varying times of day and seasons. With the screams of laughter, the hubbub of people, the arcade machines, and sounds of food, this day time sampling during a peak time for Scarborough emotes feelings of joy and excitement. It sounds like a fun place to be, perhaps a result of a town reliant on tourism.

4.3.3 Soundwalk 3 – Old Pier
The biophony is dominated with the squawks of seagulls, along with engine sounds from the boats arriving and leaving a busy harbour, creating a strong keynote. These keynotes act as the ground, defining signals such as bell rings. The sounds of people enjoying the Pier dominate, and the acoustic horizon is defined by the sounds of children shouting from the beach. When the soundwalk reaches the end of the Old Pier the sounds of waves lapping up against the harbour walls can be heard. The harbour is used to make money from tourists with boat trips, which can clearly be heard.

4.3.4 Soundwalk 4 – South Cliff
This soundwalk allowed for the uncovering of a quieter more natural element of Scarborough's overall soundscape. The first soundwalk where the recordists footsteps
are audible, leading us to believe we are experiencing a soundscape in balance. The majority of sounds heard are made up of bird songs and movement in nearby bushes from unseen wildlife. The keynote consists of the wind moving through the trees which surround the area, as well as the sounds of the sea from below the cliff face. This gives the impression of a far reaching perspective. A car horn can be heard along with distant traffic as the walk moves towards the Italian Gardens. We hear people walking their dogs and conversing with passers by. Acoustic rhythms come from bird song which dominates this area, and provides a gentle soundscape when compared to the bustling beach.

4.3.5 Soundwalk 5 – The Mere
The Mere represents another natural area where footsteps of the recordist are audible, and the main sounds heard are that of nature. Bird calls, geese, ducks, and more. Traffic noise from the nearby main road enters into the soundscape from time to time and only disappears slightly, but never truly masks the soundscape of birds and other creatures. We hear other visitors enjoying the area, and a bike's spokes create an interesting rhythm that perhaps would not be noticeable in a busier acoustic environment. The wind passing through the trees creates a calm keynote, a gentle backdrop for the sounds of the Mere's main inhabitants. The walk circumnavigates the whole lake, and the soundscape remains a reasonable constant throughout. The calm is however disrupted with the sounds of a chainsaw towards the end, an aggressive acoustic gnaw. This is however the result of necessary ground works, and can be assumed as not a regular feature to this peaceful soundscape. This particular exploration shows further evidence of the more natural soundscapes that exists within Scarborough, when considered along side the other investigated areas, it would seem Scarborough's overall soundscape is a complex one.

4.4 Observations and compositional methodologies – Sea Hear
The seasonal study lacked a certain depth of information due to the way the method was framed, because of this, soundwalking was chosen with the intent to capture a fuller range of audible information. I sought to hear multiple places in a short time frame, capturing the sounds of Scarborough's inhabitants and its visitors. Once investigated and understood this would hopefully assist in the creation of a composition that fully realised Scarborough's acoustic identity.
The table of observations resulted in the everyday sounds of Scarborough which might be unnoticed to become noticeable and significant, informing the choices of what material to use compositionally. The repeated listening of the soundwalks revealed a soundscape that en masse is very diverse, all locations were explored in one soundwalk and it is interesting to experience how particular locations alternate from each other acoustically. Truax makes note of how,

'a random collage of environmental sounds might work as a soundscape composition, particularly if most or all of the sounds are individually recognisable. The problem here is that the arbitrary juxtaposition of the sounds prevents any coherent sense of a real or imagined environment from occurring. In addition, the lack of apparent semantic relationship between the sounds prevents a syntax from being developed in the listener's mind, hence it is impossible to construct a narrative for the piece' (Truax, 2002, P.6).

In this project the soundwalk provides a set of recordings and consequent acoustic information that unfolds in a way that is natural, the particular route was chosen purposefully to allow a certain narrative flow.

*Sea Hear* incorporates this narrative (which is also in part influenced by Pete Stollery's work 'Scènes, rendez-vous') taking the listener on a journey through Scarborough. This moving perspective is used to explore the individual soundscapes that make up the whole [See Figure 4]. In a real world listening experience changes between locations are heard gradually, *Sea Hear* condenses these experiences, heightening the listener's awareness of the the diverse acoustic profiles on offer. The intention being to enhance the semantic relationships between the recorded sounds, developing an overall syntax that will describe and represent the soundscape of Scarborough.
The imagined journey of *Sea Hear* casts the role of the listener as that of a tourist, arriving at the train station (Point 1), moving through to town (Point 2), the pier (Point 3), the sea front (Point 4), and then onwards to the Italian Gardens (Point 5). Each of the visited places is represented with field recordings, which are book ended with acousmatic episodes. The source material for each acousmatic episode is derived from the current location and the next location. For example the movement between 00'00” – 01'33” (Sound Example 1) is an acousmatic episode consisting solely of soundscape recordings and found sounds from the train station, whereas the episode that takes place at 02'22” – 04'45” is built from soundscape recordings and found sounds from both the train station and town centre (Sound Example 2).

A large quantity of the sounds recorded during the soundwalks could be said to reflect Scarborough's main trade, tourism, as a result these featured heavily within the composition. This includes; sounds of the arcade machines (Sound example 3 – 15'07” - 15'18”), donkeys (Sound example 4 – 15'57” to 16'03”), and people shopping (Sound example 5 – 05'13” to 05'36”). The previous examples represent signals that are heard directly, where as others are heard via verbal descriptions. One example being a man and a woman talking about their observation of the Hispaniola, a ¼ scale replica of an eighteenth century schooner for which Scarborough is known for amongst tourists and locals (sound example 6 – 13'22” to 13'28”). One other way that the Hispaniola boat trips are made audible during the soundwalks is via a man attempting to verbally entice passers by “A trip on a pirate ship pip pip!” . These are just a few examples of the
material that sonically captures events that represent Scarborough, unfolding throughout the composition to semantically describe the soundscape.

I believe it is these everyday sounds, the ones that perhaps go unnoticed (such as the hubbub of people in the busy street), that truly express a location's audible identity. *Sea Hear* attempts to bring these to the foreground so that they may become more noticeable. Abstraction was used to exaggerate these 'everyday sounds', and then juxtaposed with 'real-world' sound recordings. The intention being that the abstraction would allow these once subtle sounds to be more noticeable within the unaltered field recordings. One such example of this can be heard at 10'45” to 10'55” (Sound Example 7), a fishing line is continuously reeled in and out, increasing in speed, bought to the foreground, magnified far beyond its normal place in the soundscape. The fishing line is then featured at 13'14” in an unaffected real-world sound recording.

One theme that each acousmatic episode seeks to explore is how sound informs us of a location's spatial qualities. For example at 02'20” – 02'47” (Sound Example 8) time stretching and granulation is used to exaggerate the tones in the station, resulting in the increase of spatial encoding within the sound. The part of the sound which signals the locations size is increased, becoming fully diffused, almost stripping the sound from place until we are left with just the space. This idea is used again at 04'50” to 05'00” (Sound Example 9). The ringing out of the child's scream exaggerates the space and also acts as a contrast to the abstract.

Transcontextuality⁸ is used to manipulate certain found sounds to create a hyper-real⁹ soundscape which highlights *imagined* and *real* semiotic meanings attached to particular sounds. An example of this can be heard at 06'41” to 08'47” (Sound Example 10). Here the found sound is a close mic recording of a cash register, through the use of time stretching, granulation, and layering a form of timbre manipulation occurs resulting in the sound of a gun shot. It is representative of the mechanics of Scarborough's economy, and the reliance of tourism.

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⁸ When applied to electroacoustic music transcontextual working is a method by which the extrinsic meanings of a sound can have a profound impact on their musical surroundings. See Field, A. (2000) Simulation and reality: the new sonic objects. In Emmerson, S. (ed) *Music, Electronic Media and Culture*, Vemont:Ashgate publishing Ltd, 36-55

⁹ Most commonly, the term hyper-reality refers to a situation where events appear to be ‘more real than real’. Although these events are undoubtedly produced by the processes of simulation, the result has all the gestures and signs of reality. See Field, A. (2000) Simulation and reality: the new sonic objects. In Emmerson, S. (ed) *Music, Electronic Media and Culture*, Vemont:Ashgate publishing Ltd, 36-55
5 Five Person Community Study of Peasholm Park

The overall aim of this thesis is to capture the unique salient features of Scarborough's overall soundscape. One method that I have employed in order to do achieve this is a study of Scarborough's Peasholm Park, involving a few select members of the community. I chose Peasholm Park because it is unique to Scarborough, and is also a popular destination for tourists. So far this study has revealed that areas that attract tourists are fruitful in providing a good deal of acoustic information that goes some way towards communicating Scarborough's soundscape. This five person community study also incorporates the previously discussed methodology of revealing the sounds of everyday, by 'circumnavigating habituation' but this time by using members of the community in order to achieve an alternative listening perspective.

Heikki Uimonen's work titled *Everyday Sounds Revealed: Acoustic communication and environmental recordings* (2011) provides a method whereby members of the community participate in recorded soundwalks for the purpose of acoustic communication research and soundscape education. The key thought behind Uimonen's method is based on the ideas that research should be carried out not just on sound but also in sound, that the act of recording an environment will encourage community members to engage in a closer listening of said environment.

Heikki Uimonen highlights the assertions of Jean-Francois Augoyard and Henri Torgue, that sound is shaped subjectively by the auditory capacity, attitude, psychology and culture of the listener. This leads to the conclusion that, every individual, every group and every culture listens in its own way. Building upon this assumption it stands to reason that each individual or group will bring an alternate awareness of place, and in turn reveal alternate characteristics of a soundscape.

Four members of the community of Scarborough set out on a recorded soundwalk of Scarborough's Peasholm Park with the guided assistance of myself. The recording took place on the 20th of April 2013 at 11am and lasted for an hour. Each person was equipped with a Zoom H4n portable recorder with wind shield and was instructed to record the sounds of Peasholm Park. All recordings were synchronised to begin at the beginning of the recording.

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same time, once recording had begun the group dispersed and each person set about on their exploration of the park.

The group received a basic crash course in recording techniques, such as being aware of knocking the recorder, the avoidance of handling sounds, and wind noise. No other instructions were given so as not to influence them as to what to record, this ensured their recordings were uniquely their own perspective. After the recordings were completed each member of the group was given a short questionnaire to answer, (Appendix 1) the purpose of which was to bring to the foreground the everyday sounds that the experience highlighted.

The analysis of the field trip questionnaire provides some interesting results about how the participants perceive the acoustic space of Peasholm Park, as well as how the act of close listening possibly altered their listening attitude. Looking at 'sounds which they found to be unpleasant', three out of four answered with “sounds of people”. When looking to understand this we can perhaps turn to what the participants expect from Peasholm Park as a place. The park is perceived by some members of the community as a respite from the town, a place of peace and quiet. Here the sounds of other people can be heard as unwanted sounds, or as Truax states 'an alienating force that loosens the contact the listener has with the environment' (Truax, 2001, P.94). Although each participant seemed to find the sounds of others in the park as unwanted, they also acknowledged that they are part of the park (and a part of its natural soundscape): a positive mode of thought. Truax (2001) notes that ecology teaches us that when we see ourselves as separate from nature we are more likely to damage its balance. The sounds which all participants found pleasant also re-enforce the idea of what they possibly expect from the Park: sounds of nature; animals, birds, water, and wind through the trees. All of which can be classified as the keynotes of the park, and crucial signals that define this area to members of the community.

Each person made note of how the act of closer listening gave a new awareness of the park, with comments about how much bigger it seemed. They also commented on the rhythms and textures throughout, such as the different types of water sounds caused by the numerous waterfalls and streams. Sounds which enter from outside the space of Peasholm park were also mentioned, such as traffic, and planes. These were also noted for being a disturbance, due in part to its masking qualities.
In terms of listening habits, all admitted that the act of recording altered heard sounds from an unconscious experience to a more conscious one, therefore reconnecting them to the acoustic environment and a different understanding of place. This provides further evidence that listening walks can help encourage members of the community to develop a balanced soundscape, simply by encouraging a more attentive mode of listening.

5.1 Observations and compositional methodologies – Garden of Light

The desired results for this project was to bring everyday sounds, that for psychological reasons akin to habituation are not consciously heard, into the foreground of consciousness so that the acoustic identity of Peasholm Park can be studied and understood. The given answers in the questionnaire proved that a more critical mode of listening was obtained and that the use of soundwalks involving community members provided an extra level of meaning to the recorded sounds that I myself as an outsider could not bring to the project.

The information collected from the questionnaires informed my choices of what recorded material to use for the composition (entitled Garden of light), bringing together two types of soundscape competences (my 'outsider' understanding of place and their unique 'insider' knowledge). using their recordings and their noted experiences of the Park to create a composition that expresses the place in a unique and informative way.

The questionnaire did provide some insight but was not as revealing as I had hoped, I was expecting some more community based insights. I feel this is a failing of the questions I provided, however, the recordings reflected on the participants positive mode of listening with most sounds originating from experiences that they noted as being pleasant. This includes; waterfalls, streams, bird sounds, squirrels, ducks, and boats to name just a few.

Mostly this project bought to the forefront the fact that members of the community hold the biophony and geophony in high regard within this particular experience of place. It is perhaps fair to state this enjoyment may exist in a unconscious way, however, when given the task to listen more attentively it becomes clear that this, to them, is what
makes this park unique and special. This is something I tried to communicate back through Garden of light.

The composition took the form of a sound montage, there is no coherent path or route. This decision was influenced in part by other artists who use this technique including; Jean Claude Risset's Sud, Matt Barnard’s Closely observed trains, and Rob Mackay's South Bay. The other reason being that the recordings are from many alternating perspectives, this felt like a logical way to reflect that. Of all of these South Bay is of special interest, as the source material is also derived from group field recordings, exploring a location within one hour.

The piece opens with a hyper-real, dream-like acousmatic section. A wide open sense of place was created with convolution reverb, a way of enhancing and mimicking the spatial qualities of the park. The feedback from the community members made multiple mentions of the sounds of other people within the park, mostly describing them as unwanted sounds. These human voices are treated with special care, placing them at the foreground of the opening sequence (Sound Example 11 02'00" - 02'13" ). These voices are also framed with other sounds which were identified as being important parts of the parks soundscape; the whistle from the nearby model railway, water sounds, and bird song. This short acousmatic phrase attempts to create an acousmatic motif influenced by audible observations from participants of the soundwalk. Overall this piece seeks to encapsulate the acoustic events of Peasholm Park during a busy bank holiday, and in turn express the park's acoustic character.
6 Conclusion

The main intention for this project was to create a portfolio of work that in some way communicated the acoustic identity of Scarborough. Utilising the style of Soundscape composition, it was my hope that I could create a body of work that functioned as both acousmatic art and acoustic documentation of place.

As the first research project unfolded (the seasonal study), it became ever clear to me that field recordings communicate a very particular narrative. All of the variables in creating a field recording (including but not limited to; the type of microphone used, its position, time of recording, length of recording) influenced an outcome. This framing meant that to a certain degree I was a part of these recordings and they could never be considered a neutral documentation of a place. Once I had realised and accepted this, it became clear that I was creating my reaction to the soundscape of Scarborough. This realisation informed the methodologies I would go on to use to capture more source material. I realised that my main relationship to Scarborough (and its soundscape) was that of a tourist. This allowed a slightly narrower focus on the material I wished to capture, and gave a clearer direction on the resulting compositions.

Although I feel field recording shouldn't be considered an exact reproduction of reality, it isn't to say that soundscape analysis doesn't provide an abundance of information. The recorded signals are there, and so to are the semantic qualities and corresponding syntax as Wishart states: 'our mental apparatus is predisposed to allocate sounds to their source' (1996, P.130). By taking the role of a tourist, I created a way of interpreting and directing (through composition) the recorded material that communicates a certain element of truth.

A large part of this work started with perhaps a slightly single minded view point: I firmly believed that the key to Scarborough's acoustic identity could be found in natural areas only. I felt that field recordings of areas of nature would express a strong acoustic identity and this almost created a type of soundscape ignorance, avoiding urbanised areas. This idea was influenced in part by R. Murray Schafer's *The Soundscape* (1994). This text was the first that I read in formulating my understanding of soundscapes and their meaning. To a certain extent this text imprinted a type of listening preference, believing that hi-fi soundscapes were more favourable to their corresponding opposite
lofi. The first research project (Seasonal Study) was led by this belief, but the results of this project left me with the feeling of something being missed. Truax states that 'The auditory system is constantly ready for new information about the environment and compares it to a stored experience' (2001 P.30). In the case of the seasonal study, the researched soundscapes did not relate back to my own ideas of what the soundscape of Scarborough meant to me. Once I had realised this, I was able to appreciate how the urban soundscape represented a large part of Scarborough's acoustic identity.

Out of all the soundscape methodologies, soundwalking proved to be the most informative and influential. The experience created the narrative for *Sea Hear*, and further developed my own understanding of the portfolio's intentions. It helped to realise my key relationship with the soundscape of Scarborough (my role as a tourist), and capture a wealth of sounds that reflected this. Soundwalking made me aware of how sections of Scarborough have their own individual soundscapes, which provided ideas to harness within the compositions: For example, the juxtaposition of acousmatic segments and raw unaffected sections in *Sea Hear*. I feel this provided useful ways to express Scarborough's strong acoustic identities artistically.

The soundwalk study provided a vast amount of recorded material, but this raised the complication of having to decide exactly what material to include in the compositions. My solution was to re-listen to the material multiple times. With each repeat listen I attempted to readjust the focus of my listening (see 4.2 23-27), guided by questions created by Hildergard Westerkamp (2007, P.49). This in turn created a new type of awareness that I feel is at the centre of this entire portfolio, as Ione (2005) cited in Hildergard (2006) states 'Listening affects what is sounding. The relationship is symbiotic. As you listen, the environment is enlivened. This is the listening effect.' Each time I re-listened, the soundscape became more alive and intricate elements that made the soundscape unique would reveal themselves. I was then faced with the complicated task of communicating this back through composition; expressing the newly discovered rhythms and textures (such as wheels rolling on cobble streets and the bells heard along the seafront) that formed this soundscape's identity.

The compositions explore the musicality of Scarborough's soundscape in isolation of cognitive interpretations through the manipulation of sound objects and one such example can be heard in *Sea Hear*. A bell which is rung from a boat on the sea front is
first heard in context of the soundscape, allowing its semantic and symbolic meaning to be expressed. It is then isolated from the soundscape and made independent of its referential qualities and through the use of granulation I explored its timbre, overtones and harmonics. This in turn helped to exemplify and bring out the musicality of Scarborough's seafront. (Sound example 12 17'36” to 17'44”)

The first project (Seasonal Study) resulted in a set of phonographic pieces that functioned more as documents of natural areas of Scarborough than a discovery of all the fundamental aspects that create Scarborough's individual acoustic identity. It reflected Drever's (2004) notes that the act of recording creates a type of expression of place that inevitably incorporates the ideas of the artist that creates them. As a result of this realisation, I moved the direction of the project in to one that sought to express my own relationship with the soundscape: that of the tourist. This informed my next project entitled soundwalking, which sought to capture the everyday sounds of Scarborough; more specifically the anthrophony of Scarborough and the soundscape of Scarborough's tourism.

Soundwalking provided an intricate tapestry of unfolding sounds. As the journey unfolded so did the full diversity of Scarborough's overall soundscape. The natural way in which the soundwalk progressed helped to form a natural narrative, which in turn allowed for the semantic qualities of the recorded material to express a natural syntax. Influenced in part by Pete Stollery's work 'Scènes, rendez-vous', this narrative was then translated over to the corresponding composition Sea Hear. This helped to overcome points that Truax makes about how random sound collages lack semantic information (2002). This approach would assist in creating a composition that communicates back to the listener the complex acoustic information that makes up Scarborough's acoustic identity.

As stated throughout this work, the act of recording directly incorporates the sound recordists own intentions. I faced this head on in the piece entitled Sea Hear, which explores my own relationship with Scarborough's soundscape under the narrative of tourist. The five person community study of Peasholm Park looked to understand this further by incorporating alternative perspectives, taking ideas that Heikki Uimonen outlines in the work Everyday Sounds Revealed: Acoustic communication and environmental recordings. The corresponding composition Garden of Light then
attempted to incorporate these alternating perspectives, along with my own, to create a sound collage. Influenced in part by other artists who use this technique including: Jean Claude Risset's *Sud*, Matt Barnard’s *Closely observed trains*, and Rob Mackay's *South Bay*. I also felt this style of composition would reflect the multi perspective nature of the source material. The piece functions as a representation of the found sounds of Peasholm Park, but this project on the whole did not comprehensively add to the overall understanding of how alternative experiences of place create alternative understandings of Soundscapes. This is perhaps a topic for future study.

To summarise, I do feel that the portfolio of work successfully reflects the soundscape of Scarborough, although admittedly it is my own interpretation of this soundscape. I set out to better understand Scarborough through the tools of acoustic ecology, and the methodologies provided a wealth of information and a new understanding of how Scarborough expresses itself through sound. This in turn informed me artistically to create works that expressed this new understanding. The portfolio helps to develop our understanding of how soundscape studies can inform the creation of compositions which express a locations acoustic make up in a meaningful and informative way, as well as how the creation of soundscape compositions feeds back into our understanding of soundscapes. Essentially creating a feed back loop, where education informs art, and art informs education.
Appendix 1 Questionnaire results from community study of Peasholm Park
Results of questionnaire for Peasholm Park soundscape field trip

**Person one.**

**What sounds do you consider pleasant in the environment?**

Nature… I followed wildlife

Water… Loved the movement of the stream and the small water fields

Man made.. The sound of the model railways whistle

**What sounds do you consider unpleasant in the environment?**

Loud groups chatting.. almost spoiling the environmental sounds. Arguably people are forming the environment but when recording, it felt like they were ruining ‘a take’

**Is there anything you would like to change in the soundscape?**

I’d love to do a comparison over 24 hours… ‘same route’ but say every 2-3 hours. Thereby not going off track and following things off interest but really tracking changes. I think that would be fascinating

Obviously that doesn’t answer your question, but what I’m getting at is I’d love to hear everything without humans. I think I’d notice MUCH more. But then is it a fair soundscape?

**Is there anything you would like to remain the same in the soundscape?**

It’s a good combination. It changes radically depending on location within the park. For me, it would probably be the water. That is a huge attraction to the location and changes so much from little streams, little waterfalls, big waterfalls and open calmer waters yet the wildlife and humans on ‘dragons’ really shape the sound of the water

**Please compare the recording event with your everyday listening. (Did you listen differently)**

We constantly hear sound but we don’t listen. I do the same with music. It’s only when i’m in producer mode do i listen and become critical, noticing what I like and dislike. The same applies to your soundscape recording. It was quite revealing, the huge range of sounds and textures created. Especially how rapidly this changed as we moved around.
Do you have any general comments?

Did any particular audible factors encourage you to spend longer in certain areas of the park?

I found animals particularly interesting. I did spend extra time capturing the sound animals would make as they moved (disrupted) the landscape (squirrels rummaging among leaves, climbing trees)

How did the act of recording alter your thoughts on Peasholm Park as a place?

I’d always liked Peasholm park for its nature pull despite being in a city centre. I think the recording highlighted how much natural sound can exist in a populated area (water/birds/land animals/humans/weather)

Person two

What sounds do you consider pleasant in the environment?

I would say that the sound of running water was what I found most pleasant. I also liked picking up the sound of different types of animal.

What sounds do you consider unpleasant in the environment?

The sounds that I found most unpleasant was the sound of people. Not all people though, just the sound of families and children as they seemed unaware that other people were in the park trying to have a nice time.

Is there anything you would like to change in the soundscape?

Not really, you can't stop people from going to the park.

Is there anything you would like to remain the same in the soundscape?

Yes, the sounds in the area of the park that are by the stream in the woodland area

Please compare the recording event with your everyday listening. (Did you listen differently)

I think the main difference is that when I was recording I was listening to each sound I could hear and trying to identify it using my ears. Normally I would be using my eyes more to take in my environment and the sound would be secondary to this.

Do you have any general comments?
I found the recording of Peasholm Park interesting because it felt like I was looking with my ears, as in using my ears as my primary source of information, which normally would have been my eyes. It made me realise that I couldn't turn away with my ears as I would be able to with my eyes, so the things I didn't like, such as people's conversations, were difficult to avoid once I was in earshot.

**Did any particular audible factors encourage you to spend longer in certain areas of the park?**

The things that made me spend time in certain locations were natural sounds and areas where there were less people.

**How did the act of recording alter your thoughts on Peasholm Park as a place?**

I don't think it did alter my perception of Peasholm Park as a place, rather it highlighted a different aspect of the things I already liked about it.

**Person three**

**What sounds do you consider pleasant in the environment?**

I like the natural sounds, the waterfalls, the birds, the rustling of the wind in the trees

**What sounds do you consider unpleasant in the environment?**

Man made sounds such as the traffic and aeroplanes passing

**Is there anything you would like to change in the soundscape?**

No, as much as I don't like the man made sounds they are still part of the current soundscape of Scarborough's Peasholme Park.

**Is there anything you would like to remain the same in the soundscape?**

Everything that is in there. I consider the soundscape as a slice of time captured that will never be repeated to sound exactly the same ever again

**Please compare the recording event with your everyday listening. (Did you listen differently)**

I listened differently as I was more aware of sounds around me, I was trying to be quiet for the purpose of recording and this made me aware of the sounds of my feet on the ground, people around me, the sounds of animals in the bushes, the trees rustling, water in the distance. My usual everyday listening is interspersed with listening to music on an iPhone so I would generally not hear a lot of the natural sounds.

**Do you have any general comments?**
The recording really raised my awareness of how much the man made surroundings of the park really affect the sonic architecture. If for example a car with a loud exhaust goes past it completely drowns out the natural soundscape.

**Did any particular audible factors encourage you to spend longer in certain areas of the park?**

The recording really raised my awareness of how much the man made surroundings of the park really affect the sonic architecture. If for example a car with a loud exhaust goes past it completely drowns out the natural soundscape.

**How did the act of recording alter your thoughts on Peasholm Park as a place?**

It made me realise it is a much bigger and vibrant place than i perceive it as in my mind. It has lots of natural beauty and is also a great place for families to walk and play, which can be heard on the soundscape recordings.

**Person two**

**What sounds do you consider pleasant in the environment?**

The sound of moving water, birds singing, people having a good time relaxing at the park, the naval battle!

**What sounds do you consider unpleasant in the environment?**

The traffic noise that is always in the background and people chastising their children loudly.

**Is there anything you would like to change in the soundscape?**

A reduction of traffic noise would be beneficial, but the logistics of this would be difficult to achieve.

**Is there anything you would like to remain the same in the soundscape?**

The sound of moving water, birds singing, people having a good time relaxing at the park, the naval battle!

**Please compare the recording event with your everyday listening. (Did you listen differently)**

I found myself listening much more carefully to my surroundings which led to a feeling of heightened sensitivity to sound. Normally I wouldn't pay much attention to background noise, but as I listened more carefully to the natural sounds I found myself more irritated by sounds spoiling this such as traffic noise.
Do you have any general comments?

I found the experience rewarding as I learnt to listen much more carefully to my surroundings and appreciated my local environment. It was a great day for recording as the weather was good and I felt like a part of something that could benefit the preservation of Scarborough's soundscape.

Did any particular audible factors encourage you to spend longer in certain areas of the park?

Places where it was quiet and there were hardly any traces of unpleasant noise. I spent more time in the areas that were further away from the main road and in areas with fewer opportunities for people to be nearby (where there were fewer benches).

How did the act of recording alter your thoughts on Peasholm Park as a place?

It made me appreciate the park as an area of beauty, not just visually but aurally as well. The recording process made me wish to return to the park more often to sit and listen, rather than just go for a walk as I had done in the past.
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