Sisällysluettelo

Alkusanat

HEIKKI UIMONEN, MERI KYTÖ & KAISA RUOHONEN:
Muuttuva äänimaisema menneisyytä ja nykyisyytä..............................7

Tutkimusartikkelit

HEIKKI UIMONEN & JUKKA MIKKOLA:
"Tahtoisin kuulla lehmän käsinlypysä sinkkiämpärin"  
- Radio Suomen Ääniä ilta radiogeenisena ohjelmana...............................23

KAISA RUOHONEN:
Äänimaisema yhteisöllisyden, kritiikin ja  
vallankäytön välikappaleena sanomalehden teksteissä..........................53

HARRI SAHAVIRTA & MERI KYTÖ:
Yleisten kirjastojen muuttuva äänimaisema ........................................81

ARI KOIVUMÄKI:
Korvintodistaminen ja ääniympäristön tallennuksen kuulokulmat ......105

HELMI JÄRVILOUMA:
Sukupolvet veden ääniä kuuntelemassa ........................................125

KATI KALLIO:
Toiston mieli ja pitkät juuret:  
pääskyset, lehmät ja ukonilma...........................................................141

RIITTA RAINIO, TIINA ÄIKÄS, ANTTI LAHELMA & KAI LASSFOLK:
Nauravat kalliot:  
Pohjois-Suomen pyhien paikkojen kaikututkimus................................167

Äänimaisemakirjoitukset

Joku puhuu portaitten päässä pääskysistä
- Muiden äänistä..............................................................203

Jää ratisee lenkkareiden alla
- Arjesta ja paikoista .........................................................217

Katolla saa tanssia vaikka píru, mutta minua se ei täälä löydä
- Kodista ja turvallisuudesta ...............................................243

Reen jalakset lumella naukui ja narisi
- Kadonneista maisemista.................................................253

Yksi samu kuin sata vuotta Suomen historiaa
- Uudesta ja muuttumattomasta.............................................289

Liitteet

Liite 1: Ääniä ilta -lähetyksissä 2012–2016 soitetut äänet: ..............303
Liite 2: Muuttuvat suomalaiset äänimaisemat -hankkeen aikajana ......310

Kirjoittajat ........................................................................313
Introduction

- Local, national and transnational meanings connected to environmental sounds
- Soundscapes do not exist without listeners perceiving and experiencing their environments
- “Finnish” defined geographically
PAST AND PRESENT: TRANSFORMING SOUNDCAPES

Introduction

- Transforming Finnish Soundscapes (2014–2016)

Organized and executed by the Finnish Society for Acoustic Ecology in collaboration with the University of the Arts Helsinki, University of Tampere, University of Eastern Finland, Tampere University of Applied Sciences, Åbo Akademi, Finnish Literature Society and Finnish Broadcasting Company YLE.
Motivation

- Collecting, documenting, archiving and analysing qualitative aspects of sonic environments within Finnish geographical borders
  - written experiences and memories of the people living within their sonic environments
  - providing access to the documented soundscapes for researchers and for a wider audience
- pedagogical actions on listening
- preserving cultural heritage
- radio programmes
- Listening guide. Sound Education (Schafer)
Methodology

- Writing competition, 1200 suggestions from 188 writers
- Diverse texts from 10-year old to 90+ years old writers from Sodankylä to Helsinki
- Different fields of life, professions, phases of life etc.
- Sounds of tools, changing environments, transition from industrial to service society and again to self-service society
- Individual and collective remembrances of sounds
- Documenting of sounds and soundscapes were carried out in collaboration with writers
- Recording as a pedagogical act
I WOULD LIKE TO HEAR SOUND OF HANDMILKING TO A ZINK BUCKET
– RADIO SUOMI'S ÄÄNIEN ILTA

Interpretation / Transformation

• Task was not to research changes systematically
• Factory whistle, silent school yard.
• Individual notions of changes in focus. Accurate, emotional and touching descriptions which are also scholarly interesting.
• Articles. Different research traditions and methodological solutions: media research, anthropological field work and documenting and sensory evaluation, textual analysis, folklore studies, archaeoacoustics and music research
SOUNDSCAPE TEXTS

Somebody is talking about swallows at the end of the stairs
  - Other people’s sounds

The ice is crackling under my sneakers
  - Special and everyday sounds

The devil might be dancing on the roof but it won’t find me here
  - Of home and safety

The skids of the sleigh are mewing and squeaking on the snow
  - Lost landscapes of war, old technology and countryside

One morning like one hundred years of Finnish history
  - Of the new and unchanged environments
As soon as the corridor turns, the rumble of the main hall dampens. There is less crowd, it is more quiet. Little boy listens to very friendly ladies who speak Finnish with care and have names like in a fairy tale: Britt-May Lähde, Margareta Kytö. You may also have to wait there, one can fight boredom looking at the shadows of trams passing through the big windows. The hiss and rumbling of old wooden conveyor wagons pulling up the trailer at Aleksanterinkatu stand out very well, creating a background for banking, emphasizing its seriousness. The soundscape of the interior is restrained speech, in many times in Swedish, a little solo of a typewriter or a calculator and rarely accompanied by a stamp.

Mr. Iiro Liukkonen, Bryssel: At the hall of the Nordic Commercial Bank
If you would like to pick up some favorites from the sounds of Highway number four, they would be, for example, a truck sound in the summer night and a snow plow on a winter day. In a quiet summer night, the heavy truck passing by is somehow a majestic sound experience. The sounds of motorcycles at night are nice, but as light and fast vehicles are very short-lived. Instead, the tens of tons of combined trailer, with at best thirty tires, produces a sound that sounds you can hear from long distance in a clear summer night. Then it slowly rolls over, and when the noise is quietly lost, it is a good time to think the destination where the night driver was carrying his cargo. Sometimes the truck sound was accompanied by a hard-to-describe sharp sound from the load-carrying tarpaulin. Sometimes the passing of trucks has also been accompanied by a tactile experience, as there have been bridges in the vicinity, where the heavy vehicle, when driving over the seams, caused vibrations and thumps.

Mr. Pauli Ylikoski (49), Pulkkila. Sounds from Highway number four
The mountain bikers are in a hurry. The thick-calved men overpass me uphill with a wheez. Will they stay upright on an icy downhill? I don't see if they do, because after reaching downhill, the men have already disappeared. From far away I hear some panting and ripples of conversation. A group of runners catch up to me and fall silent. I think they are respecting my age and arduous jogging. Marathon runners pass me by like a pack of hounds. I feel ashamed being out of breath. Their track shoes bite the icy running path. Rustle and rattle. They call out benevolent words of encouragement. Thank you. I try to keep up, albeit at a suitable distance. I hear my heart pounding and give up. Let them go. The pines hum overhead, I'm not in a hurry.

Ms. Kaisa Isotalo (57), Seinäjoki. Evening run.
THE CHANGING SOUNDCAPES OF PUBLIC LIBRARIES

EMP model (Amphoux et al)
• Activities and movement
• Different user groups and times
• Tools, technology, surfaces
• Acoustic properties
From monumental museums and archives to leisure, educational and cultural centres to urban offices ("Public library" to "Living room")
Habituation and attunement
• possibility for background listening

Tasks for library staff:
What is the profile of your library and etiquette of sonic behaviour?
> Choosing the frame of interpretation
What are the challenging spaces and times? > Recognizing and analysing problems
How do you react to challenges in the sonic environment and to customer feedback? > Wellbeing of staff, deciding division of work
"Desibel - varoitus!

Kirjastolla on esiintyminen klo 18.00 - 19.00. Esityksestä syntyy ääntä koko kirjastoon.
“I WOULD LIKE TO HEAR SOUND OF HANDMILKING TO A ZINK BUCKET” – RADIO SUOMI’S ÄÄNIEN ILTA (Evening of Sounds) AS A RADIOGENIC PROGRAM

• Nationwide radio programme
• Callers’ narratives on personal experiences and memories on contemporary and historical sonic phenomena from urban, agricultural and nature settings.
• Thematic programmes
• Sound requests fulfilled with the help of sound archives and present-day soundscape recordings.
• Cultural, social and aesthetic nature requests are parallel to music call-ins in sharing music and experiences related to them.
• Enabled by the fellow listeners’ soundscape competence, referring to the ability to interpret sounds of a given cultural background.
Journalistic discourses of “soundscape”
- How does the media use the word “soundscape”
- In what contexts it is used & with what values it is framed
- Silence/noise/power
  - Hegemonies of the sonic environment

- 386 news stories (2005–2014) from *Helsingin Sanomat*
  - 114 stories of lived sonic environment, of which:
    - 23 opinion pieces
    - 21 urban thematics
    - 20 of research

- As produced by humans and communities
- As specific places
- As public or private
- As experiences and sound sources
- As silences and noises
- As power structures
• Analysis of an ten-page textual narrative
• Transgenerational sounds
• Physical place might be the same, but memories mentally and emotionally somewhere else
• How descriptions of water sounds are related to lived and remembered life
• Close reading method
• Remembered narratives constructing sensory environmental relationships
• Places and autobiographical narrative intertwined
SENSE OF REPETITION AND LONG ROOTS:
SWALLOWS, COWS AND THUNDER IN DESCRIPTIONS OF CHANGING RURAL LANDSCAPE

• Folkloristic research
• Knowledge is never without meaning
• Repetition and structures enables people to understand each other
• Not necessarily conceptualised (lullabys)
• Referring to S,C, T leading to mental images, feelings and emotions
• Not sound per se, but sound and perceiver’s relationship
• Narratives of domestic animals and nature thousands of years old in Southern Part of Finland
• Meanings change, when soundscapes change
Different experimental techniques of recording soundscapes
- Working with and for “ear witnesses”
- What can new recording technologies bring to the documenting of the “point of listening”
- Binaural/stereo/multichannel
- Mobile/stationary/both
- Horisontal/vertical structure=focus

Examples: trolley bags at the railway station
- A binuaural recording while walking
  + multichannel recording
- Details in sound sources and distances
LAUGHING CLIFFS: A STUDY OF ECHOES IN SACRED PLACES OF NORTHERN FINLAND

• Archaeoacoustics: music, sounds, sites
• Prehistorical cliff paintings close to water
• Ritual use of sounds, communicating with spirits.
• Thousand of years long tradition in Northern Finland
• Reverberations doubled or tripled. Delays (slap back)
• Stereoeffect making the cliffs “answer” or “speak” thus making them living creatures
• Prehistoric times, wilderness and lack of human sounds
• Anomalic or uncanny experience
• Drawings of music-making characters
CONCLUSIONS

- Different research traditions and methodological solutions: media research, anthropological field work and documenting and sensory evaluation, textual analysis, folklore studies, archaeoacoustics and music research
- Documenting and archiving memories of the people living within their sonic environments
- Providing access to the documented soundscapes
- Pedagogical actions on listening
- Preserving cultural history
THANK YOU FOR LISTENING! QUESTIONS? COMMENTS?

kartta.aanimaisemats.fi
soundcloud.com/akueko
- ACMESOCS -

Auditory Cultures, Mediated Sounds & Constructed Spaces

2019–2022

Researches urban auditory cultures in how they are experienced, articulated and reclaimed within the sonic environments of different-sized cities.

The project is based on existing theories and concepts on ethnomusicology, cultural musicology, social history and sound studies concentrating on cultural meanings attached to musical and environmental sounds.
- ACMESOCS -

Auditory Cultures, Mediated Sounds & Constructed Spaces

1) Making of the Listener-consumer

2) Constructed Urban Ambiances and

3) Experienced and Reclaimed Acoustic Environments
ACMESOCS ANALYSIS AND SYNTHESIS

PLACE
- MUSIC
- LISTENER
- EXISTING THEORIES & CONCEPTS

DIMENSIONS AND STRANDS OF THE STUDY
- STRAND 1
- STRAND 2
- STRAND 3

GROUNDED THEORY APPROACH

FIELDWORK IN THREE CITIES:
- RECORDING LISTENING WALKS (N=30) AND PARTICIPATORY OBSERVATION
- THEMED INTERVIEWS (N=50–70)
- QUALITATIVE SOUNDSCAPE ANALYSIS

DATA ANALYSIS:
- SOUNDSCAPE
- MUSIC CONTENT
- INTERVIEWS

CODING
CONCEPTUALISING
CATEGORISING

INTERPRETATION, CONCEPTUALISATION AND THEORY FORMATION

FEEDBACK AND COMPARISON

EXISTING THEORIES & CONCEPTS

ARCHIVAL WORK
ONLINE SURVEY (N=500)
ACMESOCS PROJECT PHASES AND PERSONNEL

YEAR

PROJECT PHASES

YEAR

2018 2019 2020 2021 2022

PREPARATION IMPLEMENTATION EVALUATION

PROJECT PHASES

FIELDWORK: LISTENING WALKS, INTERVIEWS

ONLINE SURVEY

ARCHIVAL WORK

INFORMANT RECRUITING

MEMORY DATA COLLECTING

DATA ANALYSIS AND FEEDBACK

INTERPRETATION, CONCEPTUALISATION, THEORY FORMATION

PERSONNEL

PRINCIPAL INVESTIGATOR

POST DOC RESEARCHER

POST DOC RESEARCHER

MOBILITY

CRESSON, UNI OF SUSSEX

SEMINARS

KICK OFF

THEORETICAL APPROACHES

ANALYSIS

CONFERENCE

PUBLISHING

CRESSON, UNI OF SUSSEX

PARTICIPATING TO INTERNATIONAL AND DOMESTIC CONFERENCES