

Environmental Aesthetics and Urban Soundscapes –

*Lucid Dreams of Mr. William Heerlein
Lindley*¹

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Editor's note: This article is inspired by the trailblazing work of a leading composer of our times John Cage (1912–1992) celebrating the centenary of his birth.

Abstract

This article describes the site-specific performance *Lucid Dreams of Mr. William Heerlein Lindley* in an acoustically unusual old sewage treatment plant in Prague. During this event, different kinds of sounds are combined: recordings from various places in Prague, those which are electronically generated, and actual concrete sounds produced by the participants. A part of the event was also a live EBU satellite broadcast Ecotechnical Museum in Bubeneč, 10/10/2009, 6 pm.

The performance is presented as an example of conceptual music on one hand and as realization of ideas of the Canadian sound-ecological school by Raymond Murray Schafer (emphasizing acoustical characteristics of concrete localities) on the other hand. In connection with such an approach, John Cage and his basic ideas about the nature of sounds, silence and indeterminacy are mentioned. Here, Cage is seen as a pillar and mover of contemporary music.

Keywords: Sound Ecology, John Cage, Prague Soundscape

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In the Saturday newspaper *Lidové noviny* I read Pavel Klusák's article "Only the Rich Will Know Silence" It is about the project "The most beautiful sounds of Prague" and also about a concert in the Bubeneč sewage treatment plant, which is supposed to be the culmination of this two-year project.

"The most beautiful sounds of Prague" deals basically with creating an archive of sounds that Praguers like. There have already been similar projects in London (where actually today's "master of ceremonies" Peter Cusak began with this concept), Chicago and Beijing. The resultant sound archive was and is open to anyone, whether a listener or a contributor.

Thousands of sound reflections of the Czech metropolis were gathered on Internet page <http://panto-graph.net/favouritesounds>. It is possible to "leaf through" the archive according to categories (transportation, interiors, people, the outskirts, nature...), according to the locality or topicality. On a page of the archive is the logo Creative Commons, which tells that the recordings are not protected by author's rights but, on the contrary, they are available for further digital copying and/or use, whether in musical compositions or, e.g., in acoustic research.

Like most of the articles of Mr. Klusák, this one also evokes the impression that not participating in a concert means making one's life unforgivably and irreparably poorer. My brother-in-law is a volunteer in the sewage treatment plant (which the whole family considers quite tolerable, but still with only one aberration: who, in his free time and without pay, wades... hmm... in dirty water?)

Since no concert is advertised in the cultural magazine and I am incapable of finding out where to get tickets, I call my brother-in-law to make sure that, in case of emergency, he can ask the usher to provide me with a chair somewhere in the hall. He thinks it won't be necessary. ("Nobody comes to these performances.")

From the next-to-the-last subway station there are two bus stops to the sewage treatment plant. We ride through gardens with luxurious pre-war villas until we stop in front of the small Bubeneč train station. After the underpass under the tracks the background changes dramatically into a street between old and new industrial buildings as if no pedestrians were expected. Besides, none are there. In predominantly anonymous architectonic expediency one building complex attracts attention: on the sides, two tall slim red-brick chimneys, between which an odd conglomerate of constructions, of which two-story central buildings with light plaster and a little tower have the more or less usual appearance of houses of the beginning of the 20th century, while the two brick wings are definitely unusual. High wire windows refer back to some (at least originally) industrial purpose, but an arched gable strangely situated on the side and white brickwork around the windows add a sort of severe charm to the building.

I arrive at six, the announced beginning time. The main entrance to the building is open; nobody is taking tickets. In the entrance right behind the door there is a little table with CDs (free; I take three different ones) with yellow newspapers

of non-standard format in German. The CDs were given out by Czech Radio. They are called *RadioAcustica*. Their subtitle is *Acoustic Projects of “Premeditation” of a Radio Atelier*. (I would be curious to know what “premeditation” is.) There are four compositions on each CD. Among the composers are included two of today’s participants, Michal Rataj (*African Beauty in Berlin*) and Miloš Vojtechovský (*Stalker*).



Figure 1. Former sewage treatment plant in Bubeneč, Prague. Photograph by the author.

Moving around the large and mainly high Central Hall are some fifteen people, mostly of younger middle age. The majority are men. Most are wearing sweaters and jackets. Some have caps on. I’m not surprised because it’s cool in here. (In the course of the evening the number of spectators/participants just about doubles.) Six spotlights shine and during the evening in the semi-dark hall they sharply silhouette people or objects. Later six large amplifiers resound. One of the “living” acoustic objects is a large bowl of water in which are swimming various smaller metal bowls that tinkle when they bump into each other. At the entrance there is a table on which stands a sign: Hot ginger with honey – free. Meanwhile, though, the table is empty. In addition to this, placed around the room are three counters: one mixer and two tables with microphones. A man is sitting at each of them. The man with the ski cap is Peter Cusack.

After a while steam begins to drift out of some kind of source and it impedes the view a little. Around 6:20 the men at the counters begin to read the names of streets, here and there with a number, sometimes with data about the quarter or

some other text that I find incomprehensible. Various recorded sounds are added to this – somewhere concrete, possibly the jingling of a tram or people’s voices, somewhere artificially generated. There does not seem to be a close connection between the location information and the loud noises. This “overture” ends after a quarter of an hour and is followed by some sort of formal entrée. The main speaker is Bohemian-looking Miloš Vojtechovský, who, along with Cusak, is one of the two listed authors of today’s event. Michal Rataj speaks for Czech Radio and, after that, a few foreigners speak; English alternates with Czech. They all comment on and clarify the organization of the event, thanks to which a satellite broadcast is possible. I wait in vain for an explanation of what it is actually about. Probably everyone knows.

Then it is time for that hot ginger with honey. I meet a graphic artist colleague whose son works with Miloš Vojtechovský. We sit on a bench against the wall of the majestic dark hall and quietly chat. After a while we are aware that the amplifiers are emitting sounds, the sources of which are probably in the areas behind us. There are a couple of entrances to the basement and everyone wanders at his/her own tempo in his/her own direction.

We walk down a narrow winding staircase to the Cathedral of Interceptor Sand -- an almost majestic underground space with a brick vault.



Figure 2. Cathedral of Inceptor Sand. Photograph by Jiri Muller.

We walk along the walkways on the edge and on the bridges between them. Under our feet water flows very slowly and noiselessly. No sounds come from any of the unknown old instruments which are spread around here (even though I'm not sure of this in this complicated space with cathedral reverberations). There is a clear connection between a pole that someone is splashing in the flowing water and those sounds that are gushing out here and resounding somewhere above in the roof vents or in the back in the shafts, to which originally sewage flowed from all of Prague. To this, women's shoes clatter as they descend the stairs and a white laptop lying here on the ground attached by a cable to the upper room seems to be another source. As I move around this strange space something is heard from all around: I am not sure when it was I, when someone else, when a natural sound, when an amplified sound, when a sound tinned and transmitted from elsewhere, perhaps childish babble in a sand box in the Franciscan garden, or the sounds of a martin – and when merely an echo. We all sound together in this huge brick resonator: today's sound producers with those who recorded their sounds earlier and transmitted them further and farther, present listeners together with those listening on satellite. An astonishing and confusing experience.

Why?

Evening in the old sewage treatment plant was certainly very different from the usual concert of classical music. The organizers, besides, did not label the event a "concert"; nevertheless, they did use the English word "performance," that is a show, and the fact that the dominant element was sounds justifies our understanding of this as a certain kind of concert.

The make-up of the participants of the evening showed that the event was for a **specialized public**; here the specialization lies, among other things, in the fact that the participants are willing, from time to time, to take part in the action without excessive hesitation, which is hardly imaginable at a concert of a string quartet or at an opera. In this sense, the evening in the Bubenec sewage treatment plant is close to folk entertainment. Despite the lack of technical demands on the players, such events do not become part of folk culture (or entertainment, which would be rather easy).

This separateness from the main stream of existing classical music is characteristic of all so-called New Music² because of the basic ideas which – although many decades old – always seem unacceptable to listeners of classical music. The first main idea which applied during the Bubenec concert, is a **change of understanding of music** from "opus factum," that is, a completed work, a product which was petrified in musical compositions of the Western tradition in the last centuries preceding that of the 20th, **to music as a process or concept**. The second is a certain **defocusing of the borders** both among various kinds of art and also, for example, between art and science.

Conceptual music is most easily characterized by the expression "idea/concept of music is music itself" or "the idea is in itself the execution."³ To go from this slightly vague clarification is, however, much more arduous. The designer Milan

Knížák, who dealt in the '70s with conceptual music, writes:

We can think about anything as if it were music. In the same sense, we could, however, think about anything as if it were painting, literature, clothing, an idea, a house, etc.) As notation it would be possible to use an old shoe, a picture, a thought, a rainbow, the movement of a hand, the shimmering of stars, etc. This is nothing new or revolutionary. What is interesting about it is only that this understanding of reality discovers some new possibilities that would be difficult to find in the usual way. It is possible to create a variant at random or to find new approaches. Everyone can try to do it and consider himself a co-creator in this case. He is welcome. (Knížák 1978)

I am not sure, however, if Knížák's words help us to understand the principle of conceptual musical creation.

A composer in whose work it is possible to track a continual development of thinking about music to crystalline conceptual art is **John Cage**: from the first steps (inspired by his teacher, Arnold Schönberg) leading from conventional tonality over fractal structuring of the metro-rhythmic aspect of composition, he came to the rigorous application of extra-musical principles, e.g., the principle of equality of all sounds as a musical realization of the principle of the equality of all living beings – principles which form musical performance the course of which the composer cannot influence later.

This was also the case in the Bubeneč sewage treatment plant. The authors write about the intention/concept: Sound composition is conceived as an imaginary stethoscope laid on the material of an industrial construction which leads through a spacious labyrinth into an underground second city below Prague... Sounds reminiscent of inner voices resonate in the mind of the architect William Heerlein Lindley, napping in the room of the U modré hvězdy Hotel.⁴ They fill this concept of a stethoscope with collected, ready-made "Prague sounds," which are mixed with unprepared sounds caused by visitors at unexpected moments.

The expression "site specific" in the title of the program means "created for a concrete site" and refers to the second influence. It is easy to trace the connection to the Canadian School of Sound Ecology, which first used the term "soundscape" in its title: **World Soundscape Project (WSP)**. It was founded in 1970 by the composer, musician and scholar Raymond Murray Schafer at Simon Fraser University in Vancouver. He was inspired by the German Bauhaus movement, which connected the concept of visual arts and crafts in a new way from which arose industrial design combining aesthetic qualities – beauty – with practicality. Schafer was led by a similar vision of the combination of scientific and art disciplines concerned with sound when he newly formulated his approach to the sounds that surround us.

Schafer's key ideas were, first, accepting a positive attitude toward sounds (they are no longer "dirt" polluting our auditory organs, but stimuli to which we react according to our relations to them). The second key idea was fieldwork: laboratory

research cannot find anything substantial about how sound really functions in a human environment.⁵

So far, sound ecology looks like one of the scientific disciplines combining aspects of natural sciences with humanities and social sciences. Not coincidentally, Schafer was, however, also a musician and composer; this is why he saw – and especially heard – in a sound environment not only the subject of scientific interest, but also a source of beauty: “...the soundscape is no accidental by-product of society; rather it is a deliberate construction by its creators, a composition which may be as much distinguished for its beauty as for its ugliness.”⁶

The expression “site specific” refers to one more feature of contemporary culture, a feature related to WSP: while its members blurred, by their approach, the borders between science and art (Is it science – is it a description of which sounds exist and where and how damaging they are for man – or is it art – a beautiful sound construction?) in the Bubenec sewage treatment plant we register the emphasis on the combinations of different kinds of art (or different kinds of sensual perception). The truth is that, in the whole history of opera, we can repeatedly hear voices calling for a return to the antique ideal of art which affects not only through a musical component, but also through the visual and textual ones calling for Gesamtkunstwerk, complex artistic creation which affects all the senses. But in other genres, in the last centuries, it would be difficult to imagine that, for example, Beethoven would determine the place where his symphonies should be played or Janáček where to play his string quartets. “Objectified” music, music as a product, is not bound to a certain place.

And here in this sewage treatment plant it is possible to trace the influence of John Cage. He – succeeding the French Dadaist painter Marcel Duchamps (1887 – 1968) – speculates about the penetration of the dimensions of time and space; music does not resound just in time, but different sounds also come from different directions, meet and create a “musical sculpture.”⁷

In the second half of the 20th century, then, the term “intermediality” appears on the scene; at first it denotes happenings in the environment of the New York Fluxus group.⁸ In it there was not only a combination of various media, that is, kinds of art, but mainly of traversing borders: borders between media and borders between art and life. This new concept of art/life returns us not only to conceptual art (and again, possibly, to Cage, who used the Chinese I-Ching both to search for the answers to personal questions and also as his *modus operandi* in his compositions), but also to the whole Bubenec experience of a resonating Prague basement.

What was played out in the old Bubenec sewage treatment plant, along with probes into thoughts and approaches in the background, almost perfectly corresponds to the picture of culture in today’s world as is often imagined by the above-mentioned Arjun Appadurai (1996). Imagination as a usual way that not only individuals, but whole groups, are used to grasping the world made

possible the creation through the most varied technical means – by picking up and recording sound from its generation to the creation of space-sonic formations – of a new world, a world of “lucid dreams” of a more or less imaginary person (shielded by the name of the designer of the sewage treatment plant, whose historical context was more than suitable for such an imagination). And not only that, technology also enabled the sharing of the “world according to (one’s own) ideas”⁹ with its “inhabitants” who are geographically distant from each other. It is difficult to imagine a more eloquent hallmark of this world than direct satellite broadcasting: despite everything that occurs in the surroundings, everybody can be wherever he is, can be its citizen at that moment.

John Cage, pillar (and mover) of music of the 20th century

An interview one year before his death with the American composer John Cage (1912 - 92)

When I hear that what we call music, it seems to me that someone is talking and talking about his feelings or about his ideas of relationships, but when I hear traffic, the sound of traffic here on Sixth Avenue, I don’t have the feeling that anyone is talking. I have the feeling that sound is acting, and I love the activity of sound. What it does is it gets louder and quieter and it gets higher and lower and it gets longer and shorter. It does all those things, and I’m completely satisfied with that. I don’t need sound to talk to me. We don’t see much difference between time and space. We don’t know where one begins and the other stops, so that most of the arts we think of as being in time and most of the arts we think of as being in space. Marcel Duchamps, for instance, began thinking of time, I mean thinking of music, as being not a time art but a space art and he made it a piece called “Sculpture musicale,” which means different sounds coming from different places and lasting, producing a sculpture which is sonorous and which remains. People expect listening to be more than listening and so sometimes they speak of “inner-listening” or the meaning of sound. When I talk about music, it finally comes to people’s minds that I’m talking about sound that doesn’t mean anything, that is not inner, but is just outer. And they say, these people who finally understand, they finally say, “You mean it’s just sound?” thinking that for something to just be a sound is to be useless... whereas I love sounds, just as they are and I have no need for them to be anything more than what they are. I don’t want them to be psychological. I don’t want a sound to pretend that it’s a bucket... or that it’s a president... or that it’s in love with another sound (he laughs). I just want it to be a sound. And I’m not so stupid either. There was a German philosopher who’s very well known, Immanuel Kant, and he said there are two things that don’t have to mean anything. One is music and the other is laughter (he laughs). Don’t have to mean anything, that is, in order to give us deep pleasure. (to his cat) “You know that, don’t you?”

The sound experience which I prefer to all others is the experience of silence. And the silence almost everywhere in the world now is traffic. If you listen to Beethoven or to Mozart, you see that they’re always the same.¹⁰

In this short interview that lasted only a few minutes Cage captured a great deal of the earthquake that “art” music has gone through in the twentieth century. Even at the beginning of the ’90s when Cage, this mover of avant-guard music, summarized his thoughts about the independent activity of sounds, his ideas

seemed rather bizarre to most people. We are too used to the concept of music as closed, prepared “things” – compositions. But Cage only repeated what he had already expressed forty years earlier in his homage to the composer Morton Feldman (1926 – 1987): “...changed the responsibility of the composer from making to accepting...”¹¹

What kind of accepting – and of what, actually? Who else besides a composer should be considered as a creator par excellence!

The way John Cage contemplated music and the world in general, but also how he composed, created graphic works and wrote was considerably conditioned by his relation to Eastern philosophy, and mainly Zen Buddhism. When, at the end of his 30s, he came to it, it gradually became for him what for most Americans would be psychoanalysis.¹²

I was disturbed both in my private life and in my public life as a composer. I could not accept the academic idea that the purpose of music was communication because I noticed that when I conscientiously wrote something sad, people and critics were often apt to laugh. I determined to give up the composition unless I could find a better reason for doing it than communication. I found this answer with Gira Sarabhai, an Indian singer and tabla player. The purpose of music is to sober and quiet the mind, thus making it susceptible to divine influences. I also find in the writings of Ananda K. Coomaraswamy that the responsibility of the artist is to imitate nature in her manner of operation. I became less disturbed and went back to work.¹³

After Cage realizes the meaning of music, he creates (determined by Zen Buddhism) a concept of its ethos. The taste of Zen for me comes from the admixture of humor, intransigence, and detachment.¹⁴ Despite the fact that he is well oriented in many non-Western musical traditions,¹⁵ he makes no effort to imitate the sound component of Japanese or other exotic music. Gradually he creates/discovers compositional methods that resonate with his ideas. The first of them has to do with a rhythmic arrangement. Cage called it micro-macrocosmic rhythmic structure. In it he discovers two very new elements – one sound, the other organizational.

*This rhythmic structure could be expressed with any sounds, including noises, or it could be expressed not as sound and silence but as stillness and movement in dance.*¹⁶

Most listeners know the name John Cage (if they have heard of him at all) as a name of an eccentric who enjoys bizarre sounds with damaged strings of the prepared piano, recordings of sirens and automobiles and the thrashing of a carp.¹⁷ What could perhaps be seen as an attention-getting gesture of an intellectual was, for Cage, the exact opposite: a return to ordinary sounds. On the contrary, he considered tonality over-intellectualized: You know what you have to hear, but what if you don't hear it?¹⁸

The introduction of non-musical sounds, including noises into musical language

was not, by far, only an aesthetic matter: at the moment when sound loses its exact pitch, it completely changes both melody and the possibility of accords (including tonality), thus harmony, the development of which was, in the past four centuries, a substantial element of music of the West. It is also necessary to change the way of listening.

It is difficult to compare, but at least as important as the equalization of all sounds in musical language is the new principle by which sounds are arranged. Similarly to the way the known Buddhist image enables one to see the whole world in a dewdrop, Cage creates a rhythmic page of composition on the principle of a fractal: large parts of a composition (movements) are ruled by the same rhythmic relations as their smaller units (phrases). Much more important than the number of measures or the fact of exponentiality of rhythmic units is, however, the basis of this compositional principle: the composer – after he has chosen his *modus operandi* – no longer has a rhythmic development of the composition under his control. Back to the homage to Feldman: the composer gives up creation and accepts only the result.

When, in his late interview, Cage talks about the experience of deep joy (and calls for his cat's agreement) he refers to the world outside of human culture (as it is understood by anthropology, which means mainly as a net of interpersonal relationships and meanings). Regarding music, it sounds foolish indeed: what else is more essential to culture than music? And still. Not only classical Chinese musical aesthetic, however, like his can seem for music like the maximum foolishness: what else is more essential to culture than music? And after all. Not only classical Chinese musical esthetic, however, (like Greek Pythagorean harmonics) considered music to be a reflection of the cosmic order... Besides, the Czech composer Petr Eben (1929 - 2007) sometimes spoke about his feeling that music already existed somewhere and he just wrote it down. And even not only composers as, to a certain extent, intuitive artists, but also more exactly oriented people, can perceive the world similarly. The famous French cultural anthropologist Claude Lévi-Strauss (1908 – 2009) said in a radio interview: *I don't have the feeling that I wrote my books myself, but rather that books write themselves through me, and, when they have gone through me, I feel empty and nothing is left inside of me. I have never had, and still don't have, a clear feeling of my personal identity. It occurs to me that I am a place where something is happening, but where there is no "I." Everybody is a sort of crossroad through which something passes, and the crossroad is completely passive. Something is happening there and something else, not less important, is happening somewhere else.*¹⁹

Still, there remains the question of what pleasure one can derive from music whose source is non-human. Insofar as it is possible to attempt to capture the effect of music – at least approximately – in words (which many people doubt -- in the first place, Zen masters) and if the feelings of those experiencing pleasure from the de-emotionalized music are similar, then perhaps Milan Kundera can speak for them: *... as if the weeping of the soul could be comforted by the unemotionality of nature... because in unemotionality there is comfort. The world of unemotionality is the*

world beyond human life; it is the sea setting beyond the sun (Rimbaud). I remember sad years that I spent in the Czech lands at the beginning of the Russian occupation. At that time I fell in love with the compositions of Varese and Xenakis: the pictures of sound worlds -- objective but non-existent -- spoke to me about being liberated from aggressive and depressing human subjectivity; they spoke to me about the tender inhuman beauty of the earth in the time before or after people crossed it.²⁰ Perhaps it is just such a world that Cage is seeking in his music: a world which comes up in deep sleep when the ego doesn't complicate the action.²¹

This basic thought about the source of music²² remains the same in Cage's work, although the methods of composition (that is, of "acceptance," referring to Feldman's way of composing) change. In *Music of Changes*, 1951, he uses techniques of chance, including in the Chinese canonic *Book of Changes* (I Ching). A few years later, in the second half of the '50s, his idea of music shifts from "objectness" (a composition until then is still an "object" – sound structure that has a beginning, a middle and an end) to the idea of process.²³ In an "object" defined in advance (by any means), there is not enough space for Zen nothingness – and a composition is to be a bridge from one nothingness to another – a bridge over which anyone can pass.²⁴ It is therefore necessary, on one hand, to provide space for any action, to anyone who wants to cross the bridge but, at the same time, makes it impossible for the ego (composer and interpreter) to prevent the nothingness.²⁵

However his techniques²⁶ in later individual Cage compositions change, some guiding ideas remain. First, it is obstinate insistence on equality: people, ideas and sounds. Therefore he refuses to let a conductor function in his usual way, when the players are subordinate to his "arbitrariness."

The second "ostinato figure" of Cage's works is uniqueness: the uniqueness of every person, phenomenon – and performance of music. No further repetition is the same; a recording is nothing more than only a picture postcard from vacation.²⁷

When on November 5, 2010, the *Ostravská banda*, an ensemble specializing in interpretation of contemporary music, played in Prague Cage's *Concerto for Piano and Orchestra* much of still unusual principles was obvious at first glance. For example, the founder and conductor of the ensemble Peter Kotík, himself a distinguished avant-garde composer who, besides, through disagreeing with Cage's concept of a conductor,²⁸ accepted the role here of mere living watches: by movement first of the left, then of the right, arm he imitated the course of the second hand. According to its position, they began to play individual instruments; the course of the parts is, however, in the absolute jurisdiction of the players.

Both the pianist and the other musicians (who numbered 13 in Prague, but there could have been another number) produce the ordinary tones, but also very extraordinary tones; only on the trumpet mouthpiece, on a tuba muted in an unusual way; the pianist plays not only with his whole forearms and he not only

prepares the strings of the instrument with slips of paper, but he also rattles a grager (rattle). His part, besides this, is written on 64 independent pages whose order is not determined.

The players were scattered not only in a strange, asymmetric manner on the stage, but also on the sides of the auditorium. The resulting sound impression was uniquely tridimensional – the shape was determined by this concrete, specific and understandably unique space with its combinations of sounds and tones. Nobody had ever before heard the piano concert in that shape – and nobody ever will.

It seems understandable, even banal, that silence is a sound realization of nothingness. Cage, however, often repeats that his favorite silence is not, first of all, the absence of sound; it is a change of mind, a basic reversal.²⁹ A kind of condensation of his ideas about music is composition 4'33" for any instrument: a composition in three parts (their length is precisely determined) is filled with the silence of the musician and random sounds produced by the audience or the surroundings. Nothingness always different.

Endnotes

- 1 Research of Prague soundscapes is supported by the Faculty of Humanities, Charles University, Prague, grant DPV 50-2012.
- 2 Here, in the broader sense, for music of the 20th century, even though some composers still use more or less traditional approaches and concepts.
- 3 <http://www.nonalignmentpact.com/2008/04/week-75-conceptual-music.html> (accessed March 3, 2010).
- 4 From the concert program, <http://pantograph.net/favouritesounds/page.php?page=18> (accessed August 8, 2010).
- 5 These thoughts are obviously in a discipline which in its name points to ecology, that is a science about the relations between living organisms and their environment; thus sound ecology is interested in the acoustic relations of living organisms and their environment.
- 6 Schafer 1994: 7, quoted by Griger 2007.
- 7 French: *sculpture musicale*. From an interview, part of which is quoted in the box about John Cage.
- 8 The term intermediality is taken from "Intermedia," an essay by Dick Higgins from 1966. Higgins himself was a member of the Fluxus group.
- 9 Appadurai uses the expression "imagined world" in contrast to "imaginary," thus not-existing in reality, this "imagined" world is formed with images of its inhabitant.
- 10 <http://www.youtube.com/watch?v=pcHnL7aS64Y> (accessed August 8, 2010).

- 11 Lecture on Something, In *Silence*, (1961): 128.
- 12 An autobiographical statement.
- 13 *ibid.*
- 14 *Ibid.*
- 15 Meanwhile it is clear that he has an accepting view of many cultures: in his famous Lecture on Nothing he enumerates that he enjoys listening to: ceremonial singing of the Navajos, the Japanese Buddhist flute, the shakuhachi, Chinese bronzes.
- 16 An autobiographical statement.
- 17 When, in 1992, the National Slovak Gallery in Bratislava organized a John Cage 80 exhibition, its catalogue quoted Cage's Credo (formulated in 1937), whose main theme is - besides the use of electronic instruments - the very introduction of non-musical sounds to music. In Adamciak 1992.
- 18 "Lecture on Nothing," In *Silence*, (1961): 116.
- 19 Wiseman, B. – Groves, J. (2009): 175.
- 20 Kundera, "Improvisation in Homage to Stravinsky," (2006).
- 21 Composition as Process, In *Silence*, (1961): 37.
- 22 Anyone to whom it seems Cage's understanding of music is the direct opposite of what contemporary mainstream ethnomusicology is right. For the majority of ethnomusicologists, music is not understandable outside of human culture; outside of it even has no meaning. But they also cannot deny Cage his right to a voice.
- 23 An autobiographical statement: "I was to move from structure to process, from music as an object having parts, to music without beginning, middle, or end, music as weather."
- 24 "Lecture on Nothing," In *Silence*, (1961).
- 25 Cage deals with this in the second part of his cycle "Composition as Process," in the part "Indeterminacy." In *Silence*, (1961): 35-40.
- 26 In Cage's terminology, "methods" of choice of different parameters of composition.
- 27 "Indeterminacy," In *Silence*, (1961): 37.
- 28 In an interview for *Lidové noviny*, June 5, 2010, e.g., Kotík says: *Cage was simply wrong in his attitude toward the orchestra. He didn't understand at all how to work with them. An orchestra has to obey. Otherwise there will be a slaughter.*
- 29 Cage: An autobiographical statement.

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