ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL OF ARTS AND SOCIAL SCIENCES

MAGICAL REALISM IN ELECTROACOUSTIC MUSIC:
THE USE OF FIELD RECORDINGS AS COMPOSITIONAL MATERIALS

M.A. THESIS

Meltem URAL

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İSTANBUL TEKNİK ÜNİVERSİTESİ ★ SOSYAL BİLİMLER ENSTİTÜSÜ

ELEKTROAKUSTİK MÜZİKTE BÜYÜLÜ GERÇEKÇİLİK: ALAN KAYITLARININ KOMPOZİSYONEL MALZEME OLARAK KULLANIMI

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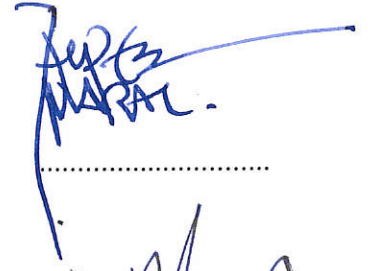
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Meltem Ural, a M.A. student of ITU Graduate School of Arts and Social Sciences, student ID 409131114, successfully defended the thesis entitled "MAGICAL REALISM IN ELECTROACOUSTIC MUSIC: THE USE OF FIELD RECORDINGS AS COMPOSITIONAL MATERIALS", which she prepared after fulfilling the requirements specified in the associated legislations, before the jury whose signatures are below.

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FOREWORD

It was many years ago, I found out that I love this oxymoron, Magical Realism: During one of my inquisitive internet surfs about a book I read, I heard about such an art movement for the first time in my life and I was really astonished as if I had learned I have three kidneys. Because I bewilderedly understood that the environment of my favorite books, films and paintings — my taste of art, indeed — is actually magical realist. Since that time, a question has preoccupied my mind: How can Magical Realism also occur in music?

During my education at MIAM, I engaged in electronic music and found opportunity to compose in different styles. While working with "recorded real-world sounds", an idea occurred to me that Magical Realism can only be applied to music by using field recordings. So my goal here is not to engender an unique style, but rather to emphasize a creation climate for electroacoustic music as well as to draw attention to an art style which was lost in the shuffle. Because my bachelor's degree is from a Faculty of Art and Design and because my focus of interest was electronic music during my master's degree, I believe my attempt to present such a research project is comprehensible. Most of all because my motto is *life is a composition in itself…*

I hope it can be of service to composers / sonic designers who are interested in real world sounds!

December 2017   Meltem URAL

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SUMMARY

Magical Realism is an inspiring art movement which is mostly seen in literature today, and may also found expression in painting and cinema. It can be briefly defined as the combination of realism and fantasy in such a way that "magical element grow organically out of the reality portrayed" (Faris, 1995: 163). I suggest that the duality which magical realism requires can also occur in electroacoustic music, when field recordings —since they narratively represent the 'reality'— are blended with any other artificial sound world: Because the sound world we "create" with instruments or electronic, synthesized, transformed, processed, manipulated or moulded sounds doesn't actually exist in real life, it can be treated as the fantastic content of such an electroacoustic work.

Although it is convenient to understand the term 'field recording' as a documentary medium, I would rather use it as a creative way of interacting with reality. Since listening to everyday sounds, or maybe just hearing them as a selective perception, is a guide of inspiration for composers, recording our own listenings can offer alternative perspectives with the feeling of an absolute liberation from the classical compositional approaches. Besides, the breaking down of the boundaries between 'music' and 'sound' in 20th century resulted in 21st century as an explotion of interest in 'sound'. As a matter of fact in the contemporary scene, field recordings found scope in compositions, performances, installations, multimedia and in sound maps. Recording, as an operation, is a way of amplifying listening experience. So the focus of interest of this research is the listening experiences that are turned into electroacoustical compositions.

 In this research, Magical Realism was analysed as a literary genre and its four key features were explained briefly. It was demonstrated that these characteristics, which I gave the titles 'interpenetration of irreconcilable worlds', 'critical lens of postcolonialism', 'emergence of new space, time, identity', and 'mythic narrative', can also be provided in some electroacoustic works using field recordings. Ten examples of electroacoustic music, which I appreciate as good role models in this respect, were studied. Also, historical links between magical realism and field recording were traced. My research showed that both of them have their roots in 1920s of Weimar Germany. Thus it was determined that there is a network of relations between the concepts cinematic recording, new objectivity, musique concréte, and surrealism; and this network of relations considerably supports the argument of this research.

ELEKTROAKUSTİK MÜZİKTE BÜYÜLÜ GERÇEKÇİLİK: ALAN KAYITLARININ KOMPOZİSYONEL MALZEME OLARAK KULLANIMI

ÖZET

Büyülü Gerçekçilik günümüzde çoğunlukla edebiyatta görülen, resim ve sinemada da ifade bulmuş ilham verici bir sanat akımıdır. Kısaca, "büyülü ögenin betimlenen gerçeklik içinden organik olarak büyüdüğü", gerçekçilik ile fantezinin kombinasyonu olarak tanımlanabilir (Faris, 1995: 163). Alan kayıtları —'gerçeği' öyküsel olarak sunmalarından kelli— herhangi bir yapay ses dünyasıyla harmanlandığında, büyülü gerçekçiliğin gerektirdiği dualitenin elektroakustik müzikte de ortaya çıkabileceğini öne sürüyorum: Çünkü enstrümanlarla veya elektronik, sentetik, dönüştürülmüş, işlenmiş, değiştirilmiş ya da şekillendirilmiş seslerle 'yarattığımız' ses dünyası aslında gerçek hayatta var olmadığından, böyle bir elektroakustik çalışmanın fantastik içeriği olarak ele alınabilir.

Her ne kadar 'alan kaydı' tabiri bir belgeleme aracı olarak anlaşılmaya elverişliyse de, ben gerçekle etkileşime girmenin yaratıcı bir yolu olarak kullanmayı tercih ediyorum. Günlük sesleri dinlemek ya da sadece algıda seçicilik olarak onları duymak besteciler için bir ilham rehberi olduğundan, kendi dinlemelerimizi kaydetmek, klasik kompozisyonel yaklaşımlardan mutlak bir azat hissiyle birlikte, alternatif perspektifler sunabilir. Kaldı ki 20. yüzyılda 'müzik' ile 'ses' arasındaki sınırların kalkması 21. yüzyılda 'ses'e karşı bir ilgi patlamasıyla sonuçlandı. Nitekim alan kayıtları çağdaş sahnede kompozisyonlarda, performanslarda, enstalasyonlarda, multimedyada ve ses haritalarında faaliyet alanı buldu. Kaydetmek, bir operasyon olarak, dinleme deneyimini amplifiye etmenin bir yoludur. O yüzden bu araştırmanın ilgi odağı elektroakustik kompozisyonlara dönüşmüş dinleme deneyimleridir.

Bu araştırmada Büyülü Gerçekçilik bir yazınsal janr olarak analiz edilmiş ve dört temel niteliği kısaca anlatılmıştır. 'Uzlaşmaz dünyaların iç içe geçmesi', 'postkolonyalizmin eleştirel merceği', 'yeni alan, zaman, kimlik oluşumu' ve 'mitik öyküleme' olarak başlıklandırdığım bu özelliklerin, alan kayıtları kullanan bazı elektroakustik çalışmalarda da sağlanabileceği gösterilmiştir. Bu bağlamda iyi birer rol model olabileceklerini düşündüğüm on adet elektroakustik müzik örneği incelenmiştir. Ayrıca, büyülü gerçekçilik ile alan kaydı arasındaki tarihsel bağlantıların izi sürülmüştür. Araştırmam, her ikisinin de kökeninin 1920'lerin Weimar Almanyası'nda olduğunu göstermiştir. Böylece sinematik kayıt, yeni nesnellik, somut müzik, sürrealizm kavramları arasında bir ilişki ağı olduğu; ve bu ilişki ağının da bu araştırmanın argümanını oldukça desteklediği saptanmıştır.

1. INTRODUCTION

What is composing? "We are all condemned to silence - unless we create our own relation with the world and try to tie other people into the meaning we thus create. That is what composing is" (Attali, 2009, p. 134). Listening process is one of the ways to create our own relation with the world. So music can be composed from listening, through the medium of recorded sound: This is how a 'field recording' can be used as a compositional material.

Although using tape as an experimental musical medium had progressed after World War II, 'composed listening' can not be a new notion: Once upon a time composers used to 'write down' their listenings for sure. An example of an attempt to compose out the music in everyday sounds is given by Riddell (2005), who writes that Madrid's street atmosphere inclined Stravinsky to compose his *Etude for Pianola (1908),* Opus 7 (p. 153). In order to imitate the nature sounds with musical instruments or voice, composers had to formalise rhythmic and pitch structures, especially to mimic birdsongs, as is seen in Beethoven's *Pastorale Symphony (1808)*. With the invention of gramophone, "the infatuation of composers with the rediscovery of sounds" gave rise to new compositional attempts (Mâche, 1992, p. 47). In *The Pines of Rome (1924)*, for example, Respighi "overcomes the problems inherent in attempting to imitate birdsong on traditional instruments by introducing instead a gramophone recording of a bird into the orchestral texture (Wishart, 1996, p. 131). According to Mâche (1992) this path of embracing the reality of sound "starts from Debussy and runs through Russolo, Varése and musique concréte taking very particular colorations and mixtures from Bartok and Messiaen" (p. 55).

Emmerson (2003) uses the term 'mimesis' to denote the imitation not only of nature but also of aspects of human culture: " We may have become much less conscious of the religious symbolism in Baroque music while being very conscious of the use of 'birdsong' in the music of Messiaen" (p. 17). Emmerson (2003) suggests two kinds of mimesis: 'timbral mimesis' is a direct imitation of the colour of the natural sound

while 'syntactic mimesis' may imitate the relationships between natural events; and when these two types have been variously combined, like in Debussy's *La Mer* (1905), 'programme music' occurs (p. 18).

In the late 1950s and early 1960s, many composers from the Groupe de Recherches Musicales in Paris created works in which an aural discourse was dominant. With the increasing sophistication of the possibilities of montage, composers were creating much more developed sound worlds even if the materials were remained concrete in origin (Emmerson, 2003, p. 19). As a reaction against this developing sophistication of tape (and hence sound-object), some composers returned to an interest in mimetic reference and Luc Ferrari was leading the way with the thought: "it had to be possible to make music and to bring into relation together the shreds of reality in order to tell stories" (Pauli 1971 , as cited by Emmerson 2007, p. 7). He started to use extended environment recordings in his works which are left substantially unprocessed to 'tell stories' (Emmerson, 2003, p. 19). His *Presque Rien no. 1 (1970)* subtitled 'Daybreak at the Seashore' and *Presque Rien no. 2* (1977) subtitled 'And so the Night Continues in my Multiple Head' are good examples of what he calls *anecdotal music*: Daily events, whether realist or transfigured, became his raw material and following them became his way of working (Ferrari, 2005, p. 95). Emmerson portrays these kind of field recording-based compositions:

> A work in which mimetic discourse is dominant and a syntax abstracted from the materials is developed. At its purest this might be represented by an environmental recording minimally edited or altered. There may be reasons for certain choices — location, time of day, duration — which remove the work from the entirely arbitrary... This focussing and framing process using narrative natural sound sources, while respecting the autonomy of the original sounds, may be used therefore not to obscure but to heighten our awareness of the environment. The photograph is a good parallel in that it is so clearly not the original object itself, the act of 'recording' becoming part of the new artefact. The will of the composer, far from abdicated is crucial. (Emmerson, 2003, p. 38)

The type of field recording that Emmerson mentions here is 'soundscape style' among Gallagher's suggestion of four-fold typology. The others are 'nature style', 'acousmatic style' and 'sound art' style. Gallagher (2015) emphasizes that these styles are as much about the presentation of field recordings as the act of recording itself, since the same recording can be presented in different styles, with differing

effects (p. 564). These styles will be examined within the analysed electroacoustic works later on.

Eventually, using recordings as compositional materials, what Norman calls 'real-world music', is not entirely divorced from Schaefferian roots but its aim is to preserve the content of reality of the original sound materials. Digital filtering or synthesis is not applied to destroy referential information as in *musique concrète,* but applied to retain evocative aspects of sound sources, when necessary. Norman (1996) claims that "this music speaks of (and through) the composer's internalized vision of reality, an emotional response that cannot be communicated through realism alone" (p. 24). Her real-world music consists of realism blended with imagination: "We could say that a stable and completely realized image *clips the wings* of the imagination... how the imaginary is immanent in the real, how a *continuous* path leads from the real to the imaginary " (Bachelard, 1988, as cited by Norman 1996, p. 24). Although both use field recordings, for example, such different imaginations: Annea Lockwood echos the belief 'unified field of energies' in *World Rhythms* (1975), while Tetsu Inoue refers to the interior of the mind through the sounds of public spaces in *World Receiver* (1996). Although real-world sounds are used in both, for example, such different illusions: The temporal flow of recorded traffic sounds are abstracted by transformations and manipulations in Paul Lanksy's *Night Traffic* (1990), while recorded sounds of people walking in foot-tunnels are processed and rearranged in such a surreptitious manner in Katharine Norman's *People Underground* (1991) that pitch and rhythm are used to extend our imaginative journey:

> It also seeks to remind us of the un-reality available in real life: we are captivated by tunnels; the changes in our environment are magic, we play with the echoes, stamp our feet and shout as we, temporarily, enter a strange, new world. And magic, of course, causes us to re-evaluate reality because what *seemed* to be real, suddenly isn't. (Norman, 2005, p. 25)

Composers combine real-world sounds and abstract sounds or transfigure recognisable sounds to evoke listeners' environmental and cultural experiences. Young (2005) concludes that "distinctions between outer and inner forms of experience as suggested by the interplay of Reality, surReality and abstraction are meaningful to us because they are able to mirror aspects of consciousness itself—where reaction to the physical world, language, thought and fantasy form an

inextricable coexistence" (p. 88). What I want to demonstrate is that not only writers but also some electroacoustic music composers use 'magic' in order to deepen their relationships with 'reality':

> I believe that external reality is robust. According to the ecological view, it is in order to accommodate itself to the real world which surrounds us that perception has become so highly specific. Thus, far from being an escape from external reality, playing with perception, illusions, simulacra is a way to deepen our relation to reality, to explore the workings of our senses, our only windows to the the world. (Risset, 2005, pp. 44-5)

The transference of recognisably real-world materials into electroacoustic music may be potentially disruptive and subversive since it may trigger the argument 'what is music? / what is sound art?'. According to Alan Licht, 'sound art' and 'music' are distinct because of two reasons: 1. sound art is heard in exhibition spaces while music is heard in performance venues; 2. Sound art is immersive while music is narrative (Licht 2007, as cited by Demers, 2009, p. 39). According to Trevor Wishart (1996), especially after the final quarter of the 20th century categoric distinctions between 'music' and 'sound art' became invalid. He suggests: "In future it might therefore be better if we referred to ourselves as sonic designers or sonic engineers, rather than as composers, as the word 'composer' has come to be strongly associated with the organisation of notes on paper (p. 5).

2. COMPOSITIONAL THEORY OF MAGICAL REALISM

This chapter searches for answers to the questions: What are the characteristics of magical realism in literature? In what way are the same characteristics seen in electroacoustic music? Which electroacoustic works can be given as representative examples?

2.1 Interpenetration of Irreconcilable Worlds

What I like the most about magical realism is its duality which causes an exciting and provocative tension between real and unreal. This novelistic technique, in which the supernatural is presented in a natural and matter-of-fact manner, assumes an attitude towards reality. In short, the sine qua non of magical realism is that there is always a realistic setting which is invaded by magical events. Because the magical is presented as a part of ordinary reality, readers accept both realistic and magical perspectives of reality on the same level. This explains why "reading magical realism requires a faculty for boundary-skipping between worlds" (Wilson, 1986, p. 209). So as readers, what we experience is the merging of two worlds. Although this kind of structure involves many antinomies, one world is not superior to another. As stated by Stephen Slemon (1988), "the characteristic maneuver of magic realist fiction is that its two separate narrative modes never manage to arrange themselves into any kind of hierarchy" (p. 410). The writer/narrator must keep ironic distance from the magical world view for the realism not to be compromised. The postmodern narrative technique of playing with the expectations of the reader —particularly in relation to time and the structure of the plots— are typically employed. It allows the reader an escape both 'to' and 'from' an imaginary homeland. As a matter of fact, this binary narrative structure of magical realism is the source of the enjoyment it promises. Wendy B. Faris (1995) mentions that postmodern magical realists like Günter Grass, Gabríel Garcia Marquez, and Salman Rushdie may more clearly design for the entertainment of readers and that is why their fictions are more

youthful and popular than their modernist predecessors, comparing them with Proust, Joyce, and Faulkner (p. 163).

How does this merging of two worlds happen in music? It happens when a real acoustic space is invaded by imaginary sounds. Emmerson (2003) explains how electroacoustic music composers may use the duality in content to advantage:

> Confining ourselves for the moment to works which deliberately use recorded sounds as material (not necessarily exclusively), we can see a continuum of possibilities between two poles. At one extreme, the mimetic discourse is evidently the dominant aspect of our perception of the work; at the other, our perception remains relatively free of any directly evoked image. (Emmerson, 2003, p. 19)

This reality-imagination continuum is deeply rooted in the way the composers perceive and interpret the world and themselves. But what is real and what is illusionary in electroacoustic music, then?

2.1.1 Reality - illusion continuum in electroacoustic music

To put it simply, if we recognize the source and cause of a sound, we define that sound as 'real'. So the more easily a source is recognised or a context imagined, the more vivid the resulting sense of realism (Young, 2005, p. 75). In electroacoustic music, sensation of reality is provided not only by source-cause recognition but also by conceiving spatial setting of sounds and contextualisation process.

Ambiguity arises if a sound suggests more than one plausible physical origin. This ambiguity can be emphasised by the manipulation and interpolation of the source-cause characteristics of sounds. As Young (2005) defines, "abstraction" is a measure of the psychological distance between a sound which displays source-cause ambiguity and an assumed source-cause model (p. 77). The abstraction process in electroacoustic music implies a removal from or shift in context:

> At one level a field recording of an environmental or cultural source is "abstracted" from the physical context of its origin, with only the acoustic component of a normally multi-media experience captured. At another level a particular attribute of sound may be "abstracted" (its dynamic profile for instance) and applied to another spectrum, so that the dynamic profile takes on a transferable role in the larger musical structure. A state of abstraction is, therefore, a relative term. Theoretically, a completely "abstract" sound is one without material

associations, for which we can surmise no source-cause context or background. (Young, 2005, p. 77)

In order to achieve illusion, physical parameters of sound can be specified with digital synthesis. A 'virtual' world of sound, which is created by synthesis, suggests a different reality: 'an immaterial, illusory world, often invisible, anchored in our perception rather than in our environment' (Risset, 2005, p. 29). According to Young (2005), composers can create virtual sound worlds in two ways:

1. "the combination of recognisable sound events which may not normally coexist in physical reality" (p. 71) — This is how *surrealism* is applied to electroacoustic music in the name of *musique concréte*. The continuum between reality and abstraction is articulated through 'juxtaposition'.

2. "distinctions between sounds of recognisable real-world origin and processed or synthetic sounds which appear disassociated from known physical contexts, thereby setting up a continuum between reality and abstraction" (p. 71) — This is how magical realism can be applied to electroacoustic music. The continuum between reality and abstraction is articulated through 'mediation'.

Norman (1996) suggests when real world and abstract get so mixed up in our responsive endeavours, they engender a kind of internal 'listening montage' (p. 11). Since composing is not invention but arrengement, the strategy of connecting the real with illusion can form creative works and leads to creative listening. As Emmerson (2003) clarifies, "the listener is confronted with two conflicting arguments: the more abstract musical discourse (intended by the composer) of interacting sounds and their patterns, and the almost cinematic stream of images of real objects being hit, scraped or otherwise set in motion" (p. 18). The aesthetic crux of this duality is that it destructs our normal perception of reality and encourages us to discover it at the same time.

> When we want to be frightened, we turn down the lights and scare each other with spooky stories, or we watch a horror film. Having been transported imaginatively from our darkened reality we return to it again, but now there are movements in the shadows and strange beings in the flames. We have moved from reality to fantasy, and back again. And reality has changed, just as *your* reading reality has changed as you remember that I have a life, and time, outside this text. (Norman, 2005, p. 19)

2.1.2 *Sonic Seasonings* (1972) by Wendy Carlos

Wendy Carlos (1939) was one of the earliest users of the Moog modular synthesizer, who is mostly known for her Baroque music realizations, especially for *Switched On Bach (1968)*. But this research is interested in her *Sonic Seasonings* (1972) since it is an early example of electroacoustic music which shows the magical realist topos 'merging of two worlds'.

The sound world of *Sonic Seasonings* offers the combination of nature sounds and synthetic sounds, and a shifting context between comfortable atmospheres and experimental dissonances. It consists of field recordings that are in 'nature style', in which the aim is to capture the vibrations of animals, plants, habitats, and ecosystems, avoiding human voices, the noise of cities, transport systems, etc. (Gallagher, 2015, p. 564). In this way nature is aestheticised by producing fantastical spaces with its soothing and calming affects, giving listeners a momentary encounter with the radical otherness of nature (Gallagher, 2015, p. 565).

According to Holmes (2008), *Sonic Seasonings* is one of the pioneering works of electronic music since it is the first composed work that could be called 'ambient music' (p. 430). Rachel Elkind, her long-time collaborator and producer, points out their equipment and engineering technology in liner notes: " A great deal of what you will hear is illusory: Some sounds appear louder or softer than are measurable and some emanate from directions that are virtually inexplicable by customary."

Appleton (1998) finds nothing cerebral about it and comments in his review: "*Sonic Seasonings* does very little to stir up the emotions or challenge the intellect of the listener, but this is in part its *raison d'être* ..." Although it is not a "storytelling piece" or it is not in "films for the blind"-style , in his own terms, it is a programmatic music (Appleton, 2005, p. 66). It has the form of a musical suite made of four movements, Spring, Summer, Fall, and Winter, evocative of the moods of earth's seasons. However Carlos states in the liner notes that there is no real plot in any of the movements but instead they suggest Arch Form: "a cyclic point of view that moves onto a few other musical locations, and eventually returns to a similar setting as whence it began".

Carlos mentions that their willing was to combine instrumental and other performed layers with those taken directly from nature, thus unperformed. Apparently she wanted to design a duality and create an effective and theatrical ambience between natural (real) and synthetic (unreal), but she could not categorize what she was doing: "When Sonic Seasonings was composed, there was no existing category for music of its kind: 'a third, viable alternative to acoustic and musical environmental presentations.' "

What she means by 'category' is 'ambient music' or 'new age' , of course. But she also means what she was technically doing is so far from French acousmatic school, since she was interested in the contextual meanings of environmental sounds while working with them:

> The latter element wasn't even Musique Concréte, as there was nearly no attempt to alter and manipulate the timbres, except for enhancing their dramatic effect. Indeed, we took several steps to do just the opposite: to make replicas of natural sound, and manipulate them to sound both natural and unprocessed, a kind of Musique Anti-Concréte…! These several elements were carefully blended with the live recordings that we made, in today's terminology, 'out in the field'. (Wendy Carlos 1998, from liner notes of *Sonic Seasonings*)

2.1.3 *Sud* (1985) by Jean-Claude Risset

Jean-Claude Risset (1938-2016) is one of the masters of digital synthesis in electroacoustic music. His *Sud* (1985) is a perfect example of how two sound worlds can be merged by active process of transformation. It offers a "novel world sound", as he puts it, which is a mixture of unadulterated real-world sounds and imaginary sounds.

> My piece *Sud* can be termed hybrid and naturalistic: it invokes the poetry of reality. It opens with environmental soundscapes—sound photographs of a natural scene—followed by quite different sounds obtained via synthesis. In the course of the piece, the two worlds of sound—natural and artificial—will gradually merge together through transformations and hybridations. (Risset, 2005, p. 37)

Risset (2005) lists his materials that he had collected from the 'nature style' field recordings he made in Marseille as follows: the ebb and flow of a quiet sea, roars of a mistral tempest, water lapping ringing in rock cavities, remote birds and voices, insect buzzes and cracking seeds in the summer sun, nocturnal stridulation of crickets and tropical and equatorial birds songs from a recording found in Singapore. In

addition to nature sounds his collection also contains sonic snapshots such as a short cello note, bangings from wood chimes and metal chimes, and a fast arpeggio gesture played on the piano (p. 37).

The synthetic sounds serve as gestures within a defective pitch scale (G natural—B—E—F sharp—G sharp—B—E—F sharp—G natural—B—E—F sharp—G sharp…). He also generated sine waves which appear to fly in space like birds (Risset, 2005, p. 38). He creates illusion not only by transforming the recordings but also by using entirely synthetic timbres: "Sounds synthesised by the program MUSIC V, able to represent an imaginary, supernatural, sur- realistic or ideal world, thanks to the 'ethereal' woof giving the impression of an organ, or a bell of a quasi-cosmic sonority, etc. ... At the end of the work we witness the birth of a new quality, the sonority of an imaginary organ evoking sublimation " (Grabócz, p. 94).

Since the divisions between field recordings and illusory sounds are constantly in a process of transition, the piece continuously gives rise to perceptual confusion: Are these birds real or imaginary? Where on earth am I? Am I constantly at sea? Because the music has a wave-like motion which moves from a real context to an imaginary context, yes we are constantly at sea, in a sense. Norman (2005) defines this confusion: "Risset creates a fluctuating and carefully paced gradation which constantly evades our expectations and evaluation of *all* the sounds. Our listening montage is never allowed to come to rest" (p. 17).

Risset (2005) states that "it tells the story of the encounter between natural and synthetic sounds, first presented separately, and the growth of their mutual interactions" (p. 42). According to Grabócz (1995), he develops "a musical discourse on dramatic, lyrical, sacred relationship between Man and the forces of Nature" (p. 537).

The construction of the piece is based on a metaphoric scenario, in three movements:

    I.   The sea in the morning. Waking birds: isolated peeps rising to a stretto. Harmonic clouds. Hybrid sounds emerge from the low frequencies. Heat: real and simulated birds and insects.

    II. Call—a bell buoy animated by the sea. Wind, waves, energy flows: a metaphoric tempest and wreckage.

III. Sea sounds gradually get tuned into G sharp. The harmonic grid unfolds, animated by various pulses—from programmed gestures, from sea waves which finally subside. (Risset, 2005, pp. 41-2)

Grabócz (1997) suggests that *Sud* has an intermediary structure, between the known and the unknown, in a renewed equilibrium form (p. 94).

2.2 Critical Lens of Postcolonialism

Magical Realism has become a common narrative mode for fictions written from the perspective of the politically or culturally disempowered. The root of this transgressive and subversive aspect lies in the fact that, once the category of truth has been brought into question and the category of the real broken down or overturned, the boundaries of other categories become vulnerable (Bowers, 2004, p. 64). It provides a new way of understanding categories without having to rely on absolute truth or fixed definitions. Transgressive power of magical realism provides a means to attack the assumptions of the dominant culture and the influential ideas of the Enlightenment, since the majority of writers of magical realism understand the world to be ruled and controlled by a predominantly male and white Western elite. They have been influenced by the names like Karl Marx, Simone de Beauvoir, Frantz Fanon and Edward Said. Because of its subversive quality, many postcolonial, feminist and cross-cultural writers have embraced it to express their ideas.

Stephen Slemon (1988) explains how the perception of marginality in magical realism occurs in his article called *Magic Realism as Post-Colonial Discourse*: as a socially symbolic contract, this literary practice carries a residuum of resistance toward the imperial center and its totalizing systems of generic classification. He also adds that this structure of perception is quiet controversial under the present moment of globalized postcolonialism (p. 408). Jeanne Delbaere-Garant (1995) notices that, especially after Stephen Slemon's influential article, there is a tendency in recent debates to consider the concept of magical realism in its engagement with postcoloniality: "However, magic realism is not exclusively a postcolonial phenomenon, but a much older one whose various offshoots require more precise and specific definitions" (p. 249). Although she is definetely wright, Rowdon Wilson's (1986) explanation clarifies the close relation of magical realism with postcoloniality since it also refers the 'interpenetration of irreconcilable worlds': "Magical Realism

can be enlisted in the analysis of postcolonial discourse as the mode of a conflicted consciousness, the cognitive map that discloses the antagonism between two views of culture, two views of history (European history being the routinization of the ordinary; aboriginal or primitive history, the celebration of the extraordinary), and two ideologies" (pp. 222-23).

How did the 'colonized' deal with the political, economic and emotional effects that the 'colonizer' brought and left behind? This is the question that motivates postcolonial literature. So the critical lens of postcolonialism wants the reader to analyze and understand the effects of colonization and imperialism on people and nations. This lens is mostly used in Latin American literature, in the form of magical realism. In Latin American magical realism, 'magic' refers to any extraordinary occurrence that has really happened. It is an ordinary situation that is accepted and unquestioned in material reality. Under the sociopolitical conditions of 20th century's Latin America, indigenous stories were taken as models, in order to make literal texts functional in the context of social adaptation. This is why magical realism's 'magic' comes from the Native American indigenous beliefs.

In Japanese magical realism, the political overtones are more complex than with Latin America. Susan J. Napier (1995) explains why:

> (...) precisely because the dynamic of modernization has been played out apparently so successfully in Japan, the tension between what is Western/modern and what is Japanese is not necessarily expressed in term of the duality of real vs. unreal. The problem is not only that the West has access to the language of the real, but that the Japanese themselves are participating in the creation of a new language of modernity. (p. 454)

Its unique narrative mode comes from the fact that Japanese modern identity was implented by its own leaders, since unlike the other non-Western nations Japan was never colonized by Europe. The bleakness of fantastic elements in Japanese magical realist fictions indicates country's increasingly ambivalent relationship with technology. However, modern alienation of Abe Kobo fictions and the absurd world of Haruki Murakami's characters are universal: The problems of identity are shared throughout the modern world. Their fame is not based on globalization but glocalization: a newer phenomenon that originated in Japanese business in the late 1980s and was quickly picked up by American businesses. Taylor (2001) writes that

"glocalization emphasizes the extent to which the local and the global are no longer distinct but are inextricably intertwined, with one infiltrating and implicating the other (p. 120).

2.2.1 Musical postcolonialism / musical colonialism

To make it clear, the musical examples given for this chapter were analysed because of their political attitudes. The common trait of the chosen works is that they all contain field recordings or real-world sounds as compositional material, which is the main subject of this research. Postcolonial musical research, which takes place particularly in ethnomusicology, has a completely different methodology that is engaged documentation of musical life in colonial or postcolonial societies. However, if the term 'field recording' is taken as its earliest use which is aligned with the practices of ethnomusicologists and researchers of musical traditions, and if *such* a field recording had been used in an electroacoustic composition with the aim of postcolonial criticism, *that* electroacoustic composition could have been an example for this chapter, then. On the other hand, 'sampled' sound events from different musical traditions can be heard in various musics. In that case if sampling has not applied as a political act, 'musical colonialism' will be the point at issue. At this juncture, I want to mention the exploitation that hides behind the term 'globalisation' in music, very briefly:

When a fieldwork recording is sampled to use as material of music industry, when a tradition is taken free of charge, this is not very distinct from the European colonial project. According to Taylor (2001), digitization is busily colonizing everything, turning everything into information that can be disseminated instantly if one is affluent enough to own or have access to the proper technology (p. 156). This is the other side of the coin, the non-innocent side of the technology: "Capitalism in this global/informational economy is finding new ways of splitting sonic signifiers from their signifieds and from their makers, in a process Steven Feld has called "schizophonia" (Taylor, 2001, p. 135). In fact 'schizophonia' is a term coined by R. Murray Schafer which "refers to the split between an original sound and its electroacoustical transmission or reproduction" (Schafer, 1977, p. 90). Taylor takes the term as "the occasional hijacking of musical technology to empower traditionally powerless people and to strengthen their local musical bases" (Feld, 1994, p. 259).

Although Enigma & Kuos story illustrates the problematics of globalisation, for instance, people like the song *Return to Innocence* because of its homogeneity and consistency. Taylor (2001) explains the secret of Enigma's success:

> Enigma doesn't manipulate the Ami song at all, save for the addition of a little reverberation. The fact that Enigma leaves this music largely unchanged points to their usage of it as a kind of artifact, not something used merely to be ripped apart and scattered throughout their track, as do many musicians. The Ami music we hear in "Return to Innocence" is clearly used not as "material" or as "local color" but rather as a largely intact sign of the ethnic/exotic unspoiled by technology, or even modernity. (pp. 130-31)

However, as a commercial marketing label, 'world music ' signifies musics that originate from non-Western origin or from ethnic minorities within the Western world. Although it is being perceived as 'the diversity of musics originate from all cultures and regions of the world' for many people, Feld (1994) points out the problematic side of the term:

> "World music" thus circulates broadly in a liberal, relativist field of discourse, while in a more specific way it is an academic designation, the curricular antidote to the tacit synonymy of "music" with western European art music. In this latter sense the term is explicitly oppositional, markedly more polemical and political than in the former sense, contesting Eurocentrism and opposing it with musical plurality. (p. 266)

2.2.2 *When the Night Appears Boy* (1997) by Cornershop

Postcolonial theory focuses on conceptions of language or place, with themes such as exile, hybridity, in-betweenness and liminality. Musical postmodernism and postcolonialism overlap in many ways in terms of their characteristics. Renée T. Coulombe (2002) emphasizes the misleading implication of the term 'postcolonial': " 'Post-' applies to colonialism the way it does to 'modernism' or 'structuralism' — incorporating aspects of the old with the new. It is a cohabitation of colonial realities with post-colonial forces in economics, politics, and culture" (p. 181). According to Feld (1994), "music is the most highly stylized of social forms, iconically linked to the broader cultural production of local identity and indexically linked to contexts and occasions of community participation" (p. 269).

Cornershop's music is a useful model to discuss in this respect, since it presents intricate web of subjectivities. Cornershop is a band that is formed by guitarist, keyboardist, and tamboura player Ben Ayres and singer/songwriter, guitarist, and

dholki player Tjinder Singh, who grew up in a Sikh identity in Britain and have bad memories like getting beaten up by the local bullies for being Indian. They took their name from the fact that Indians commonly own small corner grocery shops in England. Although they live in West, their multicultural fusions show that they worked out complex identities. Coulombe (2002) comments on their album: "Being English and, in important ways, not — this is what makes the strongest mark on their 1997 release *When I Was Born for the 7th Time* (p. 181).

When the Light Appears Boy is an innovative piece from this album which is named for Allen Ginsberg's poem of the same name:

> You'll bare your bones you'll grow you'll pray you'll only know
> When the light appears, boy, when the light appears
> You'll sing and you'll love you'll praise blue heavens above
> When the light appears, boy, when the light appears
> You'll whimper and you'll cry you'll get yourself sick and sigh
> You'll sleep and you'll dream you'll only know what you mean
> When the light appears, boy, when the light appears
> You'll come and you'll go, you'll wander to and fro
> You'll go home in despair you'll wonder why'd you care
> You'll stammer and you'll lie you'll ask everybody why
> You'll cough and you'll pout you'll kick your toe with gout
> You'll jump you'll shout you'll knock you're friends about
> You'll bawl and you'll deny and announce your eyes are dry
> You'll roll and you'll rock you'll show your big hard cock
> You'll love and you'll grieve and one day you'll come believe
> As you whistle and you smile the lord made you worthwhile
> You'll preach and you'll glide on the pulpit in your pride
> Sneak & slide across the stage like a river in high tide
> You'll come fast or come on slow just the same you'll never know
> When the light appears, boy, when the light appears

The piece involves an informal, low tech recording of Ginsberg's own voice, reading his poem. Tjinder Singh tells the day: "We went with David Byrne to Ginsberg's small apartment in New York, and when we went in The Beatles Anthology was playing, so we talked about that, had some tea, and recorded him on a tape-recorder in the kitchen, with the harmonium, creaks and all. He did a poem he always thought would sit well with music, *When The Light Appears, Boy*." The theme of the poem is

obviously 'the journey of life'. The title phrase "when the light appears" repeats throughout the poem, reminding doubling of motifs in myths which echoes the musical practice of reprise (Mâche, 1992, p. 9). 'Light appearing' is a kind of metaphor that may be referring to God. Most importantly, this poem is trying to tell that we are not so different from each other in this life.

This piece also involves a recording of Delhi street musicians playing in a crowded city street. This is a 'soundscape style' recording, in which the aim is to document and represent the soundings of a particular environment. Gallagher (2015) states that soundscape recordings recognisably represent the sounds of somewhere, often with contextual details, and unlike the nature style they allow human sounds since they accept whatever sounds happen to be occurring in a given space and time (p. 565). This recording provides the only musical continuity in the piece since it is not 'sampled'. Coulombe touches on a very important point:

> Cornershop did not, like many of their Western colleagues, credit the musicians whose work they recorded and used in their own composition. Their tape recorder is still the locus of Western control and power. But unlike their Western colleagues, their handling of the material in their own work leaves the original startlingly whole and coherent. (Coulombe, 2002, p. 184)

Its structure is in sharp contrast to the 'world music formulation' in which samples of musics from indigenous cultures are used as exotic flavoring.

> If a major feature of postcolonial literatures is the concern with place and displacement, the bringing together of a vast array of sounds sampled from all over the world, and creating something new *without* imposing a system of dominance over the original, is surely a display of mastery over a complex cultural landscape. (Coulombe, 2002, p. 185)

Ginsberg's voice and Delhi street musicians are in such a contrapuntal-like relationship that each one frame the other. These recordings are not raw materials but rather building stones of the piece which Singh prepared with his tape recorder and then merged them deliberately. Although its duration is short, the opening recording of the piece means a lot:

> Another feature of the cut — it opens with a recording of what sounds to me like a bus station or airport loudspeaker that could have been made anywhere — adds a surreal, yet at the same time quotidian, element to the piece. It sonically illustrates one of the most common "contact zones" of the modern world, the transportation center. Many of us have become

accustomed to the languages we hear while traveling in foreign airports, train stations, and so on. They can become a locus for our Western imaginations: a trope of "foreignness." By opening the cut this way, Singh points to the Western imagination of otherness, establishes it firmly. But as the voice drones on in an internationally recognizable monotony, we are lulled into a sense of "familiarity" with the "foreignness." A decidedly unexotic nod toward the exotic. (Coulombe, 2002, p. 184)

2.2.3 *Kristallnacht* (1993) by John Zorn

It is much more sufferable to learn/comprehend/think on/face an anticipated historical event (it can be a war, a massacre, a coup, a revolution, a totalitarian regime etc.) by reading magical realist novels instead of reading uninspired history books. A historical event of a collective memory can also be mentioned in electroacoustic works. The example I would like to offer is *Kristallnacht* (1993) by John Zorn (1953). This album can be considered as a rethinking of Jewish identity in a magical realist way. It consists of seven tracks which are about Kristallnacht, the night of the massacre of 91 Jews, the arrests of 26000 others and the destruction of 177 synagogues by Nazis in Paris on 9 November 1938, which is viewed by historians as the start of the Holocaust.

Zorn merges his instrumental music with real-world sound recordings and achieves such a narrative electroacoustic music style that, it exactly serves as Latin American magical realist novels do. I analysed the pieces in terms of their political overtones:

The first track *Shtetl (Ghetto Life)* is a Klezmer style instrumental work that is intermittently broken into by some audio samples of Hitler's propoganda speeches. Adam Kivel has a good comment about Shtetl: "this paranoiac feel is an attempt to recreate the manner in which German Jews like Herschel Grynszpan[1] lived their daily lives."

The second track *Never Again* directly and painfully illustrates the destroying of Jewish properties since Zorn's material is clearly a recording of glass shattering[2]. The piece seems to be consisted of thousands of layers of the manipulated recording

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[1] Herschel Grynspan was a Polish-Jewish refugee born in Germany who assassinated a German diplomat Enst vom Rath in Paris on 7 November 1938. This was the event which triggered Kristillnacht since it gave the Nazis the pretex for organising a pogrom against Jews across Germany.

[2] This barbarity is called Kristallnacht (crystal night), as an ironic reference to the broken glass left on the streets.

and it gives the feeling of destroying so realistically that Zorn considers warning necessary in the liner notes:

> Caution: "Never Again" contains high frequency extremes at the limits of human hearing & beyond, which may cause nausea, headache & ringing in the ears. Prolonged or repeated listening is not advisable as it may result in temporary or permanent ear damage. - The Composer.

The third track *Gahelet (Embers)* is like a hollow soundscape created instrumentally. When its musically mournful character merges with the recorded sounds of walking on shattered glass, it captures the point of view of people walking through the streets over the atrocities.

The fourth track *Tikkun (Recification)* is an instrumental piece that gets Mark Feldman (on violin),   William Winant (on percussion) and Marc Ribot (on guitar) together. Although this is a piece of classical contemporary music, if I may say so, the musical characteristics of Klezmer hides in deep which gives me the feeling of "hope".

The fifth track *Tzifa (Looking Ahead)* keeps the Klezmer style and tries to be cheerful especially with David Krakauer's clarinet. Even so this instrumental atmosphere incorporates distorted and chaotic sound events. These unexpected industrial noises are in contrast with the samples of old recordings of Jewish singers. I perceived this as the combination of modern and traditional.

The sixth track *Barzel (Iron Fist)* is a two-minutes-long rage with hardcore electronics and thundering drums. Yet it stills contains recordings of Jewish singers that are "buried" in the mix.

The seventh track *Gariin (Nucleus - The New Settlement)* is a contemporary rock music with distorted guitar and marching drums. Although there are hints of the Klezmer style in its rhythmical moves, this traditionalism is transformed into something else by the change in instrumentation and sound world and I perceive this attempt as "the new settlement" of Jews.

2.2.4 *Starry Night* (2006) by Mazen Kerbaj

According to Norman (2004), "a work for instrument and tape invites us to listen to a live performer enacting 'living in another space', and sometimes that other space

feels a great deal larger than the concert hall". And she continues with an important determination: "As listeners, we tend to identify with the soloist's presence, and perhaps we try to put ourselves in their position, as they listen to the electronic world around them (p. 36). Although *Starry Night* is not for instrument and tape, and the world around Kerbaj is not electronic, it is true that he is living in another space, and as listeners when we put ourselves in his position, the 'reality' we hear is quite bitter. The absurd duality of magical realism in Starry Night can be best demonstrated by Schaeffer's words which he stated in an interview: "You have two sources for sounds: noises, which always tell you something - a door cracking, a dog barking, the thunder, the storm; and then you have instruments. An instrument tells you, la-Ia-Ia-Ia (sings a scale)" (Diliberto, 1986, as cited by Taylor, 2015, p. 46).

Mazen Kerbaj (1975) is a Lebanese jazz and free improvisation trumpeter who lives in Beirut. He describes *Starry Night* as "a minimalistic improvisation by: mazen kerbaj/trumpet, the israeli air force/bombs." It consists of his trumpet improvisation and a horriplant field recording he made on the balcony of his flat in Beirut, on the night of 15th to 16th of July 2006, during Israel's summer war against Hezbollah in Lebanon. Peter Cusack (2012) goes into rhapsodies over this truly unique work:

> The recording starts with small breathy sounds made on the trumpet. They are quiet, but seem very close. One listens attentively. Suddenly an explosion shatters the stillness. The sound instantly lights up the city as it reverberates off buildings and hillsides briefly revealing the panorama, as would a lightening flash. Simultaneously the blast triggers car alarms and sets dogs barking pin-pointing their positions near and far before they fade to a tense quiet waiting for the next bomb to fall. It is one of those rare recordings where sound exhibits the same power of illumination as light. Throughout, Mazen continues to play minimal trumpet, quietly creative against the violence.

Starry Night is not a simple documentary field recording but it is also a creative and imaginative act of defiance, since it is a very personal response to the situation of 'war'. For a listener it is a powerful soundscape which reveals the city's current political context. Cusack finds it as "a graphic example of sonic journalism" whereas I find it as an electroacoustic example of magical realism. Since a trumpet —and any other instrument— is just as organic as a synthesizer, I regard his improvisation as illusionary. In fact the cold creepy reality that plays behind him makes those trumpet

sounds spontaneously illusionary. By any means it is not arguable that *Starry Night* is an art work rather than a documentary:

> In my view sonic journalism occurs when field recordings are allowed adequate space and time to be heard in their own right, when the focus is on their original factual and emotional content, and when they are valued for what they are rather than as source material for further work as is often the case in sound art or music. Sonic journalism can be specifically created or can refer to these qualities in recordings originally made for other purposes, such as *Starry Night.* (Cusack 2012)

The aim of Peter Cusacks's practice of 'sonic journalism' is turning ears to the social and political aspects of the acoustic lifeworld. His project *Sounds from Dangerous Places* asks 'What can we learn of dangerous places by listening to their sounds?' The places he visited include Chernobyl exclusion zone, Ukraine; Caspian oil fields, Azerbaijan; Tigris and Euphrates rivers valleys in South Eastern Turkey threatened by massive dam building projects; North Wales, UK, where Chernobyl fallout still affects sheep farming practice; nuclear, military and greenhouse gas sites in the UK, including Sellafield, Dungeness, Bradwell, Sizewell, Thetford Forest, Rainham and Uttlesford… In the web site of the project he explains that sonic journalism is based on the idea that all sound, including non–speech, gives information about places and events and that listening provides valuable insights different from, but complimentary to, visual images and language (2012). Since field recordings give basic information about places and events by virtue of the sounds, the listeners can understand what it might actually be like to be there.

2.2.5 *El Tren Fantasma* (2011) by Chris Watson

Chris Watson (1952) is one of the world's leading recorders of wildlife and natural phenomena and founder member of *Cabaret Voltaire*, who edits his field recordings into a filmic narrative for the record label *Touch*. His *El Tren Fantasma (Ghost Train)* is a perfect example of how to create narrative sonic stories with dramatically informed field recordings. The prescribe in liner notes of the album says: "Take the ghost train from Los Mochis to Veracruz and travel cross country, coast to coast, Pacific to Atlantic. Ride the rhythm of the rails on board the Ferrocarriles Nacionales de México (FNM) and the music of a journey that has now passed into history."

The work is based on the field recordings he made in 1999, while working as sound recordist for the BBC TV series Great Railway Journeys, documenting the final weeks of the railway which takes a circuitous s-shaped course coast-to-coast across the continent. As it is written in the liner notes, he spent a month on board the train with some of the last passengers to travel this route. This railway, which belongs to the privatised and subdivided Ferrocarriles Nacionales de México (FNM), is defunct now. It seems its route was legendary since "the line passes through mountains, deserts, traverses mining territory and the homelands of indigenous cultures, it cuts across ranching country and pine forests" (Revill, 2013, p. 337). According to Revill (2013), Watson's landscape is a lament: "Watson lamented rail privatisation and the loss of this 'public' service. To this extent, El tren fantasma expressly depicts a 'ghost train': a spectral echo, a nostalgic and melancholy memory" (p. 337).

Gallagher (2015) suggests that field recording can also heard as a form of nonacademic geography: "Its place in mainstream media is too marginal to count as popular geography, but, like travel writing, documentary film making, landscape painting, and photography, field recording is a set of cultural practices through which a wide variety of people are engaging with spaces, places, and environments (p. 560). An existing landscape is not only an object of experience but also itself a way of experiencing. Prior (2017) proposes field recording as a promising mode of landscape aesthetic articulation, which may "improve a reading/listening audience's ability to critically engage with this landscape experience, and so in turn agree with, modify or refute, an aesthetic judgement of landscape", in a way that is not easily possible with textual descriptive aesthetics (p. 14). That is why this ghost train, as a sonic event, produces communicative montage of the social modes of the habitation.

Watson speaks of his interests:

> Both lyrical and narrative works interest me. Spending time in places, for myself anyway, I was interested in how a place changes over time. The timescale involved could be enormous or fractional, and I wanted to represent that, so I started on this series of time compressions if you like, which *Weather Report* was my first attempt at doing that. Recently with *El Tren Fantasma*, I compressed a five-week train journey quite literally into the tracks on the CD. So it was a journey and that's relatively simple, but I find it a very good way for me to work. (Watson, as cited by English)

In El Tren Fantasma, Watson had arranged natural and cultural sounds with such a temporal and spatial artifice that it can not be characterised just as archive documentary. By virtue of his technical craft in creating depth and space in sound, listeners may find themselves in a ghostly diorama. His juxtaposition of mechanical and natural sounds can be interpreted as a collage of tranquillity of nature within the invasion of modernity. As cultural historian John Stilgoe (1983) writes in his book *Metropolitan Corridor,* "trains, right- of-way, and adjacent built form had become part environment, part experience, a combination perhaps best called metropolitan". He had examined the impact of railways on North American culture during the period 1880–1930 and made inferences:

> Stilgoe (1983, 339) concludes: 'the metropolitan corridor objectified in its unprecedented arrangement of space and structure a wholly new lifestyle'. Along the tracks and through the corridor 'flowed the forces of modernisation, announcing the character of the twentieth century'. Key to this for Stilgoe was the train whistle, which he says 'organises the spaces of modernity... For one half- century moment, the nation created a new sort of environment characterized by technically controlled order.' (Revill, 2013, p. 341)

In this respect, *El Tren Fantasma (Ghost Train)* clicks into space of magical realism's postcolonial discourse. Its title which is identical to that of a 1927 Mexican movie, in the context of Latin American magical realism, hits home. As radio producer Sarah Blunt describes, *El Tren Fantasma* is "a thrilling acoustic journey across the heart of Mexico from Pacific to Atlantic coast using archive recordings to recreate a rail passenger service which no longer exists." So, as it is written in the liner notes, "in this album, the journey of the 'ghost train' is recreated, evoking memories of a recent past, capturing the atmosphere, rhythms and sounds of human life, wildlife and the journey itself along the tracks of one of Mexico's greatest engineering projects."

2.3 Emergence of New Space, Time, and Identity

One of the primary characteristics of magical realist fictions is that they can reorient our habits of time and space, and our sense of identity. A new space and temporality can be emerged and replaced older forms of sacred spaces and ritual time (Faris 1995, p. 173). This causes confusion and reader begins to doubt whether an event is a character's hallucination or a miracle.

Rawdon Wilson (1986) remarks that literary space, in being conceptual, cannot be measured, but it can be experienced: "Fictional space invokes an experience of place (volume, distance, coordination, interiority, exteriority, and so forth) which may be both, or either, that of characters and that of readers" (p. 216). Because the opposite and conflicting properties co-exist in magical realist narrative, its space is hybrid (ibid., 220). For this hybrid space a new temporality can be fabricated, usually to attract attention to a fact as Marquez does in *One Hundred Years of Solitude*:

> Both described at the same time how it was always March there and always Monday, and then they understood that José Arcadio Buendía was not as crazy as the family said, but that he was the only one who had enough lucidity to sense the truth of the fact that time also stumbled and had accidents and could therefore splinter and leave an eternalized fragment in a room.

2.3.1 Creating landscapes

The idea of 'landscape' is frequently found place in the jargon of Western classical music in reference to programmatic music. In his *Letter on music, addressed to the French*, Wagner clearly defined the internalisation of the landscape concept, insomuch that one can feel if he had been born in the 20th century and seen the developments in recording technology, he could have be interested in field recording:

> Great melody must produce an effect on the soul similar to that produced by a beautiful forest, in the setting sun, on the city stroller. This impression, which I leave to the reader to analyse according to his own experience, consists in all its psychological effects of the perception of an increasingly eloquent silence. It is sufficient in the cause of art to have produced this fundamental impression, to govern the listener by it without his knowing and to dispose him to a higher design; this impression awakens spontaneously in him his higher tendencies. He who walks in the forest, overcome by this general impression, abandons himself thus to a more lasting contemplation; his faculties, delivered from the tumult and noise of the town, tighten and acquire a new mode of perception endowed so to speak with a new sense, his ear becomes more and more acute. He distinguishes with growing clarity an infinite variety of voices which awaken for him in the forest; they become more and more varied; some of them he hears as if never before; with their number, their intensity grows, too, in a strange way; the sounds become still more resonant; to the extent that he hears a great number of distinct voices, of varying modes, he recognises nonetheless in these sounds which become clearer, swell and overwhelm him, the great unique melody of the forest: it is this very melody which, from the beginning, had seized him with a religious feeling. It is as if, one beautiful night, the deep blue of the firmament entranced him; the more he abandons

himself without reserve to this spectacle, the more the armies of stars in heaven's vault reveal themselves distinctly to his eyes, clear, sparkling and innumerable. This melody will leave an eternal resonance in him; but it is impossible for him to recount it; to hear it again he must return to the forest, to the setting sun. How foolish he would be to want to seize one of the gracious singers of the forest and take him home in order to be taught a fragment of nature's great melody! What would he hear, then, if not some tune in the Italian style?" (Wagner as cited by Mâche, 1992, pp. 52-3)

However, Wishart (1996) clarifies the situation to differentiate the idea of landscape in electroacoustic music from the idea of landscape in classical music: Listeners may be led to associate some acoustic events described in a programme note; but the 'landscape' of such a music piece is in fact 'musicians playing instruments' (p. 130). So he redefines the term landscape as "the source from which we *imagine* the sounds to come" (ibid., p. 136). In other words, landscape means perceived physical source of the sound. He lists the components of our perception of landscape as 'the nature of the perceived acoustic space', 'the disposition of sound-objects within the space', and 'the recognition of individual sound-objects' (ibid., p. 140).

Acoustic spaces such as moorland, valleys, forests, can be real; or recreated in the studio. Reality can be shaped by transition from one type of acoustic space to another. Composers can represent unreal acoustic space and play with the listener's perception of landscape. One of the first composers who used this compositional possibility was Luc Ferrari, calling it *musique anecdotique:*

> Provide images, I told myself, contradictory images which catapult in the head with even more freedom than if one really saw them. Play with images like one plays with words in poetry. Some images which have no sense at all, and others which do have, some flimsy images and others from which one can't escape. There I had the complete scale from the abstract to the concrete, which allowed me to make an absurd discourse based on images which were absurd or put in absurd situations. (Ferrari, 2005, p. 96)

Reality can also be shaped by the change in the apparent disposition of sonic objects in the acoustic space. Wishart (1996) suggests three type of imaginary landscapes:

1. unreal-objects / real-space: The disposition of the objects remains realistic yet the sound-sources are not real in any sense of the word. For example, the animal and bird songs can be replaced by arbitrary sonic objects, in the acoustic space of a forest (p. 146).

2. real-objects / unreal-space: This kind of landscape can be created by arbitrarily assigning different amplitude, reverberation or filtering to the original sound-objects (p. 146).

3. real object / real space: This is a landscape in which the sound-sources are real and the perceived space is real, yet the relationship of the sound-images is impossible. For example, imagine a duet between a whale and a wolf. Since this 'bringing together of normally unrelated objects' is a technique known as surrealism in painting, Wishart proposes to call this type of imaginary landscape 'surrealist' (p. 146).

Lastly, reality can be shaped by recognition of objects. Our recognition may be intrinsic, especially if the sound is human voice. Wishart (1996) states that "without any context, we may recognise a human voice, even where its spectral characteristics have been utterly changed and it is projected through a noisy or independently articulated channel" (p. 150). Our recognition, and also our interpretation of the events we hear, may be changed by contextual cues. Wishart (1996) clearly explains this with an example:

> As a simple example imagine a recording of a vocal performance accompanied by piano. Imagine that the vocal performer uses many types of vocal utterance not normally associated with the Western musical repertoire, for example, screaming, glossolalia, erotic articulation of the breath etc.. The presence of the piano in this context will lead us to interpret these events as part of a musical performance, perhaps the realisation of a pre-composed score. The utterance will lie within the formalised sphere of musical presentation. If, however, we now were to hear a similar recording in which the piano were not present and no other clues were given about the social context in which the vocalisations occurred, we might not be able to decide whether we were listening to a 'performance' in the above sense, or 'overhearing' (for example) a direct utterance of religious ecstasy or the ravings of an insane person! (p. 152)

2.3.2 *I am sitting in a room* (1969) by Alvin Lucier

Marquez's room in which the time is always March and always Monday rings a bell and I want to address another room that is different from the one you are in now: Although it is a sort of sonic experiment rather than a composition, or maybe I should define it as 'an acoustical experiment which magically turns into a process composition in time', Alvin Lucier's (1931) *I am Sitting in a Room* (1969) always gives me a magical realist feeling.

Gallagher (2015) serves this work as an example for 'sound art style' field recordings, which involve "creative experimentation with overlooked, hidden, or ordinarily inaudible vibrations, often through interventions in sonic environments via site-specific installations, performances, or audio walks" (pp. 567-8). Lucier is expressing himself:

> I didn't choose to use tape, I had to, because in order to recycle sounds into a space, I had to have them accessible in some form. Tape, then, wasn't a medium in which to compose sounds, it was a conveyor, a means to record them and play them back one after another in chronological order ... I was interested in the process, the step-by-step, slow process of the disintegration of the speech and the reinforcement of the resonant frequencies ... the signal goes through the air again and again ... the space acts as a filter; it filters out all of the frequencies except for the resonant ones ... (Chadabe, 1997, p. 76)

Wishart (1996) finds Lucier's approach to acoustic space as literal and objective: "He is concerned with drawing our attention to, and utilising, the acoustic characteristics of existing spaces, rather than establishing a virtual space through the medium of the loudspeaker" (p. 159). Technically speaking, by repeated playback and re-recording of successive generations, the work explores how natural acoustics of a room provides a filter for the sound. Holmes (2008) defines the process as "the aural equivalent of the visual degeneration that takes place when you make successive photocopies of photocopies" (p. 128). But I am much more interested in its compositional performance rather than its technological one. I want to demonstrate how it shows transformations of identities and creation of a space through time in a magical realist manner.

It consists of a sound recording of Lucier's own voice, reading a text as follows:

> I am sitting in a room, different from the one you are in now. I am recording the sound of my speaking voice, and I am going to play it back into the room again and again, until the resonant frequencies of the room reinforce themselves. So that any semblance of my speech, with perhaps the exception of rhythm, is destroyed. What you will hear, then, are the natural resonant frequencies of the room, articulated by speech. I regard this activity not so much as a demonstration of a physical fact, but more as a way to smooth out any irregularities my speech might have.

He compiles the reasons why he decided to use speech: it is common to just about everybody, it is a marvelous sound source and also it is extremely personal (Lucier interviewed by Simon, liner notes to *I am Sitting in a Room,* as cited by Norman,

1996, p. 15). Additionally, voice, as a sound object, intrinsically recognizable. Since it is relevant to communication, such a truth that we always honour speech with special attention, even if we do not understand the language concerned at all. So he ably creates a communicative presence with his voice that delivers us a message. In this way as listeners we learn what is going to happen and his reason why. However we do not know how it is going to happen so we keep on listening and we count on him. We are not just listeners but also earwitnesses to the process, absorbing! The powerful connection between speech and us begins to be disrupted by noise. The words lose their intelligibility in the ringing reverberation. We just perceive the "sound" of the speech and try to compare and contrast each re-recording with the remembered original. Ultimately, the identity of his voice gradually transformed into a musical composition: It is not a man who stutters anymore. Meanwhile the room's identity is transformed into an audible space through time: It is not a silent, ordinary room anymore. What we experience is that the depth of the room, an unknown dimension before, becomes audible. The sonic interaction between his voice and the room causes an acoustic spatiality. Stina Hasse interprets the occurence:

> By the means of technology, Lucier enables the room to present itself to us as resonant frequencies replacing one another. We listen to the room as an identity with a specific sound of space. Sound is a temporal medium that makes the space ever changing – always developing into something new. (Hasse, 2011)

I am sitting in a room suits the narrative mode in which space (and partly time) becomes the hero of the work. Grabócz (1995) defines these kind of narrativity as "the actantial isotopies are replaced by the evolution or *development of timbres in time*, so as to create new sonorous spaces (p. 539). According to Norman (1996) what happens is, our self-intended experience of real-world sounds transforms into composer-intended music (p. 13). Although Lucier avoids referring to musical listening, as the work progresses our engagement with musical elements, such as pitch, timbre, and rhythm, is heightened. Norman interprets our experince as listeners:

> When the work ends, forty-five minutes later, we are left in no doubt that *Lucier*-intended listening has directed our own intent. But we're also in no doubt that *our* intent made music from what we heard. This is confusing. It's all the more confusing since, in reality, this work *is* nothing more than a demonstration, a process set in motion by the composer but left to run

without any creative intervention. We're 'duped' by our assumptions, but our willing 'suspension of disbelief' enables us to appreciate more fully the musical attributes of a natural phenomenon. (Norman, 1996, p. 13)

2.4 Mythic Narrative

European magical realism is more literary than its South American equipollents because folkloristic traditions are attenuated. It remains a narrative mode that is chosen for the purposes of literary experimentation and does not have its source in the colonial racial assumptions. In European magical realism, 'magic' may refer to the mystery of life and the influence of European Christianity can be seen. Instead of being projected from the characters' psyches, magic images are borrowed from the physical environment of an unconsumed space. That is why Jeanne Delbaere-Garant (1995) adopts the term *mythic realism* for European magical realism and quotes British author John Fowles: "I think the main problem with magical realism in this country is a moral, or puritanical one. What the British will not accept is that magic realists can have their cake and eat it — both 'bend' reality *and* be really serious" (pp. 252-53).

Colombian author García Márquez explains his own point of view, saying: "I realized that reality is also the myths of the common people, it is the beliefs, their legends; they are their everyday life and they affect their triumphs and failures" (William 1985, as cited by Bowers, 2004, p. 38). Seeing Europe as a rational place where magic consisted of fairy-tale myths, Cuban author Alejo Carpentier considered European magic realists to be creating a sense of mystery through narrative technique rather than cultural beliefs. European magic realists produce 'artificial' forms of magic realism, unconnected to their everyday reality, whereas Latin Americans write magical realism stemming from their context and experience (Bowers, 2004, p. 35).

To briefly recapitulate, the magic in Latin American magical realism comes from indigenous beliefs and stories. Moses (2001) suggests that the magical realist novel is not written by or for those who believe in the marvelous, but rather for those who would like to believe in the marvelous (p. 115). The Eurogenetic version for music comes from Mâche (1992): "It is not enough for the composer to be able to analyse the myth, he must moreover believe in it" (p. 28).

2.4.1 Metaphorical use of sound images as symbols

In consequence of the obvious parallels with conventional musical structures and the way the myth is told, Lévi-Strauss points to Wagner as the first person to attempt a structural analysis of myth, since his *leitmotifs* are associated with people, objects or ideas (Wishart, 1996, pp. 164-5). In electroacoustic music, real-world sound images can be used as metaphors in order to achieve a similar sonic narrative of Wagner's:

> Using concrete metaphors (rather than text) we are not 'telling a story' in the usual sense, but unfolding structures and relationships in time — ideally we should not think of the two aspects of the sound-landscape (the sonic and the metaphorical) as different things but as complementary aspects of the unfolding structure. (Wishart, 1996, p. 166)

Such a complex metaphoric network can be built up by using symbols that meet the necessary recognition criteria, just as in the structure of a myth. According to Young (2005), "the concept of the symbol has arisen in humans as a way of imbuing recognisable objects with associations that go beyond the immediate object (the sign) in order to convey ideas or feelings about aspects of our existence that are difficult to express in straightforward terms (p. 77). In order to evoke symbols, metaphorical relationships should be created between recognisable real-world sounds.

Because the environmental sounds are rich in both personal and cultural meanings and also rich in symbolism, they can connect listeners to a web of social and other relationships. Truax (2005) suggests that "instead of ignoring all of those levels of contextual meaning, which are largely lost through treating the sound abstractly, the composer may use the artificiality of electroacoustic techniques to amplify those relationships and bring them into the compositional process" (p. 59). As a result, an aesthetic discourse is achieved by metaphoric sound images.

Schafer traces the universal symbolism of some certain sounds in his book *The Soundscape*, and here is 'the sea' as an example:

> The sea has always been one of man's primary symbols in literature, myth and art. It is symbolic of eternity: its ceaseless presence. It is symbolic of change: the tides, the ebb and flow of the waves. Heraclitus said, "You never go down to the same water twice." It illustrates the law of the concervation of energy: from the sea, water evaporates, becomes rain, then brooks and rivers, and finally is returned to the sea. It is symbolic of reincarnation: water never dies. Nor does water respect the law of gravity, for it flows downward and evaporates upward. When angry it symbolizes, in the words of W. H. Auden, "that state of

barbaric vagueness and disorder out of which civilization has emerged and into which, unless saved by the effort of gods and men, it is always liable to relapse." Auden continues: "The sea is where the decisive events, the moments of eternal choice, of temptation, fall, and redemption occur." (Schafer, 1994, p. 170)

2.4.2 *Red Bird* (1977) by Trevor Wishart

Trevor Wishart (1946) is a master of sound transformation, who technically deals with the interpolation between the human voice and natural sounds in this work. *Red Bird*, with the subtitle *A political prisoner's dream*, has a mythic narrative structure based on metaphoric sound images and symbolic sound references, related to political, social, linguistic and philosophical notions. Emmerson (2003) describes it as a work in which "mimetic discourse is dominant and whose syntax combines montage based on both the specific acoustic properties of the sounds and a more abstract schema based on a carefully determined symbolic narrative" (p. 37).

> It is, from the composer's point of view, a balance of abstract and abstracted composition syntax, with a bias towards the latter. Trevor Wishart has argued that the greater the degree to which the composer has investigated the accepted mythic and symbolic structures of the culture of his potential audience, the greater this match will be —and arguably the greater the communication. (Emmerson, 2003, p. 18)

According to Grabócz (1997), in *Red Bird* "Trevor Wishart uses the transformation and variation of the traditional musical 'leitmotif', or those of 'concrete' origin (or even of electronic origin) in the manner these were used in R. Wagner's operas" (p.93). Instead of using a representative 'musical' object of a bird, for example, he uses directly the sound of a bird; and in this manner "concreteness of theatrical staging is replaced by a dreamlike landscape hovering between musical articulation and 'real-world' events" (Wishart, 1996, p. 165). He thinks that metaphorical interpretation arises only if the mediation between the sound of a voice and the electronic sound are established (ibid.).

Red Bird does not comprise a field recording but instead it contains two landscapes created by real-world sounds. All sound events are recognisably from 'real world' and are arranged to evoke the images 'freedom' and 'oppression'. Wishart (1996) states that "there are two particular kinds of landscape in which the sound-images of the piece may be placed. These may be described as the 'garden' landscape and the

'reason' landscape " (p. 171). In 'garden landscape' he uses metaphors for 'open' view of the world. It evokes the image of freedom by using bird sound as metaphor, for example. Whereas his 'reason landscape' represents metaphors for 'closed' view of the world. It evokes the image of corporal punishment by using human screaming, for example. Its duality comes from the merging of these two landscapes in a musical sense.

In short, its structure is based on morphing between sounds of voices, machines, animals and birds. The technical aspect of Red Bird "involves the apparent metamorphosis of one recognisable sound-object into another so that it gradually takes on the morphological and spectral characteristics of a new identity" (Young, 2005, p. 79). Emmerson (2003) mentions that these transformation of images — such as the syllable 'sss' of "lis(ten)" or a human scream becoming birdsong, clock ticks becoming the slamming of the prison door— produces a surreal edge to the realist associations (p. 37). This reality-illusion continuum is what makes the work magical realist since the order and combination of sound events is in a story line, contrary to surrealistic *musique concréte* technique. It allows listeners to create definite scenarios.

> There is no single specific narrative given off in this work, except for the possible interpretation that the piece moves broadly through phases of torture, interrogation and finally death of a prisoner (who never actually speaks) while moving in and out of external and internal environments (such as the prison, the torture chamber or the jungle). (Young, 2005, p. 78)

2.4.3 Narrating the self within soundscape

Szendy (2008) asks the questions: Can one make a listening listened to? Can I transmit my listening, unique as it is? Then he decides by reasoning: "Let us suppose, then, that, like Liszt transcribing Beethoven, like Schoenberg orchestrating Bach, like Gould adapting Wagner for the piano, I can manage to make you listen to my listening" (p. 7). This is the logic of self-reflexive narrative soundscape compositions.

Gallagher (2015) describes the 'soundscape style' field recordings as the recordings which "recognisably represent the sounds of somewhere, conveying a sense of how a place sounds, often with contextual details provided by photographs, textual

descriptions, and track names that index the recorded location" (p. 565). Unlike the nature style, they allow human sounds and accept whatever sounds happen to be occurring in a given space and time.

Each field recording has its own characteristics shaping by the details of that place and it can only speak of that specific time. However Westerkamp (2002) states that "paradoxically, that specific moment and place can contain all the ingredients out of which a meaningful language can emerge for a work that addresses soundscape and listening issues" (p. 52). When these materials and composer's own cultural, social, political and spiritual perspective get together, a unique soundscape composition is located. Thus not only environmental, but cultural, political and social context of each soundscape composition is different.

Field recording is not a process of sound collection only, but it is also a material on its own which contains narrative content. Field recordings can be subjective and have personal meanings. There is a story behind all the choices that recordist make such as location, position of microphone, duration of recording and so on. According to Anderson and Rennie (2016), there is no need to silence and only redact these narrative details, since "these insights can become some of the most interesting and creative elements of field recordings, both strengthening the field recording artist's understanding of their practice and providing greater potential engagement for listeners (pp. 222-3).

So during the late 20th century, a 'self-reflexive' narrative approach emerged in social sciences (Czarniawska 2004, as cited by Anderson and Rennie, 2016, p. 222). The act of narrating the 'self', who is always in relation to others, can illuminate how thought, association and meaning affect individuals, society, culture and discourse (ibid., p. 223). According to Westerkamp (2002), "if the listener knows the place, time or situation of which the piece speaks, the composer may have less of a problem communicating meaningfully to the audience, because a relationship of some kind already exists quite apart from the composition itself (p. 56).

2.4.4 *Kits Beach Soundwalk* (1989) by Hildegard Westerkamp

Westerkamp (1946, Germany) emigrated to Canada in 1968 and after completing her music education in the early seventies, she joined the World Soundscape Project —

founded and directed by R. Muray Schafer— at Simon Fraser University in Vancouver. Similarly to her predecessor Ferrari's *Presque Rien,* Westerkamp's *Kits Beach Soundwalk* combines soundscape composition with orated 'self-reflective narrative' to create an 'autotopographic' sound work about her relationship with Vancouver's Kits Beach (Anderson and Rennie, 2016, p. 227).

Soundscape composition emerged in the mid-1970s from the arena of acoustic ecology, which studies the interrelationship between sound, nature and society (Westerkamp, 2002, p. 52). According to Westerkamp (2002), it is also soundscape composer's responsibility to act like an acoustic ecologist (p. 54). So Vancouver Co-operative Radio became an important place for her, where she found cultural exploration and political activism together.

What she calls "soundwalk" is any excursion whose main purpose is listening to the environment. Although she was used to this practice from WSP, she created her own style with the radio programme called *Soundwalking*. She produced and hosted *Soundwalking* on Vancouver Co-operative Radio, in which she took the listener to different locations in and around the city and explored them acoustically. She recorded her experiences of moving through spaces for the radio. "I felt if I just put environmental sounds on the radio people would block them out like they do in daily life" she says. So in order to make them listen she decided to talk:

> So my voice could be a bit like that of a sports announcer—the mediator between the environment and the audience with the voice filling them in on things that they couldn't otherwise know. It would place them more squarely inside the recording context, inside their own listening, so I imagined. I would talk about the weather, the seasons, things that were going on and might be audible but necessarily identifiable. I never talked a lot, as there were often long periods where I was silent and listening. (interviewed by Lane, 2013, p. 113)

One can hear the articulations and dynamics of her voice and how she strikes a balance between her voice and the environment: She is tensing up or relaxing, getting louder or quieter, intuitively adjusting to the noise levels and social context of each environment. In fact the idea to use her voice means for her more than attunement to the radio context:

> The idea to use the voice in Soundwalking had everything to do with the radio context. But I also think that I was literally trying to find my own voice, as a composer, as an artist and as a woman in the face of having worked with five guys. I had researched for Schafer's book, but

during the productions of our early WSP documents I mostly watched my colleagues and listened in on the process. Yes, I learnt a hell of a lot at that stage. But I was just a huge listener and didn't know my own creative voice yet—in a way I was the 'perfect female'— listening intensely and not asserting her own voice—yet. The radio programme allowed me to continue listening in an intense way, but also to explore voicing and expressing, creating and producing. (interviewed by Lane, 2013, pp. 113-14)

Apparently, her *Kits Beach Soundwalk,* which is for spoken voice and stereo soundtrack, is a compositional extension of the *Soundwalking* idea. Kitsilano Beach of Vancouver (colloquially called Kits Beach and originally in native Indian language Khahtsahlano) is one of the most crowded beaches in summer time. As Westerkamp utters in her web site, the beach was filled with music coming from many ghetto blasters at the time the piece was created. But in this soundwalk composition she leaves the city behind and explores the tiny acoustic realm of barnacles instead. She invites the listeners to travel with her to the world of high frequencies, to inner space and dreams, with the guidance of her visual descriptions.

What concerns Westerkamp is the imbalance between the tiny voices in the soundscape and the authoritarian environment. So she filters the city out and embodies a relationship with the tiny sounds of barnacles. She also relates with her own tiny inner voice. Kolber (2002) interprets this situation as that the piece provides an opportunity to give recognition and support – space – to voices that have been silenced (p. 42). Later in the piece, Westerkamp's abstract exploration of the interior world of the barnacle sounds can stimulate imagination, and shifts listeners' perspective from reality:

> While not being realistic, real-world music leaves a door ajar on the reality in which we are situated. I contend that real-world music is not concerned with realism, and *cannot* be concerned with realism because it seeks, instead, to intitiate a journey which takes us away from our preconceptions, so that we might arrive at a changed, perhaps expanded, appreciation of reality. (Norman, 1996, p. 19)

Since the sounds of the barnacles reflect the stochastic aspect of nature, Westerkamp refers to crackling charcoal in Xenakis's *Concret PH* . As Kolber (2002) states, we see through the micro level chaos to find a macro level meaning and order (p. 43). 'As soon as I make space to hear sounds like this, or to dream, then I feel the strength to face the city again' Westerkamp says in her text.

Westerkamps tells that she loves sound processing because it provides opportunity to highlight the musical quality of a sound or soundscape like a caricaturist highlights a face: "The experience of such sonic transformations is magical and powerful, as it is not unlike finding a whole new instrument, a new voice that takes on its own importance in a piece" (interviewed by Lane, 2013, p. 116). In almost all her pieces there is at least one significant sound, and in this piece the sound of barnacles make listeners move between diverse worlds, within the images conjured up by Westerkamp's narrative:

> The more concrete an image evoked the better able a sound can transcend sonic abstraction to be both abstract and abstracted, sound and metaphor. This duality of being, of being two completely separate things at the very same time can be extremely powerful in its presence and as a form of communication. The sound bridges two completely unrelated worlds by occupying both at the same time. The more integral that sound is within those worlds, the stronger the connection. (Kolber, 2002, p. 42)

3. HISTORICAL LINKS

This chapter searches for answers to the questions: What is the history of composing with recorded sounds? What is the history of magical realism? Where and how do they intersect? Figure 3.1 shows the network of relations between the concepts that are associated with this research.
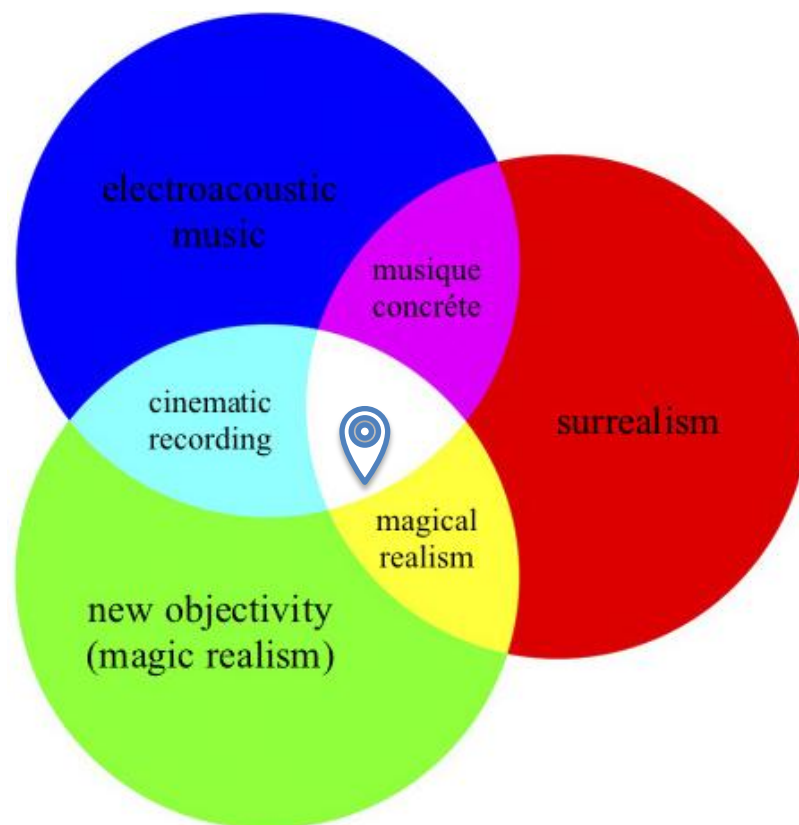
Figure 3.1 : The Venn Diagram of the Historical Links.

3.1. Story of Musique Concréte

Invention of magnetic tape is a World War II development which had a great affect on music. Following the war, magnatic tape was not just a recording medium but it also became a new experimental musical medium for composers. The adventure started with Paul Hindemith and Ernst Toch's attempts to use the turntable as an instrument in 1930, continued with John Cage's *Imaginary Landscape No.1* (1939),

and arrived at an important point with Pierre Scaeffer's *Études de bruits* (1948). Launched by Pierre Schaeffer (1910-1995), followed by Pierre Henry (1927-2017), *musique concréte* localised in France at the end of the 1940s as a musical movement which we can still feel its impact on music composing.

Taylor (2001) enlightens that it was the U.S. development of the atomic bomb which played a pivotal role in the rise of modern and technocratic France, since it precipitated a renewed drive to fund science and technology (p. 43). French physicist Frédéric Joliot-Curie's (1900-1958) arguments for the importance of science and technology, for not to become a colony, gave way to the renaissance of postwar France. In this technocratic spirit of France, Pierre Schaeffer viewed technology as a way of rejuvenating music and developed *musique concréte.*

As a radio engineer, while he was experimenting with recording tools, Pierre Schaeffer conduced to a new way to musical composition with the idea of combining pre-recorded sounds. He became interested in working with recorded musical "found objects", and introduced a compositional aesthetic he called *musique concréte* in his article that was published in 1950:

> As for "concrete" music, it is made up of preexisting elements, taken from any sound material, noise, or musical sound, then composed experimentally by direct montage, the result of a series of approximations, which finally gives form to the will to compose contained in rough drafts, without the help of an ordinary musical notation, which becomes impossible. (Schaeffer, 2012, p. 25)

Akin to cinema production methodology, the idea is blending various kind of recorded sounds together through modifications and superposition. The stable sound production by using instrumental sounds was suddenly disrupted by *musique concrète* since it opened the door to the use of any sound. Also performance was no longer needed because it also changed the mode of production. According to Teruggi (2015), the five rules of *musique concrète* methodology are very reasonable and still applicable today: listen, record, analyse, describe, then experiment and bring together sounds with time and patience (p. 53). What Schaeffer calls 'Sound-object' is based on the idea that "a sound can be isolated from a context and imagined like an object, by stressing a certain number of internal characteristics" (Teruggi, 2015, p. 53).

When sound-objects are modified, edited and prepared to be used in compositions, they became musical-objects.

> The apparatus of concrete music, which in effect has revitalized ways of making music, can be tried out in its own right. Sounds as well can be classified and analyzed in their own right, according to their different material, formal, semantic, or psychological content. Art, if it can possibly be attained, is born at the moment when the aesthetic result is in direct contact with the technical means. All science is good, every technique is good, if it leads to an Art that is concerned with both the subject and the object; art is a relationship between subject and object. The exercising of this relationship is the very stuff of art. (Schaeffer, 2012, p. 130)

Teruggi (2015) summarizes Schaeffer's hard work which provided consistency: In order to understand the functioning of composition better, he continued his own experimentation; in order to obtain financing facilities and a place to work within the French National Radio and Television Company, he created Musique Concrète Research Group; in order to expand the tools for composition, he started the development and invention of new machines with his studio engineer Jacques Poullin; in order to describe his actions and to analyse his experimentation work, he began a body of theoretical work and a regular writing activity; and in order to expand the range of research done on *musique concrète*, he surrounded himself of psychologists, sociologists, technicians of various kinds, engineers and any people interested in collaborating in this new adventure (p. 52). But nevertheless he was exposed to negative reactions like "is this music?" The fourth chapter of Terence Dwyer's *Composing with Tape Recorders,* published in 1971, has the title "What Are We Aiming At?" and tackles the issues of meaning and communication in the form of a dialogue. This excerpt outlines Schaeffer's situation at that time:

> B: Why can't I stick to the safer rules of earlier music? People would understand my sounds better then, wouldn't they?
>
> A: This is something we all have to decide individually. It's a matter of communicating with other people. If you talk a language they are familiar with you'll communicate quickly. But in artistic maters ease of communication tends to link itself with lightness of worth. Significant depth often involves a new language. But it'a a very involved subject. (Dwyer, 1971, p. 26)

Since the end of the middle ages Western music has been mainly concerned with 'writing' music. To make an abstraction of instrumental music and represent sounds through precise symbols, which we call notation, became nonsensical with *musique*

concrete. This is simply because the compositional process was no longer happening in the composer's mind since 'listening' to sounds became a part of the process. Schaeffer was convinced that *musique concrète* should be composed with the strong assistance of listening. If composers can directly work with their own material, what will they do with the score?

In this manner, one of the strongest concept that was developed around *musique concrète* is 'reduced listening', "which implies the listening to sound detached from its causes so to concentrate in its structure and evolution and not be distracted by its origin and meaning" (Teruggi, 2015, p. 53). But Andean (2014) writes: "over time it became increasingly clear that, in fact, it is nearly impossible for the human mind not to ascribe, even if only unconsciously, a string of causes and sources for the sounds we hear". As a matter of fact Pierre Henry had a falling out with Schaeffer over this very issue: Saying "Schaeffer wanted to create laws (about the nature of the sound object and reduced listening), while I sought expressivity above all", he disassociated himself from Schaeffer, forming his own studio in 1959 (Nuc, 1998, as cited by Taylor, 2015, p. 60). Since then Henry has also worked with some popular musicians from alternative scenes in the course of his career.[3]

According to Teruggi (2015), because Schaeffer himself was not totally convinced of the success of music produced through his methodology, he proposed the term 'experimental music' at the end of the 1950s so to position the production of *musique concrète* in a quasi-musical position (p. 56). Pierre Schaeffer was highly concerned with its musicality and acceptance by listeners. *Musique concrète* had many friends as well as enemies, who did not accept the produced works as being musical. Most serial composers, chiefly Pierre Boulez, attacked so much. The two main schools of electronic music, *musique concréte* in France and *elektronische musik* in Germany, were in a rhetorical war, offering different solutions. According to Taylor (2015), "their disagreement essentially recapitulated-or continued-a nineteenth- century battle between Richard Wagner and his proponents and composers whom they thought were not grounding their music in the real truths of poetry and drama" (p

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[3]   *Ceremony: An Electronic Mass,* for example, is a concept album of English rock band Spooky Tooth, involving passages and prayers from the Bible, and also involving Pierre Henry's concrete sounds resembling pagan rites. This avant-garde collaboration can be described as a bad example of magical realism, as an unmitigated failure in terms of the 'interpenetration of irreconcilable worlds', since the result does not sound homogeneous at all.

54). These words give a vent to the basis of this animosity since the war continued to occupy Schaeffer after its end:

> We had driven back the German invasion but we hadn't driven back the invasion of Austrian music, 12-tone music. We had liberated ourselves politically, but music was still under an occupying foreign power, the music of the Vienna school. ... I was working with turntables (then with tape-recorders); I was horrified by modern 12-tone music. I said to myself, 'Maybe I can find something different ... maybe salvation, liberation, is possible. (Hodgkinson 1987, interview with Pierre Schaeffer, as cited by Douglas, 2001, p. 138)

Since Postwar German composers wanted to emphasize what the Nazis had demonized, Austrian music did not start afresh but built on the shoulders of the exiled Jewish composer Arnold Schoenberg (1875-1951) (Taylor, 2015, p. 47). So e*lektronische musik* emerged in Cologne studio as the synthesized realization of serial music, in which composers could make their own sounds instead of collecting them from the real world as in *musique concreté.*

In United States, an embracing electronic music could emerge. Otto Luening and Vladimir Ussachevsky established the Columbia Tape Music Center in which experiments with recorded sounds took place, akin to Paris studio. They had no oscillators or other signal-generating equipment in the beginning. After they received a grant from the Rockfeller Foundation to study electronic music, they visited both Paris studio and Cologne studio, and others in Europe and America. After they completed a report on their findings, "they found themselves on the threshold of establishing perhaps the most advanced electronic music studio in the world" (Holmes, 2008, p.94). In such an atmosphere, distinct sound worlds began to interpenetrate. As Holmes (2008) points out, "In 1954 Luening and Ussachevsky composed *A Poem in Cyles and Bells* for tape recorder and orchestra, which was, along with Varése's *Déserts* of the same year, among the first works to synchronize the live performance of a symphony orchestra with tape music (p. 95). Then with the availability of the RCA synthesizer by the late 1950s, many composers took advantage of the facilities of this advanced studio.

As it is seen, golden rule of magical realism, interpenetration of irreconcilable worlds in electroacustic music happened in United States: Real-world sounds of Paris studio and artificial sounds of Cologne studio merged in Columbia Tape Music Center. But Mimaroğlu (1991) writes that, afterwards, because of the academic bigotry of the

composers worked there, *tape music* became a tracker of German *elektronische musik* (p. 22).

3.2 Musical Surrealism

In his essay *Music and Surrealism*, Nicolas Slonimsky mentions that "the basically Surrealistic techniques of montage and collage found their application in *Musique Concrète"* , but he instantly leaves out this idea (Slonimsky, 2005, p. 138). His main arguement is: "Since musical reality is strongly connected with the sense of tonality, it follows that musical Surrealism ought to be either polytonal or atonal" (2005, p.139). Because André Breton's first *Surrealist Manifesto* and Schoenberg's codification of twelve-tone system which is also know as *Dodecaphony* were both born in 1924, he suggests that surrealistic effects can be achieved by dodecaphonic melodies (2005, p. 139). There always have been tendencies to associate surrealism with musical expressions like dissonance, weird tones, unexpected juxtaposition of tonalities etc. but the relationship between surrealism and Western 'classical' art music remains difficult. Anne LeBaron (2002), who suggests that the impact of the original surrealist movement reverberates in certain types of postmodern music, criticizes Slonimky's point of view in her essay:

> Claiming that Hindemith contributed to surrealism in musical theater with his operatic sketch, *Hin und Zurück*, he's on the right track. But when he remarks, "The dissonant texture and rhythmic asymmetry of the score contribute to the surrealistic effect of the music," his rationale begins to resemble the proverbial kitchen sink. (p. 35)

My argument is definitely attuned to that of Anne LeBaron (2002), who writes that the widespread developments in recording and electronic processing technologies contributed to a fertile atmosphere that established the necessary conditions for bringing the last major art form into the fold of surrealism (p. 34). As a consequence, "electroacoustic music offers a wealth of examples echoing surrealist collage aesthetics" (ibid., p. 54). There are two principle tenets of surrealism, which may be linked to some contemporary music: automatism and collage. With the desire to investigate new territory, some composers and musicians avoid the comfort of the familiar and incorporate surrealistic elements of automatism and collage. LeBaron connects 'automatism' with 'free improvisation' and 'collage' with 'transplanted into jump-cuts and cultural and stylistic borrowing' (ibid., pp. 36-7). She argues that

automatism and collage developed with the advent of postmodernism in music: "Technological tools used to record and process music, along with a more open and pluralistic musical landscape, provided an environment for such surrealist techniques to flourish when placed at the disposal of composers (p. 33). She demonstrates that Boulez also recognized the connection between recording technology and surrealism: "... the electro-acoustic world, which is of course entirely new and has been taken over, in a way, by a kind of curiosity- shop aesthetics, this bastard descendant of a dead Surrealism..." (Boulez 1968, as cited by LeBaron, 2002, pp. 33-4). Concerning the relationship between surrealism and music, Max Ernst (1891 - 1976) proposed the following scenario:

> In Surrealism, manifesting as 'pure psychic automatism', one can wonder what role music would play in automatic writing for the texts, in the frictions for graphics [frottage], or in floating wood for magical objects. The answer is rather obvious: they are the dictations of actual raw resonances [representations of raw sound], which would place our unconscious in possession of this latent music, latent at the same time in itself and in the resonant stimuli which it would accomodate. (Mâche 1974, as cited by LeBaron 2002, p. 32)

Ernst's conception corresponds to *musique concréte*, which is akin surrealism because of their common application of 'sudden juxtapositions of unrelated materials'. Although he had enjoyed the use of Schaeffer's studio, Pierre Boulez (1991) writes that "musique concréte was 'a sort of poetical parade' that perpetuated the 'surrealist practice of collage' by presenting a 'musical flea market' of sounds" (Demers, 2010, p. 28).

It is understood that in electroacoustic music, surreal effect is primarily achieved by ordering recognisable sounds in an abstract way, just as happens in *musique concréte.* However Wishart (1996) emphasizes that the impact of surrealism effect works differently in visual arts, since "the juxtaposition of everyday objects in an 'unnatural' way does not interfere with our recognition of the individual objects"; however in sonic art situation is just the opposite since "this kind of juxtaposition may make it difficult for us to identify the source of the sounds, to recognise the individual objects" (p. 150).

Describing its methodology as fixing sounds on the acoustic canvas, Chion (1993) thinks that "concrete music, much more than the cinema to which it has often been

compared, is very close to painting" (p. 52). Schaeffer himself also establishes connections between concrete music and abstract painting:

> ... painting fifty years ago was a representation, and also, it goes without saying, an interpretation. The cubist break with this introduced a new subject for painting, so-called abstract painting. Similarly, with Western music, for centuries music was expression, i.e., language. Suddenly concrete music to some extent breaks with this, and instead of language it introduces an object that no longer has to express itself. The contrasting adjectives— "abstract" for painting and "concrete" for music— in fact demonstrate how alike they are. Classically, music and painting are indeed at opposite poles from each other, at the two poles of reality. Painting is born of an external reality, a spatial and material world. Music, which can be nonfigurative, is born of an inner reality. It is easy to establish connections between concrete music and abstract painting, tangible realities, whereas descriptive music is as illusory as musical painting. Some works of concrete music immediately call for graphic translation, and it would not be impossible, for example, to compose a concrete music based on an abstract painting and which would express the similarities of matter and form. Such a painting would in any case be a better score than notes on lined paper. And so there are indubitably connections between these two new phenomena that build a bridge, this time firm, between painting and music. (Schaeffer, 2012, p. 104)

Lévi-Strauss agrees that *musique concréte* is akin to abstract painting because they both concern with disrupting the system of actual or potential meanings (Taylor, 2001, pp. 45-6). But in fact *acousmatic music* is much more abstract: Recording tactics, like close-miking, can produce quite different acoustic results; and when they are juxtaposed in the aural landscape our sense of aural perspective is transformed (Wishart, 1996, pp. 136-7). Creating landscapes by destroying clues about source or origins of the sounds is usually called *acousmatic music* nowadays, which *"concentrates on the poetical and spectral richness of sounds"* (Teruggi, 2015, p. 57). As Teruggi writes, "The question is not to find out how sounds are made but how their combination will generate imaginary perceptions of imaginary realities in our mind (ibid., p. 57).

Musique acousmatique, a new appellation promoted by François Bayle (1932), is also known as *cinéma pour l'oreille* (cinema for the ear) (Teruggi, 2015, p. 57). The term 'acousmatique' is not invented by Bayle but originates with Pythagoras: "He is said to have forged the term and used this concept in his teaching, where a curtain separated him from students so they would concentrate on the reception of his message and not on the visual production of it" (ibid., p. 57). So in 'acousmatic

listening' process ears are responsible of what they are hearing while reconstructing a realistic environment, "as happens daily when one listens to the radio or to recorded music" (ibid., p. 57). Since we focus on sound without being distracted by the presence of its source, acousmatic narrative is rather closer to narrative approaches of films (Andean, 2014). Robert Normandeau (1955), for example, is an acousmatic music composer who creates a cinema for the ear.

Gallagher (2015) states that 'acousmatic style' field recording is "as much a mode of presentation as a mode of recording, since many field recordings easily become acousmatic if presented without contextualisation" (p. 566). Abstract spaces can be created by acousmatic style of field recordings to provoke listeners' imaginations. To give an example, Toshiya Tsunoda (1964) is a sound artist who makes acousmatic music by investigating sounds that exist beyond our usual scope of experience by recording very small spaces, hidden micro-environments and other uncommon acoustic events (English, 2014). His aim is not to create narrative but rather to manifest philosophical concerns audibly:

> I want to ask these questions, what is 'place' or 'space'? What, where and how is the relationship between our consciousness and bodily experience with 'place'. This remains the key question involved in my recording work. I am not interesting in this kind of 'strange sound' that is sometimes found in this area in terms of my artwork practise. (Tsunoda, as cited by English, 2014)

According to Demer (2010), "Tsunoda's and López's field recordings ultimately demand a high price from their listeners in asking for a type of listening that simultaneously attends to and disregards site" (p. 131). Sound artist Francisco Lopez, who also assimilates acousmatic style, "claims that his works use field recordings to create hyperrealities rather than representing preexisting realities" (Gallagher, 2015, p. 567).

All in all, as LeBaron (2002) puts it, "each artist amplifies a conception of beauty while transforming a perception of reality" (p. 38).

3.3 Cinematic Recording

A revolution of media in audiophonic technologies began in the mid 1920s and continued into the 1930s. Radio was playing the leading role and phonographic experiments were taking place where music and cinema met. Improvements in

phonography, microphony and other audiophonic technology were occurring. But the development of arts based on recording technologies came to a standstill and postponed for decades. According to Douglas (2001), the discontinuity of radio art, audio art, and film sound experimentations stands as an historical lesson that, even though the technological and conceptual requirements existed, they were still insufficient for maturation into an artistic practice (p. 124). Because of the lack of proper institutional settings, Schaeffer's *musique concreté* beginning in 1948 failed to occur some twenty years earlier, for instance (ibid.).

In the second decade of the century, composers began their experiments with phonographs. There were many attempts such as: Darius Milhaud reportedly conducted some experiments in 1922; a gramophone recording acted as a soloist in Kurt Weill's *Tango Angéle* (1927); Paul Hindemith and Ernest Toch presented gramophone experiments in Berlin in 1930 and Varese partook of his phonographic studies in 1936 (Douglas, 2001, p. 127).

It was 1931, Russian-American composer Nicolai Lopatnikoff (1903–1976) was living in Germany and writing for mechanical instruments. Apparently, technological facilities were inspiring enough that he could talk about such a plan of 'making phonograph records of various factory and street noises and synchronizing and amplifying them as a percussion background for music written for keyboard recordings', for example (1931 Cowell, as cited by Douglas, 2001, p. 128).

Compared to turntable phonographics, 'film' had the advantage that sound could be edited and generated through 'drawn sound' techniques. As Douglas (2001) puts it, "these techniques proved to be well suited to integrating music in an innovative manner into different cinematic contexts" (p. 128). Maurice Jaubert, who was applying drawn-sound techniques in his film scores, "might well have taken part in the development of *musique concrete,* itself, if the war that temporarily stifled his art had not also taken his life in June of 1940" (James 1981, as cited by Douglas, 2001, p. 128).

Meanwhile, the idea of using 'real-world sounds' were also realized by *intonarumori* (noise intoners) : The instruments that Luigi Russolo devised to play his art of noises. French composer Louis Carol-Bérard (1881–1942), who composed his *Symphonie*

des forces mécaniques (1908) with phonograph recordings of noises, wrote an article criticizing Russolo in 1929:

> The noisemakers were dedicated in purpose to the music of the future, but their realization fell far short of the goal. For all the hammers, the exploders, the thunderers, the whistlers, the rustlers, the gurglers, the crashers, the shrillers, and the sniffers of the 'futurist' orchestra obey the same laws of execution as the common violins, violoncellos, flutes, oboes, and other instruments in the traditional orchestra. No matter how new the acoustic effects they create, they are always in need of performers. (Carol-Bérard 1929, as cited by Douglas, 2001, p. 130)

He was still supporting Russolo's idea of 'revaluation of noise as sound and therefore as material suited for music'; the problem was he was having a hankering for today's 'field recording' :

> Why, and I have been asking this for fifteen years, are phonograph records not taken of noises such as those of a city at work, at play, even asleep? Of forests, whose utterance varies according to their trees—a grove of pines in the Mediterranean mistral has a murmur unlike the rustle of poplars in a breeze from the Loire—? Of the tumult of the crowds, a factory in action, a moving train, a railway terminal, engines, showers, cries, rumblings? ... If noises were registered, they could be grouped, associated and carefully combined as are the timbres of various instruments in the routine orchestra, although with a different technique... . We could then create symphonies of noise that would be grateful to the ear. There are plenty of symphonies today which are anything but agreeable, while at large and unregistered are a myriad of delightful sounds—the voices of the waves and trees, the moving cry of a sailing vessel's rigging, an airplane gliding down, the nocturnal choruses of frogs around a pool. (Carol-Bérard 1929, as cited by Douglas, 2001, p. 130)

Not only Carol-Bérard but also Raymond Lyon, László Moholy-Nagy, Grigori Alexandrov and Russian greats of revolutionary cinema Dziga Vertov and Serge Eisenstein are the names who also imagined artistic uses of phonographic and sightless cinematic recording. As Douglas (2001) puts it, "by the late-1920s the idea of 'drawn sound' was well in place among artists and technologists and was being concretely investigated, mostly through the technique of photographing shapes on the sound track" (p. 154). One of the main investigators in Russia was Arseni Avraamov, who composed and conducted an extraordinary public sound event called *Symphony of the Sirens* in 1922.

But here is a fork in the road since this research is not in the direction of Russia but of Germany: The small avant-garde cinema movement of Germany gave lots of pioneering works by the likes of Richter and Viking Eggeling, but remained on the periphery of mainstream cinematic activity. "Ultimately, along with the international avant-garde, it dissolved in the early 1930s in the wake of economic and political turmoil and the advent of the sound film" (Fulks, 1984, p. 27).

3.4 *Weekend* (1930) by Walter Ruttmann

Although phonography presented artistic possibilities, we can not say it was productively used in the first decades of the century. Of course there were many disruptive factors of the period such as war, authoritarian regimes, economic depression, censorship and exile of artists. But "the primary reason for inaction was to be found within the role of institutions and the machinations of class in matters of access to technologies, institutions, and the arts in general" (Douslas, 2001, p. 134). This was very evident in Germany, where artists were not supported by sponsors because of the pressures of the Nazi coordination. However Walter Ruttmann (1887 - 1941) was able to harmonise with this coordination as a filmmaker.

In Germany during the Weimar republic, the first documented instance of sound collage created by electronic means presented in 1930, much earlier than Pierre Schaeffer's 1948 dated *etude aux chemins de fer*: Walter Ruttmann's audio montage *Wochenende* (Weekend), which was commissioned in 1928 by the director of the Berlin Radio Hour Hans Flesch, based entirely on sounds recorded both in the studio and on the streets of Berlin. He drove around Berlin in a van with a hidden microphone and recorded all of the material onto Tri-Ergon sound film, the Berlin company that pioneered the synthesis of sound and image technology in Europe (Shapins, 2008, p. 2). In interviews and his own writings he used the term 'blind film' for *Weekend* (ibid., p. 19), which corresponds to the term 'cinema for the ear'.

This eleven-minutes-long composition, serves as an acoustic picture of a Berlin weekend urban landscape and consists of six programmatic movements: I 'Jazz of Work' (*Jazz der Arbeit*); II 'Closing Time' (*Feierabend*); III 'Journey into the Open' (*Fahrt ins Freie*); IV 'The Pastoral' (*Pastorale*); V + VI 'Return to Work' (*Wiederbeginn der Arbeit*). Ruttmann describes his work in two short statements:

"Weekend is a study in sound-montage… In *Weekend* sound was an end itself" (Jerzy Toeplitz im Gespräch mit Walter Ruttmann 1933, as cited by Shapins, 2008, p. 10). Whereas his early friend Hans Richter describes in detail his opinion of *Weekend* and the work's reception by Russian film icon Vsevolod Podovkin, in his memoirs of the Weimar era *Köpfe und Hinterköpfe*:

> In an entirely new approach to audio, Walter Ruttmann created a sound montage *Weekend* for German radio, and he played this work for Podovkin. Podovkin's response was characterized by an over-enthusiastic temperament, that was not only excitement for Ruttmann's work, but he flatly declared that in *Weekend* Ruttmann had resolved the problem of sound in the most spontaneous and basic way through his technique of associated montage. Even seen from today, one cannot disagree with Podovkin's judgment. By not treating sound naturalistically as had become common in sound-film — that means, when the mouth opens and moves, then words must come out — but instead treating sound creatively and musically, Ruttmann had in fact established the artistic domain for the sound-film. From isolated sonic impressions he created new unities: from the scrambling and pushing of people at the train station; the clatter of the trains, the stomping, singing, and cursing, snoring, playing, and quarreling of the travelers, to the silence of the landscape, only broken up by the whispering of lovers and crying children being taken home — everything in sound strung together like a pearl necklace. In this way Ruttmann had indeed created a masterpiece. (Richter 1967, as cited by Shapins, 2008, p. 13)

Why did *Weekend* remain such a remarkable singleton until the first experiments of *musique concrète*? One answer may be the fact that the magnetic tape recording was invented in 1928 but was not widely available outside of Germany until the end of World War II; and thereafter they were in wide abundance in military installations (Holmes, 2008, p. 37). Patteson answers the question from another point of view:

> One reason was the composer's own discontent with the work: Ruttmann judged the piece to be "difficult and incoherent," stating in an interview that the listener "gets lost in a sea of tones," grasping at associative threads while much goes by unnoticed. Another factor may have been the "laziness of the ear" lamented by Moholy-Nagy: perhaps listeners were simply not ready for a compositional genre based on the formal possibilities of sound film. Whatever the cause of its singularity, Ruttmann's "blind film" remains a tantalizing artifact that seems explicable only as a proleptic anticipation of later developments. Like so many other products of Weimar technomodernism, *Weekend* was of its time in being ahead of its time. (Patteson, 2013, p. 192)

Kahn (2001) mentions that "the combination of the context of radio, the next technology of film sound, and Ruttmann's background as a painter and activity as a

filmmaker served well to break through genre demarcations of the literary and theatrical expectations of radio, as well as the limitations of musical signification attendant on a purely acoustical work" (Kahn, 2001, p. 132). According to Shapins (2008), "as a work produced in the early stages of the new technological medium of sound, *Weekend* must also be understood as an inquiry into the relationship between sound recording as a technological possibility and the unmediated sound perception of human hearing " (p. 17). But although *Weekend* marks a milestone in every respect, Ruttmann has not received the same attention as his avant-garde colleagues, most probably because he joined the NS propaganda machine after Hitler's rise.

His pioneering abstract films of late 1910s and early 1920s, in which he worked with Hans Richter, employed a variety of experimental techniques to create abstract imagery. In the latter part of the decade Ruttmann turned his attention to experimental documentary films. His *Berlin: Symphonie einer Großstadt* (Berlin: Symphony of a Metropolis) dated 1927, was disposed to fetishistic estheticization of urban modernity and industrial technology. That is why during the Third Reich, it was considered to be among the foremost paradigm of the Kulturfilm (Fulks, 1984, p. 29).

Constitutive of National Socialism was the vision of a technologized world, and cinema became the medium used by Nazis for ideological indoctrination. According to Fulks (1984), "The 'Neue Sachlichkeit's' cult of industry and technology had generated a highly effective tool in the hands of a regime in which technological modernity had become a fetish in the service of propaganda and war" (p. 30). So in the late 1920s Walter Ruttmann was one of the exemplars of the 'Neue Sachlichkeit' (New Objectivity) in the realm of film.

3.5 New Objectivity in Weimar Republic

The term 'Neue Sachlichkeit', which lacks an appropriate English equivalent but usually translated as 'New Objectivity', originated in visual arts but also established itself in music and in literature by the late 1920s in Weimar Republic. Although it found different expressions in each branch of art, the main formula was 'to depict the aspects of everyday life'.

As Scheinberg (2007) puts it, "Composers fascinated by machines shared a broad range of aesthetic values; both in critical literature of the time and in musicological literature more recently they are often grouped together under the mantle of the 'Neue Sachlichkeit' "(p. 14). New Objectivity found an expression as technological imagery and approaches in music. This new aesthetic was introduced in musical circles by Heinrich Strobel and Hans Heinz Struckenschmidt, and more recently used by Stephen Hinton who suggests that "the word sachlichkeit implies not only objectivity, impartiality, detachment and matter-of-factness but also utility, practicality and appositeness" (Scheinberg, 2007, p. 15). According to Scheinberg (2007), "Hindemith's technological *Trickaufnahmen* epitomize many of the musical values associated with the Neue Sachlichkeit", since "it embody the prevailing tension of the Weimar period between musical work intended for live performance on the one hand, and technologically reproduced sound on the other" (pp. 15-6).

In 1930 Neue Musik Festival of contemporary music in Berlin, Paul Hindemith and Ernst Toch had a short program included five works. Hindemith named his two works *Trickaufnahmen* which means 'trick recordings'. Their equipment consisted of a microphone, a recorder, and several playback turntables. Hindemith 'tricked' listeners in a way that one could ask: Which performer is the real Hindemith?

> *Trickaufnahmen* were devised for xylophone, voice, and cello, the latter being played at different speeds to change the pitch range of one of the parts. The several parts of Hindemith's piece may have required the playback of three discs at the same time, with the composer capturing the final "mix" by holding a microphone up to the sound. Hindemith was clearly intrigued by using the turntable to change the pitch of recorded sounds and mixing them to create new interactive rhythmic sequences. (Holmes, 2008, p. 44)

In literature, *Neue Sachlichkeit* found an expression with a completely different manner, in a didactic way. Rudolf Kayser suggested the term 'objectivism' in 1930 but objectivist literature arose between 1924 and 1927 and its importance continued until the end of the Weimar Republic. Gruber (1967) explains that writers saw 'objectivity' as "a means of educating the masses about the 'true' circumstances under which they lived and about their power to alter the institutions of society" (p. 138).

In fact the formula *Neue Saclichkeit* was originally devised for painting but there is a great secret behind the story of the term: By 1925, post-expressionist movement in

Germany was so strong that art historian and critic Franz Roh (1890-1965) was motivated to write his essay *Nach-Expressionismus, Magischer Realismus: Probleme der neuesten europäischer Malerei* (Post-Expressionism, Magic Realism: Problems of the Most Recent European Painting), to point out a new artistic tendency he saw appearing in European painting. Roh saw Expressionism as a sort of existential flight which presents, in his words, ''fantastic dreamscapes''; while magic realism was a return to the real world, but not simply a return to the realism which existed before Expressionism. Reeds (2006) portrays this return as "a homecoming which carried with it the baggage from the trip through Expressionism's existential voyage, a mix of wild flights and anchored reality (p. 178).

Gustav Hartlaub, who was the director of the Mannhelm Art Gallery at that time, arranged a large exhibition in which post-expressionistic paintings by many of the same artists discussed by Roh were shown. The problem is, "the exhibition was entitled not *Magischer Realismus* but *Neue Sachlichkeit*, a term that won out over *Magischer Realismus* in Germany and has prevented the latter term for many years from being used widely" (Menton, 1983, p. 16).

This new art was based on the presentation of the object in a way that normal became unfamiliar. To describe this cold and clinical style, Gustav Hartlaub coined the term 'Neue Sachlichkeit' which his contemporaries considered more appropriate and became a slogan after this exhibition. Schmalenbach (1940) points out that "the question still remains to what 'old' type of objectivity it was intended to imply a contrast"; then the answer comes as such: "we are told that the contrast to an 'inartistic', bourgeois, and banal nineteenth-century realism" (p. 163). In his 1925 book Roh described magic realism as a "magic insight into an artistically produced unemphatic clarified piece of 'reality' (Menton, 1983, p. 19). This form of painting differs from expressionist art in its attention to accurate detail, a smooth photograph-like clarity of picture and the representation of the mystical non-material aspects of reality. As Bowers (2004) refers in her book, for Roh the most important aspect of magic realist painting was that the mystery of the concrete object needed to be caught through painting realistically: 'the thing, the object, must be formed anew' (p. 10). Under the guidance of Roh's 1925 essay, Seymour Menton (1983) emphasizes seven characteristics that can be seen in magic realist paintings in his

book *Magic Realism Rediscovered* (pp. 20-3). I added a painting for each which serves as a model:

1. Ultrasharp Focus: As it is seen in Figure 3.2, they don't follow the human eye's normal vision and paint all the objects with an equally sharp focus.

Figure 3.2 : Dressing Table (1926) by Herbert Ploberger (1902 - 1977).

2. Objectivity: As it is seen in Figure 3.3, they have an almost obsessive interest in depicting objects and they do it with such an unsentimental vision that the presence of the artist is eliminated from the canvas.

Figure 3.3 : Cacti and Semaphore (1923) by Georg Scholz (1890 - 1945).

3. Coldness: As it is seen in Figure 3.4, they make a deliberate attempt to appeal much more to the intellect than to the emotions.

Figure 3.4 : Appendectomy in Gneva (1929) by Christian Schad (1894-1982).

4. Close and Far View, Centripetal: As it is seen in Figure 3.5, they arrange a mosaic-type composition, where the viewer's attention purposely divided by the close and far view.

Figure 3.5 : Stone City, Iowa (1930) by Grant Wood (1891 - 1942).

5. Thin, Smooth Paint Surface: As it is seen in Figure 3.6, they create the illusion of a photograph.

Figure 3.6 : American Landcscape (1930) by Charles Sheeler (1883 - 1965).

6. Miniature, Naive: As it is seen in Figure 3.7, they create a toy-like world.

Figure 3.7 : Traumbild Rotor (1927) by Carl Grossberg (1894 - 1940).

7. Representational: As it is seen in Figure 3.8, they paint people and objects in such a way that their identity can be recognized.

Figure 3.8 : The Agitator (1928) by George Grosz (1893 - 1959).

3.6 Magic Realism vs. Surrealism

In 1933, with the rise of Nazi power, many magic realist artists had to emigrate or live in exile and many of their works were burned because of Hitler's cultural cleansing. Meanwhile, surrealism, which had emerged in 1924 in Paris, crushingly overshadowed magic realism and attracted greater attention on the international scene. As Menton puts it, "some artists clearly evolved from magic realism to surrealism" (Menton, 1983, p. 16). In his 1958 book, Roh acknowledges that magic realism was unsuccessful because the experimental revolution it was trying to stem was too strong: "While magic realism turned daily life into eerie forms, surrealism which developed only a few years later, set out to smash our existing world completely inspired by the extremism of Dadaism" (Roh 1968, as cited by Menton, 1983, p. 19). Moreover, Magic Realism could not be a coherent and totally

organized movement because there was no artistic metropolis in Germany and they had no theorist to act as their spokesman in the 1920s (Menton, p. 30). It has been discussed and nuanced by many critics but it has never ultimately defined through a manifesto. So there is no specific political or thematic definition of magical realism. However surrealism has been identified as an artistic movement that lasted from 1919 to 1939 and its manifesto was written in 1924 by the French writer André Breton (1896– 1966). It has not a complicated story like magic realism, and it has a very clear definition:

> SURREALISM, n. Psychic automatism in its pure state, by which one proposes to express — verbally, by means of the written word, or in any other manner — the actual functioning of thought. Dictated by the thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern. (Breton, 1924, p. 19)

Magic realists focus on the actual existence of things in the world, whereas surrealists focus on more psychological reality of human and inner life. The aspects that the surrealism explores are associated with the imagination and the mind, so it doesn't express physical aspect of life and material reality. Breton mentions Freud in his manifesto, stating: "It was, apparently, by pure chance that a part of our mental world which we pretended not to be concerned with any longer — and, in my opinion by far the most important part — has been brought back to light. For this we must give thanks to the discoveries of Sigmund Freud" (Breton, 1924, p. 9). On the other hand, according to Menton, "the juxtaposition of *magic* and *realism* is clearly as artistic reflection of the psychological-philosophical idea of Carl Jung (1875-1961)", since his ideas became more widely accepted after World War I (p. 13).

3.7 From 'Magic' through 'Marvellous' to 'Magical' Realism

In his 1925 essay Franz Roh originates the term Magic Realism to characterize a new direction in painting which returns to Realism after Expressionism's abstract style: "With the word 'magic', as opposed to 'mystic', I wish to indicate that the mystery does not descend to the represented world, but rather hides and palpitates behind it" (Roh, 1925, p. 16). Magic Realism was the art of the Weimar Republic (1919–1933) that tried to capture the mystery of life behind the surface reality and represented its time: Depression of the defeat in World War I, the economic inflation, social division etc. The art historian Sergiusz Michalski summarizes the mood of the time, stating:

"Ultimately, it was a reflection of German society at that time, torn between a desire for and simultaneous fear of unconditional modernity, between sober, objective rationality and residues of Expressionist and rationalist irrationalities" (Michalski 1994, as cited by Bowers, 2004, p. 10). The influence of magic realist painting spread so that similar images could be seen in France, Holland and Italy.

Italian writer and critic Massimo Bontempelli (1878–1960) was the first person who introduced the term magic realism to literature. He was influenced initially by surrealism and then by German magic realism. At the time of Mussolini's fascist rule in Italy, he was also influenced by fascism and wanted magic realist writing to make Italian culture more international. The influence of *900. Novecento (900 Group)*, the bilingual magazine that he founded in 1926, was Europe-wide. Many writers in Europe, for instance Flemish writers Johan Daisne and Hubert Lampo, were influenced by his writings during the 1940s and 1950s.

In 1927 Roh's *magic realism* had already made an unexpected turn away from Europe, into Spanish literature, and onto Latin America by being translated in Spanish philosopher José Ortega y Gasset's (1883 - 1955) *Revista de Occidente*. In 1949, magical realism moved into a strictly Latin American context, when Venezuelan writer Arturo Uslar Pietri (1906–2001) used it in his book *Letras y hombres de Venezuela*. He defined magic realism as "a poetical divination or a poetical negation of reality" (Guenther, 1995, p. 61).

French-Russian Cuban writer Alejo Carpentier (1904–1980), who was strongly influenced by Roh and the surrealists while living in Paris in the 1920s and 1930s, has become most widely acknowledged as the originator of Latin American magical realism. After returning from Europe to Cuba and having travelled in Haiti, he coined the term 'lo real maravilloso' (marvellous realism). Because "he was struck by the contrast between the 'marvelous reality' of the Caribbean and the artificial way of 'provoking the marvelous' in the Old World", he coined a new term "to describe a 'magic' reality not created by the imagination or projected from the subconscious but inherent in the myths and superstitions of non-European populations and in the very topography of the Americas" Delbaere-Garant (Zamora and Faris, 1995, p. 252). In other words, he used it as an expression of the mixture of realist and magical views of life in the context of the differing cultures and alternative attitudes of Latin

America expressed through its art and literature. He argued that the events occurred producing marvelous results was natural to Latin America's history, geography, people, and politics. Unlike Freudian perspective of Surrealism which associates its 'marvelous' with individual memories, dreams or visions, Jungian perspective is much more close to Carpentier's vision, in which marvelous may be attributed to a mysterious sense of collective relatedness. Here he compares surrealism to marvellous realism:

> Now then, if Surrealism pursued the marvelous, one would have to say that it very rarely looked for it in reality. It is true that for the first time the Surrealists knew how to see the poetic force of a window display or a market, but more often their fabrication of the marvelous was premeditated. The painter who stood before a canvas would say, "I'm going to make a painting with strange elements that create a marvelous vision." You have all seen Surrealist painting and know that it is undoubtedly very successful painting, but on its canvases everything is premeditated and calculated to produce a sensation of strangeness; I would cite as a typical example the soft clocks by Salvador Dalí, those clocks made of taffy dripping over the edge of a terrace. Or else, that other canvas by a Surrealist painter that shows a perfectly banal staircase with doors opening onto a hallway. On those stairs there is only one strange element. There is a visitor. It is a snake meandering up the steps. Where is it going? What is its purpose? No one knows. A mystery. A *manufactured* mystery. On the other hand, the marvelous real that I defend and that is our own marvelous real is encountered in its raw state, latent and omnipresent, in all that is Latin American. Here the strange is commonplace, and always was commonplace. (Carpentier, 1975, pp. 103-4)

At this juncture, many articles were published which helped to connect magical realism to Latin American literature and separate it from Roh's point of view. While both 'magic realism' and 'marvellous realism' refer to distinct and different movements, a new term 'magical realism' has emerged following the 1955 essay *Magical Realism in Spanish American Fiction* by the critic Angel Flores. It was used to refer to all narrative fiction that includes magical happenings in a realist matter-of-fact depiction. In these fictions, the supernatural occurs as an ordinary matter, accepted and integrated into the rationality and materiality of literary realism.

3.8 Cultural Positioning of Magical Realism

Cold War period (1946-1991) effected not only the central figures U.S.A. and Soviet Union, but most of the countries in world. In order to prevent the propagation of communism, U.S.A. was keeping the local politics of Latin American countries

under control. This interruption in their political and economical life and the disorders in their social life made the Latin American literature become bipolar: Transformation of life by the blows coming from North America is on one side, and the struggle to preserve their own identity is on the other. European perception, knowledge and culture came through Spain, from whence many of its inhabitants migrated. Magical realism occured under this sociopolitical condition, as a global mediation that hybridizes the realistic and the fabulous, the Western and the nonWestern, the secular and the religious, the modern and the traditional.

Magical realism tends to consider that the irrational (magic) belong to indigenous cultures, whereas rationality (reality) belong to a European perspective. Many novelists were influenced from orally transmitted myths which often include magical elements. So the magical aspects of their work come from non-European influences set against the European Enlightenment in which reason, rationality, and science were considered to be the means to reveal the truth.

Following the success of the Cuban revolution in 1959, with the search for new beginnings for Latin America, magical realism was a cultural wave of creativity to produce modern Latin American fiction. In Latin American magical realism, the aim is to challenge the dominant culture's authority in order to articulate indigenous cultural identities. Its reality is based on the history of a violent climate of South America. Whether from a feminist, postcolonial or rural standpoint, magical realism provides a means for writers to express a non-dominant or non-Western perspective.

Moses (2001) asks in his essay: If the "marvelous reality" of Latin America is distinct from and even opposed to the First World realities of North America and Western Europe (to say nothing of the realities of Africa, the Middle East, the Indian subcontinent, or Asia), why has magical realism proven universally popular, or at least globally adaptable (p. 109)? For places outside Latin America, magical realism was a great choice to analyse traditional ways of living. For example as Canada is one of the most consciously multicultural nations in the world, marginalized by previous British colonialism and current American neo- colonialism, magical realism becomes a useful narrative device for exploring and expressing its hybrid society. What often connects English language magical realists with each other is their

opposition to British colonialism in countries such as India, Canada, Australia and the regions of West Africa and the Caribbean.

Because South Africa, unlike West African countries, has a significant history of European settlement, its colonial history and culture, and so its magical realist writing is notably different. The critic Brenda Cooper notes: "African writers very often adhere to this animism, incorporate spirits, ancestors and talking animals, in stories, both adapted folktales and newly invented yarns, in order to express their passions, their aesthetics and their politics."

As writers from Latin America, North America, Europe, Africa, the Middle East, and the Far East have joined this literary movement, magical realism became a well accepted form of fiction in the contemporary world. The authors of magical realist novels are the artistic and intellectual centers of an increasingly global cultural system.

4. *GENIUS LOCI* (2017)

Genius Loci (2017) is an electroacoustic work in which I sewed some synthetic sounds on the field recording I made in the town centre of Datça. For the artificial ornamentation I used Synplant software synthesizer that has a world of organic sounds in which planting seeds grow into synth patches. As the source material, I used the soundscape recording that represents the soundings of the particular space and time: It was an early morning of a day in the month of June. My aim was to find a dynamic frame and listen what happens in it. Since I wanted to portrait this frame it was important for me to place myself in a convenient location. So I sat on the seashore of Kumluk Beach with my Zoom H6 handy recorder and started recording with its MS mic. Because this microphone combines an unidirectional mid mic (which captures sound from the center) with a bidirectional side mic (which captures sound from the left and right), I preferred it to be able to capture a wide and detailed stereo image. I put my headphones on and after a while I felt my listening practice started to turn into something else: To put it poetically, a silent conversation with *genius loci*, as it is commonly and deservedly expressed. So this experience is magical on its own, if we take the 'magic' as "initiation of the innovative process by derivatives formed from the excitation of sub-molecular agents in the atmosphere (AIR) impinging on human sensor / mechanoreceptors (ear - hearing / skin - touch)" (Graves, 2010, p. 172).

'Genius loci' is a Latin phrase which means 'spirit of a place'. It is known that this expression has its origin in ancient Roman beliefs about sacred character of places. According to Norberg-Schulz (1991) this Roman concept points out that ancient man experienced his environment as consisting of definite characters: In the past it was of great existential importance to come to terms with the genius of the locality since survival depended on a good relationship to the place in a physical as well as a psychic sense (p. 18). But the term *genius loci* has been contemporarily adopted in English and increasingly secularized. With its distinctive air and low humidity rate

Datça is a place with a healing role, which is an example of a secular and even scientific idea of spirit of a place. It is always mentioned in there that Greek philosopher and historian Strabon said "If God wants someone to have a long-lasting life, he leaves him/her on the Datça Peninsula." Of course 'spirit of place' is not quantifiable in scientific terms but what I mean is, today this term refers to 'the unique and cherished aspects of place'. Brook (2000) presents some definitional components of the term as a synthesis of its appearance in the literature: Abode of special beings, energy fields, authenticity, narrative, local distinctiveness, essence, character, ecosystem, pantheism, and panpsychism. She suggests that the spirit of a place describes such a "reality" which is based neither on an inventory of a place's contents nor on a description of our feelings about a place (p. 150). Norberg-Schulz (1991) also mentions that *genius loci* has been recognized as the "concrete reality" that man has to face and come to terms with in his daily life, since the ancient times (p. 5).

I built the atmosphere of *Genius Loci* with the inspiration of John Fowles's novel *The Magus* (1965). It tells the story of a young man whose experiences on the fictional Greek island of Phraxos forcefully bring him to awareness of his essential and existential nature. Fowles uses "mystery" as the structural framework of the novel by creating a labyrinth of illusions. So I sporadically used virtual sounds and I occasionally applied some sonic manipulations and destructions to the field recording to create illusionary landscapes. However I especially chose nature-mimetic patches of Synplant to possess ambiguity. I wanted its sound world move between real context and imaginary context. I also borrowed a quote from the novel: "Utram bibis; aquam an undam?" This is a philosophical question in Latin which is translated in English as "What are you drinking; the water or the wave?" So do you focus on the content or the form while listening? My purpose here is not to give any answer but rather just ask the question, by using Socratic method, to give rise to thought. Field recording is not only a methodology of listening to the world and a process of sound collection but also a kind of philosophy. It allows not just working "with" the sound but also working the sound itself. So from my point of view, it is a material on its own with narrative content in which form and content is found not as separated but as one. But since this question has a strong effect which holds a mirror

up to listeners, they are precisely free to interpret it as they wish and face themselves. If it makes them think on how they approach life or anything else, it also works for me!

5. CONCLUSION

The core question of this research was 'is it possible that Magical Realism's compositional aesthetic can occur in electroacoustic music too?' In order to make inferences three methods were applied: Theoretically exemplifying, practically composing, and historically connecting the issues.

First of all this study focused on how magical realism works literary and as a result four basic characteristics were formulated: The blend of realism and fantasy which is discussed under the title 'Interpenetration of Irreconcilable Worlds'; the tendency of mentioning some political issues which is discussed under the title 'Critical Lens of Postcolonialism'; creation of the fantastic elements which is discussed under the title 'Emergence of New Space, Time, and Identity'; and referring symbolic and metaphorical narration which is discussed under the title 'Mythic Narrative'. Then the study focused on how these characteristics can be applied in electroacoustic music theoretically, and the discussion were developed with some examples of electroacoustic music pieces which were presented as role models in this respect. I also tried to achieve the duality of magical realism in my own piece called *Genius Loci* (2017), which consists of a soundscape-style field recording I made in Datça and some nature-mimetic synthetic sounds of Synplant.

Finally, historical links between composing with real world sounds and magical realism were searched. It is understood that their background intersect in Weimar Republic time of Germany. Because the term 'Magic Realism' emerged by Franz Roh in 1925 in Weimar Germany as a type of painting to define the Post-Expressionistic art. In these paintings a dreamlike strangeness was dominant as well as the sense of heightened, photography-like reality. So it is possible to say that magic realist painting suggested an eerie reality. After the exhibition titled 'The New Objectivity', in which these kind of post-expressionistic paintings were shown, the term 'new objectivity' took the place of the term 'magic realism'. Although Roh (1925) wrote that "music does not reproduce objects" and "it creates out of nothing"

(p. 18) in his 'new objectivity' discussion, he could not predict Schaeffer's 'sound-object' which is brought into being by sound's intrinsic acoustic properties. New Objectivity in music manifested itself with the fascination by machines and technological imagery in that time. One of the exemplars of New Objectivity was director Walter Ruttmann with his experimental documentary films that show modern and industrial life. His audio montage *Weekend* (1930) is accepted as the first sound collage created by electronic means, which was the forerunner of *musique concréte* technique. By the way Surrealism emerged in Paris in 1924 and became internationally famous in short time. There is a common wisdom in academic literature that the reflection of Surrealism in music is directly *musique concréte*. This is highly reasonable because *musique concréte* practice is simply making collage of concrete sounds, just like surreal painting is simply making collage of recognizable objects. In both, the compositional result is unearthly since the juxtaposition of unrelated elements is their common process.

In contradistinction to Surrealism, Magical Realism is a practice of 'montage' rather than collage. Since it is the montage of realistic elements and fantastic elements, then magical realism can occur in electroacoustic music when real world sounds and artificial sounds are merged. It is important to consider that 'montage' is used to identify a film editing method which is applied to tell a coherent story. Besides, unlike Surrealism, Magical Realism is a narrative mode. That is why magical realism can be achieved by using field recordings in electroacoustic compositions: Because of its reference to reality, field recording is anecdotal on its own. The most important difference of field recordings from Schaefferian 'sound-objects' is that they preserve the content of reality without destroying the referential information of the sound events. The goal is to capture a dramaturgy exists in subtle aspects. Just like Tarkovsky's notion of 'time pressure', a 'sound pressure' happens and produces its own dramaturgy during field recording process. When this narrative field recording is ornamented with artificial sounds, or manipulated artificially in time (the gradual transformation from field recording to musical objects), a montage of reality and fantastic becomes the subject which is called Magical Realism.

Although this research is about electroacoustic music, it also touches on literature, cinema and painting and this is not a coincidence . All of these arts have a very

important quality in common: They do not need any intermediary like performer so that the creator can directly communicate with her or his audience/readers/viewers. The listening audience can relate to the magical realist electroacoustic compositions' sonic language easily. If the compositions with field recordings are not counted as 'serious music' today, this is only because of this 'ease of communication'. This form of composition is an intimate affair between the listener and the sound worlds.

Magical realism, with its contradictory form, is open to multiple interpretations without any prejudiced attitude towards either realism nor fantastic. It has never been a fashionable narrative mode and I gladly do not think that it will be in the future. However, since its liberating power comes from its duality, it is very relating to life. To explain it with Jung's principle of opposites, in order to have a concept of realism, we must have a concept of imaginary. Like the two poles of a battery, it is the opposition that creates the power. Since a strong contrast gives strong energy, the use of recorded sounds blending with artificial sounds will always have a 'powerful' effect. At least a discussion about magical realism in electroacoustic music can open up a debate concerning the relationship between real sound and artificial sound.

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APPENDICES

APPENDIX A: Timetable of *Genius Loci* (2017)
APPENDIX B: Audio File of *Genius Loci* (2017) CD

APPENDIX A: Timetable of *Genius Loci* (2017)

Time	Field Recording (Soundscape)	Synplant Software Synthesizer	Other
Timetable of Genius Loci (total duration: 7' 27'')			
0:01		Play duration: 4''	
0:02	Fades in		
0:23		Play duration: 4''	
0:33	Granular processing duration: 13''	Play duration: 3''	
0:37		Play duration: 7''	
0:48			Ambient pad duration: 6''
1:07		Play duration: 9''	
1:20	Granular processing duration: 12''	Play duration: 16''	
1:36			Ambient pad duration: 6''
1:43	Highpass filter duration: 7''		
1:57			Ambient pad duration: 6''
2:16			Ambient pad duration: 6''
2:23	Granular processing duration: 10''	Play duration: 10''	
2:34			Ambient pad duration: 6''
2:45		Play duration: 4''	
2:48			Recorded sound of a woman saying "Utram bibis? (What are you drinking?)"
2:50	Granular processing duration: 3''	Play duration: 4''	
2:53	Paused for 7'' long		Recorded sound of a woman saying "Aquam an undam? (The water or the wave?)"
2:57		Play duration: 5''	
3:00	Double path chorus duration: 29'' (fades in)		
3:06			Ambient pad duration: 6''
3:16			Ambient pad duration: 6''

Time	Field Recording (Soundscape)	Synplant Software Synthesizer	Other
	Timetable of Genius Loci (total duration: 7' 27'')		
3:22		Play duration: 11''	
3:33			Ambient pad duration: 38''
3:37			Recorded sound of walking on pebbles, duration: 34''
4:12		Play duration: 16''	
4:25	Granular processing duration: 24''		Ambient pad duration: 10''
4:37		Play duration: 29''	
5:05			Ambient pad duration: 6''
5:16			Ambient pad duration: 15''
5:20			Recorded sound of walking on pebbles, duration: 11''
5:31	Highpass filter duration: 10'' (fades out)	Play duration: 11''	Recorded sound of walking on pebbles, granular processing duration: 22''
5:41	Granular processing duration: 33'' (fades in)		
5:44			Ambient pad duration: 10''
5:52		Play duration: 18''	
5:53	Double path chorus duration: 21''		
6:09			Ambient pad duration: 10''
6:14	Granular processing duration:27'' (fades out)		
6:16		Play duration: 1'10''	
6:41	Paused for 11'' long		
6:52	Directly enters with double path chorus, duration: 3''		
6:55	Granular processing duration: 4''		
6:59	Double path chorus duration: 3''		
7:07	Reverb processing duration: 18''		

APPENDIX B: Audio File of *Genius Loci* (2017) CD

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