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The Becoming of Sounds in The Earth-Sky World: Against Tim Ingold's "Four Objections to the Concept of Soundscape"

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Abstract

In recent years, the British social anthropologist Tim Ingold has given a great influence to wide range of fields such as philosophy, aesthetics, social psychology and so on. He criticized European concept of art. According to Aristoteles, for example, to make a work of art was considered as imposing forms internal to the mind upon external world. Ingold observes that both materials and humans are always immersed in the flow of air, therefore art is process of correspondence that grows while materials and humans are intertwined, in the flow of air. The concept of soundscape advocated by the Canadian composer R. M. Schafer (2005), who points out that music has been isolated from contact with other subjects such as the other arts and the environment, was criticized by Ingold. Ingold (2011) points out: 1) The landscape is not tied to any specific sensory register. In ordinary perceptual practice those registers cooperate so closely, and with such overlap of function; 2) We should not fall into the thinking that the power of hearing is inherent in the recordings, following the false idea of studies in visual culture that the power of sight is inherent in the images; 3) Sound and light are not the objects but the medium of our perception, we see in light and hear in sound; 4) sound and light are infusions of the medium in which we find our being and through which we move. In order to clarify Schafer's contribution towards music education, this paper attempted to consider whether these objections are valid by corresponds to the original ideas of Schafer. An intensive literature research was undertaken as a method in order to elucidate Schafer's perception of the environment and sound education. *The Tuning of the World, The Thinking Ear* and *A Little Sound Education* by Schafer was examined. The findings were: Schafer attaches great importance to phenomenon such as rain and wind caused by air flow as the source of hearing and music making, and he was aiming for integrated art education to sharpen total sensorial acuity, without separating the functions of each sensory register. In conclusion, the author argued that Ingold's objections are not valid. On the contrary, the concept of soundscape is compatible with Ingold's ideas. Sound education by Schafer has a potential that evolves into integrated art education that allows us to learn to correspond with materials in the flow of air with total senses. Both visual arts and music educators should apply sound education to integrated art education. It contributes to the interdisciplinary nature of music education.