

## **R. Murray Schafer Dossier – following the path that our footsteps make**

With great satisfaction, we present to the readers “Murray Schafer Dossier – following in the footsteps of our own feet - a necessary tribute to a great artist of today. However, before presenting it, we would like to express our gratitude to Heloísa Valente, coordinator of the Center for Studies in Music and Media-MusiMid, for inviting us to organize this issue of the Journal and for having entrusted us with the task of being responsible for this endeavor.

The subtitle of this publication refers to a saying often repeated in the Wolf Project which will be discussed later in this text. The sense of this phrase is exquisite and shows that Schafer does not want to be followed blindly by people who believe in their proposals but who hope that, based on shared values and sensibilities, each one finds their path. The complement of the journal's title is a mention of this author's desire and, at the same time, a reference to everyone who contributed to this Dossier, showing that they share Schafer's values but have the freedom and authenticity to follow the path led by their own feet.

Murray Schafer, Canadian musician, and multi-artist, born in 1933 and died in August 2021, had and still has significant influence among Brazilian music educators. He has been to Brazil several times – in 1990, 1991, 1998, 2004, and 2011, the year of his last stay in the country. Schafer's work in music education and acoustic ecology has become well known among us, in particular, because five of his books have been translated into Portuguese – *The Thinking Ear*, *The Tuning of the World*, *A Sound Education*, *HearSing*, and *Voices of Tyranny*, *Temples of Silence*, which allowed many music educators and music students to closer to his thought, original and thought-provoking.

Murray Schafer's research on the sound environment began in the 1960s when he became a professor at Simon Fraser University in Barnaby, a district of Vancouver, British Columbia, Canada. At that time, he started a project to collect the sounds of the city with his students, which later expanded to sounds across the country, in the fields and towns along The Canadian Pacific Railway, the railroad that crosses Canada from East to West. Later, Murray Schafer crossed the Canadian border and went to investigate, with a team of researchers from the university, the soundscape of five European villages, showing how and to what extent these communities organized their lives based on the soundscape of each place.

Schafer has often warned of the continued deterioration of the world soundscape, especially during the 20th and 21st centuries, due to diverse causes arising from the new facilities brought by modern life: introduction of heavy machinery in urban and rural environments, population density in cities, increase in motorized vehicles and the resulting traffic, countless devices and artifacts created to bring comfort to daily life, but which exacted a high price from the population, with the uncontrolled increase in noise, which distorted the soundscape of many places and brought numerous risks to the preservation of the world's fauna and flora, as well as a high probability of affecting health.

The **Murray Schafer Dossier** has a dual objective: (i) showing texts by people close to him or who were sensitive to his arguments, research, and artistic creations - both in Canada and Brazil - and (ii) contribute to works on acoustic ecology that had their influence, direct or indirect.

Special mention should be made of the cover of this dossier which features a drawing by Schafer, who received the contribution of artist **Roberto Bispo dos Santos**, to create a cover presentation consistent with the format of the Journal. The design used, initially, was the cover of the composition of Schafer, called Sun, for mixed choir, commissioned by The Toronto Mendelssohn Choir and published in 1982. Schafer's wife, the singer Eleanor James, whom we sincerely thank, authorized us to use this design.

Given the specificities that the dossier has, we have **Erik Gabriel Cunha Linhares**, composer, music educator, environmental sound artist, and assistant coordinator of the Laboratório Ateliê de Pesquisa Artística - LAPA - at UFMA, as part of the editorial team, making significant contributions as an editor and proofreader, mainly of artistic texts.

Every detail was thought to give way to Murray Schafer's voice. Therefore, sessions are identified by his neologisms, concepts, or ideas, which refer to his way of thinking about knowledge construction: horizontal, with poetry and sensitivity.

The richness of different contents treated under the same lens – the sound environment – confirmed our hypothesis about the importance of we launch such a call. As if that was not enough, we were rewarded with the collaboration of special

guests who talk about Schafer in a way that is still little known among us Brazilians, such as, for example, his performance as a composer.

Schafer's masterpiece in the field of composition is **Ciclo Patria**, which inaugurates the Theatre of Confluence; he explains that confluence means flowing together, unforced but inevitable; in this style, the arts appear without any attempt at hierarchization. For more than forty years, the composer devoted himself to this work, consisting of a Prologue – The Princess of the Stars, and an Epilogue - ...And Wolf Shall Inherit the Moon...; among them, ten others are inserted, united by the same theme, treated, however, in different ways, with different climates and environments, which provides different soundscapes. The number of works – twelve – has to do with the number of precision and completeness. This publication is a paraphrase of Patria. It means, as Patria, has a Prologue - Forward - and an Epilogue - Projeto Lobo – uma experiência transformativa . There are ten texts by different authors, bringing peculiar looks and listening. As in Patria, the parallel extended for the twelve texts, mirroring the meaning of Schafer, precision, and completeness.

That said, it only remains to bring below the list of texts and articles contained in this Dossier and a few words about their authors. Adopting the composer's way of thinking, we decided to replace the divisions usually attributed to the parts of a journal (articles, interviews, research notes, Etc.) with classifications that Schafer could use if he assumed our role of publishers. So, the texts here appear in the following categories: **I Have Never Seen a Sound, Hi-fi, Soundscapes, Community of Learners, Museum of Missing Sounds, Myth and Magic.**

This unique number begins with the participation of **Rae Crossman** in the section *Eu nunca vi um som (I have never seen a sound)*. He is a Canadian poet and Literature professor who lives in Kitchener, Ontario. He has poems published in Anthologies and Literary Magazines and has participated in the dramatization of many of them in stages, schools, and around camping fire pits. He is very interested in collaborative processes of creativity. Some of his projects include storytelling, choral compositions, artistic songs, and plays. He worked with Schafer for years in productions of the Patria Cycle, where he had several roles as *The Presenter* in *The Princess of the Stars*, *The Enchanted Forest*, and in *...And Wolf Shall Inherit the Moon...* He also had been in Brazil for the presentation of *A floresta encantada (The Enchanted Forest)* – in 1998 – when he played the role of a Wolf in Portuguese. An ex-member of The Wolf Project, Rae Crossman brings to this issue of MusiMid Journal a touching poem in honor of Murray Schafer called *The Man who talked with the Stars*. Website: [raecrossman.com](http://raecrossman.com)

In the following section, *Hi-fi*, the word is given to **Eleanor James**. An opera singer in Germany for many years and retired Minister of the United Church of Canada, she is Murray Schafer's wife and participated in many of his works as a soloist. She emphasizes that the text she offered to the MusiMid Journal is not an

academic article but a personal reflection. In *Singing the music of R. Murray Schafer in the soundscape of nature*, she makes a touching statement in which she reveals innumerable characteristics of the composer and emphasizes the human aspect of his work; she also praises the opportunity of having worked closely with him by years.

*Paisagens sonoras (Soundscapes)* is the following section, with five texts, part of the results of collective projects. The first text reflects on sound memories and the acoustic environment of a city in São Paulo; the following deals with collective experiences in Belém do Pará; The third investigates issues related to noise pollution and the necessary search for silence; the fourth article deals with the soundscape of a specific neighborhood in the city of São Paulo and reflects on dissonance and, finally, the last article of this part deals with Murray Schafer's interest in the Bauhaus and how much his work as an educator and researcher of the sound environment reflects this influence.

**Sergio Leal** is Doctor in Music and has a graduate degree in Composition from the Institute of Arts of Unesp (The State University of São Paulo). He is a composer, teacher, and researcher of soundscape and acoustic ecology and recently had one of his compositions – *Anoitece na cidade (Dusk in the City)*, presented by the Symphonic Orchestra of Guarulhos. This composition is a sound ride through his district in Guarulhos, that accompanies his Doctoral Thesis. In this special number of the *MusiMid Journal*, Sergio, in his article *O sino e a sirene: memórias sonoras e transições do Ruído Sagrado (The Bell and the Siren – Sound Memoires and the Transitions of Sacred Noise)*, speaks about the questions of environmental sound and shows some characteristics of the soundscape of his city at different times.

**Elder Oliveira** is a Doctor in Music from Aveiro University, Portugal, UA-PT (2019) and has a Post-doctorate studies in Environmental Education by FURG-BR. Nowadays he is the Director of the Faculty of Music of the Federal University of Pará – UFPA. In the article presented by him in this Journal - *Relatos de experiências na paisagem sonora belenense: imersão artística no mercado Ver-o-Peso, Belém do Pará ( Experience Reports of the Soundscape of Belém: an Artistic Immersion in the Market "See the Weight".)* he counted with the collaboration of researcher **Ana Karolina Flores Bibiano**, (Master by PPGECC-Furg) and of **Reinaldo Botelho Pinto, Hannah Alice Cabral Maia, Luan Hermes Ribeiro e João Guilherme de Castro Souza Miranda**, his students in the Music course of UFPA.

**Livia Pereira Martins** is in a Master's Program at the Institute of Artes of Unesp and is part of the G-Pem, a Research Group in Music Education at the same University. She is a specialist in Music Education from the Faculdades Integradas Cantareira, in São Paulo, has a license in Arts/Music from USP/Ribeirão Preto, and is also a percussionist, acting as an instrumentalist in groups of chamber music and as a soloist and teacher. She was a part of the Symphonic Band of the Brazilian Army for eight years. Nowadays she participates in the Programa Embaixadores da Saúde

Planetária (Planetary Health Ambassadors Program), developed by the Instituto de Estudos Avançados da Universidade de São Paulo (Advanced Studies Institute of the University of São Paulo). She has several articles published in Brazil. The article that she presents here – Poluição Sonora e a busca pelo silêncio (Noise Pollution and the Search by Silence) discusses environmental noise and its dire consequences, not only to human beings but also to every living being and to nature itself.

**Marcello M. Gabbay** is a musician and composer, he has a Doctorate and Master's degree in Communication and Culture from the Federal University of Rio de Janeiro – UFRJ – with a complement time in Paris V, France. He is also a Specialist in Music Therapy (FMU) and in Analytical Psychology (IJEP). Presently he is a faculty member of the University São Judas Tadeu (USJT-SP). Author of the books *Comunicação poética e música popular* (Poetic Communication and Popular Music) and *Música estranha* (Strange Music), and has articles published in Brazil and abroad. In the text he presents in the Journal - *Por uma paisagem sonora multilateral e a importância da dissonância* (By a Multilateral Soundscape and the importance of the Dissonance), he describes some experiences he had with students in a district of São Paulo.

**João Lucio Soares** is a musician, composer, teacher, researcher, and art therapist. He has a M.A. in Music from the Instituto de Artes da Unesp, is a Specialist in Music Education (UNICSUL) and in Art Therapy (IA/Unesp), and graduated in Publicity (UMC). He has written a chapter in the book *Escuta e Criação: caminhos para a Arte Sonora Ambiental* (Listening and Creation – paths by the Environmental Sound Art), published by UFMA (2022) In this "Murray Schafer: following the path that our footsteps make." he presents the article *Murray Schafer e a Escola Bauhaus* (Murray Schafer and the Bauhaus School), in which he talks about the Schafer's interest in the school and specifically in John Itten, who conducted a basic discipline, destined to students of all courses in Bauhaus, which inspired Schafer to build his proposals of "ear cleaning".

In the section *Comunidade de aprendizes* (*Community of apprentices*), the word is given to **Janete El Haouli** and **Paula Molinari** each one with their own texts.

**Janete El Haouli** is a music educator, a researcher of soundscape, and a retired faculty member of the State University of Londrina - UEL. In 1991, she organized a course with Murray Schafer in her city – Londrina, Paraná – and since then she has worked with matters tied to soundscape and radio art. In this issue, she brings an Interview with Schafer that, although conducted over thirty years ago, demonstrates the relevance of his ideas.

**Paula Molinari** is a researcher at Université Rennes 2 – France, an effective professor at Federal University of Maranhão – campus São Bernardo - UFMA/CCSB

- and has a Post-doctorate in Music at the Institute of Arts of Unesp. She is a singer and environmental sound artist. In this text she had the collaboration of **Rodrigo José dos Santos Oliveira**, a student at the same University, and an environmental sound artist; he has a scholarship in a Brazilian Program named CNPq-PIBITI, in the Project *Canto, Ecologia Sonora e Inovação (Singing, Acoustic Ecology and Innovation)*.

From an interview, the two artists present **Elena Lucca**, an Argentinian experimental artist who created the *Geopoética dos Espaços que Habitamos (Geopoetics of the Spaces we live in)* that has the goal of developing the ecological and environmental sensibilization through sonorous/visual/tactile artistic experiences. She is the leader of the Group Environmental Everyday Art, which is built through contact with its own surroundings. Elena Lucca is a Ph.D. in Geography (Université de Avignon, France) and creates environmental installations in Latin America and Europe. In this conversation, she talks about her trajectory and how the environmental sound is part of her job. Paula Molinari and Rodrigo José dos Santos Oliveira have transformed the interview in a written testimony named: *Elena Lucca - trajetórias e encontros (Elena Lucca – trajectories and encounters)*.

In *Museu de sons desaparecidos (Museum of Missing Sounds)*, **Sabrina L. Schultz** presents a Review of the CD/Book *São Paulo: Paisagens Sonoras (1830-1880) (São Paulo: Soundscapes (1830-1880))* by **Anna Maria Kieffer**, a renowned researcher from São Paulo, in which her work is conveyed in regards to the sounds and music that were present in the city soundscape in the 19th century. Sabrina Schultz is a keyboard player and faculty member of the State University of Maringá, state of Paraná. She is M.A. in Music Interpretation (USP) and studies in the Doctorate Program of Musicology at the same university. Her thesis is about the erasure of feminine composers and interpreters in historical narratives. Her interest is reflected in the choice of her pianistic repertoire, turned to contemporary music, especially by women composers as well as in her approach to environmental sounds and specifically with the soundscape changes in time and space.

To end this volume, the section *Mito e magia (Myth and Magic)* gives the word to **Marisa Fonterrada**. A Music educator, faculty member of Graduate Studies in the Music Programme of Instituto de Artes da Unesp, and Coordinator of G-pem – Grupo de Pesquisa em Educação Musical (Research Group in Music Education) at the same university, she has worked with Murray Schafer for almost thirty years. She tells in her article *Projeto Lobo – uma experiência transformadora (The Wolf Project – a transformative experience)* how she brought one of Murray Schafer's works to Brazil in September of 2022 – the Epilogue of the Patria Cycle ...*And Wolf Shall Inherit the Moon...* to be experienced in a forest.

So, now we only can wait for the readers of the MusiMid Journal "Murray Schafer: following the path that our footsteps make" to have the opportunity of

getting to know more about this artist as well as the work of other artists and educators who were inspired by him in the development of their proposals, aside from of providing information about researches that have been made in Brazil and Argentina, concerned with environmental sounds, that was developed from the thoughts and positions of Murray Schafer. It is our desire that the readers find in this lecture the same pleasure that we, the responsible editors of this Dossier, had in organizing it.

Paula Maria Aristides de Oliveira Molinari

Marisa Trench de Oliveira Fonterrada