

## 10.

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Here are a few more exercises to perform while on the street corner. Find a continuous tone (electrical or ventilator hum) and hum the tone. Take a walk around the block still humming it and return to the original sound. Are you still humming the correct pitch? If you walked quickly, chances are your tone rose in pitch. If you walked slowly, it may have dropped a semitone. Why do you think this happens?

## 13.

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On our way back to the class we are going to take a Listening Walk. In order to ensure that each person has the best opportunity to listen we will walk in single file and in such a way that each person is just out of earshot of the footsteps of the person ahead. If you hear their footsteps you are too close and should slacken your pace. Returning to the classroom the group is asked to write down answers to the following questions (or those most appropriate to the occasion).

- a) What was the loudest sound heard on the walk?
- b) The softest sound?
- c) A soft sound destroyed by a loud sound.
- d) The highest-pitched sound heard.
- e) Three sounds that moved past you.
- f) Three sounds that moved with you.
- g) Three sounds heard from above.
- h) One sound that changed direction as it moved.
- i) One sound made in response to another.
- j) The ugliest sound heard.
- k) One sound heard twice only.
- l) A sound made by something opening.
- m) A different sound heard through the opening.
- n) The most remarkable (memorable) sound you heard on the walk.
- o) A sound with a distinctive rhythm. (Can you notate or repeat the rhythm?)
- p) The most beautiful sound heard.
- q) The sound that came from the greatest distance. How far?
- r) One sound that either slowly rose or slowly fell in pitch.
- s) The sounds you would like to have eliminated from this soundscape.
- t) One sound you missed that you would have liked to have heard.

Discuss the various replies.

## 12.

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Find a place where people are walking up and down stairs. Do the walkers going up make the same sound as those coming down? Which is louder?

## 14.

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I am going to ask you to keep a Sound Diary while you do the remainder of these exercises. I'd like you to write something every day – notes on unusual sounds heard, your reactions to them, general thoughts on the acoustic environment, anything you consider significant.

Of course the diary is for your own benefit and need not be shared with others, but it could be interesting to have portions of diaries read out loud to the entire group for discussion, and sometimes I even have people exchange diaries for a few days to experience how different our reactions to sounds can be.

## 15.

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Here are some flash questions for your diary:

- What was the first sound you heard this morning on waking?
- What was the last sound you heard last night before sleeping?
- What was the loudest sound you heard today?
- What was the most beautiful sound you heard today?

## 16.

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Something else for your Sound Diary: what is the most memorable sound experience you have had in your life? Describe it in a paragraph or two.

## 30.

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Imagine I have a shovel in my hand. With your voice try to produce the sound as I shovel into the following substances:

coal  
sand  
gravel  
snow

Of course it is difficult to imitate these sounds exactly, but you should try to imagine what the differences might be.

## 36.

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We have been listening to sounds and imagining them. The exercises now take an active turn as we search for specific sounds. We begin in a most general way. Tomorrow I want you to **BRING AN INTERESTING SOUND TO CLASS.**

The next day the sounds are performed and discussed. Each person is asked to explain why the chosen sound was considered interesting. All are invited to comment. Sometimes I have sent a student home to find another sound if the first one was judged to be not particularly interesting. But most sounds *are* interesting if really listened to, and it is the leader's responsibility to make sure each is given a fair hearing.

## 39.

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Ultimately the task could be made very specific and complex:

Find a sound that scrapes at the beginning and ends with a ring;  
Find a sound that makes a low thud followed by a high twitter;  
Find a sound which, while dying away, rises in pitch.

The point about making the task specific is that the student will have to go through a lot of sounds, analysing and rejecting, until the right one is found. In this way we become more active participants in the soundscape.

## 31.

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Even sounds we think we know well can be deceptive. Imagine I have a sheet of paper in my hand. I am going to crush it. With your voice make the sound a real sheet of paper would make when my hands come together. This is worth repeating several times. Are you sure you are giving a fair approximation of the real sound? Let the leader take a sheet of real paper and crush it. Discuss the differences between what was imagined and what was heard.

## 37.

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A new homework assignment: Each person in the group is asked to bring a sound of specific character. For instance:

Bring a buzzing sound to class.  
Bring a tinkling sound to class.  
Bring a thumping sound to class.  
Bring a scraping sound...  
A crumbling sound...  
A rumbling sound...  
A jagged sound...  
A bubbling sound...  
A snapping sound...  
A flaky sound...  
A corrugated sound...

Sometimes I just select three or four of these types to limit the exercise so we can compare different solutions to the same problem. Again discussion follows. Which sounds best illustrate the desired qualities?

## 38.

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Another way: find sounds that best illustrate the following words:

thump	dribble
crunch	whack
gargle	crinkle
squeal	pop