**Abstract:** *Combining aural and visual elements of a place can be a powerful way of exploring the intersections of time, history and geographical features that exist within a location. One way of combining these elements is through sound mapping and cartophony, where spatial and physical information is used as a way of representing an individual's surroundings and realities of a place, and particularly highlighting personal associations, emotions and memories*. *This paper details the author's processes in incorporating place into compositional practice through a combination of field recordings and sonification, in relation to the author's work, The Lost (2021) - an audio-visual contemplation of the sensation of loss and the subsequent feelings of dislocation, and how these feelings related to the artist's own life experiences at the time. The Lost is a work partly based on a map of Perth from 1838, detailing many of Perth's now-lost wetlands. This map was then sonified using Iannix (a graphical sequencer), and the sounds were processed and combined in Ableton Live (a Digital Audio Workstation) with a field recording from the still-existing Herdman's Lake and sonified longitudinal and latitude values of these lost wetlands. The Lost is an exploration of connections between artist, history and place, and how these aspects can inform the creation of a work. Through this practice, the author aims to explore how sound and visual elements can combine and resonate with the other, and how such a practice can highlight the connections between artist and place.*

Combining aural and visual elements of a place can be a powerful way of exploring the intersections of time, history and geographical features that exist within a location. A challenge for site-specific works is situating sources of information (chiefly, combining visual and aural information) and weaving them into a multi-layered narrative within a piece of work. The combination of sound and images can provide a multi-sensory experience of place for people, and also allows for the convergence of geographical and cultural aspects.

One way of displaying this information is through sound mapping, which brings together both visual and sonic practices together to create a richer understanding of place and space. Sound mapping is a practice that utilises sound - most commonly in the form of field recordings - as a way of weaving a commentary about the physicality and cultural associations of a place. Sound mapping is often combined with visual representations of a place as a way of establishing greater context for audiences. Soundmaps "can be graphic, conceptual, multimodal or digital artefacts that represent sonic locales in different ways, anchoring sonic information such as type, content, characteristics, and relationships between sounds on spatial representations of space" (Anderson, 2016).

This paper will be presented in three parts, starting with an introduction to place and self-reflexive practices in music composition, followed by a broad overview of what sound mapping and cartophony means, and finally moving onto a discussion on one of my works influenced by these concepts titled *The Lost (2021)*.

### Introduction

Landscapes can invoke deep and visceral emotions within artists, often acting as a conduit for creative inspiration. Being immersed within a place can be a powerful experience, with past and present memories constantly intersecting as an individual traverses a place. The act of immersion into a landscape can lead to the creation of multiple forms of dialogue - firstly, within the artist themselves as they process thoughts and emotions a landscape triggers within them, then secondly between the artist and the landscape as they forge navigational methods over the land's geography.

Any discussion of place requires unpacking of the meaning of 'place', and how such a definition can be applicable universally. In the simplest sense, place is used to refer to either a location or the occupation of said location, differentiated from the concept of 'space' due to its increased specificity. Beyond that though, creating more nuanced and detailed definitions can be difficult at best, with multiple attempts at conceptualising what place means. The idea of 'place' covers cultural, social and personal expectations, as well as geographic boundaries and shapes. Some attempts to acknowledge and incorporate these myriad aspects include John Agnew's definition of place as a threefold process - physical place (as a location), relationship of a site to its spatial boundaries (the locale), and the cognitive and physical interactions between human and site (sense of place)(Agnew, 1987).

Edward Relph offers a similar definition of place, conceptualising place as a "centres of our immediate experiences of the world" (Relph, 1976). This definition of place acknowledges the immediacy in which 'place' is felt by an individual. If a 'place' can be defined as physical areas that play host to our experiences, then by extension it acts as a framework to understand place-specific and place-inspired works, which strive to replicate, represent and perhaps even invoke these levels of experience.

The landscape shapes much of the human experience of the land - for instance, in the ways in which we use physical demarcations and descriptions for place, and also how we determine our movements within these boundaries. Much has been written about landscape and the human experience, particularly in regards to psychological and spiritual connections and landscape as a cultural construct. How a landscape is interpreted is heavily dependent on cultural context, or as Simon Schama describes, “...constructions of the imagination projected onto wood and water and rock” (Schama, 1995).

In essence, there is a broad duality in how landscape can be viewed - both as an entity to be seen by those experiencing a place, and also as a way of perceiving the world (Wylie, 2007). This concept of perceiving acknowledges the ways in which landscape engages the senses, as well as its emotional affect. Denis Cosgrove, a prominent human geographer, notes:

*In other words landscape denotes the external world mediated through subjective human experience in a way that neither regions nor area immediately suggest. Landscape is not merely the world we see, it is a construction, the composition of the world. Landscape is a way of seeing the world* (Cosgrove, 1984, p. 13).

In terms of sound composition, artists have often been inspired by place, creating scores that emulated sounds from both natural and human environments. The advent of recording technology meant that artists were now also able to bring entire soundscapes from one area to another, through field recordings. Regarding the availability of recording technology, British composer David Toop noted how this changed the way composers could relate to sound and place: "The fact that these noises also began existing as recordings suggested you could use them as they were - not by imitating them with an oboe, but by actually bringing in the sounds themselves" (Nichols, 2017). Being able to bring recordings into works also changed the interaction between the listener and place, through developing greater awareness of sounds that occur. Toop continues:

*It’s a framing of listening within a particular setting, where you’d normally expect to hear music that’s deliberately separate from the environment: a shocking gesture in one sense. But in another, it forces the audience to listen to the world around them, and consider those noises as performance (Nichols, 2017).*

The idea of how composers can relate to sound and place can also extend to the process field recording itself, and the narratives existing within the recordist. Field recording have largely been perceived as recording-as-documentation or as a process of gathering sonic material, with the focus being on capturing impartial and neutral artifacts of soundscapes. The narratives that exist within the recordist, however, have been generally less acknowledged. Isobel Anderson and Tullis Rennie noted in their article, *Thoughts in the Field: Self-reflexive narrative in field recording*, where they discussed notions around narrative in field recording and outlined the importance of personal narrative:

*These narrative details should certainly not automatically be silenced, repressed, or redated, which are common conventions within the practice. Instead, 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...The meaning of the sounds within these recordings may have a personal significance to their recordist, which may bring greater meaning to the overall soundscape for the listener, if divulged (Anderson and Rennie, 2016).*

Field recordist Steven Feld echoes a similar sentiment about his work. For Feld, there is a sense of deep embodiment in his recordings - a presence of his existence as listener, even though his presence might not always be clearly audible to audiences. Feld explains that:

*I am always part of my recordings. I can always listen to my recordings and recover my breath, my bodily presence...the recording is always the audible trace of my presence as a listener. My recordings are always an archive of my history of listening and of the history of listening that is being recorded. You could say that my field-recording praxis is to listen to histories of listening. That is why I am always part of the recording, always present in some way even if that presence is not audibly legible to the listener. (Feld, in...)*

Sound is therefore a powerful medium for artists to reflect upon their personal reflections of place - the history, the geography, and their own emotive responses. Sound can be the conduit for mediating knowledge and imagination - where concepts of landscape, place and meaning can be situated together. For instance, the contours and resonances of the land can be captured and expressed through field recordings, i.e. the rushing cascade of water onto rocks, the wind through trees, and the animal sounds highlighting its inhabitants. The history of a place can be alluded to through using fragments of historical texts, or by manipulating field recordings to evoke the past. All these aspects can then be used by the artist in the creation of artefacts that channel these emotions and memories.

There have been several composers who have explored field recordings as a form of self-reflexive narrative, such as Luc Ferrari's *Presque Rien* series, where Ferrari weaves narration over field recordings. Ferrari's first foray, *Presque rien, ou le lever du jour au bord de la mer (Almost nothing, or daybreak at the seashore)*, recorded in Vela Luka, Croatia and released in 1970, was an early demonstration of a field recording being used both as a part of composition and and as auditory memory making.

While in Vela Luka, Ferrari spent several weeks exploring the village and surrounds with his partner, Brunhild Meyer Ferrari. As they explored the area, Ferrari became increasingly drawn to the sonic environment and his responses to what was happening, and recorded for several mornings. As noted by Lawrence English in his essay about the work, "In Presque Rien No. 1, Ferrari perceived that his listening, as an affective and agentive performance within a given horizon, was not absolute or ongoing, but rather highly selective in attentiveness and temporality" (English, 2017).

Two other artists who have explored field recordings and self-reflexive narrative are Hildegard Westerkamp and Janet Cardiff. Both artists have created work that interwove narration over field recording as a way of explaining to listeners the personal significance of an area for them. In their works, listening is also an act of combining multiple streams of information of place - sonic, spatial and social - into the creation of a work.

Westerkamp's *Kits Beach Soundwalk* is a work where Westerkamp explores her affinity with Vancouver's Kits Beach through a combination of field recordings and Westerkamp's spoken contemplations. Westerkamp’s narration during the work highlights the active role she undertook in capturing and reflecting on the soundscape. One point of particular interest with *Kits Beach Soundwalk* is how Westerkamp openly sign-posts to listeners her manipulations in the studio during post-production, such as informing audience she is diminishing the sound of traffic to amplify the sound of the ocean because the view is "…beautiful. In fact, it is spectacular" (Anderson and Rennie, 2016).

In a similar vein to Westerkamp, Cardiff also establishes herself within soundscape recordings through her series of soundwalk compositions, where she narrates over a composed soundscape. In works such as *A Large Slow River (2000)*, Cardiff uses Lake Ontario as a setting for discussing memory and time, and particularly how certain geographical features of place act as triggers for personal history. *A Large Slow River* directs listeners along a certain, specific route, and during the soundwalk, listeners are encouraged to explore and engage with the historical, cultural and natural aspects of place. In some passages, Cardiff's narration is evocative in its shifting of temporality from past to present as a demonstration of the multi-layered nature of place. For instance, in one passage Cardiff narrates over the sound of crashing waves: “I’m at a beach on Lake Huron, my toes squishing into the mud…jumping off my father’s wet shoulders into the water. Now I’m at another beach, it’s night, the sound of the waves coming in through the screen windows” (Cardiff, accessed September 1 2019).

Another sound artist who draws upon self-reflexive practices is Iain Findlay-Walsh who also draws on autoethnography in his compositional practice. Findlay-Walsh describes his practice as a form of sonic autoethnography, where soundscape composition is explored as a form of self-narrative. He notes one of the benefits of incorporating self-reflection into his work alongside recording and composition:

*...has resulted in a focus on some aspects which are not usually emphasized in electroacoustic practice or the discourse around it. These include attending to the situational aspects of sound recording, pursuing extremes of self-reference, developing layered spatial narratives, oscillating between documentary and aesthetic aims and functions, and producing rhetorical reception situations which conflate recording, composing and listening roles. (Findlay-Walsh, 2017, p 121)*

Dee Heddon describes a similar sentiment of viewing field recordings as a way of narrating the links between site and self for the recordist. Heddon describes this act of narrating self while in place 'autotopography', as self-narration ultimately depends on the perspective of the artist - both physically and metaphorically. In *Autobiography and Performance*, Heddon explains:

*"In thinking about performances that fold or unfold autobiography and place, particularly outside places, I have conceptualised them as being autotopographic, a neologism used for more than its fleeting illusion to autobiographic...[the word] intends to foreground the subjectivity involved in plotting place; autotopography is writing place through self (and simultaneously writing self through place)...[it] is a creative act of seeing, interpretation and invention, all of which depend on where you are standing, when and for what purpose.*" (Heddon, ).

While self-narration over compositions is one way artist can create autotopographic works, another way where an artist can integrate place into self-reflection is through sound mapping. The practice describes the combination of cartographic (i.e. geospatial information, sometimes presented as a cartographic map and other times through other means such as photographs) and sound activities (i.e. through field recordings) as a way of exploring place. Through this combination, the layers of time, history, and artist present within a place can be represented across both visual and aural domains.

### Sound Mapping

A challenge for site-specific works is situating multiple sources of information (chiefly, combining visual and aural information) and weaving them into a multi-layered narrative within a piece of work. The combination of sound and images can provide a multi-sensory experience of place for people, and also allows for the convergence of geographical and cultural aspects. One way of displaying this information is through sound mapping, which brings together both visual and sonic practices together to create a richer understanding of place and space. Sound mapping is a practice that utilises sound - most commonly in the form of field recordings - as a way of weaving a commentary about the physicality and cultural associations of a place. Sound mapping is often combined with visual representations of a place as a way of establishing greater context for audiences. Soundmaps "can be graphic, conceptual, multimodal or digital artefacts that represent sonic locales in different ways, anchoring sonic information such as type, content, characteristics, and relationships between sounds on spatial representations of space" (Droumeva 2017, p 337).

Before further discussion about the concept of sound mapping, it is important to consider how a 'map' is defined. The common view of a 'map' is a series of lines in gridded fashion that accurately plots physical and spatial features onto a piece of paper or a screen. On a broader level, mapping is also about representing an individual's surroundings and realities of a place, and particularly highlighting the personal associations, emotions and memories a person has in their relationships with a place's physical and spatial features (Anderson 2016). From this perspective, maps can also be viewed as a subjective abstraction of place, overlaying imagined landscapes with geographical features.

One example of sound-mapping being used to convey narrative is *Sailortown*, a project by Anderson and Fionnuala Fagan, which was based around the old dockside part of Belfast, Ireland. For Anderson, the project highlighted how place, history and lived history can be deeply intertwined - once a bustling, close-knit community, most of Sailortown was demolished in 1962 as part of the M2 motorway development. This project combined photographs of the area, with recordings from residents discussing their memories of Sailortown prior to the development. Through this project, Anderson and Fagan found themselves uncovering lost buildings and landmarks through these personal stories. Anderson noted the project also, "...voiced great feelings of loss and bereavement. It had been extremely difficult to accept the disappearance of Sailortown from Belfast’s physical and psychological landscape, when at one time it had been their home" (Anderson, 2016).

A term that can be used to describe this combination of cartographic and sonic activities is cartophony. Cartophony describes the dialogue that occurs when mapping practices and sound intersect, and the ways in which these intersections occur. In his discussion about cartophony, Samuel Thulin noted that one of the forms of cartophony was *sound-as-map*. Thulin described these types of maps as a sonic form of cartography, where the practice is, "...based on the richness of spatial and locational information that can be attained through listening" (Thulin, 2016).

A common approach to sound mapping is by attaching field recordings to geographic coordinates via online maps, such as Google Maps (Thulin 2016). These projects often contain a collaborative aspect as a way for visitors to explore the relationships between place and cultural identity, either inviting audiences to modify these recordings, or even contributing their own recordings to the project. An example of the former was *Folk Songs for the Five Points* (2005), a project created through the Tenement Museum's Digital Artists Residence program in New York, USA. In this project, visitors to the website were able to explore an interactive map of New York's Lower East Side. Overlaid on the map were a number of dots that represented locally-recorded audio samples. Using a selection tool on the side of the map, visitors were able to remix, create and share their own musical pieces using these samples. An example of the latter is the *Cities and Memory Project*, a collaborative sound project where contributions are encouraged from around the world. *Cities and Memory* pairs up two sounds of place - the original field recording, and a reimagined soundscape based upon the original field recording.

While sound maps can be used to document place on a literal level (i.e. documenting how a geographic location looks and sounds), they can also be used to examine the relationship between people, place and temporality through techniques such as layering sounds, all the while using geographic and spatial aspects of place as the base of works. Such an approach allows for a broader approach to place, where real and imagined sonic geographies can move within and from each other.

Thulin describes five methods of sound mapping, two which are relevant to this paper: *sound-as-map* and *map-into-sound*. Regarding sound-as-map Thulin observes that these works have a, "thorough engagement with acoustic aspects of places, often exploring an aurally-orientated 'deep mapping' that layers multiple aspects of place". *Map-into-sound* is the sonification of certain aspects of maps, whereby aspects such as visual and geospatial information are turned into sound through the process of sonification. With this approach, the main intention is not to represent sounds found in an area, but rather to use sound as a way of communicating various information found on a map.

For Thulin, *sound-as-map* have a "thorough engagement with acoustic aspects of places, often exploring an aurally-orientated 'deep mapping' that layers multiple aspects of place" (Thulin 2016, p 196). Often these works contain one of, or a multiple of the following - a collection of sounds spread over a specific geographical area, and using visitor's movements through sites (aka soundwalks) where their movements are integral to the work.

An example of *sound-as-map* is Annea Lockwood's various works based on river systems. For instance, in *Sound Map of the Hudson River (1982),* Lockwood aimed to communicate the trajectory of the river through sound by recording the river along 15 locations and documenting the various permutations of the river through its journey. In a later piece based on the Danube River titled *A Sound Map of the Danube* *(2005)*, Lockwood wanted to record both the river itself, and the populace that lived along its banks, noting that, "I decided in advance of recording that this time I would acknowledge this interdependence [of river and river-dwellers] by merging voice and river sounds" (Lockwood, in Nagia 2015). Lockwood expressed her desire to highlight this interdependence in an earlier piece of writing on the process of making the work:

*The people I spoke with along the river came to seem as deeply a part of the river's being as the geese and the herons, aquatic beetles, carp, alder and willows...here the voices are integrated into the mix...(Lockwood 2007, p 43).*

*A Sound Map of the Danube* features 59 sites, each of them either on, or near the river. The work combines field recordings taken from these sites, alongside interviews by Lockwood where interviewees were asked, 'What does the river mean to you?' (Lockwood, in Nagia 2015). The album version of the work groups these sites into various tracks, which are marked on an included map (also containing translations from all interviews), but without time references. When listening to this work, there is a sense of moving along and with the river, while it winds through the landscape.

An interesting aspect about the work is that Lockwood also focuses on the river as its own entity - one with its own sense of agency. The work ultimately is also about the river itself, asserting its identity. Lockwood notes the point where she made this observation:

*Way down in Russolo, Bulgaria, towards the end of the final field recording trip, we found a mud bank hollowed into an almost complete tube - producing marvellously resonant sounds - and I suddenly realised that the river has agency; it shapes its sounds itself by the way it scupts its banks. It composes itself.* (Lockwood 2007, p 44)

*Map-into-sound* is the sonification of certain aspects of maps, whereby aspects such as visual and geospatial information are represented by sound. With this approach, the main intention is not to represent sounds found in an area, but rather to use sound as a way of communicating various information found on a map.

An example of this is the *Cybercartographic Atlas of Antarctica* project by Caquard, S. et al, created as a digital, interactive resource for exploring Antarctica, and in particular the convergence between the landscape and human exploration. In this project, sound was used as a way of exploring and representing geospatial information. For instance, one section of the map which explored the research stations present on the continent, features the following sounds to accentuate the information: "...a loose depiction of three intersecting components: an exterior frontier (represented by the high-pitched sound of cold winds whistling across a plain); the human-made interior space of a research station (represented by the muffled rumble of winds buffeting a small, enclosed acoustic space); and intermittent bursts of short wave radio activity" (Caquard S. et al, p 14).

Sound mapping and cartophony, therefore, allows for a method for creatively interrogating the relationships between sound and map, in its broadest definition as a visual representation of place and memory. Not only is there a recreation of geography, but there is also a recreation of the cultural aspects of place. Thulin describes this as, "An expanded approach to phonography, one that takes in all sounds and their possible transformations, sits well with the critical and creative approaches to mapping that recognise the malleability and relationality of cartographic forms" (Thulin, 2016).

### The Lost

During the course of my practice, I have become increasingly preoccupied with exploring methods of incorporating place and self-reflection into work. I have been particularly intrigued by the concepts behind autotopography and cartophony, as both offer pathways to explore the personal through place. My recent practice has involved combining documentation of place (through field recordings) with sonification of geographical features (such as maps and geospatial information) as a way of expressing the relationships between myself and place.

One of these such works is *The Lost (2021)*, an audio-visual work contemplating the sensation of loss, and the subsequent feelings of dislocation. The work is based on a map of Perth from 1838, detailing many of Perth's former wetlands (since lost to in-filling and development), which I sonified into an autonomous instrument using Iannix. This sonified map was combined with a field recording from Herdman's Lake - one of the remaining remnants of these wetlands - and sonified longitudinal and latitude values of where some of these lost wetlands would have been located.

*The Lost* was initially inspired by a friend's comment about how some of Perth's lakes were connected before parts were filled in, which made me explore more about how Perth appeared prior colonisation. Another catalyst for *The Lost* was the experience of losing multiple people in my life over the course of a year, and I wanted to find a way to process and express that sense of dislocation through a composition. What drew me to using the lost wetlands was the idea that something that had existed at one point was no longer there, but for fragments - such as memories and remnants - which resonated strongly with my personal experience of loss.

As a way to embed the geographical features of place into the composition, I decided to sonify a map through rendering the image into an autonomous musical instrument. To begin the process of creating the work, I took a screenshot of the map from 1838 (figure 1).

[insert figure 1]

Figure 1. A map of Perth circa 1838, showing the wetlands. (Perth Wetlands Map, 2011).

For the autonomous instrument, I used a program called Iannix (an open-sourced, real-time graphical sequencer, based on composer Iannis Xenakis's visual approach to composition) to trace the map into the program. Iannix can be used to create an autonomous instrument where lines and curves can be played using cursors and triggers, with the horizontal positioning of these triggers corresponding to pitch, so the lines and curves of the map became the basis for the triggers and cursors that would operate the instrument - a note would sound as each cursor (in red) moved across a trigger (white dots).

Figure 2 shows how the piece appears in Iannix. The program features line and shape tools which allow users to draw images into the program. On the left side are options to change the speed and size of the cursors, the behaviour - such as the movement of the cursors, ranging from steady, linear forward movement to more pendulum movements - and also looping patterns and gaps between loops. All these options combined can give the autonomous instrument variety in sound, as each cursor is interacting differently in the space.

[insert figure 2]

Figure 2. How the rendered map appears in Iannix (author supplied).

I also thought of other ways of incorporating place into the work. One of the ways was to include a field recording that I recorded at Herdsman Lake, which is one of the remaining remnants of the wetlands system. I wanted to use a field recording as a way of aurally anchoring the listener to place, by giving listeners an aural touchstone of what, and where they were listening.

Another way of incorporating place was to consult the Gnarla Boodja Mili Mili map to see where some of vanished lakes would have existed in relation to modern-day Perth, then turning the latitude and longitude values into hertz via Adobe Audition's tone tool. For the map of the wetlands, I turned to an interactive map of the Perth CBD called Gnarla Boodja Mili Mili (figure 3), made to map Noongar places of significance. For the purposes of this work, it was very useful because it provided an overlay of a map of Perth from 1838 with modern-day Perth, and this overlay gave a very clear idea of where the lost lakes used to exist.

[insert figure 3]

Figure 3. A map of Perth from 1838 overlaid on a map of current-day Perth, from Gnarla Boodja Mili Mili. (Department of Local Government, Sport, and Cultural Industries (n.d.)).

I combined all these sounds together in Ableton Live, a digital audio workstation that allows for composition and audio editing. To link Iannix and Ableton together, so that I could use Iannix to run a virtual synth, I used LoopBe1, a free virtual MIDI driver that allows the transfer of MIDI data between programs.

An important component of making the Iannix instrument was selecting the type of virtual instrument that would be driving the sound, as the sound of the sonified is both supporting and complementing the work as a whole. One of the challenges of sonification is answering the question, "What does this sound represent?" For *The Lost*, I wanted to give the Iannix instrument a sound that would highlight the fragility of place and memory. The sound I ultimately chose was one that was bright, but also brittle and with a hint of echo.

[insert figure 4]

Figure 4. A still image of *The Lost.* (author supplied).

The completed piece (figure 4) features the sonified map as the visual element of the work, with the piece beginning with an interplay of the map with the field recording from Lake Herdsman to establish place for the listener. As the piece unfolds, it becomes increasingly abstract and dark, with the field recording also warping - which I used a combination of echo and reverb effects to achieve. The piece also gradually introduces the sonified latitude and longitude coordinates, which introduces a level of dissonance into the sound. This culminates around the middle of the piece where the sonified longitude coordinates are playing together and are just slightly different from each other enough to create a pulsating beat. I wanted this effect to create a sense of dislocation that can happen from loss - a paradoxical feeling that time is both standing still yet moving.

The full piece can be heard here: https://doi.org/10.5281/zenodo.5596343

### Concluding thoughts

The nature of place, and the relationship between place and artist, can be complex. These relationships are coloured by the interplay of various external and internal elements - the physical features of the place, its culture and history (and the symbolism and imagery these invoke), and the emotional and creative responses by the artist. Through exploring and acknowledging the experiences of the composer as a key compositional component in the creative process, there is potential for deeper emotional connections between place and work.

One of the ways in which to reflect these complexities is through audio-visual works, where sound and structure can be deeply intertwined within a composition. I believe that this approach to composition, where multiple elements of place are incorporated into a work - and particularly where the physicality of place can be incorporated as an active part in the creation of the soundscape - can be a valuable way of exploring the history, geographical aspects and personal connections to place. *The Lost* was a work that not only allowed me a sense of catharsis about my personal experiences, but also allowed me to explore a relatively overlooked part of Perth history in its former wetlands. This method of approaching composition offers a multi-layered perspective of place where various perspectives can co-exist, and encourages a greater engagement from both artist and audience within an area.

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