**Landschaften II**

Dedicated to William “Bill” Brunson.

The journey starts somewhere in a purple haze, where you might hear the wind cry, Mary. If you listen carefully you can hear that little wing flying through strawberry fields, forever…

The eminent geographer, Yi-Fu Tuan, writes in *Space and Place* (1977) how space and place need each other for definition. Tuan suggests that space is undifferentiated openness and freedom, and maybe even scary. Place, on the other hand, is stability and security. Tuan says, ‘what begins as undifferentiated space becomes place as we get to know it better and endow it with value’.

Our auditory cognition takes new information from our surroundings and ‘compares it to stored experience’ or ‘auditory scenes’ (Truax 2001, Bregman 1994). Maybe we could compare Tuan’s description of how space becomes place to an experienced auditory scene that is stored in our memory as a kind of auditory place.

Our perception of space and place is defined by our senses over time. Our perception of the localisation of sounds relies on several factors, one of them being a sound’s spectrum. High frequency sound is perceived as coming from higher positions in space and low frequency sounds, as closer to the ground. The exact localisation of a sound is highly personal, depending on several factors, such as acoustics, the listener’s physical position in space, the listener’s HRTF, etc. In spectral spatialisation, you have the opportunity to work more consciously with this sensation; this, though, should not be mistaken for absolute control over perceptual localisation.

*Landschaften II* is the second composition concerned with the notion of sound as a multi-dimensional object which contains space within itself. This space is defined by its spectral components and the musical composition as a journey through spectral spaces, places, aural landscapes, auditory scenes or, as Andean defines it, a spatial narrative in which sound and space have a symbiotic relationship and a composition can be considered as a series of sound events, or as a series of spaces.(Andean 2016)

In this piece, I use varying spatialisation techniques which vary depending on the material: spectral spatialisation, granular spatialisation, VBAP, and higher-order Ambisonics.

One technique that is used extensively in this piece is the exploration of spectral space by letting the sound’s spectral content control the movements in the physical space. This is accomplished by filtering the sounds into several frequency bands. The frequency range of each band is mapped precisely to elevation and distance trajectories (or to other time-varying sound descriptors) in a 3D space (Agger, Bresson, Carpentier 2017).

The result of the spatial process can only be experienced in a multichannel version of *Landschaften II*. The stereo version is not efficacious in this process.

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Savannah Agger, 2019

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