

ABRE-TE OUVIDOS!

Escrever um texto introdutório sobre o compositor canadense Murray Schafer é tarefa enredada na nossa história de Educadora Musical. Falar de Schafer é constituir memória, recordar encontros, escutar no limite do silêncio, criar coleções de possibilidades sonoras. Pelas mãos de Marisa Fonterrada¹ - tradutora e divulgadora da obra do educador no Brasil - entramos em contato com sua magnífica proposta de Educação Musical. No início dos anos 1990, como estudante de música, participava de um dos inúmeros cursos de formação musical promovidos pela FUNARTE em Montenegro (cidade no interior do Rio Grande do Sul) quando nos deparamos com as ideias do compositor. Nesse espaço de formação, fomos experimentando e nos aproximando dos distintos conceitos musicais interrogados por Schafer: provocações à escuta da paisagem sonora.

O encantamento pela inovação proposta pelo compositor para pensar a música na escola, tendo o fazer criativo no centro dos currículos, tomou conta de toda uma geração de "aprendizes", que partiram ao estudo sistemático dos sensíveis exercícios de escuta, dos jogos para brincar com os sons, dos textos escritos de Murray Schafer, e, de sua vasta obra musical, produção literária e plástica. Desse modo, a oportunidade de conhecer o compositor e participar de inúmeros cursos por ele ministrados (no Brasil ou no exterior), tornaram-se atividades corriqueiras em nossa caminhada.

Lembro da "Orquestra de Sapatos" que criamos coletivamente no Clube do Comércio em Porto Alegre, da Mandala Vocal colocada em movimento na Praça Municipal, dos pregões que invadiram a Praça da Alfândega para "vender sonoridades", da escuta aguçada que adquirimos em diferentes cursos de "limpeza de ouvidos" propostos pelo compositor. Nessa ocasião, tínhamos a oportunidade de aguçar consideravelmente nossa escuta. Depois de um curso com Schafer nossos ouvidos pareciam MUITO ABERTOS! Sempre que ouvíamos a travada do ônibus éramos capazes de identificar, pela escuta, as pequenas sonoridades ali dispostas, muitas vezes escondidas pelo manto do ruído: entoávamos e classificávamos um quarto de tom, um oitavo de tom, etc. Schafer também nos convidava a escutar o tempo: "Vamos fazer um círculo no ar que dure um minuto?"

O destacado educador define "limpeza de ouvidos" como a conscientização das pessoas à paisagem sonora circundante. O músico nomeia "paisagem sonora como nosso

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ambiente sonoro, o conjunto de sons agradáveis e desagradáveis, fortes e fracos, ouvidos ou ignorados" (FONTERRADA, 1991, p.11). Para tanto, indica que no processo de Educação Musical deveríamos começar escutando conscientemente os sons mais comuns, porque considera que esses são os menos percebidos. Assim, o compositor afirma que antes do treinamento auditivo propriamente dito, deveríamos nos colocar a ouvir e analisar os sons a nossa volta. Segundo Schafer, o estudo do som começa com a exploração de suas características, desde as fontes de produção até o refinamento final. Por isso, o que interessa ao compositor é a escuta dos sons mais corriqueiros, comuns, esquecidos: como posso fazer soar uma folha de papel?

Nesta direção, a proposta de Educação Musical idealizada por Schafer toma como campo de atuação a escuta do mundo como uma composição macrocômica, tendo os alunos como seus compositores. Independente de talento, faixa etária ou classe social, o músico é qualquer um ou qualquer coisa que soe. Em tempos de implementação da obrigatoriedade do Ensino de Música nas escolas brasileiras, suas ideias parecem bastante adequadas porque não se restringem aos alunos especialmente dotados e/ou que tenham ao seu dispor instrumentos musicais tradicionais. Os exercícios que o compositor propõem podem ser executados com diferentes objetos, dentro ou fora da escola e por grupos de qualquer idade.

Além de suas atividades como compositor e educador, Murray Schafer liderou um grupo de pesquisadores com o objetivo de estudar o ambiente sonoro - Bruce Davis, Peter Huse, Barry Truax e Howard Broomfield - da Simon Fraser University no Canadá. O World Soundscape Project (WSP) – Projeto Paisagem Sonora Mundial emerge nesse espaço de investigação, na tentativa de unir arte e ciência no desenvolvimento de uma inter-disciplina chamada Projeto Acústico.

Ao buscar apontar a questão da poluição sonora e do ruído ambiental indiscriminado, Schafer e seus colaboradores, discutem com suas comunidades diferentes questões: Quais os sons que queremos eliminar, conservar ou produzir? Quais os sons gostaríamos que permanecessem por mais tempo conosco? Encontre um som interessante. Imagine um som que esta sempre ao seu lado. O livro "A afinação do mundo" apresenta os resultados tomados por esse grupo de investigadores. Destaca a interdisciplinaridade inerente à música, abrindo conexões importantes a respeito do som nas mais diferentes áreas do conhecimento.

A estratégia pedagógica de Schafer é provocar interrogações, abandonando as definições fixas conceituais tão presentes nos métodos de Educação Musical. Acolher a música como uma organização de sons com a intenção de ser ouvida, implica trabalhar com a

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escuta da paisagem sonora, o ouvido pensante, os contrastes, a improvisação, as repetições e as variações. Entender que o som nos acomete pela escuta, pelo corpo, pela experiência de sentidos vividos, socializados, informados, acomodados e explorados, mesmo que sua condição seja existir na efemeridade do tempo de soar.

A música é esta espécie de território, algo que completa o lugar de brincar, de fabular, de namorar, de morar. A música não se cala, ela carrega uma resistência que não pode ser interrompida. "Afinal não temos pálpebras em nossos ouvidos!" Definir música é assim, assimetria inevitável e necessária que interliga e comunga ludicidade para afirmar que no princípio é a experiência com sons.

O ensaio a seguir, escrito por Schafer em forma de prelúdio, foi-nos alcançado por Marisa Fonterrada. As interrogações do compositor nos convidam a sublinhar a liberdade, a descoberta, a imaginação e o fazer criativo na Educação Musical, porque, "numa classe programada para a criação não há professores: há somente uma comunidade de aprendizes". (SCHAFFER, 1991, p.286).

SOUND AROUND

R. Murray Schafer

In one of his notebooks Leonardo da Vinci questions the origin of sound. "When an anvil is struck by a hammer, does the resulting sound issue from the hammer or the anvil?"²

The answer is neither, because no object can make a sound by itself.

All sounds result from two or more objects moving and touching one another.

Every sound is the result of a collision of some sort.

But doesn't it seem strange that when two objects touch one another, the result is a single sound?

We could say that with sound, one plus one equals one.

Every sound fades away and dies, or is overwhelmed by another sound or sounds.

No sound lives forever.

Listening to the soundscape and viewing the landscape are two very different experiences. You are always at the edge of the landscape looking in, but you are always at the centre of the soundscape listening out.

Saint Bonaventure said: "God is a presence whose centre is everywhere and whose circumference is nowhere."

² Leonardo da Vinci, *The Notebooks of Leonardo da Vinci*, Vol. 1, (London: Folio Society, 2011), 227.

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In many cultures around the world the Divinity is aural, not visual. The Hebrew-Christian-Islamic God is heard rather than seen.

Moses was afraid to look at God, so he listened. Jacob conversed with God in his dreams. We might have expected psychiatrists to pay more attention to the sounds of their patients' dreams, but Freud and Jung analyzed only the visual contents. The native people of Canada took the sound components of dreams far more seriously. I knew a Dakota Indian who told me that whenever he heard the wind blowing in circles it was his grandmother calling to him, and he always stopped to listen.

From the day you were born until the day you die you will hear sounds and you will make sounds.

There are three ways to bring a sound to life. You can blow on an object, or scratch it, or strike it. But there is also a fourth way to experience sound: to imagine it. Composers imagine great sounds and soundscapes which they write down. In this way, certain sounds have been sustained with relative accuracy for several hundred years. In other cultures, sounds have been sustained by continuous repetition. But no sound lives forever.

There are five kinds of sounds that matter:

Sounds that are heard.
 Sounds that you hope to hear.
 Sounds that are remembered.
 Sounds that are imagined.
 Sounds that are missed.

In a haiku poem by the Japanese poet Kobayashi Issa (SCHAFER, 2012, p. 229)³ there seems to be a paradox:

Cricket!
 Although it was next door you sang,
 I heard you here.

Is the sound in the place where it originates or in the place where it is detected?

Visual experiences are instantaneous. Aural experiences take time to unfold. The eye seeks. The ear must wait.

But we are always hearing something. We have no ear lids. We are condemned to listen.

The ear has its limitations. Unlike other parts of our anatomy, the ear cannot be made stronger by physical exercise – but it can be made more discriminating.

All sounds are original.

Some sounds will be heard once and never again.

Correction: Most sounds will never be heard again.

Correction: NO sound will ever be heard the same way again.

We see the world as a noun: that is, as an object or series of objects.

We hear it as a verb, or as an activity or series of activities. Small villages used to be “orchestrated” by a variety of small industries. For instance, in the village of Sélestat

³ SCHAFER, Murray. *My Life on Earth and Elsewhere*. Ontário: Porcupine's Quill, 2012. (Nota dos Editores).

(France), each street was named by activities that took place within it. There was the rue d'Étain (Tin or Pewter Street), rue de la Poterie (Pottery Street), rue de la Cuirasse (Armour Street), rue de Marteau (Hammer Street); then there was rue des Oies (Goose Street), rue des Veaux (Calf Street), and rue des Canards (Duck Street), all leading to the rue de la Grand Boucherie! Towns everywhere achieved their aural character by the industries within them.

Noun: object

Verb: activity

Visual experiences are instantaneous.

Aural experiences take time to unfold.

Hearing is God's gift but listening has to be learned.

"Why do we hear better when we hold our breath?" asked Aristotle. Is it true? Try it.⁴

I used to give children this assignment: "Silence is elusive. Try to find it!" And they would go home and search the house from bedroom to cellar but they would never find it.

Often it was quiet but never absolutely silent.

Here is another exercise taken from Aristotle. "Why", he asks, "does cold water poured into a jug make a shriller sound than hot water poured into the same vessel?"⁵ Try it.

The sounds are different. Aristotle must have had good ears to pick up this subtle variation in the soundscape.

Each trade used to have its own unique sounds: the cobbler, the tailor, the butcher, the carpenter, the iron-smith, stone-mason, the hunter and the fisherman. The sounds associated with these professions are now changing and disappearing. What soundscape collector has recorded them?

Old sounds are dying every day. Where are the museums for disappearing sounds? New sounds are emerging everyday. Who is authorizing them? Who is studying them?

In the past, information about what was happening in other places came from an audible distance. A wagon approaches from over the hills or on a long, dusty road. At first it is merely a speck of sound – like the distant buzzing of an insect. As it draws closer it releases a whole constellation of concatenated sounds: squeaking wheels, plodding hooves, and finally the voice of the wagoner bringing news of what was happening elsewhere. From another direction a post horn is heard a mile or more away. The postilion signals information ahead – such as how many passengers will be staying overnight or will stay for dinner.

In those days people learned about what was happening in the world by keeping their ears open. Long distance listening was the privilege of living in the country, and to an extent, it remains so today.

There is no long-distance listening in the city. All sounds are close and immediate. Many (perhaps too many) are too loud. There is no long-distance viewing either. High-rise buildings block our view.

The media are capable of multiplying sound by thousands or millions of times and by transmitting it over great distances – a technique I have called schizophonia – split sound.

⁴ *Problemata*, The Works of Aristotle, Vol.8, Ed. E.S. Forster, (Oxford: Oxford University Press, 1927).

⁵ *Problemata*, The Works of Aristotle, Vol.8, Ed. E.S. Forster, (Oxford: Oxford University Press, 1927).

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The media consists of speakers – human voices. They are not in the least interested in the sounds of nature outside the city limits. They are not interested in whether the sounds of nature can still be heard. When was the last time you heard birds or animals on the radio?

I once had the idea to plant microphones at various sites in the wilderness and to transmit the sounds of nature to the city. No one was interested. But this subject needs further exploration. For instance, a backyard soundscape of a running stream or of crickets in the night can persuade people that it is not as hot as they think, and could probably result in a substantial reduction of ventilation costs.

Most of the sounds in an urban environment are monologues. One does not carry on a conversation with one's radio or air conditioner, or even with a fellow passenger in the subway or on the bus. What is happening today is expressed clearly in three related German words: Hören (to hear), Gehören, (to belong to), and Gehorchen (to obey). We hear sound; we belong to sound; we obey sound.

When we are well outside the city and the environment is quiet, we begin to hear sounds from far and near: birds, breezes and the branches of trees...and perhaps some faint sounds from times long past “When you pass by Buffalo Lake in the evening you can hear dogs barkin gand children playing. They are the ones who fell through the ice and drownedmany years ago.”

In the early shouwa period in Japan people used to gather at sinobazo-no-ike pond to listen to the blooming of the lotus flowers...Did they really hear them? Or did they merely imagine they heard them? Is there a difference?

“Learn this custom from the flower. Silence your tongue.” Jalal Al Din Rumi⁶

In the Finnish language one says: “What do you hear?” Not, “How do you do?”

In the 14th century *Canterbury Tales* the English poet, Chaucer, also says: “How now, what do you hear?”

In a guidebook for visiting teachers and students at Turku University one reads: “When talking, Fins do not like being interrupted. In a typical conversation one person finishes his sentence and, after one or two seconds, the other person starts talking. And when you speak, people are normally interested in what you have to say and listen, so don't forget to listen to them.”

Have you ever listened to the fluttering of the leaves on different trees? Each tree has its own voice and language. Thomas Hardy gives a whole catalogue of different leaf sounds at the beginning of his novel. *Under the Greenwood Tree*⁷.

Have you ever put your ear to the trunk of a tree and listened to the flowing of the sap? Yes, it can be heard.

Have you ever stood at the side of a stream and counted how many different places the sound of the moving water can be heard from? And have you ever rearranged the stones to produce a different sound in the water? Japanese gardeners are trained to do this. “The verie essence and, as it were, spring-heade and origin of all music is the verie pleasant sounde which the trees make when they growe.” Al Aaraaf⁸

⁶ Diwan-e Shams, v.V.ED. FURUZANFAR, P., 2172 (translated by Peter Lamborn Wilson). The Rumi Collection, edited by Kabir Helminski (Nota dos Editores).

⁷ 1872 (Nota dos Editores).

⁸ Poema de Edgar Allan Poe publicado em 1879. (Nota dos Editores).

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God is a first-rate acoustical engineer.

For example, we can move our arms, our legs and body almost silently. Unlike machines with noisy moving parts, most of God's work is accomplished quietly or even silently.

Even if I raise my voice to a shout, I can still only produce 85-90 decibels of sound – not enough to harm you.

But give me an amplifier and I can kill you.

But if the population of the world continues to grow – and at the present rate it is expected to increase by one billion within the next twenty years or so, we will certainly have lots of work sustaining or reducing the noise accompanying such an expansion. It would seem that all of us concerned with sound reduction or improvement may be able to expect full-time employment for some years to come.

In my hand I hold a small potential sound. If I drop it, it will attract immediate attention. Dropped sounds almost always attract immediate attention. Perhaps you will remember this moment, even if you forget all the words of my lecture. Listen! (Schafer drops small object).