

FROM THE SOUND ARCHIVES TO THE LISTENING CULTURE

SOUND STIMULATION PROGRAM FOR CHILDREN

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Worldwide the sound archives are an important cultural heritage. They take part of the memory of the world and constitute an important legacy of the historical patrimony of the humanity. To conserve and preserve them are high priority tasks.

The UNESCO has recognized it almost three decades ago, when the establishment of the ***Recommendation on safeguard and conservation of move images***, approved on October 27th of 1980 (nineteen eighty) took place. The international organism put the accent on the cultural importance of the audiovisual memory like unique and invaluable witness of human happening.

Since then, many countries have designed strategies and also have actions that guarantee the permanence of the sound patrimony. Important international forums like IASA Conference and the Baltic Audiovisual Council, have as main purpose, the interchange of knowledge and experiences for protect our sound and audiovisual heritage.

Nevertheless, as you know, the situation of the sound archives in the world is unequal, while there are phonoteques that count with sophisticated systems to guarantee the preservation of this intangible patrimony, also there are nations with archives where don't exist minimal conditions for the conservation of sound documents, and in addition, the sound archives don't take part of the main public policies.

The sound archives constitute one of the most forgotten patrimonies in many countries.

We got a long and complex way because the society in general has not become aware that the loss of our sound recordings means an attack against the world sound patrimony.

Next October we will celebrate the World ***Day of the Audiovisual Heritage***, initiative that has the objective to call the attention about to impulse the culture of the recognition of the value of the sound memory.

Just in this point, I want to focus on my presentation: in the importance to constructing a social conscience that recognizes our sound patrimony.

The protection of the sound patrimony is a social task, not only is a work of the experts.

As all you know we are in process of setting up the National Phonoteque, of Mexico, public institution that will be the responsible to compile, conserve, preserve and to give access to the sound memory of Mexico.

In addition to these tasks, the National Phonoteque, we want to offer new possibilities to promote academic, artistic and cultural activities address to know that the sound is part of our identity, patrimony and heritage.

One of the aims that we will undertake is to call the attention of the new generations about their sound patrimony.

Due this we started with the sound stimulation program for children. The first step is to contribute to create a culture of listening.

Which are the principles of the culture of listening?

To listen is a natural function that human beings have. Nevertheless, the capacity of listening is modified by cultural factors. We can say that more than hear we listen in a cultural way.

The listening capacity can be transformed so one person can explore new possibilities and extend their perception in two simultaneous dimensions: 1) Perceptual listening and 2) Intellectual listening.

Perceptual listening means to develop abilities to offer more complete and sensitive perception of the sounds.

Parallel, intellectual listening works identifying concepts and categorizing the sounds, exhausting all the possibilities of perception.

Sound is movement. Something sounds is because something moves, something changes and something flows. Someone who is willing to listen can appreciate the form and nature of the movement. For that reason in a culture of listening, one person becomes more conscious of the environment and the way that it behaves.

In the creation of a listening culture also is important to consider one of the less explored elements of the sound language: the silence

Silence doesn't mean absence of sound. If we have conscience of the silence we can appreciate the most delicate characteristics of the sound.

To create a listening culture implies to establish activities that put in movement the natural hear capacity of the people with the purpose to reinvent the way they listen. In addition conscious listening is a powerful resource in the way towards the pleasures of the aesthetic and artistic contemplation.

The listening culture that promotes the National Phonoteque implies to develop a series of activities, resources and strategies to affect in a direct way to the population of our country.

The Phonoteque is not only the place to preserve the sound treasures. In the National Phonoteque we would like to contribute in the formation of new generations sensible to the value of sound documents, new generations that have the possibility to appreciate their importance and contribute in their care.

One of the first projects that we started in this sense is the research and designs the ***Sonorous Explorers book***, didactic material directed to foment a culture of listening and to approximate to the children to the sound world.

This project tries to be a support of teachers and parents.

Sonidín is the character who guides the children in this route by the sound world. The sound exploration begins with three basic tools: the ears, the memory and the imagination.

In this book the children can write down their sound trips, Through 25 missions they can identify value and take care of their sound environment.

We prepare a little sound presentation with the translation of the exercises with the purpose to show to yours this work.

The structure of this book was conceived in four great areas:

1. Exercises of sound stimulation

Designed for the children to know their ear and learn to use it in a creative way, they can develop their perception, capacity of concentration, analysis and acoustic synthesis.

Misión 1.

Imagina que tienes en tu **cabeza** un casco espacial, dotado con instrumentos que te permiten detectar todos los **sonidos** que se presentan a tu alrededor.

Siéntate en un lugar cómodo. Cierra los ojos y descubre con tus **oídos** todo lo que escuchas.

Tu misión es percibir todos los **sonidos** posibles.

Anota aquí los **sonidos** que escuchaste:

- _____
- _____
- _____
- _____
- _____
- _____



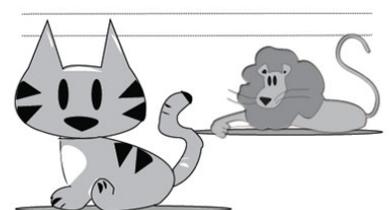
Mission 1

Imagine that you put a special helmet on your head, equipped with instruments that let you detect all the sounds around you. Sit down in a comfortable place. Close your eyes and discover, with your ears, everything that you are listening. Your mission is to perceive all the sounds as possible. Write here all the sounds you have found.

Misión 2.

Ahora descubre de dónde provienen los **sonidos** que escuchaste. Notarás que algunos se encuentran **atrás**, otros **arriba**, otros a tu **lado** y otros más **lejos**.

Anota todas tus **observaciones**:



Mission 2

Now you must recognize the source of all the sounds you have heard. You will notice that some of them come from behind you, others from your side and others from a more distant source. Write all your observations.

2. Exercises of sound memory

Once the children have known their ear, we try that through exercises they can analyze, represent and classify the sounds that they listen.

Misión 8.

Los **sonidos** se pueden clasificar, de acuerdo con su **origen**, en producidos por la **naturaleza**, la **tecnología** o bien el **ser humano**.
Clasifica la siguiente lista de **sonidos**.
Escribe una **T** si se trata de un sonido que proviene de la tecnología, una **N** si es de la naturaleza y una **H** si es de un ser humano.

PINGÜINOS
AMBULANCIA
RANA
DELFINES
ABEJA
APLAUSO
ESTORNUDO
CASCADA

Mission 8

The sounds can be classified according to their origin as: sounds from nature, sounds from technology and sounds from human being.

Classify the next list of sounds. Write an **N** if it's a sound from nature, a **T** if the sound comes from technology and **H** if it's a sound produced by humans.

Penguin, Ambulance, Frog, Dolphins, Bee, Applause, Sneeze, Cascade, Serpent, Cell phone, Rooster, Feet walking, Whale sings, Storm, Shout, Sea, Kitchen mixer, Snores

In this area we pretend that the children can exercise their sound memory remembering the sounds that listened in the day.

Misión 11.

Vamos a continuar la expedición por el planeta de los **sonidos**, ejercitando tu **memoria sonora**.

Hoy al despertar ¿cuál fue el primer **sonido** que escuchaste?

Activa tu **memoria sonora** y escribe ese sonido:

Recrea en tu **memoria el sonido** que anotaste.

Tal vez es la **VOZ** de tu mamá, el reloj despertador o el **ruido** de la regadera.

Escúchalo a detalle.

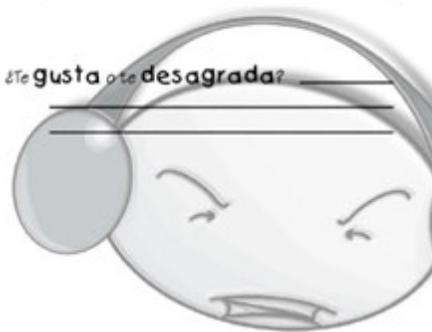
¿Cómo es?

¿Distingues cómo **empieza** y cómo **acaba**?

¿Lo escuchas muy **cerca** o **lejos**? _____

¿Es un sonido **fuerte** o **débil**? _____

¿Te **gusta** o te **desagrada**? _____



Mission 11

We are going to continue with our expedition in the sound planet, exercising your sound memory.

When you woke up today... What was the first sound that you listened to? Switch on your sound memory a describe that sound.

Can you recreate that sound?

Maybe it's your mother's voice, the clock, the sound of the shower...

How is that sound? Can you distinguish how it starts and how it finishes?

Is that sound close or far away? Is it strong or weak?

Do you like it or not?

3. Exercises of sound creation

When the children are able to recognize the sounds they listen with attention each new sound that they store in their memory, the following step is to invite them to recognize themselves like sound creators.

Misión 22.

Cada persona tiene **sonidos** que los identifican y lo distinguen, por ejemplo, la **voz**, la **risa**, la forma de **roncar** y hasta el sonido de los **pasos** al caminar.

¿Te has **escuchado** con atención alguna vez?

Describe *¿cómo son tus sonidos?*



Mission 22

Each person has particular sounds that identify them and distinguish them from other people, for example, the sound of the voice, the sound of laughter, the way people snore and even the sound of steps on the grass. Have you listened to yourself with attention?

Describe how you sound

Misión 24.

Todos tenemos nuestros **tesoros** favoritos, las cosas que **más** nos gustan y que **mejores** recuerdos nos traen a la **memoria**:

juguetes,
estampas,
discos y hasta
fotografías de las vacaciones.

Procuramos **conservar** estos objetos por mucho **tiempo**, así que los cuidamos con **esmero** y **cariño**.

Los **sonidos** también son parte de nuestros recuerdos.

¿Qué **sonidos** te gustaría **conservar**?

... 24

Te proponemos que con la **ayuda** de los adultos **grabes** los **sonidos** de tu **calle**, las **voces** de tus familiares y amigos, tu **canción** favorita y **tu voz**.



Mission 24

All of us have our favorite treasures, the things that we like more, things that bring us the best memories:

Toys, stamps, cd's and even photographs of vacations

We try to preserve these objects for a long time, so we keep them carefully.

Sounds are also a very important part of our memories. Which are the sounds that you would like to preserve?

With the help of your parents, record the sounds of the street where you live, the voices of your family and friends, your favorite song and your voice.

4. Exercises of sound preservation

The final goal of the Sound Explorers book is just that children recognize the importance of the sound as part of their culture and their heritage.

Misión 21.

Hay **sonidos** que **cambian** o **desaparecen** con el **tiempo**.

Como **explorador** sonoro tienes la misión de **preguntar** a los **adultos** qué **sonidos** escuchaban cuando eran **niños** y qué **sonidos** ya **no** escuchan ahora.

Haz una **lista** de los **sonidos** que ya **no** se **escuchan** y que se han **extinguido**.



Mission 21

There are sounds that change or disappear with time.

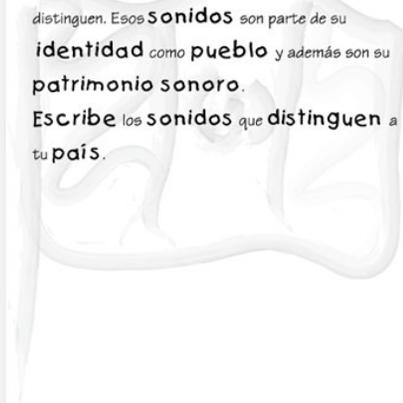
As sound explorer you have the mission to ask your parents what sounds they used to listen to when they were kids and what sounds they don't listen to anymore.

Make a list of the sounds that people can't listen now because they have been extinguished.

Misión 23.

Así como cada **persona** tiene **sonidos** que la diferencian, cada **cultura** posee **sonidos** que la distinguen. Esos **sonidos** son parte de su **identidad** como **pueblo** y además son su **patrimonio sonoro**.

Escribe los **sonidos** que **distinguen** a tu **país**.



Mission 23

As each person has sounds that make them different, each culture has characteristic sounds. Those sounds are an important part of their identity as a country and establish its sound patrimony.

Write the sounds that distinguish your country.

But the importance of the preservation of the sounds goes further on. We want that children start to be a conscious about the importance that the phonoteques have as places where sounds documents are preserved.

Misión 25.

A través de los **años** se han **grabado** miles y miles de **sonidos** de valor **social, cultural e histórico**, como la llegada del **hombre a la luna**, grabaciones de **música**, programas de **radio**, paisajes **sonoros**, **voces** de artistas, políticos, deportistas y científicos, entre otros.

Estos **sonidos** son un **tesoro** de la **humanidad**, un **patrimonio sonoro** y por eso, es necesario **conservarlos**.

... 25

Las **fonotecas** son los **lugares** donde se **preservan** en condiciones adecuadas los **sonidos** que forman parte de la **memoria sonora** de un **pueblo**.
¿Qué sonidos guardarías en una fonoteca?



Mission 25

Through the years, thousands of sounds with social, cultural and historic value have been recorded, as the landing of the man on the moon, music recordings, radio programs, soundscapes, and voices of artists, politicians and scientists among others.

These sounds are the treasure of humanity, a sound patrimony and it's important to preserve them.

Phonoteques are places where a country's sonic memory is preserved in the right conditions.

Which are the sounds that you would preserve in a Phonoteque?

This printed book will be accompanied by a series of short radio programs that we are preparing at this moment, and will be given to the children of public schools that come to the National Phonoteque for guide visits.

With this project we try that children learn that we live in a world surrounded by sounds, sounds that we kept like part of our individual memory, sounds that can disappear if places where they can be conserved don't exist, sounds that once conserved can be listened again.

The fight to protect our sound patrimony must consider also the formation of new generations of listeners that recognize that the sounds are an important part of our identity, our culture, our patrimony.

Thank you very much for your attention.

