SOUNDS FROM THE PAST:
AN AUDIO ARTWORK DEVELOPED FROM MEMORIES OF
SRI LANKAN EMIGRANTS IN CONTEMPORARY MELBOURNE

By
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requirements of the degree of

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Abstract

Sounds From The Past, an audio artwork developed from memories of Sri Lankan emigrants in contemporary Melbourne, explores the connection between a person’s past sound and music memories, and their experiences of sound and music in their displaced location.

Place is a process, and it is human experience and struggle that give meaning to place. (Harner 2001, p. 660)

Memory is an integral part of our character and individuality wherever we live. Sound memories provide a diverse path through which migrants can preserve knowledge and reconstruct past practices, usually for present purposes. Our communal roots build the social identity, with both geographical and psychological memory offering insights into the very core of our identity.

This research focuses on the sound and music memories Sri Lankan emigrants bring from their mother country, and how second generation immigrants continue to respond to Sri Lankan sounds within the Australian sound and music environment. Ten members of five Sri Lankan families were engaged in recorded conversations regarding their memories of environmental sounds, music, and language, both from their motherland and from contemporary Melbourne.

Their recorded interviews shed insight on the connection between their past and present sound and music memories, and shape the foundation for the Sounds From The Past audio artwork which is intended to provide understanding of, as well as enhance, the immigrant experience.
Declaration

This is to certify that,

I. The thesis comprises my original work towards the Master’s degree.
II. Due acknowledgement has been made in the text to all other material used.
III. The thesis is 27,712 words in length, inclusive of footnotes, but exclusive of tables, maps, bibliographies and appendices. The thesis without the footnotes is 22,180 words as approved by the Graduate School, Faculty or RHD committee.

Signed by the candidate:

[Signature]

Tisara Tharupathi Munasinghe Arachchi Lekamlage
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Notes:

The referencing style is author-date reference style and implemented via Endnote 6.
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Chapter 1 - Introduction

This chapter discusses the motivation and aims for Sounds From The Past audio artwork and the background information behind its creation. The framework for the project is clarified, as well as the explanation of the Sri Lankan emigrants' interviews in this research. The aim and hypotheses is explained, and then an overview of the project given, followed by the historical context, and the methodology.

Motivation

Sounds From The Past was born from the memories of Sri Lankan emigrants in Contemporary Melbourne, including my own experience, both as an artist working with sound and music, and as a migrant in Melbourne from August 12th 2007. My first day in Melbourne, I felt both lonely and sad. Australian life made me very conscious of my displacement from Sri Lanka and its memories. These experiences caused me to consider the feelings of other Sri Lankans like myself, who might also want the reminders, reassurances and comforts brought by the sounds and music of their past.

Sound memories are most relevant when we are displaced, when we have moved from one location to another, and our sound memories shift from the past to the present. In exploring the connection between a person’s past and present sound and music memories, I have come to believe that for emigrants, the sound memories of the motherland, along with new sounds of the new land, can integrate to form unique and new sound memories.

This research project sets out to illustrate, how the Sounds From The Past audio artwork was created employing the Sri Lankan migrant’s sound and musical memories effectively and which sound design technicalities has involved in the process of making the Sounds From The Past?

Research outcomes

This project has two outcomes: Sounds From The Past, based on recordings of conversations with Sri Lankan migrants in Melbourne; and the exegesis, which outlines the philosophy and processes of this project.
This study is important as it contributes to Ethnographic and sound design research for both academia and for practitioners. I expect that both this exegesis, and the Sounds From The Past audio artwork, will enhance the ethnographic researcher’s understanding of Sri Lankan ethnicity. It will also enhance the understanding of sound design research in its exploration of how to capture the sound experience of others, and how this can be, recreate in an audio artwork.

**Aim**

The aim of this research is to create the audio artwork - Sounds From The Past, by studying the sound and musical memories of first and second-generation emigrant Sri Lankans living in Melbourne.

**Hypotheses**

The following hypotheses have come to shape this research:

- The effect of memories of motherland sounds integrates with the Australian sound environment to form unique responses to native and new sound memories.
- Audio artwork enables to exemplify these new memories effectively.

**Research question**

How do I create an audio artwork, using Sri Lankan migrants’ sound and musical memories? I will be exploring this question through creating an audio artwork based on interviews with Sri Lankan migrants in Melbourne.

**Overview of the exegesis**

This exegesis has organized into four chapters:

**Chapter 1 - Introduction**

Here I discuss the purpose of Sounds From The Past, including the Sri Lankan background, as evidenced by emigrants.

**Chapter 2 - Literature/Influences**

This chapter discusses:
• Memory and its related literature –
This section discusses, how previous researchers explain the memory, sound, and musical memory as recollections of experiences, fill our mind every day with thoughts that shape our actions.

• Place and its related literature –
Here I discuss how the works of authors regarding place, migration and displacement, external migration, displacement and memory, voluntary return migration and memory impelled or forced migration and memory, Sri Lankan migration in other countries apart from Australia and how they shape my own approach.

• Sound design and its related literature –
Here I discuss such findings as mental images through the sound effects and sound shots, the design of audio film, musicality in sound design, creating a new paradigm for sound design, and radio and the listener.

Chapter 3- Processes used for creating Sounds From The Past
Here I discuss the technical processes of Sounds From The Past in detail, elaborating on how I created an effective audio work from the sound experiences of displaced people.

Chapter 4- Reflections and Conclusion
Here I reflect on Sounds From The Past, regarding its relationship to current literature in sound design and immigration.

Historical and cultural context of Sri Lanka
The Sri Lankan families participating in my research could look back on Sri Lanka with different perspectives, because they had the additional experience of living elsewhere. Listening to their experiences showed that they now have a broader understanding of their lives as well as knowledge of the structure of the society that they left and are now in.
Demographics of Sri Lanka

‘Pearl of the Orient’ and ‘Island of Dharma’ – The Democratic Socialist Republic of Sri Lanka, formerly known as Ceylon, is an island nation situated in South Asia. Sri Lanka has long been a central trading crossroads, because of its position; to the east is the Bay of Bengal, to the west the Arabian Sea, and to the northwest, across the Gulf of Mannar and the Palk Strait, is the southern tip of India.

Sri Lanka is about the size of Tasmania, with an area of 66,000 square km (SLMM 2012). The Sri Lankan population is 20,263,723 (DCS 2012) while the Australian population is 22,856,034 (ABS 2012).

Historically, Sri Lanka is dominated by four interacting cultural systems. The dominant cultural system historically was the Buddhist influence, which derived from India around 300 before Christ era. Other cultural characteristics derive from the Portuguese, Dutch, and British in colonial periods.

Due to its geographical proximity, Sri Lanka's history is intertwined with Indian history. Even though it shares much with its neighbours, Sri Lanka has a distinctive culture of its own which reflects on its music, which differs from other areas in the region. Nevertheless, there are various cultural influences in modern day Sri Lanka. The most dominant are the Sinhalese (predominantly Buddhists), the Tamils (mainly Hindu), and the Moors (Muslim). There are also the Burghers (of European descent), and a small group of Vedda people (the remaining, original indigenous inhabitants).

The Sinhalese culture

In modern times, Sinhalese are the dominant ethnic group of Sri Lanka, and comprise about 74% of the population. Their ancestors first came to the island with King Vijaya, the legendary founding father of the Sinhalese, during the 5th century BC. They brought Buddhism to Sri Lanka.

1 Referring to the teaching of the Buddha as an exposition of the natural law applied to the problem of human suffering.

2 A Stradivarius is one of the violins, cellos, and other stringed instruments built by members of the Stradivari
Professor E. R. Sarachchandra (1966) explains,

The life of a Sinhalese’s village governed, not only by Buddhism, but also largely, by the folk religion as well. (Sarachchandra 1966, p. 1)

Close examination shows, how Buddhism is as diverse as the areas from which its people come and how sculpture, fine arts, literature, dancing, poetry and a wide variety of folk beliefs and rituals shape it. Workers, to accompany their work and narrate the story of their lives, sang folk poems. Ideally, these poems consisted of four lines. In the composition of these poems, special attention always paid to rhyming patterns. Unique music, using traditional Sinhalese instruments, is central to Sri Lankan Buddhist festivals. Rituals like devil exorcism (thovils) continue to enthrall audiences today.

The Sinhalese possess a vast storehouse of such popular expression in song, some of which at least may go back to very ancient times. This rich and poor, educated and illiterate, men and women have contributed a share to this common heritage. (Wijesekera 1945, p. 281)

It is the Sinhalese authors, with their larger numbers, who have been most influential in helping shape Sri Lankan culture over several centuries through generationally cultured sound and rich music and oral traditions. This has formed a collective heritage for the rich and poor, cultured and illiterate.

Most of the Sinhalese adhere and practice ceremonies and rituals, but not all. They are associated with many parts of Sri Lankan life. From a child’s birth, its first solid meal, first lesson, first job, and ‘first’ anything at the right and auspicious time, dictated by ancient and somewhat mysterious legends and lore. Some of these rituals may only involve a visit to the village temple or a small offering to the Buddha or to other Gods, but major ceremonies, especially those that are religious in nature, was celebrated to the fullest.

Popular Sinhalese music forms

Other cultural traditions also have a significant influence. The body of folk songs has grown, with changing but always acquiring fresh characteristics, in enriching its delicacy of melody and charm of expression. According to the occasion and necessity, people draw wholeheartedly from this national storehouse to such an extent that certain melodies are connected with certain professions. These melodies created the
traditional songs of the ploughman, reaper, watchman, boatman, fisherman, carter, traveller and so on.

Music in Sri Lanka presents a wide variety of fascinating genres, contexts, and histories. Local styles of music include religious, classical, old, and new pop, film, folk, and baila. (Getter 2005, p. 128)

In contrast, Sri Lankan traditional vocalized prose music lacks a central authority and thus has many separate styles, lineages, performance practices, and musical theories that do not necessarily conform. Other genres unique to Sri Lanka include religious chants performed by Theravada Buddhist monks, and the many drumming genres that exist to accompany ritual dances.

An early popular music genre is a form of theatrical music called ‘Nurthi’, typically consisting of vocals with harmonium and other instruments. The earliest gramophone recordings of Sri Lankan music date from 1903 and feature this theatrical music. ‘Baila’ music originated with the Portuguese, who brought their musical instruments (such as the guitar, violin and mandolin) and song forms, as well as the songs and music of enslaved African people.

Indian film music - the dominant form of popular music in India since the 1930’s has long been popular in Sri Lanka as well. Sri Lanka’s Radio Ceylon (established in 1925) programmed Indian film music in its broadcasts. These broadcasts were able to reach audiences in both nations of Sri Lanka and India. Film and other pop music from India have continued to have a place in the Sri Lankan market.

The Sri Lankan film industry, almost entirely Sinhalese and based in Colombo, has produced many movies with songs that have later circulated independently of the films. Some notable film song composers are Pundit W. D. Amaradeva (who is also a well-known singer), Mohammad Gauss, Premasiri Kemadasa, Shelton Premaratne and Sarath Dassanayake.

There is also a separate category of music called Sinhalese pop, which evolved from the mid-twentieth century after Sri Lankan artists visited India to learn music, and later introduced it. Ananda Samarakone, who composed the National Anthem, was one of these pioneers. Another, who strayed from Hindustani music, was Sunil Santha, who introduced light music influenced by the Geethika (Hymns) tradition of Sri Lanka. Pundit Amaradeva is also credited as the major contributor to the development of this
genre into a truly Sri Lankan style. Nowadays this is the most popular and legendary type of music in Sri Lanka, enriched by folk music, Kolam music, Nadagam music, Noorthy music, Film music, Classical music, Western music, the Geethika tradition, as well as other influences.

Musicians such as Victor Rathnayake, Stanley Peris, Austin Munasinghe, Rohana Weerasinghe, Rookantha Goonathilake and Kasun Kalhara carry on this tradition. It can resemble Indian film music or Western pop. Its instrumentation features electric guitar, the drum machine and the synthesizer. These generics often considered being in opposition to Baila, even though one may enjoy both. Some singers cross the genre borders and are known to sing folk, pop, national and film music.

Sri Lankan Tamil culture

The Tamils constitute 12.6 per cent of Sri Lanka’s population (Kronstadt and Vaughn 2009). Jaffna Tamils, having descended from the former Jaffna Kingdom in the north of the island, have inhabited Sri Lanka since 2nd century BCE. Other Tamils migrated much more recently. They came to the island from South India in the nineteenth and first half of the twentieth century, mostly to work on coffee and later on tea plantations. These two Tamil groups speak a slightly different dialect of Tamil, with the Jaffna Tamil dialect considered as more prestigious. According to the 1981 census, the Jaffna Tamils made up 5.6 percent of the population (Daniel 1996). Tamils are usually Hindu, but some are Christian. Tamils are the main cultural group in the north, but a minority of the country.

Tamil music

Tamil music tradition in Sri Lanka is not as prominent as the Sinhalese music tradition. Much Tamil music revolves around celebrations and religious festivals. Deepavali, which falls every year on 14th of November, is a spiritual festival celebrated by Hindus during the period of October-November. In Sanskrit, Deepavali literally means rows of lamps. The festival celebrates by displaying rows of lamps at the entrance of homes and places of worship to signify the emergence of the soul from Avidya (darkness), to Vidya (light, or awakening). Among Tamil speaking people, rituals such as oil baths,
worshipping of the Goddess Luxmi, and lighting firecrackers take prominence during Deepavali.

**Method and processes used in researching this exegesis and developing Sounds From The Past**

This research conducted from a self-reflective auto ethnographic perspective. Auto ethnography is an approach to research and writing that,

> Seeks to describe and systematically analyse personal experience in order to understand cultural experience. (Ellis, Adams, and Bochner 2010)

This considered the best approach to this project, as the project originated with my own experiences of sound and music in Sri Lanka, including the sounds of the civil war, and my experience of emigration from Sri Lanka to Australia. It is an approach, which lends itself to the qualitative method, because it is driven by the participants’ own understandings of their experiences.

The first step in using this method of data collection was to gain information about the sound and musical memories of ten Sri Lankan migrants from five families who are now residing in Melbourne. The ensuing shape of the project depended on this initial information.

**Participants**

The group of participants consisted of seven-first generation Sri Lankan migrants and three-second generation Sri Lankan migrants, with ages ranging from twenty to sixty years. These participants were chosen primarily of willingness to participate and convenience. I know all these families personally. In addition, they are largely involved in the Melbourne Sri Lankan community to continue their taste of art and Sri Lankan cultural values within the Melbourne society.

The details of these ten participants are listed as follows:

1. **Subject No. 1:** Female, aged 47 years. First generation Sri Lankan. Arrived in Australia in 1983. Employed as a mathematics teacher in Australia.
2. **Subject No. 2**: Female, aged 18 years (Subject No. 01’s daughter). Second generation Sri Lankan. Arrived in Australia in 1983. Employed as a pharmacist in Melbourne since 2005.

3. **Subject No. 3**: Male, aged 21 years (Subject No. 01’s son). Second generation Sri Lankan. Arrived in Australia in 1983. Employed as an IT specialist in Melbourne since 2009.

4. **Subject No. 4**: Male, aged 58 years (Subject No. 01’s husband). First generation Sri Lankan who arrived in Australia in 1983. Employed as an engineer for the Department of Defence in Melbourne since 1989.

5. **Subject No. 5**: Male, aged 56 years. First generation Sri Lankan. Arrived in Australia in 1977. Retired IT specialist.

6. **Subject No. 6**: Female, aged 52 years (Subject No. 05’s spouse). First generation Sri Lankan. Arrived in Australia in 1977. Retired teacher.


8. **Subject No. 8**: Male, born in 1986 (Subject No. 07’s son). Second generation Sri Lankan. Arrived in Australia in 1987. He is popular as a singer in the Sri Lankan community in Melbourne.


10. **Subject No. 10**: Female, aged 34 years. First generation Sri Lankan who arrived in Australia in 1982. Working as a music teacher among the Tamil community living in Melbourne.

Participants No. 01 and 07 answered questions in Sinhalese, which was subsequently translated. All other participants answered in English.

Semi-structured open-ended questionnaire

A questionnaire, shown in Appendix 2 - Introductory questions on page 78, was developed to explore the participants’ past sound and music memories and how the absence of such familiar sounds affects them.

Key areas explored in the questionnaire:
• The sound environment of participants’ hometowns.
• The sound and music memories embedded in mind, as a child, teenager and as an adult in Sri Lanka and Melbourne.
• The sound environment in urban residential areas compared with the Sri Lanka and Melbourne.

The interviews usually took 45 minutes and were audiotaped. The similarities between the data from the questionnaires – the ‘motherland memories’ – gave me sufficient information and background so that they became the major source of Sounds From The Past.

Framework to explore the memories of emigrants

To address the objectives and the research project, I developed the framework illustrated below Figure 1- Framework for exploring memories of emigrants,

![Diagram](attachment:framework.png)

**Figure 1 - Framework for exploring memories of emigrants**

This framework was created to explore the sound and music memories of first and second-generation Sri Lankan emigrants living in Melbourne, and to set up a framework for comparing the emigrants’ memories in terms of place, sound and music. The framework forms a guide for developing Sounds From The Past, initially containing dialogues, and later the two variables: sound effects and music.

**Conclusion**

This project was born out of my own experiences and thoughts, combined with much enlightening reading which led me to my primary aim of exploring the connection
between a person’s past and present sound and music memories, as preparation for
the creation of *Sounds From The Past*.

The context of Sri Lankan emigration is important. Much emigration has occurred at a
steady rate over the years. The civil war accelerated the emigration significantly,
mostly about the Tamil population. The next chapter will be portrayed the cultural
context of Sri Lanka, with details of Sinhalese and Tamil music forms.

This chapter will also examine the research processes used, and the profile of the
participants. It will also explain the semi-structured, open-ended questionnaire that
was used to establish the importance of the loss of their music and sound memories to
the migrants.

The following chapter will focuses on the effects of displacement and sound design
literature thus influencing and shaping the *Sounds From The Past*. 
Chapter 2 – Literature/Influences

This chapter will correlate discussions on the Memory, Place and Sound Design, and these themes that shape this literature review. The latter half of the chapter explores what has been written in relation to the other aim of this research, the expression of memories in the form of an audio artwork, and how Sounds From The Past can enhance understanding of the immigrant experience. Finally, this chapter ends with an examination of the influences on my approach to creating Sounds From The Past.

Memory

Memory, our recollections of experiences, fills our mind every day with thoughts that shape our actions.

Memory forms the fabric of human life, affecting everything from the ability to perform simple, everyday tasks to the cognition of the self. Memory...provides the very core of identity.

(Abdelhady 2007, p. 39)

Dalia Abdelhady (2007) explains, “memory is especially significant in shaping the social life of diasporic communities that maintain strong political ties with their homeland.” In this study, Abdelhady charts the ways Lebanese immigrants' identities and communal attachments are expressed artistically, based on in-depth interviews with fifteen Lebanese immigrant artists. These artists are based in New York, Montreal, and Paris. This article highlights the ways Lebanese immigrant cultural workers maintain an attachment to and an expression of their homelands. Abdelhardy’s research focused on, “what these artists’ defining aspects of Lebanese culture?” Next, She study the ways these artists challenge dominate narratives of collective memory in their homeland in an attempt to disrupt traditional understandings of coherent national culture and identity. Abdelhardy's study is interesting and especially relevant to the studies of displaced people, and more studies in this field would contribute immensely to our knowledge of emigrant experience.

Cultural analysts such as Kay Kaufman Shalemay (2006) consider, “collective reminiscence to be a significant feature of a group's identity and sense of harmony”: 
In recent decades, the concerns of our discipline have grown from analysing music as sound phenomenon, to approaching sound as an integral part of a particular cultural system. We have become aware that musical knowledge is cultural knowledge. (Shelemay 1980, p. 233)

Shelemay’s exploration was finding the relationship of memory and history in musical contexts and in the process of musical ethnography. To organize this inquiry, she has adapted a strategy suggested by scholars of what has been termed ‘the new historicism’.

Drawing on Stephen Greenblatt and the late Joel Fineman’s consideration of the isolated anecdote as a point of entry into cultural analysis, I have used a statement made at a single ethnographic moment as a point of departure for both exploring a site of memory and anchoring historical discourse. (Shelemay 2006, p. 19)

In this study, Shelemay explore the convergence of memory and history within the context of interviews carried out in September 1992 in Mexico City, interviewing members of the Syrian Jewish community there. Shelemay is a researcher who aims to use the,

Insights gained through studies of living music cultures to better understand their pasts.

(Shelemay 1980, p. 233)

Her study was designed to demonstrate that "ethnomusicological study can go beyond corroboration of established historical theory and provide the basis for new and alternative explanations" of cultural groups. Later Shelemay (2006) explored the interactive connection of memory and history. She explains that memory is the first primary single intellectual ability which influences one’s private and real-life practice, and that memory is at the same time a communal experience, formed by collective knowledge. Collective memory is a shared experience that may take several forms of expression, involving speech, music, dance and other communicative media that emerges in part from a common expectation that the moment or event is, in fact, memorable.

Such analyses emphasize the importance of collective memory as a process of retelling the past and keeping it alive to maintain solidarity among a dispersed population and attachment to an ancestral homeland. These memories persistently create a passage from our past life experiences, to the present. The sound and music aspects of these memories are a significant factor.
Sound memory

Sound memory is the recollections we have of sounds of other times and places. It is an important, as any other aspect of our memory. James Bigelow and Amy Poremba (2013); Russell L. Martina, Patrick Flanagan, Ken I. Mc Anally Geoff Eberle (2011); and Jürgen Muller (2006), provide interesting insights.

In “Auditory Memory in Monkeys: Costs and Benefits of Proactive Interference”, James Bigelow and Amy Poremba (2013) explored the responses of monkeys to simple and complex sounds separated by a 5 second memory delay. They found that when the sample stimulus had been recently presented, performance significantly improved. Their data suggests that Proactive Interference (PI) in auditory delayed matching-to-sample (DMTS) is best understood as an enduring influence that can be both detrimental and beneficial to memory-task performance. In other words, they found that the memories of the monkeys were relevant to how they responded to stimuli. Their response has been positive or negative, depending on the nature of those memories.

In “the sound of history and acoustic memory: Where psychology and history converge”, Jürgen Muller (2006) discusses listening as a specific historical cognition and interpretation. He focused mainly on a single form of historical source material, which is in itself a medium that relies heavily on an acoustic impression: political speeches. Mainly, he argues, all acoustic phenomena previously produced by man are irretrievably lost, and the greatest part of our history is inaudible. We can gain an idea of what is missing, if we try to imagine what our picture of the 20th century would be like without sound recordings. Then we can imagine we hear the instruments such as the cathedral bells of the 13th to 18th centuries, a Stradivarius violin or vintage saxophones. We would have no idea how the speeches of Hitler, Goebbels, Churchill,

\[2\] A Stradivarius is one of the violins, cellos, and other stringed instruments built by members of the Stradivari (Stradivarius) family, particularly Antonio Stradivari, during the 17th and 18th centuries. According to their reputation, the quality of their sound has defied attempts to explain or equal it, though this belief is disputed.
Kennedy, Martin Luther King and other important figures sounded; we would have no acoustic impression of the noise of the bombings in World War II.

Vital parts of the sounds of history are shut-off from our perception, as modern historians cannot hear the complex soundscapes of the past before 1900. Finally, the researcher elucidates, historians must learn to listen to the sound of history and thereby avail themselves in their research, as well as in academic teaching, of the opportunities which acoustic experience and acoustic memory offer for a deeper understanding of the actions and decisions of men and women in the past.

In “Memory for the locations of environmental sounds”, Russell et al. (2011) studied and assessed participants’ abilities to determine and remember the locations of up to six sources of environmental sound that were positioned at a range of azimuths and elevations in virtual auditory space. Accuracy was observed to decrease when the number of sounds was increased to three or more. Next, they noticed the accuracy was increased when sound sequences were presented more than once. This again illustrated the importance of memory in relation to ongoing stimuli.

Musical memory

Musical memory is our memory not just of sounds, but also ordered tones or sounds - vocal, instrumental, mechanical sounds having rhythm, melody, or harmony (Merriam-Webster’s Dictionary 2003). Musical memory refers to our capacity to recollect music-related evidence, Earle H. Waugh (2005) and Bob Snyder (2000) discuss this concept in their books, especially in regard to the relationship between musical memory and human life. Earle H. Waugh in his book “Memory, music, and religion: Morocco’s mystical chanters”, discusses, why religious communities remember some events, but not others? He pondered why some forms of music found a continuing place in worship, for example, while others seemed to lose their appeal. Waugh addresses such probing questions while exploring a rich vein of Islam in Morocco – the ‘mystical chanters’ – and opened new areas of thought, particularly regarding a theme that cuts across religious traditions; the role of memory in the formation of religions.

Bob Snyder (2000) discusses in his book, ‘Music and Memory’, how music memory provides a basis for both short term and long term memory. He uses a simplified model to explain how memory is organized. In this model, memory consists of three
processes: echoic memory and early processing; short-term memory; and long-term memory. Each of these three memory processes functions on a different time scale, here referred to as a 'level of musical experience'. These time scales are then loosely related to three corresponding time levels of musical organization, which he has called the 'level of event fusion', the 'melodic and rhythmic level', and the 'formal level'. Further, he states that the timescales and time levels are 'loosely related' because the three memory processes do not function independently of each other. Indeed, the memory processes are functional rather than structural – So, no one has definitely established that distinct anatomical structures in the brain correspond to these particular processes.

Place

Place is an organized world of meaning. (Feldman 2006, p. 10)

Place is closely intertwined with memory. Place is vital to a human sense of security, and is established equally through sight and sound. Loss of traditional, homeland sounds therefore can create a sense of insecurity. Sara Cohen (1995) and Jennifer C. Post (2007) explore the process of migration and displacement, and the relationship between a sense of place, identity, memory and music.

In the first part of the paper, Cohen discusses music and place in terms of everyday social relations, practices and interactions, looking in particular at the ways in which place is 'produced' through musical practice. The second part she emphasizes the fact that this 'production' is always a contested and ideological process, whilst the third part considers the dynamic interrelationship between music and place. She studied the relationship between music and place through biographical information on 88-year-old Jack Levy, drawn from a case study in which he participated in popular music in Liverpool's Jewish community.

Cohen presents place as a concept and a material reality, representing social and symbolic interrelations between people and their physical environment. She points to the connections between music styles and places, varying in a scale from neighborhoods and cities to the national, international and global settings.

Post, in her narrative (2007) explores how music helps reconstruct national identity, homeland and place. She discusses how social and political pressure encouraged
‘Kazakhs’ in Mongolia to draw boundaries around their ethnicity by re-establishing and maintaining their music, along with real and imagined images of place and ancestry, connected to their land, landscape and their shared histories. Her data collection method was interviews conducted with four first generation ‘Dombra’ instrument making families who were living in a village at Bayan Olgii, Mongolia.

Tang Yating’s (2004) research into the lost musical environment of the Jewish diaspora communities of Shanghai examine, ‘how music recalls the past and develops sensibilities’. Yating’s research was based on two publications of David Kranzler’s 1976 study ‘Japanese, Jews and Nazis’ and the ‘Shanghai Jewish Chronicle’ (1943-4) the only Jewish newspaper now available in the city. Yating’s findings concluded, Shanghai was a confluence of nearly every major style of the Jewish musical world, reflecting the multinational origins of the Jewish population and its multiplicity of cultural identities: from Sephardic-Oriental\(^3\) to Ashkenazi liturgical\(^4\), from Yiddish\(^5\) folk to Chassidic mystic\(^6\). For the refugee community, its musical life became a means by which the daily struggle for subsistence could be lightened and made bearable. (Yating 2004, p. 116)

Studies by researchers such as Cohen, Yating and Post reveal interesting aspects of a migrant's thoughts, feelings and memories, but further research, comprising more participants would add to our knowledge in this area.

Daya Somasundaram’s (2010) study was based on narratives and observations of participants; in depth interviews; key informant, family and extended family interviews; and focus groups using a prescribed, semi structured open-ended questionnaire. Further he explains, how the narratives, drawings, letters and poems as well as data from observations, key informant interviews, extended family and focus group discussions, which show considerable, impact on the family and community. And how

\(^3\) The ‘Sephardim’ and Oriental Communities party represented Sephardi Jews and Mizrahi Jews who were already living in Israel at the time of independence, and was part of Minhelet HaAm and the Provisional government in 1948-49.

\(^4\) The term ‘Ashkenazi’ also refers to the ‘nusach Ashkenaz’ (Hebrew, ‘liturgical tradition’, or rite) used by Ashkenazi Jews in their ‘Siddur’ (prayer book).

\(^5\) ‘Yiddish’ is a High German language of ‘Ashkenazi’ Jewish origin, spoken in many parts of the world.

\(^6\) ‘Chasidic’ philosophy alternatively transliterated as ‘Hassidism’, ‘Chassidism’, is the teachings, interpretations of Judaism, and mysticism articulated by the modern Hasidic movement.
the family and community relationships, networks, processes and structures have been destroyed. There develops collective symptoms of despair, passivity, silence, loss of values and ethical mores, lack of motivation, dependency on external assistance, but also resilience and post-traumatic stress. Somasundaram (2010) points out how cultural displacement can cause a sense of loss:

The total destruction of civilian infrastructure that ensued in the bitter fight to the end between the Sri Lankan military forces and the Liberation Tigers of Tamil Eelam (LTTE) with an estimated civilian population of around 300,000 trapped in between is an ineffable human calamity. (Somasundaram 2010, p. 1)

He concluded with the result of considering the severity of family and community level adverse effects on implication for resettlement, rehabilitation, and development programs; interventions for healing of memories, psychosocial regeneration of the family and community structures and processes.

Migration and Displacement

Migration is a huge theme throughout history and much has been researched on the subject. Human migration can encompass international businessmen and businesswomen, international students, labour migration, family reunification, human trafficking, transnational adoption and fostering, refugees, and asylum seekers.

The following researchers in this area have considered the different effects of displacement on different ethnicities. Katy Gardner (1999), Darshan S. Tatla (2002), Kalpana Ram (2005), Angela Impey (2008), Alistair Thomson (2003), Ilana Feldman (2006) and Daya Somasundaram (2010).

This leads me to consider the following points:

- External migration, Displacement and Memory
- Voluntary return Migration and Memory
- Impelled or Forced migration and Memory

External migration, displacement and memory

Katy Gardner (1999) explores the narrative of migration and shifting relationships from first generation Bengali settlers in East London. Migration, for Bengali settlers, has caused relationships with the homeland (and the settlers’ sense of self and community)
to change irreversibly. Gardner discovered through interviews that first generation Bengali settlers were nostalgic for the ‘good old days’, but she did not investigate the space and place of the second-generation Bengali individuals in Britain.

Darshan S. Tatla (2002) offers a window into the lifestyle of first generation Punjabi immigrants in Britain. Tatla represent the life experiences through a long poem written by a factory worker, Mr Madho Ram of Wolverhampton, Britain. Through this long poem, Madho Ram narrates what seem to be his own life experiences conveyed in the typical style of a Punjabi qissa\(^7\). This qissa captures some elements of popular culture of British Punjabi life.

Kalpana Ram (2005), in comparison to Gardner and Tatla, illustrates how the daughters of the Indian community in Canberra still continue their ‘Indian-ness’ in Australia, through learning Indian dancing. Gardner, Tatla and Ram’s research illustrates how Bengali, Punjabi and Indian migrants continue to maintain their own cultural habits in their new countries for the sake of themselves and their children.

**Voluntary return migration and memory**

In their research findings, Alistair Thomson (2003) and Nathalie Huynh Chau Nguyen’s (2008) discuss the connection of place and familiar people in an individual’s life. Their research summarise, “You know, I live on my memories...”(Thomson 2003, p. 55).

Thomson’s research was based on the databank of letters from over 1000 British migrants who settled in Australia and a collection of over 250 written autobiographical accounts by British post-war migrants who returned from Australia, and supplemented these with 30 life history interviews with returnees. Thomson’s research focuses on the memories of British people who returned from Australia after emigrating on the post-war assisted passage migration scheme. More than a million Britons emigrated to Australia between 1947 and the mid-1970s. Most took advantage of an assisted passage migration scheme by which adults travelled to Australia for ten pounds whilst their

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7. A qissa style testifies to the existence of an oral tradition among early Punjabi settlers in Britain marking an important stage in the transition from the oral tradition to the written word in Punjabi literature. A characteristic metre and rhyme usually found in the classical folk tales of Punjabi qissa literature. The verses are written in metric form with each line end rhyming with the preceding line.
children went for free, and they became known as the 'ten pound Poms'. For these mostly working class migrants, Australia offered a new life in the sun and the hope of a better life for themselves and their children. People in Australia might have been helpful and friendly, but these English people missed the place and habits of their homeland.

They found Australia is alien to their lives in Britain and all returned. Their experiences are typified by the writings of one in their group:

Oft I toss and turn at night, sleep troubled and uneasy. Back and forth, my thoughts they dance, in a maddening crazy frenzy. The land is good, full of chance, the people [are] kind & friendly.

So, tell me why my wayward heart is always homeward turning. (Thomson 2003, p. 56)

Nguyen discusses how family pressure proved stronger than many influences of a new culture for those Vietnamese who returned voluntarily to their homeland from Australia. Thomson and Nguyen show how Vietnamese and British emigrants who had voluntarily left their home countries to come to Australia disliked the culture of this new land and returned home. This illustrates the powerful effect of displacement. In short, far from being a negative effect or bitter effect of memory, for most returned migrants the years in Australia remembered and told as the 'time of my life'. Even when the Australia sojourn was a great, struggle to them. It has more often than not, become a positive memory and a rich resource later in life. This is what can happen when the cultural identity of a group or families is subject to change.

Impelled or forced migration and memory

Angela Impey (2008), Ilana Feldman (2006) and Daya Somasundaram (2010) are four authors with much to say about the connection of place with a person’s memory.

Impey’s study focuses on the experiences of the Zulu, Swazi and Tembe-Thonga communities who were forcibly removed from the Ndumo Game Reserve between 1940 and 1970. It will focus on the narratives of women in particular, who, following dispossession of their ancestral lands, assumed primary responsibility for their families in their capacity as farmers, water conservators, and collectors of edible and medicinal plants, while the men sought wage labor elsewhere. It will therefore examine narratives associated with those for whom land has been an essential part of survival;
whose working with the land has linked them functionally, affectively and sensually with
place, and for whom, loss of land has been experienced as overwhelmingly threatening.

More specifically, Impey discusses how women expelled from their homelands in South
Africa kept themselves content playing old familiar tunes on ‘Jews harps’ (sic) as they
were moved to other areas. Older women remember these instruments and the songs
they played, as they walked. Further she examines how music’s capacity to operate
both as an historical text and an oral testimony, because music often reflects on and
portrays significant effects within a culture or a group.

Further, Impey explains in relating to the historical text, and an oral testimony about
the research findings of an African historian, Megan Vaughn who conducted research
on the politics and practices of history and memory in Malawi, focusing specifically on
the experiences and coping strategies of women during the 1949 famine as encoded in
their agricultural and food preparation songs. Her research highlights the significance
of song lyrics, as a vital form of oral testimony, and calls particular attention to the
value of a body of songs, as evidence of social processes over time. Further, this study
proved valuable aid to the interpretation of Jews harp and mouth bow songs in
Maputaland. The body of a song produces a narrative about the changing experiences
of women according to four distinct historical periods. The songs were inherited from
mothers and grandmothers. These songs were characteristically simple and comprised
of greetings.

Impey’s research examines ‘how their sound and music making capacity provide
historical data’ in three different ways:

1. The first examines ways in which sound, manifest in Jews harp and mouth bow
songs, functions as an activating modality, evoking a combination of kinetic,
sonic and spatial memories that work together to reconstruct individual and
collective histories.

2. The second focuses on historical information conveyed in song lyrics and in the
analysis of a body of songs in particular.

3. Finally, the sound as a form of agency, suggesting that the act of remembering
or disclosure through music making, may contribute towards the
empowerment or ’re-voicing’ of people, whose histories have been silenced by
discriminatory political processes.
Ilana Feldman (2006) investigates, how Palestinian refugees temporarily displaced within their homeland due to 1948 War issues. Diana Allan (2005) is also a researcher who has conducted her research about the Palestinians in the refugee camps in Gaza. She elucidates in her research about the year 1948 as follows,

This traumatic period of Palestinian history has since come to be known as al-Nakba, literally 'the catastrophe'. In a recent article, Palestinian historian Elias Sanbar writes, 'the contemporary history of Palestinians turns on a key date: 1948. That year, a country and its people disappeared from both maps and dictionaries'. (Allan 2005, p. 47)

These refugees, as were other refugees in Gaza, were shattered by the loss of their home.

As Feldman points out,

Each of these practices of connecting with home both reveals and shapes people’s understanding of their relation with these lost places. (Feldman 2006, p. 10)

Feldman’s research, examines the Palestinian refugees in Gaza after their displacement in 1948 due to War issues. Since 1948, the majority of Palestinians have been unable to access the places they consider home. Memoirs written in the years since displacement are filled with lament and often reflect the authors’ anxiety about their relation to these lost places. In years following, what Palestinians call the Nakba (catastrophe), memories of the past and continued forms of engagement were both significant in shaping people’s transformed relations with their homes. Feldman’s concern was the people who were themselves displaced from their homes, not their children and grandchildren.

Her conclusion indicates how loss of home destroys everything for Palestinians. It takes away their sense of identity, of who they are, because they are forced to move to a place, which is not their home. It’s like they lose everything to start life over again as different people.

In comparison to Feldman, Somasundaram discusses how a civilian population of around 300,000 people was isolated from their homes at the end of the Sri Lankan war. He concludes that the severity of family and community upheaval had adverse effects on resettlement, rehabilitation, and development programs.
The research of Impey, Feldman and Daya Somasundaram illustrates how forced displacement is culturally crippling the people of any ethnicity, and the following section explores this about Sri Lankan emigration.

**Sri Lankans in Australia**

There are more Sri Lankans living in Victoria than any other Australian state. Tamil and Sinhalese Sri Lankan migrants are approximately equal in number (about 30,000 each, according to the 2006 census), while many Burghers also reside in Australia. This number grew significantly, especially for Tamils, with the Civil War. From 1991, many Sri Lankans migrated under the Family Migration, Onshore Protection, and Skilled Migration categories.

According to Rohan Nethsinghe (2009), official data indicates there were over 50,000 Sri Lankans settled in Victoria by the year 2007. One third of the Sri Lanka born population in Victoria has tertiary education and works as managers and professionals, one quarter are employed in clerical, sales and service areas, and many others work in trades, production and transport. The Victorian Sri Lankan community largely lives in Melbourne’s outer south-east suburbs, and is supported by several cultural and religious organizations. In this research I mainly focus about the Sri Lankans who are living in Australia only. But there are larger amount of Sri Lankan Tamil migrants living in Canada and Italy. See Appendix 6 - Sri Lankan Tamil emigration in Canada and Italy.

**Sound design**

Sound design is a technical creative field. It involves all non-compositional elements of a film, a play, a music performance or recording, computer game software, or any other multimedia project. Sound design customarily encompasses the manipulation of formerly composed or recorded audio, such as sound effects and dialogue.

In sound design field there have been various developments that enrich the storytelling. These fit in to the following categories:

- Mariana Julieta Lopez and Sandra Pauletto’s “The design of Audio Film” (2009)
- Emma Rodero’s “Creating a mental image through the sound effects and sound shots” (2012)
- Mark Underwood’s “Designing silence, sound and silence” (2008)
• Ananya Misra, Perry R. Cook, Ge Wang’s “A new paradigm for sound design” (2006)
• Gary Ferrington’s “Radio and the listener” (1993)

These works have explored the aesthetic power of ‘sound’ through their sound practices, underlining the effectiveness of the sound itself; it is these approaches, which have shaped my audio artwork.

The design of Audio Film

Mariana Julieta Lopez and Sandra Pauletto (2009) created an audio film for visually impaired people to access films, based on Ronald Dahl’s ‘Lamb to the Slaughter’ (1954). They used the term ‘audio film’ for two main reasons:

1. The final work is to be experienced in a cinema environment,
2. Certain fundamentals of the filmmaking practice might be adjusted for the conveyance of a story from the sound, fabricating an experience comparable to the cinematic experience.

In other words, the aim of their project was to design an audio film – a ‘format of sonic art’. Sonic art is an alternative to audio description, because narration is not used. It is valuable because,

Solutions need to be found for effectively portraying storytelling information and characters.

(Lopez and Pauletto 2009, p. 1)

In here specifically, every movement happens over the sound, without a narration.

They used sound effects and a 6.1 surround sound system to convey the story with the cinematic experience and showed that this format could successfully convey a story without the need of visual elements or a narrator. Further Lopez and Pauletto explains,

A cinema in particular has very distinct sound characteristics: it is acoustically isolated from the sonic world that surrounds it; the sound reproduction is conveyed through high quality speakers with a wide dynamic range and frequency spectrum. The degree to which the environment provides acoustic immersion plays a fundamental role in how well the film captivates the spectator. (Lopez and Pauletto 2009, p. 2)
Further, they have chosen this cinema environment as media for their project due to particular characteristics embedded with this medium, such as,

Going to the cinema is also a social experience that we share with friends and strangers, in a nondomestic place, where we cannot do anything else than watch/hear the film. (Lopez and Pauletto 2009, p. 2)

They used a cinematic environment where,

The sound designer can manipulate the audience’s perception of the sound world in detail, allowing him/her to tell the story by driving the imagination, expectation, understanding and emotions of the audience. (Lopez and Pauletto 2009, p. 2)

They followed Chion’s (1994) three listening modes of causal listening (listening to gather information), semantic listening (listening to a code to understand a message) and reduced listening (focusing on the traits of the sound itself). They also used interpersonal cinema language to create emotional states in the listener, and cuts through sound.

To create this cinematic environment, Lopez and Pauletto used few elements in the process of sound processing stage in audio film as follows:

1. Voices:
   The Space Designer plug-in I used to digitally reverberate the voices in Logic Pro 8, and different settings were assigned to each space.

2. Footsteps:
   They considered this is an important element in audio film. Because of that belonging to different characters and used as a character identification sign. They differentiated it using Channel EQ plug-in of Logic Pro 8.

3. Sounds Heard Through Windows:
   They created this effect using Space Designer plug-in and equalization was applied to reduce the low frequencies and boost the high frequencies.

4. Sounds Heard From Other Rooms:
   This effect was achieved by employing the Space Designer plug-in. This effect was of particular importance at the end of the audio film.

5. The Back Voice:
   The back voice was used in the design of the murder scene.

6. Specialization – Visualization and Panning
This approach is used to create the cinematic environment through dialogue, music and sound effects. Further they explain the dialogue, the majority of sound effects, music is created to hear from the front speakers, and only some effects and ambiences are coming from the surround speakers.

As they have used these six elements in the audio film sound processing stage, I used three elements equally to them to elaborate the idea of Sounds From The Past as follows:

1. Voices of the interviewees
2. Sound of the wind in outer environment
3. Panning sound effects and voices to creates the sound environment vibrantly.

I used the digital workstation of Logic Pro 9 and the same Space designer plug-in for digital reverberation purposes similar to Lopez and Pauletto.

Sound effects must be contextualized through speech; a great stress is being placed on the voice while denying the possibility of communicating full meaning through non-speech sounds. (Lopez and Pauletto 2009, p. 3)

I followed the way they explained. The proper and effective usage of sound effects within the context of displacement in Sounds From The Past.

Their challenges: the sound needed to be informative and unambiguous, and the aesthetic aspect of the sound had to be ‘considered in depth’. Throughout, they did not want to underestimate the ability of listeners to piece sound effects together to construct meaning. They used sound layering, internal sounds, utterances, footsteps, breathing, verbal exclamations, music, voices, and reverberation, among other things.

Lopez and Pauletto compare their audio film with radio as follows,

The concept of audio film bears some resemblance to radio drama. The main differences are that an audio film does not use narration and employs surround sound to convey information. (Lopez and Pauletto 2009, p. 4)

Similarly, in Sounds From The Past, purposely I used the surround sound system to create the interviewee’s sound environment, where they were living in Sri Lanka and Australia.
The creation of a mental image through sound effects and sound shots

Emma Rodero’s aim in her study (2012) was to ascertain the degree of incidence of two characteristic radio stimuli, sound effects and sound shots. In the creation of visual images, and in listener attention when they are applied to a fictional audio story. Using a dramatized radio story, as in her context, she explains the difference between the sound effects and the sound shots,

Sound effects are better able to identify the nature of the sound source... Sound shots focus on the relationship and movement-taking place between these objects. (Rodero 2012, p. 462)

Rodero’s study corroborated her three hypotheses as follows:

\textit{Hypothesis 1}: A fictional radio story, which contains sound effects of a descriptive nature, will both create mental images in the mind of the listener and increase his or her degree of attention more than a dramatization.

\textit{Hypothesis 2}: A fictional radio story that employs sound shots to characterize space, action, and characters will create mental images and will increase attention more than a dramatization. Without these resources, it will be a dramatization.

\textit{Hypothesis 3}: A radio story that employs descriptive sound effects and sound shots, which stimulate largely the creation of mental images, and will increase listener attention, compared with a story based solely on dialogues or which only uses one isolated element.

Rodero tested her hypotheses by creating a dramatized radio story, initially containing only dialogues, to which two variables were added: sound effects and sound shots. The resulting combinations produced four stories.

As Rodero explains, the construction of her radio drama was carried out with maximum regard for the structural and textual conventions of a dramatic narrative. First, the plot itself sought to stimulate mental images in narrating the story of a boy who, wishing to let his imagination run free. He shuts himself up in a wardrobe in his home to have different adventures. Next, the story was completely dramatized. That is, supported exclusively by dialogues to avoid stylistic interference from other textual typographies. Third, Rodero strove to adhere to the peculiarities of oral-radio language.
Rodero’s findings demonstrate that the inclusion of descriptive sound effects, especially the sound shots in a fictional radio drama increases mental imagery. There is a relationship exists between this increase in mental imagery and the degree of listener attention.

Sound effects are sounds that, in radio production, represent objects or environments, while sound shots are used in the cinema or in television to determine position...Sound shots are elements aimed at identifying the relationships in terms of space between sound objects in the location... (Rodero 2012, p. 462)

As a result, the sound effects have a bearing on the identification of sound objects while sound shots focus on the relationship and movement-taking place between these objects. In Sounds From The Past the sound effects and sound shots I used to create visual images in the listener’s mind was influenced by this study.

Musicality in sound design

Mark Underwood (2008) use the term of ‘musicality in sound design’ to explore the connection between the music and sound design. Further, he studied, how to use sound metaphorically and impressionistically in film sound tracks. He explains the sound and film music in the following:

This is such a logical way to work, and in fact it is the way any music would be constructed. The sounds (or notes) must have room to be heard and a space in which to play out. The mix for this film was both easy and successful, with the score and effects creating a truly homogenous soundtrack. Anyone who has seen this film will usually comment on the sound and will largely not be able to discriminate sound from music, both are truly interchangeable. (Underwood 2008, p. 26)

Concerning the process of making a sound track he discusses the two variable techniques:

1. Musique concrete
2. Electronic music
He explores ‘Musique concrète’ (French: ‘concrete music’), which is the technique, composers and sound designers use in the development of film sound: it is an experimental technique of musical composition using recorded sounds as raw material. The work of the ‘Musique concrète’ composers is interesting in relation to film sound development for five reasons:

1. The use of real-world sounds or found sound is the basis of almost all film sound.
2. The non-literal nature of film sound lends itself to techniques of montage.
3. The use of temporal and spatial adjustment of sound.
4. By deconstructing sounds, composers are beginning a process of new awareness of sounds. The connotative and objective properties of individual sounds are becoming more apparent.
5. The juxtaposition of literal ‘real’ sounds i.e. dialogue in a film context or perhaps an instrument in a concrete work, and tape construction.

Electronic music grew alongside the concrète revolution. Electronic scores started with the Alfred Hitchcock’s ‘Birds’ film. Hitchcock set out with the specific intention of using an electronic score for The Birds. He felt the new technology provided depth and new scope by ‘spotting’ the sound for a picture once the cut was finished. He decided that there would be no conventional music, only electronic sound. Then he used this electronic sound as both signifier and connotator. The ‘Birds’ were given a series of semi-literal sounds in electronic form that represented the real-life sounds of birds, ‘orchestrated’ by Bernard Herrmann.

Finally, Underwood promotes Burwell’s definition of the purpose of film music.

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8 The fundamental principle of musique concrète lies in the assemblage of various natural sounds recorded on tape (or, originally on disks) to produce a montage of sound. During the preparation of such a composition, the sounds selected and recorded may be modified in any way desired—played backward, cut short or extended, subjected to echo-chamber effects, varied in pitch and intensity, and so on. The finished composition thus represents the combination of varied auditory experiences into an artistic unity. The technique was developed about 1948 by the French composer Pierre Schaeffer and his associates in the Studio d’Essai (‘Experimental Studio’) of the French radio system.

9 The music that creates entirely synthetically is called electronic music.
It tells you about character, it tells you about plot, mood and by the use of motives that recur, it creates connections either subliminally or consciously for the audience...Surely our goal as designers is to strive for this: for this definition of music to in fact become our definition for sound. (Underwood 2008, p. 209)

In *Sound From The Past*, most of the songs I used were those the research participants were familiar with from their motherland. As Underwood explains, I minimally used background music to create connections either subliminally or determinately for the audience. Following this process enriched and helped to create and maintain the proper amalgamation of sound and music on the sound track of *Sounds From The Past*. Use of these two techniques of ‘Musique concrète’ and Electronic music was invaluable in this production.

A new paradigm for sound design

Ananya Misra, Perry R. Cook, Ge Wang (2006) introduced a data-driven ‘TAPESTREA’ system (Techniques and Paradigms for Expressive Synthesis, Transformation and Rendering of Environmental Audio) for analyzing, transforming, and synthesizing high-quality sound scenes, with flexible control over the components of the synthesized sound. Their approach is based on the notion that sound scenes are composed of events. They explained that many sound synthesis techniques focus on generating foreground sounds, which by themselves do not give listeners a strong sense of being in a real-world environment. Misra, Cook and Wang worked with the totality of foreground and background sounds that compose a sound scene using a data driven software called TAPESTREA. Further, using this data driven software, in sound scenes they could:

1. Identify points of interest in the sound and extract them into reusable templates,
2. Transform sound components independently of the background or other events,
3. Continually re-synthesize the background texture in a perceptually convincing manner,
4. Controllably place event templates over the background, varying the key parameters such as density, periodicity, relative loudness, and spatial positioning.

Benefits of the TAPESTREA software include,

Techniques and paradigms for template selection and extraction, independent sound transformation and flexible re-synthesis; extensions to a wavelet-based background analysis/synthesis; and user interfaces to facilitate the various phases (Misra, Cook, and Wang 2006, p. 319).

They separated a sound scene into the following components:

(1) Deterministic events: composed of highly sinusoidal components, often perceived as pitched events, such as a bird’s chirp or a baby’s cry;
(2) Transient events: brief non-sinusoidal events, such as foot-steps;
(3) Stochastic background: the ‘din’ or residue remaining after the removal of deterministic and transient components, such as wind, ocean waves, or street noise.

I followed a similar approach to that of Misra, Cook and Wang, when re-sounding the design of sound scenes of Sri Lanka and Melbourne in Sounds From The Past. (But I did not use any device or software as TAPESTREA to analyze a sound scene.) Predominantly I used self-reflective auto ethnographic perspective and developed a framework to explore the memories of emigrants (see page 10) as well as a distinct questionnaire (See Appendix 2 - Introductory questions) for the migrants, so they could identify their past sound environments.

Radio and the listener

Gary Ferrington (Ferrington 1993) studied the creation of multi-sensory images for the listener’s mind, and explained how,

Audio is a participatory medium, which actively engages the listener in the ongoing processing of aural information... The symbolic language of audio is purely auditory. It includes the spoken word, music, noise, and silence. (Ferrington 1993, p. 1)

Further, he describes how a purely auditory performance can build a boundless field for the listener’s imagination.
The audio designer recognizes the limits of the medium and strives to engage in interacting between the sound stimulus and the listener's interpretive ability. (Ferrington 1993, p. 2)

As Ferrington shows, an audience can only look at one picture at a time, yet an audience can hear dozens of distinct sounds all at the same time, and separate, process, and understand the information. The medium of audio goes beyond ordinary factual and visual processes. It creates a link between sound stimuli and a listener's interpretative ability, and is vital in informing our emotions and imagination.

‘Storytelling’ as an element of audio design, Ferrington explains,

Storytelling is the art of oral communication and is integral to the design of effective audio.  
...Good storytelling presents facts and concepts in a highly motivational manner, which holds the attention of the listener. (Ferrington 1993, p. 3)

Ferrington explains, three narrative formats are common in audio scripting as follows:

1. **News-like style** - This is frequently used in instructional presentations, which guide a student through a specific process. Sentences are purposefully direct and are void of superfluous colour and texture.

2. **The personal narrative strives to involve listener participation** - This style is conversational, frequently acknowledges the presence of the listener, and directs attention to specific concepts or ideas.

3. **Dramatic or poetic presentation** - Such narrative employs descriptive adjectives, use of analogies, imaginative rhythms, and other compositional elements, which strive for maximum sensory response.

Ferrington’s three audio scripting formats support to tailor the ‘Sounds From The Past’ audio script in effective manner (See Appendix 3 – Sounds From The Past audio script). Further, these three formats support to re-create the Sri Lankan emigrants sound and musical experience of Sri Lanka and Melbourne respectively within the ‘Sounds From The Past’.

**How was my approach to creating Sounds From The Past, influenced**

Gardner (1999), Tatla (2002) and Ram’s (2005) explorations influenced me to explore how sound and music memory recall the past, and how they develop sensibilities and create a sense of relationship with place in a person's life.
In comparison to Gardner, Tatla and Ram; Impey’s (2008) examination of South African women’s collective evocation indicates music’s strong capability to function in the context of social separation.

Allen’s (2005), Feldman’s (2006) and Somasundaram’s (2010) studies led me to consider the significance of connection to place with the person's memory in the forced displacement.

Further, Cohen (1995) and Post’s (2007) studies demonstrated the relationships between a sense of place, identity, memory and music and in what way music helped to reconstruct national identity, homeland and place.

The above led me to focus on the connections between human life and place and to consider the on-going effects of displacement and especially the value of sound and musical memory. This in turn led me to establish the extent to which the sound and music background of first and second generation Sri Lankans remains intact through the audio work, Sounds From The Past.

Ferrington’s (1993) findings in regard to the potency of the audio media and the listener’s hearing competence, when compared with the visual media, indicated the capacity of sound effects and music to create a potent and attractive visual image in the listener’s mind.

The sound effects I used are those the participants remembered from Sri Lanka, and those from where they are currently living in Melbourne. I employed two kinds of sound effects:

- Sound effect libraries. (See Appendix 5 – Sound effects.)
- New-sound effects created by me – such as radio news announcements.

I divided a sound scene into the following sections:

1. Deterministic events: composed of high-pitched events, such as a bird’s chirp or a baby’s cry.
2. Transient events: short term events, such as footsteps.
3. Stochastic background: random variable events, such as wind, ocean waves, or street noise.
Misra, Cook and Wang’s (2006) study showed an effective way of using sound effects in audio media. Rodero (2012) showed effective ways of identifying and using sound effects and sound shots, and Lopez and Paulette’s (2009) techniques of creating their audio film using surround sound practice helped me to expand the way to place sounds in different sound spots. I used similar techniques but used a standard 5.1 surround sound system in Sounds From The Past. Throughout the Sounds From The Past, I made the human voice as the central component. Further, I employed the panning and automation technique, as explained by Lopez and Paulette, effectively combining it with the other sound effects.

How artwork contributes to knowledge

The life of communities and groups can be articulate through the artwork. Artwork reflects knowledge in its design and content, so that studies of art give insight into knowledge. Yating is one researcher among so many who understand this. In her study of Jewish diaspora communities – she calls her study an ethnomusicological study at home (Yating 2004, p. 101) – she used ‘rare ephemera’ (printed artefacts) and other documents to explore a ‘now vanished musical world’ which served as a marker of cultural identity.

Michelle Johnson (2009) also highlights the contribution art makes to knowledge. She quotes Sundaralingam, the US based Sri Lankan artist, in an interview (Sundaralingam and Johnson 2009, p. 24) about art and its role for her, as stating that, ‘Perhaps the most exciting service art can provide our communities is in helping us to see through the eyes of others, despite our own fears’. In this case, we see that artwork can provide knowledge that may escape other media.

Sounds From The Past contributes to create a passage to expand the knowledge in two ways:

1. Contribution to the field of sound design through this Sounds From The Past, showing, how to design an effective audio artwork using sound design technicalities and surround sound system with the migrant studies.

2. The participants’ recorded interviews shed insight in to the connection between their past and present sound and music memories, and shape the
foundation for the Sounds From The Past audio artwork which is intended to provide understanding of, as well as enhance, the immigrant experience.

Conclusion

The findings presented in this chapter have discussed displacement and sound design, and how these have enriched and developed Sounds From The Past.

The displacement literature divides into three types:

- External migration, Displacement and Memory
- Voluntary return Migration and Memory
- Impelled or Forced migration and Memory

Each type refers to displacement in various circumstances, and how such displacement affects humans’ present lives.

The sound design literature divides into six types:

- The creation of a mental image through the sound effects and sound shots
- The design of Audio Film
- Musicality in sound design
- A new paradigm for sound design
- Radio and the listener

Each type discusses the various practices in sound design and how effectively each can be created in audio media.

The next chapter will discuss the process of making Sounds From The Past.
Chapter 3 – Making of ‘Sounds From The Past’

This chapter will discuss the method that used to evaluate and interpret the participants’ data into making of Sounds From The Past audio artwork.

Methodology

Sounds From the Past is based on the sound and music experiences recounted in the interviews. The key difference between the other interview-based researches and the Sounds From The Past is this audio artwork was created with the interviewees’ factual data customs through the self-reflective autoethnographic perspective. Self-reflective autoethnographic means adding the researchers experience and the voice to the research. All interviewees supply merely the factual data only. This is how I converted these interviewee’s factual data to the actual sound.

As an example Subject No. 10 explains,

It is being a small township. You do not hear much of a car, truck and busses and all that kind of a sound...The most you will hear is the bicycle bell sounds.\(^{10}\)

Few question raised in my mind with this interviewee’s statement as follows:

- How many sounds are included in this statement?
- What size of a village would be “a small township”?
- She explains other sounds like busses, cars or trucks within their sound environment. In terms of sound, that will be a good limitation to me.
- How is the natural sound environment was creating according to the period of time that she lived in Jaffna, Sri Lanka in 1980’s? What sound effects we need to employ this factual environment to become an actual soundscape?
- Bicycle bell is the finest sound that she provided, which I could use to create this environment.

\(^{10}\) Subject No. 10.
To answer all these questions in my mind, as an approach, I used de-coding the transcripts step by step to identify the sounds of their environment as follows,

"It’s being a small-township."

Wind sound, ocean sound, bird sound, people talking

Illustration 01:
In this sentence, there are nothing mentioned about the sounds of the ocean, wind, bird or people talking. However, I used those because at the beginning of her interview, she stated about her schooling time as follows,

    I studied in a school, which was just next to the beach Point Pedro in Sri Lanka. I hear the sea waves almost everyday. 11

This statement clearly indicates her sound environment. This participant lived in Jaffna, Sri Lanka. Jaffna is located near the ocean in northern part of Sri Lanka.

Each time when I was creating her sound environment, I employed the sounds correlate to her life in Jaffna. Such as wind sound, ocean sound and the sea gulls sounds that are all connected to her life in Jaffna sound environment.

Illustration 02:

When I was a teenager, there were problems in Jaffna. So not too much of music heard from the temple. Because nothing, much of celebrative art. But the teenage memories have lot of gunshots and bombing and all that. We can differentiate the normal plane and the bomber plane sound. 12

In this point, to create a dread sound environment in Sound From The Past with the war situation in their life, I avoided using that ocean sound or the bird’s sound from the background audio track. I used only:

11 Subject No. 10.
12 Subject No. 10.
• Participant’s voice narration
• Gun sounds
• Bomb sound
• Helicopter sound
• Silence

The experience that I had with the war in Sri Lanka, I used as a guide to create the Subject No. 10’s sound environment in Sounds From The Past. To that process, I used my own sound experience and interpretation to compare the sounds in Sri Lanka with Melbourne.

I applied this method for all 10 interviews to identify the sound environment in this project. To lead this sound environment detecting process primarily, I thematically classified their experiences under the following headings:

• Past sound memories from Sri Lanka
• Drum sound memories in Sri Lanka
• Sound memories of war in Sri Lanka
• New sound memories in new land

Past sound memories from Sri Lanka

Sri Lankan emigrants’ sound memories are the focus of these interviews, and they vary from musical sounds to everyday sounds of the town and the country. The core source of media for the first generation Sri Lankan participants was Radio Ceylon.13

Subject No. 05: Radio was the only media that was available [for] us to have access to music until we arrived in Melbourne.14

13 The Sri Lankan Broadcasting Corporation dates back to 16th December 1925. When its pre-cursor, ‘Colombo Radio’, was launched, using a Medium Wave radio transmitter of one kilowatt of output power from Welikada, Colombo. This new medium of mass communication became progressively widespread in the years that followed, and quickly evolved into a medium of national character, which led to the ‘Radio Service’ being organized as a separate department of the government of Ceylon (as the country was then called). This service became known by the call sign ‘Radio Ceylon’ in 1949.

14 Conversation with Subject No. 05, Melbourne, November 03, 2011.
Subject No. 01: After school, at home in the evenings, listening to the radio was my favourite.15

Subject No. 10: We used to hear movie music from Radio Ceylon, which they broadcast[ed] to India.16 Pirith17 chanting was the first item broadcasted by Sri Lanka Broadcasting Corporation daily.

Subject No. 07: In Sri Lanka we usually wake up to the sound of ‘Pirith’ chanting broadcasted by Radio Ceylon. I remember missing that sound for quite a long period, after coming here.18

In the 1950’s ‘Radio Ceylon’ also transmitted a short-wave channel to India. Aswin Punathambekar indicates how Radio Ceylon shaped Bombay cinema’s cultural geography, because those days Indian government ruled that All India Radio should not broadcast film songs.

Geet Mala was the half-hour competition programme initially produced. A Swiss company called CIBA sponsored it. They used two powerful shortwave transmitters located in Colombo. Seven random film songs broadcasted every week with audiences invited to re-arrange the songs chronologically. One hundred rupees was paid as the jackpot every week. The show attracted attention immediately. According to Ameen Sayani,

The very first program, broadcasted on December 3, 1952, brought in a mail of 9,000 letters and within a year, the mail shot up to 65,000 a week. (Punathambekar 2010, p. 192)

And:

Out of ten households with licensed radio sets, nine tuned to Radio Ceylon and the tenth set was broken. (Punathambekar 2010, p. 190)

15 Conversation with Subject No. 01, Melbourne, November 03, 2011.
16 Conversation with Subject No. 10, Melbourne, November 09, 2011.
17 ‘Pirith’ protects one from all directions’, is the traditional explanation. Pirith is the Sinhala word for Paritta in the Pali language (‘Pali’ is a Middle Indo-Aryan language of the Indian subcontinent), which means protection. The recitation or chanting the Pirith is an essential start to a Buddhist’s day.
18 Conversation with Subject No. 01, Melbourne, November 02, 2011.
On December 19, 2012, a well known author Salman Rushdie has stated regarding his gratitude for the Radio Ceylon, in radio personality, Vernon Corea’s website as follows,

I have to express my deep gratitude to what was then called Radio Ceylon. Radio Ceylon, had a rather more tolerant policy, and, yes, at the weekends, it would play a few hours of a Western hit-parade kind of program. That is where we first heard many of these songs…

- Salman Rushdie, author. (“As of December 19, 2012, the Vernon Corea on its website . . .”)

Moreover, Indian playwright, Mahesh Dattani has stated his gratitude to Radio Ceylon, presently, Sri Lanka Broadcasting Corporation as follows,

Radio Ceylon was my introduction to English music. I grew up in a traditional family and there were no English books or music available at home.

- Mahesh Dattani, Indian Playwright. (“As of December 19, 2012, the Vernon Corea on its website . . .”)

Radio is a central feature of Sounds From The Past, because it was an important part of Indian and Sri Lankan day-to-day life. I used the AM radio tuning sound and radio static sound effect from 00:01:10 to 00:02:23 (Radio memories - Sri Lanka) and 00:17:40 - 00:19:04: (Community radio experience – Melbourne) as a background sound with the participants’ narrations, to create their sound environment within the Sounds From The Past.

Subject No. 01 explains how, when she migrated to Melbourne, radio was the means of recalling her motherland memories.

Subject No. 01: Two months after we moved to Melbourne, someone told us about the Sinhalese Program on the 3ZZZ radio. I remember listening to this program for the first time and having tears and goose bumps when they played the National Anthem of Sri Lanka. Then I realized how much I had missed all that.19

Subject No. 03 is a second generation Sri Lankan who was born in Peradeniya, Kandy, and migrated with his parents to Melbourne when he was three and a half years old. He describes the difference in terms of sound of Melbourne.

19 Conversation with Subject No. 06, Melbourne, November 03, 2011.
Subject No. 03: The biggest difference is that in Melbourne people do not use their horn except for an emergency. Sri Lankan people think the horn is there to be pressed all the time… Melbourne is very quiet compared to Colombo. It is less stressful.20

Quietness is important to Subject No. 03 in his life. When comparing Sri Lanka’s countryside to the countryside of Melbourne, his descriptions are different from the others:

Subject No. 03: Because when you go to the countryside of Sri Lanka, occasionally you hear a car or a lorry passes by. Other than that, it is peaceful. The air is very fresh, not polluted and very quiet, only the sound of the river and the wind-like things can be heard. Here [in Melbourne] even in the countryside there is still the noise of cars and trains.21

Subject No. 06 lived in the Sri Lankan countryside. There she heard the sounds of many animals such as cats, dogs and cows as well as other sounds from the nearby environment. When she migrated to Melbourne, she lost this sound environment, but she did re-establish the practice of listening to the sounds of nature.

Subject No. 06: Actually, we thought of moving to a house of our own to be in a serene environment away from the hurly burly surrounding. It is very interesting here. Birds singing in the morning, if you are in the garden you can see birds grooming around even during the afternoon. It gives immense pleasure when you are in the garden feeling plants and trees. We tried to recreate the environment in which we were living back at home. Sometimes I used to have fun with my husband suggesting that we should have a cow in the garden so that we can hear the sound of the beast.22

Subject No. 07, from the Western province of Sri Lanka, migrated to Melbourne with his family in 1987. The sound environment he experienced in his hometown was as follows:

Subject No. 07: We heard the sound of the vehicles on and off as our house is situated about a quarter kilometre from the main road. There was a range of mountains right round our house… I can remember that there was a man blind in one eye living near our house. He used to play the flute in the evening in the rice paddy every day. He played beautiful music.23

20 Conversation with Subject No. 03, Melbourne, November 04, 2011.
21 Conversation with Subject No. 03, Melbourne, November 04, 2011.
22 Conversation with Subject No. 06, Melbourne, November 03, 2011.
23 Conversation with Subject No. 07, Melbourne, November 04, 2011.
Subject No. 06 grew up in a village area in Sri Lanka, later moving to the city for his work. He explained how he noticed the sound environment change as he moved from his village to Colombo, and later to Melbourne,

**Subject No. 07:** Later I shifted to Colombo for my work at the National Savings Bank. I felt the difference of the urban and rural environment there, such as the 'tak, tak' noise coming from high heels of the shoes of people walking by... I experienced a huge difference, it started from the very moment I arrived at the Melbourne airport, even the noise of the vehicles that were passing by. The picture of the trees that had been embedded in my mind all along disappeared as I entered into a huge industrial or commercial environment. 24

Subject No. 09 migrated from Colombo to Melbourne on his retirement from the Civil Service in Sri Lanka. He compares the traffic conditions in Colombo with Melbourne:

**Subject No. 09:** Traffic sounds in Colombo are very chaotic and archaic. Sri Lankan motorists constantly...like to toot the horn for the slightest thing. In Melbourne, [the] horn is tooted if the other driver annoys you. However, it is quite different in Sri Lanka...Nevertheless, in Melbourne there are no traffic sounds heard through the closed windows of the car. The only sound we hear is from the radio, which we put on. 25

I first met Subject No. 10 at her home where she conducts music classes near Dandenong. She is a prominent music teacher in the Tamil community in Melbourne. She was born in Jaffna, Sri Lanka. Her mother is also a music teacher and she grew up with that musical background, and migrated to Melbourne at the age of eighteen. She recalled her own sound and musical memories from her hometown.

**Subject No. 10:** In terms of sound, it is different. It is being a small township in Jaffna. You do not hear much of a car, truck, buses and all that... Mostly what you will hear is birds, wind, and our people talking. At the most, you will hear is bicycle bells. There was no big road or freeway anything like that. Therefore, you will not hear car horn or anything like that. Other than that, occasionally when someone passes away they have a procession with a special drum designed for that purpose. When they have a festival in the temple, normally they will play

24 Conversation with Subject No.07, Melbourne, November 04, 2011.

25 Conversation with Subject No.09, Melbourne, November 06, 2011.
‘Thavil’\textsuperscript{26} and ‘Nadaswaram’\textsuperscript{27}. Normally the houses are not too close, but sometimes we will hear a mother singing a lullaby.\textsuperscript{28}

Her beach visits in Melbourne; demonstrate how she needed the comfort of the sounds she was familiar with and how they had affected her life:

\textbf{Subject No. 10}: I studied in a school, which was next to the beach in Point Pedro, Jaffna, Sri Lanka. I hear the waves every day; see the sea and all that. Therefore, when I moved to here when I was in the University of Melbourne, on the way back from University, I just take the train, just to hear the waves in Brighton beach.\textsuperscript{29}

**Drum sound memories in Sri Lanka**

The organization of rhythm into recognizable groupings is a widespread motivic device. For me, and for Subject No.’s 01, 05 and 10, Sri Lankan drumming is of great importance, as indicated in the following transcripts.

\textbf{Subject No. 01}: I was about twelve years of age when my father took me to the university open-air theatre. I never ever heard such drumming, dancing and the singing. It was just all a different world.\textsuperscript{30}

Subject No. 01’s connection with drumming came through theatrical experience as a spectator, while Subject No.’s 05 and 10 experienced drumming through Hindu and Buddhist religious experiences.

\textbf{Subject No. 05}: I was fascinated by the singing of these performers to the tune of the low country drum. I love those rhythms... I went to the Hindu temple during their music festival season and got into a habit of listening to the Karnataka [Karnatik] music even beyond

\textsuperscript{26}‘Tavil’ is a barrel shaped drum from South India. It is used in temple, folk and Karnatic music, often accompanying the nadaswaram. The thavil and the nadaswaram are essential ingredients of traditional festivals and ceremonies in South India and Sri Lanka.

\textsuperscript{27}‘Nadaswaram’ is one of the most popular classical musical instruments in the South Indian culture and the world’s loudest non-brass acoustic instrument. It is a wind instrument similar to the North Indian shehnai but larger, with a hardwood body and a large flaring bell made of wood or metal.

\textsuperscript{28}Conversation with Subject No. 10, Melbourne, November 07, 2011.

\textsuperscript{29}Conversation with Subject No. 10, Melbourne, November 07, 2011.

\textsuperscript{30}Conversation with Subject No. 01, Melbourne, November 02, 2011.
midnight, especially [Tamil] instruments like ‘mirudangam’, ‘ghadam’ and ‘nadaswaram’ although I had no idea of Karnataka music.  

**Subject No. 10:** When someone passes away, they have a procession with a drum designed for that purpose. When they have special celebrations, you wake up with the devotional music. It’s not exactly classical, but semi-classical music, like a pipe instrument, which they are playing in the temple. It’s called ‘Nadaswaram’. So you will hear that and the as well as the ‘Thavil’. It is a barrel shaped skinned drum. So you will hear that in the mornings and the evenings.  

Subject No.’s 01, 05 and 10 come from different areas in Sri Lanka and were chosen on this account. These areas have their own distinctive sound and music traditions, each with diverse drumming customs and experiences.

The areas, from which they come, identify with specific Sri Lankan drum origins.

1. **Jaffna** (North part of Sri Lanka) – Tavil (double headed drum)
2. **Kandy** (Hill country and central Sri Lanka) – Geta Bera, Thammattama, Udekkiya, Dakkiya, Davula drums.
3. **Matara** (Southern part of Sri Lanka) – Yak bera or low country drum

**Jaffna** (Northern Province of Sri Lanka)

Jaffna is the capital city of the Northern Province of Sri Lanka. The majority of the city’s population are Sri Lankan Tamils.

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31 Conversation with Subject No. 05, Melbourne, November 03, 2011.

32 Conversation with Subject No. 10, Melbourne, November 07, 2011.
Music tradition in Jaffna is based on the south Indian music tradition called the ‘Karnatic’ music tradition. There are 72 mother rāgas in the Melakartha scheme developed by musicologist ‘Venkatamakhi’. There are 16 names for the notes of the octave, and a rich variety of melodic motion. Both melodic and rhythmic structures are varied and compelling. This is one of the world’s oldest and richest music traditions. Karnatic music, which is the classical music form of Southern India, has a long history in ‘Tamil Nadu’. ‘Tamil Nadu’ has produced a number of famous performers, as well as a related classical dance form called Bharatha Natyam.

Kandy (Central Province of Sri Lanka)

Origin of the up-country dance tradition is in the Kandy region. The Esala Pageant is one of the biggest events in Kandy, originating during the reign of King Megavanna (301 - 331 A.D.), who decreed that the sacred Tooth Relic of Lord Buddha should be taken out of its gilded shrine inside the Temple of the Tooth (Dalada Maligawa), and paraded around the city so that the public could pay their respect.

‘Geta beraya’, ‘Thammattama’ and ‘Dawula’ drums accompany Kandyan dances. The most popular dance of the Kandy pageant is the ‘Ves dance’, which precedes the

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33 Karnatic music is a system of music commonly associated with the southern part of the Indian subcontinent, with its area roughly confined to four modern states of India: Andhra Pradesh, Karnataka, Kerala, and Tamil Nadu.

34 A raga uses a series of five or more musical notes upon which a melody is constructed. However, the way the notes are approached and rendered in musical phrases and the mood they convey are more important in defining a raga than the notes themselves. In the Indian musical tradition, rāgas are associated with different times of the day, or with seasons. Indian classical music is always set in a rāga.

35 Mēlakarta is a collection of fundamental ragas (musical scales) in Karnatic music (South Indian classical music). Mēlakarta ragas are parent ragas (hence known as janaka ragas) from which other ragas may be generated. A Mēlakarta raga is sometimes referred as mela, karta or sampurna as well.

36 ‘Tamil Nadu’ is one of the largest and 28th states of India. The region has been the home of the Tamil people. Its official language Tamil has been in use in inscriptions and literature for over years.

37 ‘Bharathanatyam’ is a classical Indian dance form originating in the South Indian State of Tamil Nadu. This dance form denotes various 19th and 20th century reconstructions of Cathir, the art of temple dancers.

38 This is the main drum used to accompany dances in the Kandy or Up Country tradition. This drum is turned out of wood from the Jack tree. The drum tapers towards the end and on the right side the opening is covered with the skin of a monkey while the opening on the other side is covered with cattle skin.
sacred Tooth Relic. The Ves dance originated from an ancient purification ritual, the Kohomba Yakuma or Kohomba Kankariya\(^1\). The dance was propitiatory and performed only by males. The elaborative Ves costume, particularly the headgear, is considered sacred and is believed to have belonged to the deity ‘Kohomba’. Ves dancers were first invited to perform outside, only towards the end of the 19th century within the precincts of the Kankariya Temple at the annual Kandy Perahera festival. Today the elaborately costumed Ves dancer epitomizes Kandyan dance. Ves dancers also perform the Naiyandi\(^2\) dance, Udelli\(^3\) dance, and Pantheru\(^4\) dance for the recitations of Vannams\(^5\).

Matara (Southern Province of Sri Lanka)
The majority of Sri Lankans are Buddhists. However, throughout history, folk cults with beings of supernatural powers, which influence the day-to-day lives of the people,

\(^{39}\) This referred to as the Twin Drums. This drum played with two sticks. The two sides of this drum are different sizes and the small side produces a looser sound.

\(^{40}\) This drum used in most of the Buddhist ceremonies all over the island. This drum is cylindrical but much shorter than the Low Country drum. An important feature of this drum is that one side played with the hand while the other side is played with a stick. The two sides covered with the cattle skin. This drum turned out of wood taken from the jack tree.

\(^{41}\) Kohomba Kankariya, a ritual dancing tradition of Kandy, is perform to ensure freedom from ailments and to invoke blessings from the heavenly beings for prosperous and healthy life. It is commonly known as Kandyan dance. Kandyans initiated different styles of dance for performing Kohomba Kankariya. Only males perform the most popular ‘Ves’ dance. The important feature in Ves costume is the headgear, which is believed to belong to the deity Kohomba.

\(^{42}\) This is a graceful dance, also performed to the Goddess Maha Vishnu and God Kataragama in temples on ceremonial occasions.

\(^{43}\) Udelli is a very prestigious dance. Its name comes from the Uddekkí, a small lacquered hand drum in the shape of an hourglass, about seven and half inches (18 cm) high, believed to have been given to people by the gods.

\(^{44}\) The pantheruwa is an instrument dedicated to the goddess Pattini. It resembles a tambourine (without the skin) and has small cymbals attached at intervals around its circumference.

\(^{45}\) Originally, Vannams were a kind of recitations. Most Vannams describe the behaviours of animals like elephants, monkeys, rabbits, peacocks, cocks and serpents. Later dancers have used Vannam as background songs for their performances. There are 18 Vannams in the Kandyan Dance form. Traditionally a dancer should have learned to perform all these Vannams before they would be gifted the Ves costume.
have entered mainstream Buddhism, with the introduction of elaborative rituals to pacify these evil spirits and to appease the benevolent gods. Although not encouraged by the Buddhist clergy, there is a large following for these rituals, especially in the southern part of the country. The most common of these rituals is ‘devil dancing’, which is a form of exorcism with quite a bit of theatrics thrown in for good measure. ‘Low-Country drumming’ is a common element of these rituals, its expressive and illusive sense of timing, which makes it appear to be free of beat, pulse and metre.

In this research, two participants originated from this southern part of Sri Lanka, had Low-Country drumming as a part of their musical memory. I have used Low-Country drumming in Sounds From The Past to show the connection of these people have with the drum.

Sound memories of war in Sri Lanka

The Sri Lankan civil war began on the 23rd of July 1983. When I interviewed Subject No. 10, she recollected the war sounds I played. This reminded me of my own war memories as an eight-year-old boy. On the 23rd of July 1983, we lived in Maradana, Colombo, Sri Lanka; an extreme group of Sinhalese political devotees attacked the Tamil people in Colombo, in return to killing Sinhalese soldiers in Jaffna by LTTE. I can well remember the sound of the attackers. This dreadful situation happened everywhere, island-wide, on that day. Until I migrated to Australia on 12th of August

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46 The ‘Devil Dances’ are an attempt to respond to the common belief that unseen hands cause certain ailments and that they should be chased away for the patient to be cured. The ‘Tovil’ can be a simple ritualistic ceremony at home restricted to family and immediate neighbours or involving the whole village as in the ‘gam-maduva’ or the ‘Devol-maduva’, which is closely linked to the worship of gods. Masked dancers take part in at least two of the well-known ‘Tovil’ ceremonies referred to as the ‘Maha Sohon Samayama’ and the ‘Gara Yakuma’. The mention of ‘Maha Sohona’ frightens the people, as he is believed to be the demon of the graveyards.

47 The Yak Beraya (literally demon drum) is the main instrument of the Low Country. With its powerful, low and resonant timbre combined with the frequency, dynamics and vibration of the sounds, it assists the communication between the ritual specialists and supernatural beings.

48 There was an intermittent insurgency against the government in the north and the east of the island, by the Liberation Tigers of Tamil Eelam (the LTTE, also known as the Tamil Tigers), a separatist militant organisation which fought to create an independent Tamil state called Tamil Eelam. After a 26-year military campaign, the Sri Lankan military defeated the Tamil Tigers in May 2009, ending the civil war.
2007, bomb attacks and suicide bomb blasts were part of our daily lives. The war continued in Jaffna and eastern areas of Sri Lanka until May 2009.

As Subject No. 10 explained, the war began in her teenage years in Jaffna, and completely changed her family life.

Subject No. 10: I was a teenager in Jaffna with all the war going on there was not much music from the temple. Gunshots and bombing are all that I heard. Actually, we can identify the normal plane as well as the bomber plane sound.49

Somasundaram published a poem by an internally displaced student in the Vanni District in Sri Lanka, which corroborates with the Subject No. 10’s memories of the war.

Living we were - on Vanni soil Living we were
Educating ourselves, we were - Joyfully - Educating ourselves we were
Running around we were - with friends
Running around we were - Came the airplanes - on us
Throwing bombs - Died relations - our relations’ fell
Race destroyed - Tamil Race disappeared
Life destroyed - our life scattered Suffering saw -
We sadness imposed - Caged by war - we were
Trapped in suffering - Enough the sorrow
We escaped to survive. (Somasundaram 2010, p. 1)

New sound memories in a new land

When Sri Lankans migrate to Melbourne, they are exposed to a new world in all different ways, including music.

Subject No. 01 explains that her familiarity with western music expanded because of her profession.

49 Conversation with Subject No.10, Melbourne, November 07, 2011.
Subject No. 01: My very first schools in Australia were the Westbourne and Williamstown Grammar School in Hoppers Crossing. They did stage productions of classics like ‘The Fiddler on the roof’, ‘Bye Bye Birdie’, ‘Oliver Twist’ and ‘Annie’ and I was amazed at the standard and the quality of these productions. These performances opened up another new world to me.

She also explains how her involvement with community music enhanced her life in Melbourne.

Subject No. 01: Music had been a big part of my life from day one, singing, listening and writing lyrics and all the things associated with music were a big part of my life. When I was going through the very difficult periods of my life music helped me to stay alive. I think if I didn’t have this opportunity to live in this musical environment, my life would have been somewhat empty.

Subject No. 05 migrated to Melbourne in 1977. He is a founder member of the 3ZZZ Sinhalese community radio and is active in community events.

Subject No. 05: I brought cassettes of famous Sri Lankan vocalists, such as Amaradeva, Victor etc. In the meantime, I heard songs of western music over the radio. ‘Don’t cry for [me] Argentina’ is one such song I remember so well. It opened my eyes and I thought, Oh, God! What a beautiful song!! On the same day, I went to a few stores in search of that song. I bought a 45RPM record. I enjoyed this by listening to it repeatedly.

He welcomes his introduction to western music in Melbourne, enjoying its effect on children’s education and listening to both eastern and western music styles.

Subject No. 05: One example is a beautiful type of singing called ‘A capella’, which uses only the voice. Our children joined these singing troupes. I can remember once the school kids got together and performed ‘Joseph and the Amazing Technicolor Dream Coat’ by Andrew Lloyd Webber. I felt that the musicality of it was out of this world.

The participant’s usually agreed that Sri Lanka’s urban sounds are louder and more imposing, while Melbourne is quieter. One participant said that in Melbourne, people only press their car horns in an emergency, while in Sri Lanka they toot their horns all the time. The cars are usually much older than Melbourne cars, with engines poorly

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50 Conversation with Subject No. 01, Melbourne, November 02, 2011.
51 Conversation with Subject No. 01, Melbourne, November 02, 2011.
52 Conversation with Subject No. 05, Melbourne, November 03, 2011.
53 Conversation with Subject No. 06, Melbourne, November 03, 2011.
tuned and in need of repair. The participants stated that the trucks were numerous and loud, and conjured images of congestion and chaos.

Another difference that mentioned was barking dogs. In Sri Lanka – in Colombo – they seemed to bark all the time. Therefore, the sounds were different, and brought a different world to the minds of the emigrated respondents, as they recalled Sri Lanka.

Thematic coding process for participant’s sound and music experiences

Thematic coding data identification process was used as a qualitative research method in this project. I choose 13 basic codes to thematic categorise their sound experiences reading, browsing and making notes through all transcripts, labelled the words, phrases, sentences, actions and activities. The 13 basic codings are:

1. Age
2. Sex
3. Countryside life preferred
4. Urbanise life preferred
5. Radio memory
6. War memory
7. Sri Lankan music
8. Western music
9. Quietness
10. Ocean sound memory
11. Urban traffic memory
12. Sri Lankan drums
13. Nationality (Sinhalese or Tamil)

I created two diagrams for the 1st generation and 2nd generation.
Radio memory exhibited as a unique memory of the 1st generation Sri Lankan migrants. Five out of seven participants prefer to stay in a countryside environment. Two participants have common memory with the urban environment. Only one participant had the experience with the war and she is the only Tamil participant in this interview. Seven participants prefer to listen to Sri Lankan music and only four prefer to listen to western music. Three participants had the communal memory with living near the ocean environment. Six participants like to live with the quiet environment. Two participants had the collective memory about the urban traffic sounds in Sri Lankan and Melbourne. Four participants prefer to listen to Sri Lankan drum sounds and others have not commented about drums. Six participants are Sinhalese and five of them are above fifty. Two participants were below 50. I followed this diagram as a guide in creating the sound effects of “Sounds From The Past”.

**Diagram for 1st generation participants:**

<table>
<thead>
<tr>
<th>Participant subject no:</th>
<th>Age</th>
<th>Nationality - Sinhalese (S) / Tamil (T)</th>
<th>Sex (Male / Female)</th>
<th>Countryside life preferred</th>
<th>Urban life preferred</th>
<th>Radio memory</th>
<th>War memory</th>
<th>Sri Lankan music</th>
<th>Western music</th>
<th>Quietness</th>
<th>Ocean sound memory</th>
<th>Urban traffic memory</th>
<th>Sri Lankan drums</th>
</tr>
</thead>
<tbody>
<tr>
<td>01</td>
<td>47</td>
<td>S</td>
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<tr>
<td>04</td>
<td>58</td>
<td>S</td>
<td>M</td>
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<tr>
<td>05</td>
<td>56</td>
<td>S</td>
<td>M</td>
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<td>F</td>
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<tr>
<td>07</td>
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<td>S</td>
<td>M</td>
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<tr>
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<td>57</td>
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<td></td>
</tr>
</tbody>
</table>

*Figure 2 – Diagram for 1st generation participants*
Diagram for 2\textsuperscript{nd} generation participants:

<table>
<thead>
<tr>
<th>Participant's subject number</th>
<th>Age</th>
<th>Nationality - Sinhalese (S) / Tamil (T)</th>
<th>Sex (Female / Male)</th>
<th>Countryside life</th>
<th>Urban life preferred</th>
<th>Radio memory</th>
<th>War memory</th>
<th>Sri Lankan music</th>
<th>Western music</th>
<th>Quietness</th>
<th>Ocean sound memory</th>
<th>Traffic sound memory</th>
<th>Sri Lankan drums</th>
</tr>
</thead>
<tbody>
<tr>
<td>02</td>
<td>18</td>
<td>S</td>
<td>F</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
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<td>Nil</td>
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<tr>
<td>03</td>
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<td>S</td>
<td>M</td>
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<td>Nil</td>
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<td>26</td>
<td>S</td>
<td>M</td>
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<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
<td>Nil</td>
</tr>
</tbody>
</table>

Figure 3 – Diagram for 2\textsuperscript{nd} generation participants

All second-generation participants were born in Sri Lanka and they grew up in Australia. All participants are Sinhalese’s and below the age of 30. They never had any memories with the war in Sri Lanka. Only one participant only prefers to stay at countryside area. Other two prefer to stay in urbanise environment. Only one participant prefers to listen to the radio. All participants preferred to listen to both Sri Lankan and western music styles. Only one male participant preferred quietness. There was no one with ocean related memories. All three participants have shared memories with the urban traffic. Only one likes listening to drums. I followed this diagram when employing the sounds from the background of the 2\textsuperscript{nd} generation participants’ narrations.

Based on these thematic coding, I began the compositional process of the Sounds From The Past.

**Composition of Sounds From The Past**

In Sounds From The Past, I emphasize the importance of the sound and music memories of the interviewed Sri Lankans, both when they were in Sri Lanka and now in Melbourne. Each person gave his or her own experiences of settlement in Melbourne and the sound memories retained.
Sounds From The Past comprises two sections:

- 00:01:10 - 00:14:27: Sri Lankan sound and music memories of migrants from Sri Lanka to Australia
- 00:14:27 - 00:23:44: Melbourne sound experiences of these Sri Lankans and their families in Australia.

The running time of Sounds From The Past is 25 minutes, and it has been designed to broadcast in any kind of audio media.

Compositional timeline of Sounds From The Past

Sounds From The Past comprises mainly two locations, that of Sri Lanka, and Melbourne. Focused on these two areas, it discusses the first generation and second-generation Sri Lankan migrant sound and music experiences, as follows:

00:00:00 - 00:01:10: Opening theme music
00:01:10 - 00:02:23: Radio memories - Sri Lanka (first generation migrants.)
00:02:23 - 00:03:38: Environmental memories - Sri Lanka (first generation migrants.)
00:03:38 - 00:05:42: Music memories – Kandy, Sri Lanka (first generation migrants.)
00:05:42 - 00:06:32: Sound memories – Colombo, Sri Lanka (first generation migrants.)
00:06:32 - 00:09:38: Sound and music memories – Jaffna, Sri Lanka (first generation migrants.)
00:09:38 - 00:11:01: War memories – Jaffna, Sri Lanka (first generation migrants.)
00:11:01 - 00:13:01: Music memories – Galle, Sri Lanka (first generation migrants.)
00:13:01 - 00:14:27: First generation Sri Lankans migrating to Australia.
00:14:27 - 00:16:50: Sound environment memories – Melbourne (first generation migrants.)
00:16:50 - 00:17:40: Busker memories – Melbourne (first generation migrants.)
00:17:40 - 00:19:04: Community radio experience – Melbourne (first generation migrants.)
00:19:04 - 00:20:34: Music experience in Melbourne (first generation migrants.)
00.20.34 - 00.23.44: Music experience in Melbourne (second generation migrants.)

00.23.44 - 00.24.41: Sound memories in Melbourne (first generation migrants.)

00.24.41 - 00.25.54: Closing theme music.

**Compositional consideration**

The three elements below are used to create *Sounds from the Past*:

1. **Dialogue** – the interviewees own expressions of their thoughts.
2. **Music** – songs and background musical sounds.
3. **Sound effects**.

**Dialogue**

*Sounds From The Past* is not a radio drama, but uses the shape and the elements of radio drama.

Radio drama is dialogue. Through dialogue, we know the characters... Dialogue in particular is a wonderful way of revealing character. Dramatists have shown how much we can learn about a character merely by following his or her thoughts. (Satyo and Jadezweni 2003, p. 2)

Drawing on the above, the vivid language of dialogue is bright, glowing and incandescent. Correspondingly, Ferrington explains the effectiveness of the dialogues in the audio media as follows,

Words can be vague. The word 'boat' for example tells us of a particular class of objects, but it in no way gives us detailed information about that object's characteristics. If one hears the dialogue line, 'Eric escaped from the prison using the old man's boat', the listener must imagine what that boat might look like, feel like to ride in, or perhaps even smell like in terms of age and mustiness. (Ferrington 1993, p. 4)

The tone of voice, vocal emphasis, pacing, and regional accent, all have an effect on listener perception. In theatrical presentations, dialogue is accompanied by gesture and visually supported within the context of a stage setting. In audio medium words are temporal and briefly exist in time. The listener must create continuity and meaning from the spoken narrative without the benefit of visual information.

Dialogue in radio drama can be supported by music and sound effects, but music and sound effects cannot relieve the dialogue of its central responsibility.
I used ten pre-recorded interviews as the source of dialogue in this production. The dramatic shape of Sounds From The Past depends on using real interviews, instead of using professional actors’ re-voicing. The real migrants’ voices, timbre and tonal quality expresses his or her feelings spontaneously. These real dialogues give shape and spontaneity to Sounds From The Past.

Music

In Sounds From The Past the role of music is secondary to both atmosphere and dynamism. Louise Fryer (2010) explains,

> Pastoral music might underscore the sound of bees and a lawnmower in a countryside setting, for example, or choral music overlaid with the sound of bells might suggest a church. Like any conventionalized effect, such music is accessible to sighted and blind audiences alike. [BBC producer] Lance Sieveking suggests that ‘music [has] as an effect’ in its own right, however, can provide insights into, [the] character’s state of mind. (Fryer 2010, p. 211)

Correspondingly, Ferrington explains the significant role of the music within an audio presentation as follows,

> Music plays a significant role as a design element. It can frame or establish the boundaries of an audio presentation. Music, used at the beginning, establishes a mood or sets the stage for the events, which follow. Music is frequently used to link one scene to another. (Ferrington 1993, p. 4)

I employed music as an emotive channel to bring forward the key idea of Sounds From The Past, and as a background source, in preference to sound effects and dialogues.

Regarding the use of music, it can be used in the same way as films to indicate the characters’ feelings, enhance tension and as a leitmotif to clarify the plot. (Lopez and Pauletto 2009, p. 13)

As Lopez and Pauletto (2009) used the music as a leitmotif in their audio film, I used the music as a secondary motif in Sounds From The Past to create the musical environment where the interviewees lived in Sri Lanka and Australia.

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54 Leitmotif (leading motif) is a theme, or other coherent idea, clearly defined so as to retain its identity if modified on subsequent appearances, and whose purpose is to represent or symbolise a person, object, place, idea, state of mind, supernatural force or any other ingredient in a dramatic work, usually operatic but also vocal, choral or instrumental. (Grove’s Dictionary of Music)
The opening and closing themes were created using Sri Lankan and Australian traditional musical instruments and participants’ voices, as my idea was to create a solid opening to Sounds From The Past. I composed a single theme for the beginning and end of this production to give it unity. Instrumentation comprises Sri Lankan and Australian traditional music. I used instruments such as the Hak-gediya55 (Conch or Shell trumpet), the Didgeridoo56 and sticks57 alongside the Thammattama58 drum, with an added mixture of blurred participants’ voice cuts. I started the theme using Sri Lankan drums along with the Didgeridoo and gradually with the Hak-gediya. Thammattama and the Hak-gediya symbolise the Sri Lankan tradition and the Sticks and Didgeridoo depicts the Australian tradition. I began the theme music using sticks playing 4/4-rhythm pattern. Traditional drums, such as Thammattama and Sticks steadily seam together the theme, maintaining a persistent 4/4 beat rhythm.

Music and songs have being established a setting, enhancing the action, or evoke participants’ memories of the past.

Sound effects (Soundmarks)

Ferrington explains about combination of sound effects with the audio work’s ‘soundscape environment’ as follows,

An audio work’s ‘soundscape environment’ provides the context in which aural events happen...The sound of an approaching car, footsteps on the gravel driveway, the echo of a river canyon, are all natural noises that provide the listener with a sense of place, or help define the

55 Hak-gediya’ is a type of conch shell, which is used as a kind of trumpet in the traditional music of Sri Lanka.

56 The ‘Didgeridoo’ is a wind instrument developed by indigenous Australians of northern Australia around 1,500 years ago. It is still in widespread use today both in Australia and around the world.

57 ‘Sticks’ are a hand percussion instrument. Simplest form of playing the hand percussion is tapping two sticks together and has developed a place in traditional music all over the world. Indigenous Australians use clapping sticks alongside the didgeridoo.

58 The ‘Thammattama’ also referred to as the Twin wooden Drum. This drum is played with two sticks. The two drums are of different sizes and while the right one produces a louder sound, the left one produces a looser (and deeper) sound. The drums have only the topside covered, either with the skin of the cow or of a buffalo. Players used special sticks to play drums and the wood is from a creeper known as Kirindi.
attributes or actions of a character. Such sounds may take on other significance. (Ferrington 1993, p. 5)

Sound effects create a tremendously powerful emotional impact for stimulating an audience. Effects can range from a raindrop to a gigantic bomb explosion. Sound effects can also contribute to a story in an incredibly dramatic, dynamic way. Sounds used in Sounds From The Past have both outdoor and indoor origins, and portray the loss of sounds of the past.

Use of sound effects in Sounds From The Past

Sounds can inform us about things we cannot see, and non-diegetic sound can set mood. (Wyse and Subramainan 2005, p. 243)

Sounds From The Past is an audio artwork created with voice narration, music and mainly with the sound effects. 75 percent of the production has created with the sound effects.

Predominantly, I implemented the sound effects to create the sound environment of Sri Lankan migrants in the past and present, as it is their testimony, which has shaped Sounds From The Past.

List of sound effects used in the production:

1. Ocean waves
2. Ocean birds
3. Cold wind
4. Bicycle bell
5. Steady bicycle pedal sound
6. Car horn sound
7. Classic car horn
8. Bus horn
9. Bus stopping sound
10. Bus moving sound
11. Three wheeler sound
12. City traffic car
13. ‘Kottu roti’ chopping sound (Popular Sri Lankan food)
15. AM radio tuning sound
16. Radio static sound
17. Sound of radio switching on and off
18. Machine gun
19. Bomb explosions
20. Low rumbles
21. Helicopter sound
22. Fast-diving Tiger moths
23. Rooster crowing
24. Sri Lankan birds
25. Cow mooing
26. Forest birds
27. River
28. Tram sound

Sound effects timeline for *Sounds From the Past*

I expanded the sound effects to create the atmosphere of the storyline as follows:

00:01:10 - 00:04:07: Radio memories – Sri Lanka.

![Sound effects timeline](image-url)
Sound effects: Radio sound, AM Radio Tuning sound, Radio Static sound, Rooster Crowing, Forest Birds, Sri Lankan Birds, Cow mooing.

00:05:40 - 00:11:00: Colombo and Jaffna – Sri Lanka

Figure 5: 00:05:40 - 00:11:00: Colombo and Jaffna – Sri Lanka

Sound effects: Bus idle, Traffic sound, Car horn, Bus horn, Cold wind, City traffic with whistle, Radio sound (old static), AM radio tuning, Large bomb explosion, Machine gun, Shell explosions, Helicopter, Radio sound, News cut, Fast diving Tiger moths.

00:13:00 - 00:18:00: Melbourne

Figure 6: 00:13:00 - 00:18:00: Melbourne

Sound effects: Aeroplane cabin, Cabin announcement, Freeway sound, City traffic with whistle, Tram, Tram bell, Ocean waves, Buskers.
Recordings and editing

A ZOOM™ H4N handy recorder was used for all voice recordings. Logic Pro 9™ software application was used for the editing process.

Surround sound

I chose 5.1-surround sound method as it enhances a listener’s experience.

Surround mixing expands the mixing palette over traditional stereo mixing. It is in fact three-dimensional with almost endless versatility for placement and imaging. (Chion, Murch, and Gorbman 1994, p. 150)

The voices emanate from the centre-speaker to focus the participants’ thoughts was the principal source of this project. All sound effects remained placed throughout, with the front left, front right, rear left and rear right speakers. In addition, according to the situation of the scene, automation function was used to vary and delineate the sound effect related to the speaker’s position as a character in the story. (E.g. from the 00:06:32 to 00:09:38 section of Sounds From The Past, I moved the bicycle bell sound from the front left speaker position to the front right speaker position to build the sound atmosphere of Jaffna, Sri Lanka.)

![5.1 Surround mixing diagram](image)

**Figure 7: 5.1 Surround music listening diagram**

I created the 5.1 Surround mix with the standard Stereo mix, converting the 5.1 stereo down mix for common listening purposes.
Conclusion

This chapter explains the process of making *Sounds From The Past*, as it is relevant to those Subjects’ who participated in this research. It has been shaped to consider their sound and music memories, and how these have changed through their displacement from their past life in Sri Lanka to their present life in Melbourne. This chapter further discusses how both types of memories were used to create *Sounds From The Past* by using compositional considerations such as dialogue, music and 5.1 Surround system sound effects.

The next chapter concludes this research with a presentation of *Sounds From The Past* based on the supposition that sound memories of the motherland, along with new sounds of the new land, can integrate to form unique and new sound memories.
Chapter 4 – Conclusion and reflections

This chapter establishes the hypothesis of; the effect of memories of motherland sounds, integrating with the Australian sound environment forms a unique response to native and new sound memories. This is primarily established throughout the audio artwork, Sounds From The Past.

This research has shown that sound memories of the motherland, along with new sounds of the new land, integrate to form unique and new sound memories, which can be expressed in the form of an ‘audio artwork’. As explained in the aim of this research in Chapter 01, this project explores the connection between a person’s past and present sound and music memories. The creation of the audio work Sounds From The Past, has been developed from an understanding of this connection.

The text of Sounds From The Past was influenced by interviews with the participants, and primarily their responses to questions about their sound and music memories, and how they felt about the sound environment in Melbourne’s city and country areas compared to those they knew in Sri Lanka. It is this text, which points to the role of sound in the immigrant experience enhancing the understanding of that experience.

The following statements (See Appendix 4 – Audio script extracts) relate to that text.

The Subjects’ referred to their fondness of the sounds they remembered from their days in the Motherland such as listening to the radio, roosters crying, drumming and the sounds of dancing and singing. (See Appendix 4 – Audio script extracts 1-3, 5, and 6) In addition, Subject No. 01 intensely explains how she felt, what she saw, and ‘what really happened to her’. (See Appendix 4 – Audio script extracts 3)

Other Subjects’ also spoke about the importance of sound memories. Subject No. 04 (See Appendix 4 – Audio script extracts 4) spoke about his discovery of the Sinhala program on 3ZZZ radio. Listening to this brought back many memories and he eventually worked for this program.

Subject No. 10 speaks of memories of sounds of processions and celebrations, which she he cannot hear in Australia (See Appendix 4 – Audio script extracts 7). Then
explains that she used to travel to Brighten beach (Melbourne) just because it reminded her of the beach she used to visit in Jaffna in Sri Lanka.

**Reflections**

The *Sounds From The Past* is a study of Sri Lankan sounds and past music traditions combined with the sounds of contemporary Melbourne. It grew out of my own experiences as an artist working with sound and music, and as a migrant living in Melbourne researching Sri Lankan past sound and music memories. Thus *Sounds From The Past* has been designed to form a Crucible in which time and its memories are collected, reconstituted, and preserved. (Bithell 2006, p. 4)

According to Bithell’s statement, *Sounds From The Past* reaffirms a Sri Lankan migrant’s past life and keeps it alive,

> An individual in the present [is able] to re-sing, re-hear, and re-experience the past …
> (Neuman 1993, p. 269)

With an appreciative recognition of the sounds of contemporary Melbourne surrounding them.

My main objective was to draw sensory connections between the audio world of the listener, and their perceptions of who they are. *Sounds From The Past* is not a radio program, such as a radio drama or a radio documentary, but it is a thoughtful and challenging audio artwork designed to make listeners be aware of and reflect upon their past and their present.

The tonal diversity of Sri Lankan migrants’ voices is a central element of *Sounds From The Past*. To this authentic expression of their internal feelings, I added non-diegetic sounds⁵⁹, such as mood music and other sound effects, to add dramatic depth.

In 1933, radio pioneer Hilda Matheson asked:

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⁵⁹ Non-diegetic sound is represented as coming from a source outside story space. Such as Narrator’s commentary, sound effects which is added for the dramatic effect and mood music.
How far can broadcast hope to translate the appeal to the eye into the appeal to the ear?
(Fryer 2010, p. 205)

Matheson’s question was my biggest challenge, which I translated as how to create visual images through sound media. I employed a 5.1 surround mixing technique to accomplish this radio broadcaster’s hurdle of ‘seeing through hearing’. An example of ‘seeing through hearing’ from the Sounds From The Past is: 00:09:38 - 00:11:01: War memories – Jaffna, Sri Lanka, shows this.

In this example, my goal has been to include the idea of the war sound environment in Sri Lanka. I blended the war sounds with; cold wind, city traffic with whistles, radio static and an old am radio tuning, a loud bomb explosion, machine gun fire, shell explosions, helicopter, radio sounds, news cuts, and fast diving tiger moths, to create the sound environment of the war. Each time I placed the interviewee’s voice at the centre speaker position.

Figure 8: 5.1 Surround automation arrangement view.

00:09:34 - 00:11:01: Interviewee explaining the temple music of Jaffna, Sri Lanka, as an example of 5.1 surround automation.

00:09:38: Suddenly, the listener can hear a bomb sound and gun firing sounds. The front left, front right and rear right positions can hear bomb sounds. Machinegun sounds pan across the rear left and rear right positions.
00:09:48: Radio tuning sound, news theme playing, and news announcement playing from the centre speaker position.

NEWS BROADCASTER: This is Nalin Corea with the latest news from the Sri Lanka Broadcasting Corporation. The Tamil new tigers and the other rebel groups conducted several bomb attacks targeting the Mayor of Jaffna and Jaffna civilians. The Tamil tigers bombed a carnival held at the ‘Dorei Appa’ stadium.

00:10:25: Radio tuning sound from the centre speaker position.

00:10:26: Interviewee starts to talk from the centre speaker position. While talking there are continual machinegun shots and helicopter sounds playing from the rear left and rear right speaker position.

Subject No. 10: I was a teenager in Jaffna, with all the war going on. Not much of music from the temple.

00:10:26: Gunshot playback from the rear right speaker position.

00:10:39: Interviewee starts to talk from the centre speaker position. While she is talking, it continues machine gun shots and helicopter sounds play from the rear left and rear right speaker positions.

Subject No. 10: Gunshots and bombing is all that I heard. Actually, we listened for the sounds, because we can hear the difference between a normal plane and a bomber plane sound.

00:10:51: The sound of fast diving Tiger Moths is heard from left and rear right to front right speaker position.

Live interviews with the background noise recordings emphasise the importance of skilfully recorded voices, to maintain a good quality sound level throughout the production. I made the mistake, at first, of recording voices when there were other undesirable sound invasions. When mixing audio sounds I had not considered background noises, which were not always suitable. I later monitored such sounds more carefully.

The group of Sri Lankans interviewed for my research came from different parts of Sri Lanka, each with its own distinctive dance and music traditions. That diversity of the participants’ involvement added a variety of sound and music tonality for the production.
Strengths and limitations

This research was conducted from a self-reflective autoethnographic perspective. Autoethnography is an approach to research and writing that

> SEEKs to describe and systematically analyse personal experience in order to understand cultural experience’. (Ellis, Adams, and Bochner 2010, p. 1)

It is an approach, which uses participant observation and interviews in order to gain a deeper understanding of the Sri Lankan culture.

First I conducted the research in the field of the impact of sound on memory. Then I created an audio artwork providing a tool for Sri Lankan emigrants to take with them.

This autoethnographic approach adds qualitative value to the research in terms of connecting the researcher’s personal experience and autobiographical story to wider cultural, political, and social meanings and understandings.

One limitation was the unavailability of third generation Sri Lankan Australians for the research. Another limitation was the number of participants interviewed. Nevertheless, for an initial research of this kind the number of participants has been adequate in meeting with the aims of the study. Another limitation was the number of participants interviewed. The results may also be more interesting and conclusive if the research considered the experience of Sri Lankans throughout a wider region, such as those living in other Australian states, and even in other countries.

Other factors, also, may have influenced the opinions and experiences of the participants. They were only Sinhalese and Tamils not Muslims or Singhalese burger, and therefore did not represent the full range of Sri Lankan culture. Their primary memories of Sri Lankan music were of Buddhist influenced music, and they were not victims of the civil war – They were not emigrants who had the same need to flee their country as Tamils did. As well as this, their background enabled them to easily fit into middle-class Australian society. Their experiences were typical for the culture associated with this class. Further research indicating the different experiences relating to memory and place would do well to compare both class, and ethnic background.

One concern with autoethnographic research might be objectivity, because the researcher considers their experiences. Yet, because of the nature of the questions asked and the recording of the sound and music memories of the participants, I was
able to neutrally portray, the experiences and feelings of the participants in an analytical manner. The research guided by the experiences of the participants, has flowed all over the audio artwork.

While the exegesis was analytical, and portrayed the insights and experiences of the participating Sri Lankan emigrants, the audio artwork was very much relied on my own insights, especially in relation to the skills and innovations needed to capture the sound experiences of others and recreate them. In doing this I had to rely on all my insights and skills in editing, recording, 5.1 surround mixing with narrations, music and sound effects largely.

**The contribution of this exegesis to wider research**

The first two and a half chapters mostly explore the hypotheses relating to sound memories of Sri Lankan emigrants. Here I have added to the existing literature, and revealed new insights into the emigrant experience, and the relevance of sound to this experience. This provides new findings for existing scholarship. In the remainder of this document, I have enhanced the understanding of sound design research in its exploration of how to capture the sound experience of others, and how this sound experience can be recreated in an audio artwork.

This artwork will contribute to society as well as to Sri Lankan emigrants in particular, in providing a connection for them to their motherland. Thus, it will help provide comfort, and nurture the sense of identity of Sri Lankan emigrants.

This is why this study is important to both researchers, seeking a greater understanding of the Sri Lankan emigrant experience, and to Sri Lankan emigrants themselves. It may also be of importance to others in the community – by increasing their understanding of the emigrant experience of Sri Lankans. Lastly, *Sounds From The Past* will provide insights into the emigrant experience of people who have left their motherland.

This exegesis, and the accompanying audio artwork, helps to fill some of the gaps in the area of sound design, sound memories and emigration. There is little that has been written in this area, and now there is an audio artwork, which extends the subject area further to show sound design can enhance the sense of identity and wellbeing of emigrants, especially Sri Lankan emigrants in Australia.
Further research can grow out of this project. As there are, not many research done with sound (or sound design) and migrants, more research into identity and sound memories would be a good for future. There are Sri Lankan emigrants all over the world as a source for this research. Interviewing groups of them (using ethnographic or auto ethnographic research) would be achievable. It would also be interesting to gather the findings for different Sri Lankan cultural groups, and comparing the data with similar research done with other ethnic groups.

**Conclusion**

This research has satisfied its aim, of exploring the connection between a person’s past and present sound and music memories, in preparation for the creation of *Sounds From The Past*.

This research began with the idea of discovering; to what extent the Sri Lankan immigrants missed the sounds of their past and how important the loss of such sound and musical memory was to them.

The ethnography researches detailed in chapter two has assisted this project to focus on the connections between human life, place, sound and music and displacement. Interviews with Sri Lankan immigrants demonstrated the importance of the connection of sound and music with place, and the *Sounds From The Past* examined how sonic and spatial memories work together to reconstruct individual and collective histories.

Previous sound design research findings helped me to discover the most effective way of using sound effects in audio media, specifically in deterministic events, transient events and stochastic backgrounds. Moreover, the techniques of creating an audio film (Lopez and Pauletto 2009) using 6.1 surround sound practice helped me to expand my skills in placing sounds in a 5.1 surround sound system in five different sound spots.

Methods of identifying and categorizing sound have also helped me to improve the manner of placing sounds in *Sounds From The Past*.

Interestingly, the technicalities involved in these interviews, gave me the idea of how such sounds of vehicles or nature, animals, or war should be used as part of *Sounds From The Past*. 
Realisation of the loss of Sri Lankan sounds introduced the second sound factor the sounds heard here in Melbourne. The use of contrasting Melbourne sounds, along with ‘missed’ Sri Lankan sounds, has created a greater depth in *Sounds From The Past*, which has grown dramatically as it has progressed.

The feeling of nostalgia has developed into the audio artwork of *Sounds From The Past* as an expression of the connection between a person’s past and present sound and music memories.
Bibliography:


Baumann, Martin *Immigrant Hinduism in Germany: Tamils from Sri Lanka and Their Temples.*


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Appendix 1 - Human Ethics approval

Faculty of the VCA and Music  
The University of Melbourne  
7/9/2011

Dear Roger and Tharupathi,

I am pleased to advise that the VCA Human Ethics Advisory Group has approved the following Minimal Risk Project.

Project title: Sounds from the Past: Relationship to Sound in Multi-Ethnic Melbourne.  
Researchers: Roger Alsop and Tharupathi Munasinghe  
Ethics ID: 1136248

The Project has been approved for the period: 6/9/2011 to 31/12/2011.

It is your responsibility to ensure that all people associated with the Project are made aware of what has actually been approved. Research projects are normally approved to 31 December of the year of approval. Projects may be renewed yearly for up to a total of five years upon receipt of a satisfactory annual report. If a project is to continue beyond five years a new application will normally need to be submitted.

Please note that the following conditions apply to your approval. Failure to abide by these conditions may result in suspension or discontinuation of approval and/or disciplinary action.

(a) Limit of Approval: Approval is limited strictly to the research as submitted in your Project application.

(b) Amendments to Project: Any subsequent variations or modifications you might wish to make to the Project must be notified formally to the Human Ethics Advisory Group for further consideration and approval before the revised Project can commence. If the Human Ethics Advisory Group considers that the proposed amendments are significant, you may be required to submit a new application for approval of the revised Project.

(c) Incidents or adverse affects: Researchers must report immediately to the Advisory Group and the relevant Sub-Committee anything which might affect the ethical acceptance of the protocol including adverse effects on participants or unforeseen events that might affect continued ethical acceptability of the Project. Failure to do so may result in suspension or cancellation of approval.

(d) Monitoring: All projects are subject to monitoring at any time by the Human Research Ethics Committee.

(e) Annual Report: Please be aware that the Human Research Ethics Committee requires that researchers submit an annual report on each of their projects at the end of the year, or at the conclusion of a project if it continues for less than this time. Failure to submit an annual report will mean that ethics approval will lapse.

(f) Auditing: All projects may be subject to audit by members of the Sub-Committee.

Please quote the ethics registration number and the name of the Project in any future correspondence.

On behalf of the Ethics Committee I wish you well in your research.

Yours sincerely,

A/Prof. Barb Bolt  
Chair VCA HEAS

Faculty of the VCA and Music  
The University of Melbourne, 234 St Kilda Road, Southbank, Victoria 3006 Australia  
T: +61 3 9685 3500  F: +61 3 9682 1841  E: vcam-reception@unimelb.edu.au
Human Ethics approval amendment:

11 November 2011

Mr P.R. Alsop
School of Performing Arts
Faculty of the VCA and Music
The University of Melbourne

Dear Mr Alsop,

Project title: Sounds from the Past: Relationship to Sound in Multi-Ethnic Melbourne
Researchers: Mr P R Alsop, T Munasinghe
Ethics ID: 1136248

I am pleased to advise that the amendment to this Minimal Risk Project was approved by the Victorian College of the Arts Human Ethics Advisory Group on 11 November 2011.

Please note it is your responsibility to ensure that all people associated with the Project are made aware of the amendment.

Yours sincerely,

[Signature]

A/Prof Barbara Bolt
Chair Victorian College of the Arts - Human Ethics Advisory Group
Appendix 2 - Introductory questions

1. What is your hometown?
2. What are your sound and music memories as a child?
3. What are your sound and music memories as a teenager?
4. What is your sound memory as an adult?
5. How did you feel about your initial move to Melbourne?
6. How did you feel about the sound environment in Melbourne?
7. How do you compare the sound environment of the busy traffic situation in Colombo with Melbourne?
8. How do you compare the sound environment of Sri Lanka’s countryside with that of Melbourne?
9. Has your sound experience in the past affected your choice of place of residence?
10. What kind of music did you like to hear when you were in Sri Lanka?
11. Can you still hear the same music here?
12. What kind of music do you like to hear?
13. Why do you like to hear that particular type of music?
14. What was your source of music in Sri Lanka? (Gramophone, audiocassette, radio or television)
15. How do you compare Sri Lankan music with music in Melbourne?
Appendix 3 - *Sounds From The Past* audio script

'(Sounds From The Past)'

(Theme.)

(Instruments such as Traditional drums, Hak-gediya, didgeridoo and voices.)

(Traditional drums.)

(Radio sounds.)

**Subject No. 01**

In the seventies that’s when I went to the school in Sri Lanka, the way of entertain listen to the radio. Therefore, I remember coming home after school and listen to the radio, listen all the beautiful songs. You know...We really liked at that time! Radio was the only thing we had.

**Sound:** Sri Lankan Song playback in the background.

**Subject No. 04**

Most of time, our friends and neighbours join someone’s family and gathered around the radio listen comedy shows and music.

**Sound:** Radio tuning sound. Song starts and plays continuously.

**Subject No. 05**

The radio was the only media that was available to us to have access to music until we arrived in Melbourne.

**Sound:** Song continuously plays. After ten seconds, radio-tuning sound starts.

**Sound:** Cow, rooster crowing.

**Subject No. 01**

Rooster’s crying in the morning and some birds you can never hear Melbourne or Australia or I don’t think any other country. In addition, you know, all of a sudden, when you hear something like that, then you know how much you miss that kind of familiar sound.

**Sound:** Cow sounds.

**Subject No. 04**
I can remember that there was a man blind in one eye living in near our house. He used to play the flute in the evening, every day in the rice paddy, every day. He played beautiful music.

**Music:** Flute playing.

**Music:** When the flute finishes, traditional drums play and stop.

**Music:** Drone starts and plays continuously.

**Subject No. 01**

Something I can never ever forgetting in my life is the first time I saw 'Sinhabahu'. Prof Sarachchandra's the most popular drama. In addition, I was about twelve of my age my father took me to the university open-air theatre. Moreover, that was the most fascinating thing I ever experienced in my life. I never ever heard, such music or the drumming and the dancing and the singing. It was just all just went to a different world.

I still can remember exactly how I felt, what I saw, and what really happened to me.

**Sound:** Drum sound and actor singing sacred Tooth relic temple ceremony.

**Subject No. 04**

If you take the Kandyan Perahera, The cultural pageant that parade the streets, so it makes use of a variety of music. One may categorize some of this music as different types of sounds. There are no formal laws about sound or noise in Sri Lanka.

**Sound:** City traffic sound.

**Subject No. 09**

(Traffic sounds continue under the voice cut)

Well, like the traffic sounds in Colombo, very chaotic and archaic. Because motorists in that country in combo, Sri Lanka, they constantly like to toot the horn for slightest thing. In Melbourne, the horn is tooted if you annoyed by other driver. But is quite different to Sri Lanka. They keep tooting the horn, even at the red lights. It's a different type of world, in the traffic sound point of view.

**Sound:** Traffic sounds fade out and Tamil drum fade in.

**Subject No. 10**
Jaffna.

**Sound:** Bicycle bell.

**Subject No. 10**

In a small township, the most you will hear are bicycle bells. You don't hear many car horns or anything like that.

**Sound:** Bicycle.

**Subject No. 10**

When I was thirteen years old, when we had electricity all that, we use to listen to music. We call it the movie music, which is not classical actually. Even though, they are based on classical. I used to hear that.

**Sound:** Tamil film song playing on AM radio.

**Subject No. 10**

Normally the houses are not too close. However, sometime you can hear mothers singing lullaby. All the workers work in the field keeps singing as they work.

**Sound:** Lullaby song.

**Sound:** Funeral solo drum.

**Subject No. 10**

When someone passes away they have a procession with a drum, design for that purpose. Therefore, you can hear that once in a while someone passes away they taking that procession. When they have special celebration, you wake up with the devotional music. It's not exact classical, but semi classical music. Like a pipe, instrument which they playing in the temple. It's called 'Nadaswaram'. So you will hear that and the as well as the 'Thavil'. It is a barrel shaped skinned drum. So you will hear that in the mornings and the evenings.

**Music:** Temple music playing and suddenly stops.

**Sound:** Bomb and continuing gunshots.

**Sound:** Radio tuning sound. Play back of the news theme.

**News Broadcaster**
This is Nalin Corea with the latest news from the Sri Lanka Broadcasting Corporation.
The Tamil new tigers and the other rebel groups several bomb attacks targeting the mayor of Jaffna and Jaffna civilians. A carnival held at the Dorei Appa stadium, bomb by the Tamil tigers...

**Sound:** Radio tuning then it’s switched off.

**Subject No. 10**

When I was a teenager in Jaffna, with all the war going on. So, not heard music from the temple.

**Sound:** Gunshot.

**Subject No. 10**

Gunshots, bombing all that I sort of sound heard. Actually we look out for the, because we can differentiate hear normal plane and a bomber plane sound.

**Sound:** Plane and bomb.

**Music:** Low country drum.

**Subject No. 05**

You know, I adored going to the temple during my childhood. I observed monks were chanting Pirith.

**Sound:** Pirith chanting.

**Subject No. 05**

Likewise, I like Tovil and I was fascinated by the singing of these performances to the tune of the low country drum. I love those rhythms.

**Music:** folk song and drumming.

**Sound:** Aeroplane take off.

(Inside the flight)

**In-Flight Announcement**

Welcome to Melbourne international airport. Local time is 08.00am and the temperature is seventeen degrees centigrade. On behalf of the entire crew, I would
like to thank you for joining in this trip and we are looking forward to seeing you on board again in the near future. Have a nice day.

**Sound:** Inside of airport: foot steps, Airport announcements and people talking.

**Sound:** Outside of the airport. Car door opens and closes. Car idles, starts and runs.

**Sound:** Radio tuning sound. Men and women were talking in English.

**Subject No. 07**

I experienced a huge difference. It started from the very moment I arrived in the Melbourne airport, even the noise of the vehicles that were passing by. I felt as if the picture of the trees that were embedded in my mind all along, getting disappeared and entering into a huge industrial or commercial environment.

**Sound:** Freeway car sounds.

**Subject No. 09**

Countryside of Sri Lanka is more similar to Melbourne. Because there is still quiet, Traffic is less in the country. People don't toot horns easily like here. I find the similar situation in Melbourne.

**Sound:** Car sounds without horn.

**Subject No. 10**

In terms of the sound, I was scared of helicopter sound for a year. Took me to get rid of that fear. I studied in a school, which was just next to the beach, in Point Pedro, Jaffna. I hear the waves, see the sea everyday all that. I think when I moved in here, especially when I was in University, on the way back I used to normally, just take the train just go and hear the waves in Brighton beach. (Laugh) Yes, just to go there, Sandringham line take there and just sit there half an hour or one hour just to hear the waves.

**Sound:** Sea waves, Tram enters the stop, bell and leaving.

**Subject No. 05**

We arrived here in 1977. I was about thirty-five years old and had two children. One was three and the other was one year old. Since we arrived in Melbourne, our focus was on finding a job. My profession was in the IT field. We did not get to think of
anything else for about three or four years other than finding a job. Another new experience I had in Melbourne was sound of Buskers. That we never heard in our country. I thought it was fantastic, what they did with their instrument and mostly instrumental music.

**Music:** Busker’s music.

**Sound:** Radio tuning.

**Subject No. 01**

When we first came to Melbourne, we stayed with an Australian family for a couple of months. I remember one day meeting a Sri Lankan person accidentally in a shop and this person telling us about the Sinhala program on the 3ZZZ radio. I remember listening to this program for the first time and having tears and goose bumps when they played the National Anthem of Sri Lanka.

**Music:** The last section of the Sri Lankan national anthem playing.

**Subject No. 01**

After year or so, I myself join this team of people who did this Sri Lankan program. I did the children section.

**Music:** 3ZZZ news theme playback.

**Sound:** Children singing (radio).

**Sound:** Radio announcement.

**Subject No. 05**

It was the time I joined the 3ZZZ radio founding committee and then involved in setting it up and test transmissions. We did three programs of two hours each, which were in the nature of radio magazines. We wanted to include songs, news and interviews during the two hours.

**Music:** Sri Lankan song playback.

**Subject No. 08**

When I sing in Sinhalese, it is a bit hard to portray the emotions of the songs because I don’t understand what I am singing about, because I don’t understand single words of the song. So basically, in a nutshell, I get my father or mother or someone to tell me
what the meaning of the song is. So that way I get a fair idea of what the song means. But it still creates a barrier because I don’t understand each individual word of the song, so it is a bit hard to give those emotions out when you’re singing that particular song. But as a child that didn’t worry me and as of today that doesn’t worry me because I’ve always had a passion for Sri Lankan music. So not knowing the meaning doesn’t stop me from listening to those beautiful melodies.

Music: Sri Lankan song playback.

Subject No. 01

Music had been big part of my life from day one, singing, listening & writing lyrics & all the things associated with music were a big part of my life. When I was going through the very difficult periods of my life music helped me to stay alive. I think if I did not have this opportunity to live in the same, musical environment the life would have been somewhat empty.

Music: Sri Lankan song playback.

Subject No. 05

In the meantime, I heard songs of western music over the radio. ‘Don’t cry for Argentina’ is one such song I remember so well. It opened my eyes and I thought Oh, God! What a beautiful song!! On the same day, I went to a few stores in search of that song. I bought a 45RPM record. I enjoyed this by listening to it over and over. I realized that there is another dimension of music to enjoy other than the type of music, which I had exposed to until then.

Music: Sri Lankan orchestral work playback.

Subject No. 09

I don’t like the rock. That I hated, certainly not. It is really meant to appealing to your basic instincts, rather than appealing to higher more spiritual level instinct that men have. That's the situation hear in Melbourne. In Sri Lanka we had more exposure to kind soul and spiritual kind of, spiritual not a sense of religious. But the sense of higher fulfilment.

Music: Sri Lankan song playback.

Subject No. 08
I like a bit of change getting away from Melbourne so I definitely would be listening to Sinhalese music being in Sri Lanka that would probably make sense. When I do go to Sri Lanka I tend to listen to a lot more classical folk type music, that’s the genre that I tend to like in Sri Lanka.

**Music:** Sri Lankan song playback.

**Subject No. 06**

Actually, we thought of going to a house of our own to be in a serene environment away from the hurly burly surrounding. It is very interesting here. Birds singing in the morning, if you are in the garden you can see birds grooming around even during the afternoon. It gives immense pleasure when you are in the garden feeling plants and trees. We tried to recreate the environment in which we were living back at home. Sometimes I used to have fun with my husband suggesting that we should have a cow in the garden so that we can hear the sound of the beast.

**Subject No. 05**

Sound has another dimension, that is emptiness of sound not having sound. That also is some kind of sound experience I feel.

**Music:** End theme.
Appendix 4 - Audio script extracts

The following extracts from the audio artwork Sounds From The Past are those referred to in Chapter Four, in relation to the hypothesis that the creation of new understandings of the role of sound in the immigrant experience will enhance understanding of that experience. These extracts are arranged firstly in the number order of the Subject, then in the order they occur in the text.

Extract 1: Subject No. 01

…I remember coming home after school [in Sri Lanka] and listen to the radio…Radio was the only thing we had.

Extract 2: Subject No. 01

[I remember] Rooster's crying in the morning [in Sri Lanka] and some birds you can never hear [in] Melbourne or Australia…when you hear something like that, then you know how much you miss that kind of familiar sound.

Extract 3: Subject No. 01

…I was about twelve of my age my [when my] father took me to the university to the open-air theatre. Moreover, that was the most fascinating thing I ever experienced in my life. I never ever heard, such music or the drumming and the dancing and the singing. It was just all just went to a different world. I still can remember exactly how I felt, what I saw, and what really happened to me.

Extract 4: Subject No. 01

When we first came to Melbourne, we stayed with an Australian family for a couple of months. I remember one day meeting a Sri Lankan person accidentally in a shop and this person telling us about the Sinhala program on the 3ZZZ radio. I remember listening to this program for the first time and having tears and goose bumps when they played the National Anthem of Sri Lanka. After year or so, I myself join this team of people who did this Sri Lankan program. I did the children section.

Extract 5: Subject No. 04

Most of time [in Sri Lanka], our friends and neighbours join someone's family and gathered around the radio listen comedy shows and music.

Extract 6: Subject No. 05
You know, I adored going to the temple during my childhood. I observed monks were chanting Pirith. Likewise, I like Tovil and I was fascinated by the singing of these performances to the tune of the low country drum. I love those rhythms.

**Extract 7: Subject No. 10**

Then someone passes away they have a procession with a drum, design for that purpose. Therefore, you can hear that once in a while someone passes away they taking that procession. When they have special celebration, you wake up with the devotional music. It's not exact classical, but semi classical music. Like a pipe, instrument which they playing in the temple. It's called 'Nadaswaram'. So you will hear that and the as well as the 'Thavil'. It is a barrel shaped skinned drum. So you will hear that in the mornings and the evenings.

**Extract 8: Subject No. 10**

In terms of the sound, I was scared of helicopter sound for a year. Took me to get rid of that fear. I studied in a school, which was just next to the beach, in Point Pedro, Jaffna. I hear the waves, see the sea everyday all that. I think when I moved in hear, especially when I was in University, on the way back I used to normally, just take the train just to go and hear the waves in Brighton beach. (Laugh) Yes, just to go there, Sandringham line take there and just sit there half an hour or one hour just to hear the waves.
Appendix 5 - Sound effects sources

The sound effects were taken from:

- BBC Sound Effects Library
- Hollywood Edge™ Sound Effects
- Sony Pictures™ Sound Effects Series
- Sound Ideas™ - The Universal Studios™ Sound Effects Library
- The 20th Century Fox™ Sound Effects Library
- Warner Brothers™ Sound Effects Library
Appendix 6 - Sri Lankan Tamil emigration in Canada and Italy

The Sri Lankan Civil War which started in 1983, lasted for 26 years, resulting in thousands of them dying, and three quarter of a million Sri Lankan Tamils leaving the country as refugees for places like North America, Europe, India, and Australia (Sriskandarajah 2005). This is known as the Sri Lankan Tamil Diaspora – a significant movement of people away from their homeland. (A third of the Tamil population is now living overseas.)

More displaced Tamils live in Canada than any other country. Of a Sri Lankan population of about 400,000 (La 2004, p. 380), the Canadian Tamils number about 300,000 (Cochrane, Baser, and Swain 2009, p. 688), and 250,000 of these live in Toronto. They own many businesses, and stores including Burger King, Mc Donalds (La 2004). Tamil supermarkets and Tamil restaurants. They hold professional positions such as real estate agents, lawyers, doctors and bankers (Cheran 2001, Hyndman, Sriskandarajah 2005).

As of July 17th 2013, Tamilo.com listed on its website that 100,000 Tamils lived in France, mostly in Paris. Germany has more than 60,000 Tamils (Baumann 2008). They are respected in German society and are fluent in English as well as German. They have their own TV channels. Switzerland has about 40,000 Tamils (Cochrane, Baser, and Swain 2009, p. 688), who are mostly refugees, while Italy has about 35,000. The Netherlands and Norway also have significant Tamil populations.

Sri Lankan Tamils in Canada

Most related literature is concerned about Tamil diaspora and their relationship to the troubles in their Motherland. A great deal of literature concerns itself with the connection between Tamil emigrants and the Tamil Tigers of Eelam (LTTE) (Hoglund and Svensson 2009, La 2004, Hyman et al. 2011, Wayland 2003) who claim to represent Tamils in Sri Lanka. However, we still need many studies to help ‘paint a picture’ of Sri Lankan emigration.
Canada has a very large number of Sri Lankan emigrants with most of these being Tamils, after the 2003 Civil War (La 2004, p. 380).

More Sri Lankans fleeing persecution from their homeland seek political asylum in Canada than in any other country (La 2004, p. 379).

Because of Canada’s liberal immigration policies, which make Canadian society relatively, open to foreigners,

It is unsurprising that so many Tamils have chosen it as their destination after being pushed [away] from their home state by civil war (La 2004, p. 380-381).

Most Tamils in Canada are middle class, now living in ethnic enclaves. It is difficult for them to start afresh in their new country, because they are still tied to the conflicts in the motherland (La 2004, p. 384). They are still very much tied to their memories because of this, and this tie is increased by the influence from Tamil Tigers of Eelam (LTTE).

An ethnic Tamil insurgency group fighting for autonomy in the North eastern portion of Sri Lanka. (La 2004, p. 379)

This group is very active in Canada and coerces funds for their cause. Although their cause may be a good one:

This is particularly troubling, since many of the Tamil refugees in Canada originally fled Sri Lanka because of persecution by the LTTE, not by the ruling majority (La 2004, p. 379).

The LTTE exploits Canada’s Tamil diaspora also by regulating the emigration of Tamils. They insist on capital or family members remaining in Sri Lanka, to help in supporting their cause (La 2004, p. 383). Tamils in Canada are ‘routinely victimized’ by the LTTE:

They face intimidation and exploitation at the hands of persecutors whom their refugee status allegedly grants them protection from under international humanitarian law. (La, 2004 p. 384)(La 2004, p. 384)

Sri Lankan Tamils in Italy

Italy is different to Canada. Sri Lankans in Italy are not predominantly Tamil probably due to its popularity with Catholic Sri Lankan emigrants from the seventies (Sriskandarajah 2002), because of the more generous admission policies compared to other European countries, and because of Italy’s ‘nominative calls’ policy where an Italian employer can guarantee work for a foreign worker (Henayaka-Lochbihler and Lambusta 2004, p. 4)
Henayaka-Lochbihler and Lambusta (2004) conducted exploratory research in Italy, as well as an analysis of public statistical data and studies. They said there was a large and ‘consolidated’ community of Sri Lankan migrants in Italy, but ‘over the last 30 years…no comprehensive social scientific research has been conducted. Henayaka-Lochbihler and Lambusta (2004, p. 3) They stated that Sri Lankans in Italy have a well-structured community life and reside mainly in the rich and industrial cities to the north of the country (Henayaka-Lochbihler and Lambusta 2004, p. 16), but they have mistrust toward their host country. Less than ten years ago the LTTE was not active in Italy (Henayaka-Lochbihler and Lambusta 2004, p. 9).

Terrorist events in our modern world sometimes cast doubt on ‘Diaspora communities’ (Cochrane et al, 2009, p. 683).

And,

Financial donations of Diasporas are a key variable in the continuation of violent conflict. (Cochrane et al, 2009, p. 683)

Such doubt forgets the fact that most emigrants are looking to start anew in a new country. In Australia, however, like Italy, there is little evidence for Sri Lankans remaining significantly tied to their motherland with links to organizations like the LTTE.

Overall, Diaspora accounts for 23–30 per cent of the global Sri Lankan Tamil population of approximately 2.7 million (Cochrane, Baser, and Swain 2009, p. 688).

The Diaspora is considered to be a fundamental part of the Tamil struggle against the Sri Lankan government… (Cochrane, Baser, and Swain 2009, p. 688)

This is one reason why Diaspora communities still play a significant role in their Homeland.

Yet in the countries where the LTTE is active there is dissent among Tamil emigrants over the LTTE’s position that they are the sole representatives of all Tamils (Cochrane, Baser, and Swain 2009).

However, in spite of these differences, the Sri Lankan Tamil Diaspora is a united community (Cochrane, Baser, and Swain 2009, p. 688).

Many members of the Sri Lankan Tamil community (in other countries),
Retain vivid memories of the traumatic events that they have been through in Sri Lanka (Cochrane, Baser, and Swain 2009, p. 688).

These memories affect them, and shape their daily lives.
Appendix 7 - Sri Lankan drums

The main types of drums in use today are referred to by the following names:

Up country drum (Geta Bera)

This is the main drum used to accompany dances in the Kandyan or the Hill Country tradition. This drum is turned out of wood from Ehela, Kohomba or Jack Fruit tree. The drum tapers towards the ends and on the right side, the opening is covered with the skin of a monkey while the opening on the other side is covered with a cattle skin. The strings that are used tighten the sides are from a deerskin. A student who begins his training in the use of the Geta Bera has to practice twelve elementary exercises.

Low country drum (Yak Bera)

This drum is referred to by many names among which are the Ruhunu Bera, Devol Bera and Ghoskaya. This drum normally accompanies the dances from the low country, especially the mask dancing connected with rituals and the folk play Kolam. The drum is turned out of wood taken from the Kohomba, Ehela, Kitul or Milla trees. This is a cylindrical drum, fairly long and is played on both sides with hands. The openings on the two sides of the drum are covered with the stomach lining of a cow. The strings used to tighten the sides are from cattle skin. A student has twelve elementary exercises to learn to play this drum.
Davula

This drum is used in most of the Buddhist ceremonies all over the island. This drum is cylindrical, but much shorter than the Yak Bera. An important feature of this drum is that one side is played with the hand while the other side is played with a stick. The sides are covered with cattle skin and the tightening is done with a string made especially for the purpose. These are also twelve elementary exercises to be followed by a person learning to use the drum.

Twin drum (thammattama)

This is also referred to as the Twin Drum. This drum is played with two sticks. The two drums are of different sizes and while the right one produces a louder sound, the left one produces a looser (and deeper) sound. The drums which have only the topside covered either with the skin of the cow or a buffalo. The wood used is from Kos, Kohomba and Milla trees. They used special sticks to play drums and the wood is from a creeper known as Kirindi.
Hand rabana

Rabana is about one foot in diameter and is turn out of wood from Kos (Jack tree) and Milla. The skin used is that of a goat. Some performers keep revolving the rabana on the tip of their fingers while others play it accompanied with singing. This is played with one hand only.

Dakkiya

This is similar to the Udekkiya, but bigger. This is used mainly for rituals. The drum is hung on the shoulder of the player and applying pressure on the strings controls the sound.

Udekkiya

This is a two-sided drum with the sticks, fingers or beads at the ends of strings wound around its middle. Cords control the tautness of the skin and the drum can be "tuned". The player holds the drum in one hand and gives it a sharp twist, shells and bells may be suspended from the drum’s central cord and the heads and body of the drum may be painted with motifs.
Bench rabana

This is the biggest among the drums used in Sri Lanka. It is normally placed on three or four wooden supports each about one foot in height. The players sit around the drum and play it with both hands. A small fire is sometimes lit under the Rabana to keep it warm and this helps it to give a better sound. This drum is commonly used for New Year festival and there are many beautiful rhythms played on them. Women usually play this drum.

Bummadiya

This is the only drum turned out of clay. The single opening is covered with the skin of a monkey, goat or iguana. It is hung on the shoulder of the player and played with both hands. Normally used during harvesting and it is shaped like a pot.

The Thavil or Tavil

The Thavil or Tavil is a barrel shaped drum from South India. It is used in temple, folk and Carnatic music, often accompanying the nadaswaram. The thavil and the nadaswaram are essential components of traditional festivals and ceremonies in
South India. In folk music contexts, a pair of wider, slimmer sticks is sometimes used. Thanjavur is famous for thavil, so called Thanjavur Thavil.
Appendix 8 - Audio plug-in effects

I used Waves™, audio plugins and Logic pro 9™ built-in effects. Logic Studio has an extensive range of digital signal processing (DSP) effects and processors that are used to colour or tonally shape existing audio recordings, software instruments, and external audio sources—in real time. The most common processing options include EQs, dynamic processors, modulations, distortions and reverbs; I used these options to enhance the notion and the sound environment of storyline.

Surround balancer

For the surround mixing, especially I employed the surround balancer plugin in Logic pro 9™ for sound placing. This provides further control over the phase relationships between separate channel modulations and the phase offsets are distributed within the surround spectrum. Likewise, the Spread parameter in the Ensemble effect allows for surround distribution of its voices, with the Down Mixer provides a handy stereo-check option if used on the surround master channel strip.

Space Designer

The other main plugin is ‘Space Designer’. The Space Designer plugin colours the texture of the voices in my project. Specifically, using space designer’s wooden studio present effect I added more reverberation to all of the participant’s narrative voices, plus background music also. The Space Designer plugin attempts to emulate a
characteristic echo and the reverberation of a physical environment, using a technique called convolution. Convolution is a mathematical operation, which uses the two functions of cross-correlation\(^6\) to change the character of the signal. Space Designer also offers features such as envelopes, filters, EQ, and stereo/surround balance controls, which provide precise control over the dynamics, timbre, and length of the reverberation.

![Space Designer](image)

**Figure 10 – Space Designer**

**TrueVerb**

Waves\(^{\text{™}}\) Audio’s TrueVerb features a flexible graphic interface and powerful editing parameters; TrueVerb combines reverb with an early reflections simulator to create extraordinarily natural-sounding virtual acoustic spaces. I assigned this plug-in via the bus channel to add more reverberation to sound effects, such as cold wind, traffic sounds. TrueVerb actually combines an Early Reflections simulator with its standard reverb algorithms, to produce very natural-sounding room sounds.

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\(^6\) In signal processing, cross-correlation is a measure of similarity of two waveforms as a function of a time lag applied to one of them.
Averb

Averb is a simple reverb effect that employs a single parameter (Density/Time) to control both the early reflections and diffuse reverb tail. I assigned this plug-in via the bus track to sound effects, such as AM radio tune and static radio sounds. It is a quick-and-easy tool for creating a range of interesting space and echo effects. The Averb however may not be the best choice for simulating real acoustic environments.

Channel EQ

The Channel EQ is a highly versatile multiband EQ. I assigned this plug-in to the bus channel (voice) strip to reduce unwanted frequencies, and raise quieter frequencies to make them more pronounced. I adjusted the centre frequencies of bands 2 through 7 to affect a specific frequency to eliminate things such as hum or other noise on the voice mix. While doing so, I changed the Q parameter(s) so that only a narrow range
of frequencies would be affected. It provides eight frequency bands, including lowpass and highpass filters, low and high shelving filters, and four flexible parametric bands. It also features an integrated Fast Fourier Transform (FFT) Analyzer to view the frequency curve of the audio I want to modify, allowing us to see which parts of the frequency spectrum may need adjustment.

Figure 13 - Channel EQ
PlatinumVerb use enhances the reverberation of the Tamil drum sounds channel. Room reverberation is composed of distinct echoes off nearby surfaces to create early reflections, and a reverb tail of diffuse echoes that trail off into silence. Its dual band Reverb section splits the incoming signal into two bands, each of which is processed and can be edited separately.

![Figure 14 - PlatinumVerb](image)

Direction mixer

This plug-in I used to adjust the balance between the left and right channels to identify exactly where the ‘phantom’ centre image should be located and how wide the stereo spread should be. It allows the sound designer to accurately position the recording in the stereo field, while keeping some of the stereo sweeping effect that gives distinctive sound to the listener. Further, this allows the sound designer to give listeners the impression that the sound was recorded in a fixed position in the stereo field.
TransX

Waves™ Audio’s TransX is perfect for breathing new life into accentuating or attenuating instrumental attacks, and modifying room acoustics.

TransX is a revolutionary processor that shapes transients, revitalizes individual tracks, and full mixes. TransX Wide offers the option of pushing the Range control above zero for an in-your-face sound, or taking it way down for a coming-from-next-door effect. One of TransX’s most important features is its Sensitivity control, which sets the amplitude of the Attacks to be processed, from -10dB up to +10dB.

Compressor

I chose this compressor to ‘glue’ the mix together, to provide some dynamic control and perhaps to impart character to the sound. ‘Bus compression’ is a term often used
for this process, where a compressor is applied to a drum bus, vocal bus or stereo mix bus.

This Compressor is designed to emulate the sound and response of a professional-level analogue (hardware) compressor. It tightens up your audio by reducing sounds that exceed a certain threshold level, smoothing out the dynamics and increasing the overall volume—the perceived loudness. Compression helps bring the key parts of a track or mix into focus, while preventing softer parts from becoming inaudible. It is probably the most versatile and widely used sound-shaping tool in mixing, next to EQ.

Figure 17 – Compressor

L3 MultiMaximizer

I used Waves™ Audio’s L3 MultiMaximizer to enhance frequency response and maximize levels of music tracks while protecting the fidelity of their sources.

Figure 18 - MultiMaximizer
The MultiMaximizer version of L3 can act as a mastering equaliser as well as a multi-band limiter. Here I gently boosted the upper-mid frequencies and cut the low mids.
Appendix 9 - Composition time
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