Listening *Software*

ambient listening & background musics

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Assumptions

Principles of the auditory perceptual system. From auditory stimulus to auditory impression (Klawiter, Preis 2009):

Hearing enables information to be acquired about the **characteristics of objects** in the environment.

Object image formation: the carrier of information about an object is the acoustic signal produced by the object. The structure of this signal, the so-called **acoustic characteristics, forms the basis of the auditory image** (impression) of the object.

The extraction of an object's characteristics from its acoustic characteristics requires **multi-level information processing.**

Explaining the issue of listening to music holds the **inseparability** of cognitive processes and cultural processes.

The multifaceted processing of musical information reaches towards **the culturally variable conditions** under which the auditory system operates.

The definition of auditory processes takes into account the so-called **'environmental influences'.** The modes of action and cognitive outcomes predicted by the model are relative to the environment.

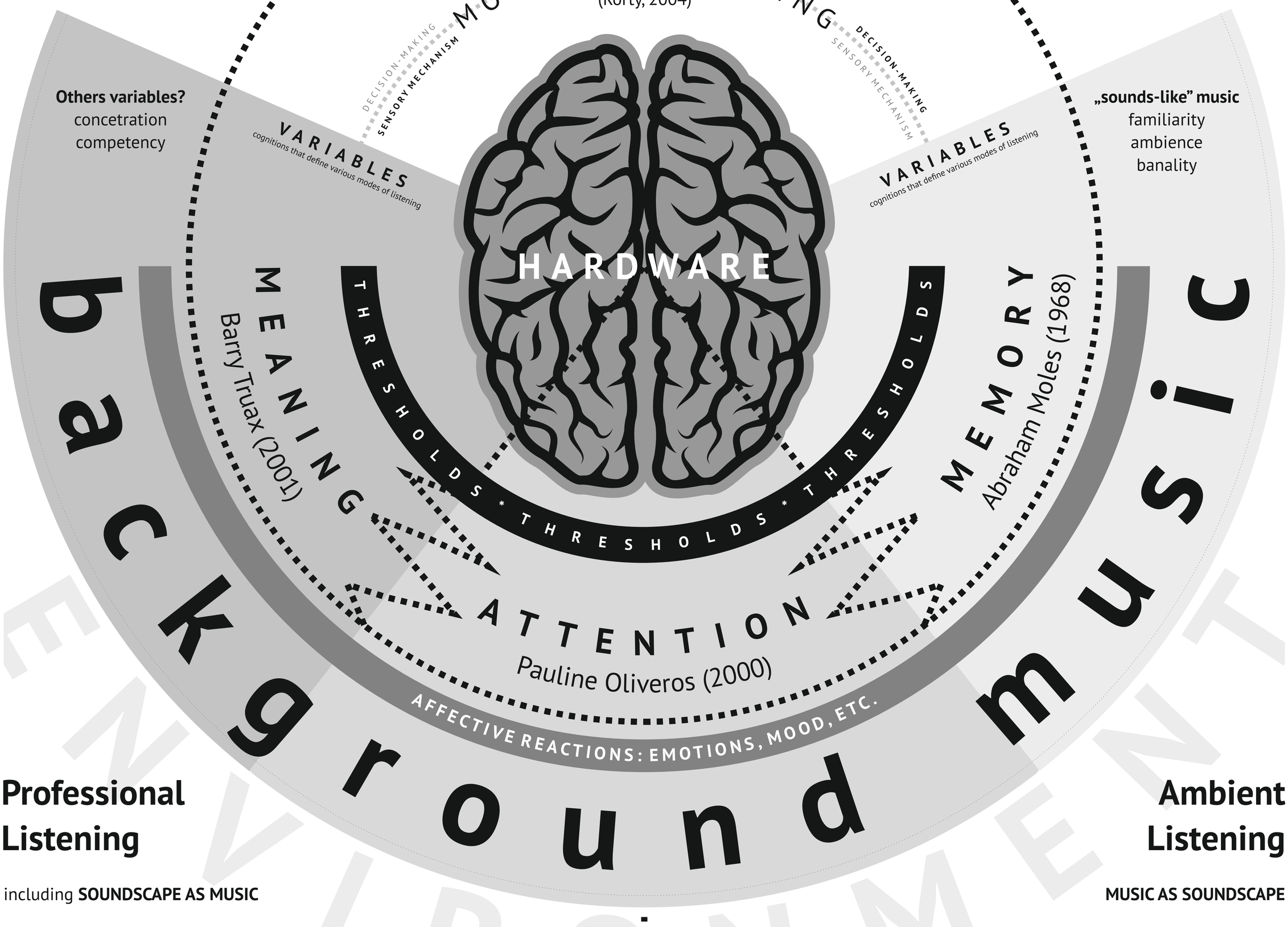
The **ecological approach** reinforces the importance of the environment, not only natural but also cultural, understood as the so-called **'second nature'.**

Threshold Listening

(Hui, 2020)

Claims

How do we listen to the background music?



Professional Listening

including **SOUNDSCAPE AS MUSIC**

Acousmatic listening is an example of specialised cultural listening software, a specific arrangement of variables of a multilevel cognitive process. This arrangement is situated in the realm of deep listening (Pauline Oliveros), or structural listening (Rose R. Subotnik).

Pierre Schaeffer's **acousmatics** in combination with the concrete music programme is an example of auditory training geared towards new sound qualities used in music. Behind the typology and morphology of sounds, the *Groupe de Recherche de Musique Concrète* developed an advanced programme of **sound & listening education** (Roger Cochini).

Ambient Listening

MUSIC AS SOUNDSCAPE

Ambient listening is cultural software, a specific use of hardware, accompanied by a specific set of variables of a multi-level cognitive process, which is situated on the **boundary between hearing and listening** and refers to distracted listening (Marcel Corbussen), repetitive listening (Robert Fink).

Ambient listening is not related to acoustic ecology and soundscape studies, which is another example of professional listening expanded by the activities, such as ear training, sound walk, field recording, deep listening. (R. Murray Schafer).

Barry Truax // **BACKGROUND LISTENING** | Michael Chion // **CASUAL LISTENING**

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