

3th International Conference on Degrowth for Ecological Sustainability and Social Equity (Venice, 19th-23rd September 2012)

THE GREAT TRANSITION. DEGROWTH AS A PASSAGE OF CIVILIZATION

Sub-Theme: ENVIRONMENT, ECOLOGY AND SUSTAINABILITY

Ws 17. Degrowth and Ecocriticism: an Ecological View on Literature and the Arts

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Ecomusicology: a key to understand human harmony

- Intro

The perspective of scientific realism has the tendency to consider environmental problems leaving aside their ethical, historical and political context. On the contrary, the humanities, philosophy, literature, visual arts, music, help to develop a knowledge of the nature alternative to the one proposed by natural sciences, and often overflowing the limits imposed by rational thought and empirical method. New perspectives of analysis as the ecocriticism, and other related emerging areas of inquiry such as Ecomusicology, are based on the premise that environmental problems, even if analyzed by the standard of the evidence-based empirical science, are essentially generated by the set of ethical, historical, cultural and political values expressed by the civilization that, inhabiting it, modify that specific environment.

According to these assumptions, the issue of music seems to have a potentially crucial and highly topical role in the context of ecocritical studies, given its overwhelming diffusion in times of globalization and rash consumption. The music is also a unique instrument of knowledge for its capacity, intangible and osmotic, to absorb and reflect the reality in which it comes from and to shape the cultural and social environments where it is actually enjoyed.

To be surrounded by a world of sounds is a condition of life: the sounds, even before the articulated language, are instruments of communication that we share with the rest of the animal species in the wild. The sound experience is an experience of reception, listening, recognition, imitation and production: in other words, an experience of knowledge that teaches us how to connect to each other, categorizing the various sound levels from those which are organic (such as breathing, heart beat), or mechanic (the clock ticking, the squeal of braking on the asphalt), to those intentionally communicative (a scream, a language, a musical composition). The idea of music is rooted in the sense of *musical sound*, in its recognition among the multitude of sounds that crowds our days. Three are, basically, the most general issues involved in the idea of music, on which we should always return to discuss in the light of new visuals of analysis: a) the question of *culture* or, better, the distinction between music as a technically shaped form and specific product of a culture and the musical aptitude as a visceral expression particularly connatural to the

human species; b) the question of art, or, the fact that music as an aesthetic form is in the West a crucial element of the relationship with it, circumstance that includes the constant of the attribution of a judgment of value; c) the question of the autonomy of music (understood more as an act than as an object, and thence conceptually separable from the use we make of it), or even more, of its supposed original independence from the bonds of social, religious, commercial, etc. purposes. This last point in particular, an intimately romantic concept, is particularly controversial and irreconcilable with the previous ones, but it is also deeply rooted in common opinion despite its irreducibility towards any sociological discourse on the question of music.

Undoubtedly, the musical experience produces culture, but the point is that to act in this sense, the musical activity denotes itself as a product of a specific cultural identity. Being a cultural production, it is necessarily invested by a function (as an aim of utility for the single and for society): then, since this aim becomes valid as a communicative success only when it flows in two senses, from musicians to listeners (and vice versa), the discourse inevitably shifts to some aspects of symbolic production and of artistic creativity, particularly complex in music because one of the distinctive features of this way of expression, conceived and implemented by individuals sharing a common ground with those to whom it is addressed, is precisely the possibility that its products should be radically displaced and abstracted from their original context to be enjoyed by listeners-consumers with expectations inexhaustibly unequal in time and space. This framework, which leads the developing debate on music through the foundation in principle of her value as art and discipline, goes back to the origins of classical thought and it has fashioned, until recent time, the entire history of Western thought.

The aim of this paper is to verify, first of all, the actual presence of the neo-discipline of ecomusicology in the international scene of the sector studies, highlighting the prevalent addresses that, at the time, seem to show a marked ethnomusicological and sociological tendency. Secondly, we would like to draw your attention to the opportunity of intensifying as well the historical and philosophical perspective that analyses in Western literature the quest for a natural foundation of music, whose tradition can be traced back to the theory on the harmonics of Pythagoras (VI BC). In this sense, we intend to propose the foundations of an interdisciplinary and ecocritical research intentionally focused on eurocultivated music, as a typical expression of a civilization seeking the liberation of its artistic imagination in accordance with the progress of its scientific knowledge, in order to acquire an additional key to understand the complex relationship between man and nature in the West.

- subject field

From the point of view of artistic production, the relationship between sound and environment has been at the centre of attention of contemporary music, as evidenced by the work of authors such as John Cage, Oliver Messiaen, Bernie Krause, Brian Eno, Louis Andriessen, François Mâche - to mention only some among the most known composers - interested to draw creatively from the immense 'non-musical' wealth represented by the sounds of the natural and urbanized world. On the side of theoretical reflection, the fundamental work on the concept of 'soundscape' done since the Seventies by R. Murray Schafer and collaborators, has contributed to the general development of *soundstudies*. They have set themselves the goal of investigating the broader issue of the impact of acoustic presence in human life in combining artistic vision with cultural studies, sociology, cognitive science, philosophy, anthropology and musicology (Schafer 1977, Bull 2003).

In musicology, the interest for a responsible 'eco' approach had begun to emerge since the Seventies along with the growth of concern for the environmental studies in natural and social sciences without, however, ever really grip on the Academy. As a matter of fact discussion on 'ecomusicology' as an independent and active disciplinary field, started with some continuity only around 2000, especially in North American and Scandinavian

universities, referring for its definition to the holistic theories of musical anthropology of Charles Seeger, and the more recent philosophy of deep ecology of Arne Næss which focuses on the living interrelationship between all biological and cultural organisms of one same environment (Allen 2012, Harley 1996).

The ecomusicology, at present considered in the world a *hot topic* (Rehding 2002: 305), has therefore developed from the U.S., where it has found support and recognition in the institutional musicological circles. First of all, the SEM (*Society for Ethnomusicology*) has dedicated to this new theme two annual conferences (2007 and 2010). In addition the *American Musicological Society* (AMS), undoubtedly the most important musicological association in the world, has founded in 2007 an inner *Ecocriticism Study Group* (ESG), which promotes conferences (the first in 2011), maintains an active forum and an updated bibliography, and provides the consultation of a number of specialised articles usually posted on its website <http://www.ams-esg.org>. Some of the topics discussed in these studies involve the issue of territorial localization of environment and which influence it has on music, the forest impact due to the use of fine woods in the construction of musical instruments, the symbolism of gender applied to musical compositions inspired by contemplation of iconic natural landscapes, or other more traditional themes such as the study of birds singing, or phenomenological analysis of the pastoral music in various periods. The approach ranges from the historical interest to popular music, including the cross-cultural studies, the opera studies, and the music theory (Allen 2011).

Furthermore, to enlarge the perspectives of ecomusicology, it has come to include zoomusicology and the biomusicology, sciences which study the sound environment produced by non-humans also from the point of view of the interrelations with the development of music. The biomusicology is based on interdisciplinary exchange between cognitive scientists, neuroscientists, anthropologists, educators, biologists and artists; zoomusicology investigates the sound communication between animals from an aesthetic perspective; while the acoustic ecology, which investigates the so-called 'soundscape', is the framework where all different approaches, scientific, humanistic and artistic find the greatest chances of collaboration (Taarasti 2002, Martinelli 2008, Allen 2011, Gray 2011). In Europe, zoomusicological studies in a semiotic key promoted by Dario Martinelli (University of Oslo), and the studies on music meaning and 'ecological hearing' by Clarke (United Kingdom) stand out as some of the more original contributions to recent ecomusicology at an international level.

Large sections of Musicology present a long tradition of methodological derivation from literary studies, more intensified in recent times of postmodernism with references to gender studies, and particularly to feminist studies (Abbate 2002). Currently, the main references of Ecomusicology are ecocriticism and ecological criticism, distinct from ecocritical musicology ' which is normally connected to the empirical sciences such as acoustics, cognitive psychology and neurophysiology. Therefore, the Ecomusicology, extremely innovative address inside the large area of Musicology, is increasingly developing a typically poststructuralist trend: its distinctive features are the great width of the field, fragmentation, heterogeneity, and more generally a strong interdisciplinarity that follows the teaching of literary ecocriticism, also in the sense of a politically engaged approach, besides the critical one (Harley 1996, Colimberti 2004, Allen 2011).

- criticalities

This at least on the level of intents because, having to face the existence of a massive historical interest on the relationship sound/environment in the West (theoretical and philosophical foundation of the very meaning of 'music' since the classicism), the neo-sub-discipline of 'ecomusicology' seems still in search of its definitive statute. As respects the relatively moderate so-called 'ecomusicological' production up till now conceived, we might remark some aspects of indeterminacy shared to some extent with the more mature experience of ecocriticism, in whose track ecomusicology appears to walk.

In this regard, Buell points out how the most quoted definition of ecocriticism is also the most generic one by Cheryll Glotfelty: *the study of the relationship between literature and the physical environment*. Such caution derives, according to Nirmal Selvamony, *by the fact that the ecocritics are not agreed on what constitutes the basic principle in ecocriticism, whether it is bios, or nature or environment or place or earth or land. Since there is no consensus, there is no common definition*. In the opinion of Ursula Heise, the problems derive also from a tendency of ecocriticism to lose specificity for aggregating many points of view: *ecocriticism has imposed itself as convenient shorthand for what some critics prefer to call environmental criticism, [or] literary-environmental studies, [or] literary ecology, [or] literary environmentalism, [or] green cultural studies* (cit. in Buell 2011: 88). Furthermore, as Harley has expressed it well in advance, almost twenty years ago, a dilemma for ecomusicology as a postmodern science consists precisely in his vocation to fragmentation that prevents an integrated view of the whole, view, on the contrary, more than ever here essential, considering the complex nature of the object studied: *What the postmodern, "critical" approaches often miss is the vital connection of music to its sound material; often what they ignore is the sonorous presence of music in the world that makes music a part of the human environment* (Harley 1996:1).

As Aaron Allen points out (president of ESG and leading American ecomusicologist), the definition of ecomusicological approach raises the question of where precisely to place it with respect to all the contributions that, although not yet named as ecomusicological, are related to a tradition of natural vision of the artistic expression deeply rooted in the West (Allen 2011). The question has been once more remarked by Buell that, within the area of ecocriticism, discusses on the obstacles posed by a poststructuralist drift that uses the biological approach to legitimate ideologically studies that are more generally historical and cultural (Heise 2006). The observation of Munk: *Critics and scholars who want to investigate the way ecologies—physical, perceptual, imagined—shape dramatic forms stand at the edge of a vast, open field of histories to be rewritten, styles to rediscuss, contexts to re-perceive* (cit. in May 2007) is particularly true also in the case of music and the comparison with its complex and ancient tradition, theoretical, historical and communicative.

According to Latouche, the two complementary aspects of reason represented in the myth of Minerva's progeny (Logos, the number and Phronesis, the wisdom), have in the West gradually lost their symmetry from Sixteenth Century on, when culture giving supremacy to calculating rationality, has gradually forgotten the virtue of carefulness. The discomfort of the West comes from an inability to understand the world without reducing it to the computation (economic), that is to a device unable to grasp its full meaning, if the mediation of wisdom is lacking. The mistake can be traced back to the Renaissance and its representation of classical culture, not to the Greek and Latin philosophy, nor to the medieval world (Latouche 1999, 2005).

In the belief that mental codes develop in close connection with preceding organic codes, and that the understanding of life can not ignore the understanding of its codes, the echo of a heartfelt appeal resounds from biosemiotics (innovative subject area that studies sign systems of communication between all forms of life and expression from the code of organic cell functioning to artworks such as language and symbolic thought): It is necessary that man, as soon as possible - given the risks (for semiosis and life) inherent to the current historical situation - from a rational animal becomes a reasonable animal (Petrilli 2003: 153). Also the more advanced fronts of biology seem to reverberate today the memory of an ancient Mediterranean thought.

• a western key

Therefore, in the general situation of objective delay that characterizes the start up of ecocritical studies in the academic world - as compared to similar new scientific approaches developed from the social movements of the Sixties and Seventies -, ecomusicology stands out for having suffered from an increased difficulty to find a clear

collocation in respect of the long western tradition of eco-centric approach to the introspection of the musical phenomenon. What's more, it is particularly difficult, in the Western cultivated tradition, to identify and establish connections between music and sound environment because of a pervasiveness and abundance of history, of variety of transmission, of a self-referential musical culture developed in the name of progress over time, specifically focused - unlike other civilizations music - on the distinction within a sonorous environment between what is music (that is cultural) and what is not. In particular, the question of the typically western concept of the tuned height of the sounds and the corresponding set of intervals, around which the whole idea of eurocultivated music has aesthetically rotated for centuries, expressing in theory and in practice the principle that only what is precisely tuned is music, while the rest is noise (Harley, 1996). The concept of exact pitch (that is the sound at regular periodic cyclic frequency, capable of generating a series of simple harmonic that characterize the timbre, namely simultaneous microsounds disposed towards the acute, according to intervals proportioned between them) has brought with it the intense debate, that covers all the ages of modernity, on the relationship between natural and artificial, imitation and domestication.

For this reason until now the greatest sensitivity for ecomusicology has been shown by ethnomusicologists, either because they can investigate areas that are less problematized by history, addressing research on ethnic music that is expressed by civilization much more uncorrupted in their own relationship with nature in comparison to the West, either because, being methodologically closer to the perspective of sociology, they deal in recent times also with popular contemporary manifestations, and regardless of an appreciation on their artistic significance because ultra-aesthetically evaluated in their socio-cultural features of an urbanized environment.

In the West, scientific speculation and music intermingle since a long time: through objective observation, understood as a research of a natural physical foundation of ordered relations between sounds, scientists and theorists of music have reflected since Pythagoras' time. The music, art of the organization of sounds, is an incorporeal and formal language that is embodied in its physical dimension of acoustic material: this double value makes it an ideal bridge between scientific observation and theoretical speculation, and one among the best equipped laboratory of sensorial experience in which arguments and theories about the ways of understanding the world can be formulated. In pythagorean theories resulting from experiments on the monochord, the basis of natural science are laid, according to the conviction that the sensory perception responds itself to natural laws that can be expressed mathematically. By resolutions of Zarlino (end of 1500), the West will come to justify the forcing of equal temperament in order to obtain the possibility of an exponential increase of creating forms, varieties and instrumental combinations for compositions. Rameau (1722) 'rediscovers' the natural foundation of music in an European sense, in which melody and harmony are the transfiguration performed by art of the acoustic intrinsic material of tuned sounds, to reveal it to a new and enlightened civilization greedy of selfassertions and empirical evidences. The scientist von Helmholtz (1863) renews with his discoveries, according to perspectives previously unknown, the close connection between acoustic stimulus and its perception. His inheritance will then be taken and developed by Stumpf (1890), in support of his estetological fundamental theories on the psychology of sound.

The Harmonics science - whose foundations on empirical evidence are impressive for the abundance of phenomena, but that since the Seventeenth century slides inexorably to the thresholds of the most marginalized and ignored scientific thought -, assumes that if physics and psyche (respectively quantity and quality) are reversible and can be expressed through the numbers, *it exists an ambivalent and indissoluble link between the "outside world" and the "inside", between the number and value, between the physical and the psychic reality* (Kayser cit. Funds in 2000: 65). To the current of 'Harmonical

Pythagoreanism' are ascribed scientists such as Copernicus, Kepler, and Leibniz. In particular, Kepler, in *Harmonices Mundi Books V* (1619), aiming to combine the fundamentals of music, geometry, architecture, psychology, astronomy and metaphysics, gets to formulate the 'Third Law' that will allow Newton to develop his thesis on the gravitation. Starting from the work of philological reconstruction of the vast literature on harmonic overtones, according to the epigones of Pythagoras, conducted by philologist Albert F. von Thimus, Hans Kayser, a pupil of Schoenberg and Humperdinck, strongly inspired by Jungian symbolism, expands his work in the twentieth century developing mathematically the pythagorean *lambdoma*, finding further connections between the acoustic laws based on the phenomenon of harmonics, the crystallography and the quantum theory (Riedweg 2007).

The tonal system of Western music, artistic expression that takes the momentum from this intellectual ferment originally tending to a harmonious consonance/resonance of the man with the universe, is formulated in theory and applied in practice and runs parallel to the scientific thought of its own civilization, impregnating its culture, way of thinking and attitude, surely of musicians, but also of the people of listeners deeply educated to aurally recognize the levers of the tonal system in a way as competent as unconscious. Western music becomes a garden, cultivated by experts able to model the vital principle of nature growing each individual plant, however small, according to an unitary (and harmonic) project of sound dramatization of the inhabited space.

• relationship sound/space

An assumption of ecomusicology should consist in framing a musical event, at the step of its production (functionalization) and in the act of its fruition (re-functionalization), contextualizing it in its own space of belonging.

The substance is not conceivable beyond the categories of space and time, which include the concepts of form, proportion, size: all elements that from music, language who presides over immaterial, decant in the tangibility of the artwork. The entities of physical space and sound are welded in the dimension of sensible, where the organization of the acoustic signals is the art of drawing in temporality, while the design of places and tools is the art of drawing in space. The incorporeal element of sound, free from diaphragms, is able to render any space, even the opened one, an enveloping space. The linear and frontal view, with which we are equipped (and to which theatre has accustomed us, perpetuated by cinema, television, the computer screen, celebrated while reading a book), has no equivalent in the aural perception that is tridimensional, pervasive and persuasive. The sound is shaped in the space within which we are physically placed, resonance and sound reaches us from the front, from above, behind, and we open ourselves to them expecting their penetrating embrace. The understanding of the space around us is synthesized in the capacity of listening: you know a particular place, and you have experience of it in an ancestral sense, because you feel the palpitation of the sound that inhabits it. The interaction of sound with the environment, and the ability of the former to define the second, should become the programmatic premise of the ecomusicological research.

The music not only occupies the inhabited space, but is itself a space with metaphorical content of movement (sensation of motion, departure, arrival, return). The virtuality of (sound) **sonorous** space does not make it less real than the environmental space, hence the proposal of Clarke insisting in focusing the perspective of perceptual ecology applied to the field of music to **remark the relationship between a perceiver and its environment** (2005 : 5). The intimate and aprioristic connection between space and sound, architecture and music, can be rethought as virtualization of social and natural space: *Part of what makes perceptual ecology so attractive is that it dramatically expands the range of experiences thought to play a role in the perception and interpretation of music ... Treating music as a virtual environment has the potential to inform ecomusicological studies of how music negotiates the conceptual and material nexus where nature and*

culture meet. ... music has been caught in a continuous cycle of displacement and re-placement for as long as its history can be reconstructed. Music may even work to transform concrete places into more abstract spaces (Watkins 2011: 407-8).

The connection between space and sound is a fundamental of the ancient Western philosophical thought. According to the Neoplatonists first, the confluence of the arts shaping these dimensions of the sensible - architecture and music -, is an organic, unifying principle of universal vitality, as well as a form of power expression over the world. According to the Neopythagoreans, that relationship is mathematical and it virtually combines the concepts of balance and proportion as elements of a permanent ratio, that in the context of the Vitruvian vision of architectural space, also will mean self-representation of human being. In this cosmological view, where order is beauty, lies the ideal condition of harmony: a musical principle co-essential to the visual paradigm that is also social and political project of conciliation and human concord.

The question of the tuned sound connoting the musical dimension in the Western context connects to the principle of pythagorean *tetraktys*, secret key of interpretation of the cosmos coincident with the numerical relationship that ties the perfect consonances of octave, fourth and fifth between them in the ratio of 1:2:3:4, as sections of the monochord that produces them acoustically. The theory is reproduced in the platonizing pythagorean tradition, crosses the entire Middle Ages, to live again in the special revisiting given to it in the Renaissance. The geometrical aspect and the arithmetic speculation enclosed in the music find also full development in the theory of proportions which inspired the tonal system on which the entire production of baroque, classical and romantic music is build. The linear and distinct profile of a melody moving from a precise degree to a second precise degree according to intervals which are functionally directed, produce to the listener an induced behaviour, typical of Western culture, which consists of a recurrent unaware fusion of the senses of sight and hearing: *there is not only the intellectualized interval in the numerical ratio, but the interval actually perceived that under no circumstances is grasped as a relation of two numbers, but rather as a distance between two points, perhaps also as a vacuum between them; or as a segment that connects or separates them. The interval actually perceived, then - as does the perception in general -, is rich in imagination (Piana 2008: 17).*

The abstractness of theory meets with the correctness of perception, liberating the imagination according to a Western topic, that is lucidly rationalizing and interested in the sophistication of musical talent (a natural inclination that has to be cultivated). It finds in itself its own *raison d'être* according to physical nature of acoustic laws that govern the harmonics of tuned sounds, so excluding the sonorous sound universe of the natural world. The latter is populated by disconcerting rhythms with irregular meter and, above all, it is inhabited by the noise whose out of focus timbre, with an harmonic spectrum complex and indecipherable, is lacking of points of departure and arrival because unproductive of regular intervals that, recognized while listening and solemnized in the performance and in the creative act, allow you to draw lines with your mind and fabulous contours around the immaterial forms of sound. Within this artificial system, we developed our sense of music as a tool for understanding the sensible, of art as culture, art as cure, encouragement and comfort of civilized man.

An entire world of music as figure and as narration falls apart on the threshold of the Twentieth century, ruinously and *motu proprio*: the crisis of the tonal system, temperament and of the eptafrican scale connected to it, will lead the search for new musical experimental languages, especially toward a reappropriation of all the sounds of the world to which Western culture had for centuries looked at with an aesthetic disenchantment. Leaving aside the art of Twentieth century and its intense experimentation aimed at overcoming the limits imposed by the previous system, it should be pointed out that the historical tonal language of Western music civilization is actually far from being dismissed. On the contrary, it is more actively than ever impressing his action of colonization of the perception, in the more prosaic and commercially ways

characteristic of global mass communication. At this juncture the music, in the encounter with the listener, seems to be finally objectified, and the essence of the artwork - compared to the use we make of it - reveals itself unable to turn on a process of active knowledge on an ethical level as the music in classical sense was instead designed to do.

- ecocritic of musical artwork

If ecomusicology aims to help to increase the environmental awareness in civilized man, then it would seem appropriate that it faces the broad concept of colonization of the environment, and its consequent devastation, tying up the ends of the story and putting as central and relevant the issue of the impact that the Western man, the most polluting of all, has exercised on sound dimension of the living space, and on its radical aestheticization. Two questions arise as particularly significant: why Western music, living metaphor of artistic mimesis of rational thought, has failed in its task of key instrument of comprehension of the world without being able in its long history to save the man from himself? When its failure has been committed and why?

Undertaking this route, we should ask ourselves to what extent the study of musical culture is not necessarily limited to diachronic and contextualized analysis of single artefacts? The music is produced in a performative act, *it takes place* and helps to change constantly and unsteadily the landscape in which it is situated (Grimley, 2011). Humans depend, in their own cultural and physical self-construction, from the natural environment with whom they come in contact: each artwork that derives from their imagination shows traces of this meeting. Technological innovation driven to the extreme limits transforms nature itself into a human artefact: in relation to a rigorous environmental ethic, the two categories are placed at a different ontological level, because the objects of nature exist in independent form, while the human artworks serve as instruments of daily life subordinately to the progress of history (Keekok 1999).

- political commitment

The question of the political commitment is a crucial element for the statute of ecomusicology in relation to the rest of the eco-interested approaches. Effectively, artists and acoustic ecologists, more than critics, feel the urge to act on the front of advanced activism, including in their interests of study and production some topics such as the interrelationship between man and the urban sound, the acoustic pollution, the hearing pathologies. It is a fact that the artist, in creating and giving life to the work, is responsible for a political choice and, of these responsibilities, the critic should be concerned. Musicology is very reluctant, on the contrary, to assume responsibility for analysis of contents, especially political ones: on this subject musicologists as Philip Bohlman, Philip Brett, Nancy Guy, Alex Rehding, ethnomusicologists as van Buren, and ecocritical experts as Greg Garrard and Jonathan Bate have debated (Allen 2011: 17). Particularly, Bohlman remarks how, despite the efforts of many, the speech on political element in music hardly go beyond descriptivism, merely reflecting on music (Bohlman 1993). The need to commit directly in activism, with pragmatism, is also explicitly invoked by Rehding who requests to ecomusicology to clarify as soon as possible not only its own guidelines, but also its political inclinations (Rehding 2002): *Ecocriticism is sometimes compared to Marxism and feminism, in that both describe fields of inquiry that go beyond the usual academic boundaries and encourage a political commitment* (410, n. 3).

- future addresses

The ecomusicology is indeed too young to have been already completely determined. In the coordination article for the research group ESG, the president endeavours to take stock of the situation by listing a series of major open questions, more or less derived from one basic question: *Is musicology part of the problem or part of the solution?* (Allen 2011: 392). Given the stated intention of academic Ecomusicology to prefer the sociological approach in order to obtain, practically, tangible results in the defence of environment (and furthermore, giving clear signals about its affiliation to a certain kind of activism), the list of Allen would be more complete if perhaps augmented with additional,

essential, preliminary intentions on the most actual phenomena of noise pollution and overexposure to music listening, responsible for the issue of a sonic imprint among the most psychically devastating ever known in human history. In addition, in countertrend, we hope that the exciting vision of this new discipline may lead to develop studies also, and above all, in the sense of a recovery of the theoretical-philosophical tradition from which we could start again, ecritically, to consider the emblematic and vibrant case the of contribution of music to the aspiration of a balanced accomplishment of man in his habitat.

Venezia, 31 agosto 2012

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