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Sound Properties, Festival Experience and Soundscape Perception of the Rainforest World Music Festival in Sarawak Cultural Village, Malaysia

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ABSTRACT

This interdisciplinary research into sound ethnography is a study of the Rainforest World Music Festival (RWMF) that is held annually at the Sarawak Cultural Village (SCV) in Malaysia through the combined methodologies of soundscape and ethnomusicology. This research attempted to discover the sound characteristics of an open-air leisure soundscape with music events, the meaning of world music in the context of a festival and soundscape experience in its social and physical setting. The research was carried out through soundscape documentation, surveys, interviews and participant observation.

This study employed the paradigm of contextualism in three aspects. Firstly, in the sounding context, the soundscape of RWMF could be characterised as a trifold composite of cultural, social and environmental sounds. Consequently, this study highlighted the significance of soundscape-sounds from nature and animals, incidental sounds as well as sound properties of loudness and frequency range in the soundscape experience. Additionally, transmuted sounds from intermediation through the use of technology created a patterned soundscape of loudness and low frequencies in the music festival. Secondly, in the experiential context, world music was not only “presentational” and “participatory” but also “spectatorial” and “background”. Thus, world music had multiple meanings in its reception that could range from intellectual understanding to aural backdrop. World music was also heteronomous as its soundings were influenced by participation from the audience. Thirdly, the identity of place and type of soundscape were found to be closely related in the spatial context of sounds.

The findings on the festivalisation of world music challenged its current discourse of authenticity and heterogeneity. Homogeneity in soundscape with enhanced loudness and low frequencies along with a sense of “difference” yet congeniality seemed to be preferred for a participatory experience. As a conclusion, the study of the soundscape of RWMF revealed the socio-cultural meaning of McDonaldisation.

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Chapter 1

INTRODUCTION

1.1 Soundscape and Ethnomusicology

“Soundscape” refers to the sound environment in a space and its relation to the place and society. Featured and organised sounds are parts of the “sound” in the soundscape, but the other less perceptible background and random sounds in the same space are also considered as significant properties that form the totality of the soundscape. The “place” is the sounding and auditory space for the perception of “people”.

The existing methods of soundscape study are diverse considering that there are various types of soundscape—for example, industrial, residential and recreational—as well as contributions from multiple disciplines of study such as acoustics, ethnomusicology or environmental psychology. Research on soundscape preferences can be a useful reference for soundscape creation and management. Some studies have been rigorous in creating a positive soundscape where sounds are viewed as functional objects that can enhance the purpose of a place, facilitate activities as well as increase acoustic comfort and aural health (Brown, Kang & Gjestland, 2011; Dumyahh & Pijanowski, 2011a, 2011b; Smith & Pijanowski, 2014).

There is a lack of studies in the area of leisure soundscape with music events. This type of soundscape study invites challenges in existing methodologies as it goes beyond aural comfort and involves a significant dimension of cultural meaning. In the case of music festivals, some sounds are not by-products—as compared to other types of soundscape for example in public parks or transportation areas—but are intentionally organised sounds for attention and appreciation. The time dimension is another consideration where exposure to the soundscape is in a continual process that can usually last for a few days.

Examining the sounds of a music festival as a functional soundscape may be incomplete as the approach focuses mainly on the effectiveness of sounds and consequently minimises the cultural meaning in music that can be a determining factor in experience. An acoustic ecology approach to soundscape (Schafer, 1977/1994; Truax, 1978/1999; Wrightson, 2000), on the other hand, is a more interpretative inquiry of the researchers on the phenomena of sounds

from the perspective of sound making with less consideration on the experience of the soundscape participants.

On the other side, world music has been rather effectively studied through the approach of ethnomusicology in reflecting musical meaning, social structures and cultural values (Feld, 1994b, 2000; Taylor, 1997). Through this lens, the sounds of world music are viewed as signs, symbols or texts. This approach usually involves a detailed examination of history, instrumentations, musical vocabularies and cultural meaning of world music with discussions surrounding its development, hybridisation, authenticity and globalisation.

Nevertheless, the diverse world music is a more dynamically evolving group of sounds with multiple influencing factors rather than being a particular confined culture practised within its own worldview. The music is no longer simply a tradition in its cultural system but has been made popular and global as a marketing label essentially attaching itself to a performance setting and the experience of the audience. World music as an item for consumption is context-dependent, and this necessitates a study beyond the expressions of musicians to the way individuals make sense and create meanings in experience.

For example, in the setting of a music festival, world music is an appropriation of sounds made for the experience of an external audience. This is contrasting to a tradition of customary practice or ritual among practitioners and culture bearers. On the other hand, it is also not merely a concert display expressing its standalone meaning but a sounding at a particular place that has social dynamics around the music with participatory elements. In an open-air music event, sound exposure and experience also include the sounds of the crowd, the sounds of the environment (e.g. nature sounds, traffic) and machines such as massive technological amplification of music performance.

Hence, in conventional ethnomusicology study, sounds that can be part of the identity of world music but that do not fit into the definition of the “musical object” may be omitted. Accordingly, the study of world music can be fragmented without the inclusion of the inherent characteristics of its formation, medium of sound expressions and the experience in its context of performance. Consequently, the study of world music highlights a need for a different framework for investigation.

This study employed an interdisciplinary approach with a combined focus on the sound, its medium and reception. The framework of this study is termed sound ethnography as it

combines the methods of soundscape and ethnomusicology. From this perspective, besides the organised and intentional sounds of music, all the sounds in the environment such as human activities or animals are regarded as significant. Both the cultural meaning as well as the less “visible” soundscape properties such as loudness and frequency range are also included in the study.

Furthermore, sound ethnography also highlights the prominence of context. The sounds of music are not regarded as an independent transferable item that produces the same sounding in different spaces. The context can be a determining factor in the meaning of sounds where experience can significantly differ when the same sounds are placed in another environment. For example, the sounds of world music in a festival can be for celebration and dance which can be different to a published recording. When sounds are products to be experienced in a festival, they are not purely autonomous and should also be studied through the perception of the listeners. This methodological approach of world music in a multi-tonal environment and yet a totality of experience attempts to derive a more holistic understanding.

1.2 Background of Research and Objectives of Study

In recent decades, music festivals have been multiplying around the globe, and these events have been drawing popularity among musicians and the public. Some examples of major music events are Sziget, Festival No. 6, Solidays, Lollapalooza, Flow Festival, Open'er Festival, Isle of Wight Festival, Ultra Korea, EXIT and Bonnaroo. World music festivals such as WOMAD (World of Music, Arts and Dance) and WOMEX (World Music Expo) have also become favourite holiday destinations for both locals and tourists. Ballantyne, Ballantyne and Packer (2014) reported that the Glastonbury Festival in the UK had hundreds of thousands of participants. Moreover, according to the Australia Bureau of Statistics, “there has been a rise from 40%–47% in the number of visitors who attended at least one popular live music event in the last 5 years” (p. 65); The authors also alleged that “music festivals are a significant site of participation and engagement for Australians and challenge the common perception that citizens (especially the young) are more engaged with sport than the arts” (p. 65).

Attending music festivals is found to be related to psychological and social changes individually and collectively. Little, Burger and Croucher (2018) claimed that the “significant life event of attending EDC [an EDM festival in Las Vegas] can be monumental in a person’s life and may

influence their well-being and outlook with spirituality” (p. 88). Music festivals also “provide an environment for young people in particular to gain positive psychological and social benefits from immersion in a musical experience, especially those who are unlikely to actively participate in traditional forms of musical engagement such as playing an instrument, listening to a classical music concert, or singing in a choir” (Ballantyne, Ballantyne & Packer, 2014, p. 66).

The increase in attendance of festivals in recent decades necessitates more studies on this social trend regarding soundscape composition and festival experience. Although research on music festival has been ongoing (Ballantyne, Ballantyne & Packer, 2014; Chalcraft, Magaudda, Solaroli & Santoro, 2011; Little, Burger & Croucher, 2018), in-depth study on a specific music genre or musical styles especially world music in relation to festival experience is lacking. Furthermore, although there is a variety of sounds in a festival apart from the music performances, there is insufficient finding on festival experience that encompasses the different sounds in the soundscape. Moreover, multiple soundscape studies that have been rigorous in creating positive sound environments have been focusing on acoustic comfort and well-being (Brambilla, Gallo & Zambon, 2013; Brown, 2013; Zhang & Kang, 2007); however, the meanings of sounds that could express cultural identities were not much studied. Accordingly, a research framework for a detailed investigation into the sounds and experience in a music festival is also unavailable.

The purpose of this sound ethnography research is to explore the soundscape composition and experience of leisure soundscape of an open-air music festival through the study of the Rainforest World Music Festival (RWMF) that is held at the Sarawak Cultural Village (SCV), Malaysia. The RWMF is an international world music event that has been held annually since 1998. The festival site of SCV is a museum with traditional ethnic houses situated in a rainforest environment. This research also intends to examine the meaning of world music in the setting of a festival. Furthermore, this study aims to develop a methodological framework that can be transferred to the investigation of other similar types of soundscape especially open-air music events.

Hence, the objective of this study is to examine the soundscape of an open-air music event in terms of its sound profiles, soundscape compositions and characteristics. The study also intends to investigate festival experiences and soundscape perception among the participants from the aspects of sound identification, meanings and functions of sounds as well as soundscape preferences. Moreover, this research aims to discover any relationship between

sounds, people and place as well as the ways sounds shape socio-cultural space as well as the socio-cultural meanings that are revealed by the soundscape. In detail, the research questions and objectives of this study are:

1. What is the soundscape composition of an open-air music event in the case of RWMF?
How do the description and categorisation of these sounds lead to a deeper understanding of the soundscape properties?
 - a. To investigate the soundscape profiles of RWMF in terms of sound sources and soundscape characteristics.
 - b. To examine the sound properties that characterise the soundscape of an open-air music event.
 - c. To identify patterns and relationships of soundscape components.

2. How is the experience of RWMF connected with its soundscape composition?
 - a. To examine the main components of RWMF as experienced by the festival-goers.
 - b. To identify the main sound components of RWMF and their characteristics as perceived by the festival-goers in terms of sound identifications, meanings, functions, emotional engagement, behavioural responses and preferences.

3. What are the relationships between sound, people and place in the experience of the festival and its soundscape composition?
 - a. To investigate the soundscape characteristics of world music in a festival setting and its significance for soundscape experience.
 - b. To identify the characteristics of a world music festival in relation to its festival site.
 - c. To examine the ways sounds shape socio-cultural space through the study of RWMF.
 - d. To investigate how soundscape reflects socio-cultural meanings through the study of RWMF.

This research is carried out via field measurements of Sound Pressure Level and audio recordings of the soundscape; surveys and interviews on the experience and sound perception of the festival; and participant observations. The definition of some terms that are used in this thesis are shown in Table 1.1.

TERM	DEFINITION
auditory space	The space where sounds are experienced and perceived.
sound source	The object or living organism that produces sound.
sound species	The sound product produced by a sound source.
sounding	The sounds of a sound species that includes its process and changes from sound production, transmission, interaction with other sounds and decay.
sound property	Acoustic feature such as loudness, frequency and texture.
active sound	Sound that is produced and controlled by human.
passive sound	Sound that is not generated by human such as from nature or machine.
foreign sound	The sound from another place that enters the auditory space of a place.
local sound	The sound that is produced and belongs to the place.
masking	The sounding of a sound covered by another sound.
scape-sound	Sound that is usually non-musical, non-featured or unstructured. This can include passive sounds i.e. environmental sounds of geophony and biophony; sonic by-products or incidental sounds of human activities or machines; and sound properties such as loudness and frequency range.
geophony	Sounds from the natural environment such as water and wind.
biophony	Sounds of living organisms excluding human beings.
anthrophony	Sounds from human and their activities.
mechanophony	Sounds from machines.
anthropocentric soundscape	The type of soundscape that is designed for and occupied by human activities in contrast to, for example, the forest where it is not humanly-constructed or not for regular use.

Table 1.1: Definition of terms.

1.3 Organisation of Thesis

This thesis is divided into seven chapters. After a brief Introduction, Chapter 2 presents a narrative review of soundscape study to provide a background and an overview of the emergent study of soundscape in multiple fields. The review shows that leisure soundscape with featured sounds as well as soundscape research in relation to Asian countries is lacking. This is followed by a more specific review of the literature on the existing studies of world music festivals. The current literature shows that there is a gap in the study of world music in relation to festival setting and via soundscape approach. Some other topical literature reviews

were incorporated into Chapter 5 and 6 along with related data presentation for a more integrated flow of discussion.

Chapter 3 presents the methodologies and framework of this research. It begins with the conceptualisation of “soundscape” and its three components of sound, people and place, again drawing on existing literature. This is followed by the background of the research event and the site, which is RWMF and the SCV. The ensuing section merges the themes of the two abovementioned sections in the application of soundscape approach to the study of RWMF by relating to the characteristics of leisure sounds and music festivals. A more methodological section follows presenting the conceptual framework of contextualism and the concepts of perception as well as the research methods of audio recording, surveys and interviews.

Chapter 4 presents the framework of sound analysis and the soundscape composition of RWMF at different venues and times through analysis of audio recordings and measurements of Sound Pressure Level (SPL). Findings are presented via categorisation of sound characteristics and frequency spectrograms. The analysis of the temporal and spatial distribution of sounds shows a diversity of sound sources from nature, human activities and machinery. Some of the significant soundscape characteristics are loudness and low frequencies as well as masking effect by sounds from other venues at the festival site.

Soundscape perceptions obtained from interviews and questionnaires are presented in Chapter 5 and 6 with the presentation of quotes from the responses. In Chapter 5, the codebook of data analysis and an overview of soundscape preferences of RWMF are listed. It then continues with an introduction to the three main components of the experience of the festival—music culture, people and place—and followed by a detailed discussion of each of the components in relation to its sound sources. World music is perceived as a territorial expression with the characteristics of ethnicity, being traditional and not of the mainstream. The sense of “difference” is found to be highly valued in experience. Furthermore, the people of the festival forms a positive social environment, and the festival site acts as a natural and cultural space. The soundscape characteristics of world music at the festival are designed with diversity for different modes of experience among the cosmopolitan audience.

Chapter 6 is a discussion on the relationship between “world music” and “festival”, and the characteristics of a “world music festival” in a “rainforest” environment. The chapter starts with a delineation of four types of soundscape experience: “presentational”, “participatory”, “spectatorial” and “background”. It follows with the significant influence of intermediaries in

the soundscape creation of world music in the festival. Subsequently, a discussion ensues on the extensive use of technological sounds and its implication on “authenticity” and “difference”. Finally, the chapter explains the experience of “World music festival” in a “rainforest” as an escape, mobility and compatibility. The thesis ends with a conclusion in Chapter 7.

Chapter 2

LITERATURE REVIEW

2.1 Narrative Review of Soundscape Studies

Since the 1960s, scholarly studies on soundscape have been developing from multiple perspectives. To date, the term “soundscape” has been used in different specialisations such as architectural acoustics, landscape, environmental sciences, psychology, sonic arts, musicology and ethnomusicology. Some research necessitates studying soundscape using interdisciplinary methods. Besides being an emergent field of study, its complexity is due to its diversity in meaning and approaches. This section presents an overview of the different schools of soundscape studies in various contexts. Accordingly, the types of soundscape studies, according to purpose, include soundscape documentation, description, management and creation. The definition of “soundscape” in reference to the literature is presented in detail in Section 3.1.

2.1.1 Soundscape Documentation, Description, Management and Creation

Documentation of soundscape, which may involve archiving of sounds, is usually carried out for natural or cultural heritage sounds that may be facing irreversible loss in the near future due to environmental or cultural change. A natural soundscape has a diverse geophony, and biophony while an urban space is usually dominated by anthrophony and mechanophony with a reduced variety of natural sound. Documentation of soundscape is usually the initial stage to soundscape description and management and can be a useful reference to soundscape creation.

Soundscape description involves analysing, interpreting and evaluation that includes detailed observation of sounds and their properties. This process encourages appreciation and understanding of sounds in a place. The findings on sonic properties and sound experiences can lead to deeper understandings of semantics and sonic potentials as well as satisfaction in sound preferences among the users of a place. Consequently, the outcome of describing and evaluating soundscape can be a relevant source for soundscape monitoring and design. As

stated by Schafer (1977/1994) “sound romances and sound phobias, would not only be of inestimable value in consideration of sound symbolism, but could obviously give valuable directives for future soundscape design” (p. 146). By identifying sounds that are culturally meaningful and preferable as well as sounds that are perceived as intrusive and detrimental, this evaluation can improve soundscapes such as by introducing the types of sound sources to a place with a certain acoustical quality within the acceptable range of loudness and sharpness; and masking of unwanted sounds using pleasant sounds.

Soundscape management involves two main components. Firstly, management via noise abatement is to reduce annoying or harmful sounds. Soundscape study identifies “noise” that can cause physical impairment to our ears and other health issues:

Beyond the risks to hearing, noise exposure can result in various forms of stress on the body, including interference with sleep rhythms, as well as task performance, effects that should be of concern even to young people who are often subject to other forms of stress. (Truax, 2012a, p. 4)

Secondly, the management of soundscape involves the introduction of positive sounds. Cain, Jennings and Poxon (2013) stated that “The emphasis is now on ‘positive’ soundscapes. Simply removing negative sounds however, is not enough—if negative sounds are not replaced by more positive ones the soundscape can become less negative but not necessarily more positive” (p. 232). Similarly, Raimbault and Dubois (2005) stated the difference between “experts in noise” who merely curb noise pollution and “city-users and planners” who design or frequently use a place:

Experts in noise control lead to an urban soundscape becoming less negative (less unpleasant) without being more positive (pleasant) whereas city-users and planners assessments of urban soundscapes show that the quality of soundscapes refers to the question of quality of life, way of life and activities. (p. 346)

A positive soundscape contains meaningful sounds, facilitate activities with functional sounds, and leads to acoustic comfort and physical health (Dumyahn & Pijanowski, 2011a, 2011b; Lercher et al., 2013, pp. 142–143; Smith & Pijanowski, 2014; Brown, Kang & Gjestland, 2011). For example, introducing water sounds can improve the urban soundscape by masking traffic noise (Jeon, Lee, You & Kang, 2012).

Acoustic design of soundscape is an addition to the typical way of physically designing a space. Soundscape creation has been increasingly significant in the development of an area or the construction of a building. Architectural design can influence how people use a place as well as how sounds diffuse across an area. Specific artistic or cultural sound characteristics can be incorporated into soundscape design to establish an identity that delivers socio-cultural meanings and enhance the functions of a place. For example, Harriet (2013) found that “The psychological concept of restorative experiences is something which has been introduced to

soundscape research in recent years, the most basic aspect of which is related to recovery from mental fatigue” (p. 102). Soundscape can affect landscape values (Carles, Barrio & de Lucio, 1999); for example, the property values in North America were found to decrease by 0.5–0.9% with every increase of decibel (Nelson, 2004).

2.1.2 Development and Different Fields of Soundscape Study

The sound environment has been acknowledged as a significant resource, rather than an oblivious waste, that is capable of transmitting meanings and revealing socio-cultural conditions as well as affecting work efficiency and health. Soundscape study encompasses several terminologies and paradigms. Since the 1960s, scholarly studies on soundscape have been increasing from multiple perspectives such as cultural studies, soundscape design, aural health and global environmental concerns. The study of soundscape is dynamically evolving, and the following section briefly describes some of the different fields of soundscape study.

The pioneering studies by Southworth and Schafer, acoustemology, music ecology and architectural acoustics have been influential in varying degrees to current methods of soundscape study. The focus of study can be on physical characteristics of sounds; the context of sounds; the meaning, effects and functions of sounds; soundscape perception; soundscape quality; soundscape management and design; soundscape archiving; and soundscape composition. The concern of soundscape study can either be ecological, interpretative, phenomenological, medical (aural, physical and psychological health), artistic, pragmatic or from activism viewpoints. Table 2.1 shows a summary of the emphasis of some of the different types of soundscape studies; these different types of soundscape studies may share similarities.

TYPE	EMPHASIS
acoustic ecology	humanities approach to societal and environmental concerns
acoustemology	sound as a medium to understand place and culture
music ecology, ecomusicology	interconnections between music and environment
architectural acoustics	management and design of a space and sounds to create a positive soundscape
soundscape ecology	networking in a socio-ecosystem within a landscape
bioacoustics, biomusic, zoomusicology	documentation, understanding and conservation of natural sounds
sonic arts and installation	creative and artistic expressions through sound composition and installation

Table 2.1: Different types of soundscape studies.

2.1.2.1 Early Studies

One of the earliest soundscape studies was by Southworth (1969) who carried out research in Boston city to explore varied sonic perceptions, and the way sounds influence visual observations. The research was carried out via three different sample groups who travelled around several places in the city, namely a group with only visual exposure (wearing earplugs and earmuffs), the second group with only auditory exposure (blindfolded), and the third one with visual-auditory. His study highlighted the informative-ness of sounds as well as the close interaction between visual and auditory perceptions. As he specialised in city planning, he also suggested possible ways of sonic design in open and acoustically responsive spaces to enhance the experience in a place. Although the report was comparatively brief, the objective, method and findings of the study can be seen in similar or expansive forms in numerous ensuing soundscape studies.

2.1.2.2 Acoustic Ecology

Another prominent project was led by R. Murray Schafer in the late 1960s at the Sonic Research Studio of the School of Communication, Simon Fraser University, Canada on a comparative study of different world soundscapes. In 1971, the “World Soundscape Project” was formed and the types of research included sound perception, sound pollution and soundscape design. In 1977, an influential book was published by Schafer entitled *The Soundscape: Our Sonic Environment and the Tuning of the World*. It exhibits past elaborated descriptions of natural soundscapes, followed by the relationships between music and

soundscapes in several historical events, and descriptions on the sounds of modernity. Besides drawing attention to the significance of the sonic environment, Schafer expressed concerns about the adverse effects of the modern soundscape and the declining competency in listening; consequently, this brings an activist call to analyse and improve the quality of soundscapes.

Schafer introduced the term “acoustic ecology” which generally means the effects of soundscape on life and society (Schafer, 1977/1994; Truax, 1978/1999; Wrightson, 2000). Truax (2012a) defines “acoustic ecology” as a “system of relationships between organisms and their sonic environments with particular emphasis on a functional balance or an attention to dysfunctional behaviour” (p. 2). In 1993, the World Forum for Acoustic Ecology (WFAE) was established, and it continues the focus of previous soundscape study on listening modality, conserving natural soundscapes and soundscape design (wfae.proscenia.net). Since 2000, studies on acoustic ecology have been disseminated through the newsletter “WFAE News Quarterly”, and the biannual publication of “Soundscape: The Journal of Acoustic Ecology”. At present, WFAE has several affiliated organisations such as the Soundscape Association of Japan (SAJ) (1993), Forum für Klanglandschaft (FKL) (1995), Canadian Association for Sound Ecology (CASE) (1996), Australian Forum for Acoustic Ecology (AFAE) (1998), United Kingdom and Ireland Soundscape Community (UKISC) (1999), and American Society for Acoustic Ecology (ASAE) (2006).

2.1.2.3 Acoustemology

A descriptive and interpretative approach to soundscape through in-depth ethnographic study focusing on music culture was carried out by Steven Feld. Feld started his research at the Bosavi region of Papua New Guinea in the 1970s–1980s with an anthropology and ethnomusicology background. During the 1990s, his research highlighted the relation of music and sonic environment. From the sound worlds of the Kaluli people, and attributing his thoughts to Schafer’s remark that “man echoes the soundscape in speech and music” (1977/1994, p. 40), Feld developed a related branch of soundscape: “echo-muse-ecology”, and this was later termed “acoustemology” (acoustic epistemology) (Feld, 1994a, 1996, 2003). “Acoustemology” means sounds as the principal medium for knowing and experiencing a place:

An exploration of sonic sensibilities, specifically of ways in which sound is central to making sense, to knowing, to experiential truth. ... as a sensual space-time, the experience of place potentially can

always be grounded in an acoustic dimension. This is so because space indexes the distribution of sounds, and time indexes the motion of sounds. (1996b, p. 97)

2.1.2.4 Music Ecology and Ecomusicology

Another area of soundscape study with its primary focus on music is termed music ecology or eco-musicology. Harley (1996) described music ecology as the study of music in relation to other sonic elements in the soundscape regardless of whether they are natural, anthropocentric or electro-mechanical; and in connection with the environment with the holistic perception of sounds.

A similar term, “ecomusicology” has been increasingly used among music scholars with the establishment of Ecocriticism Study Group (ESG) by the American Musicological Society (AMS) in 2007 and later the Ecomusicology Special Interest Group (ESIG) by the Society for Ethnomusicology (SEM) in 2011 (www.ecomusicology.info; www.ams-esg.org). Aaron Allen, the chair of ESG, defined ecomusicology as “how art reflects, relates to, or relies on nature” (2011a, p. 391) and “a socially engaged musicology that seeks to understand not just music, musicians, and/or musical communities, but also their interconnections in the world, both natural and socially constructed” (2011a, p. 393). He described ecomusicology as “ecocritical musicology”—rather than “ecological musicology”—meaning a study of the products of music culture from the viewpoint of human-environment relationships (2011a, p. 393). The theme revolves around the relationship between music, culture and nature; the connection of music, place and society; the influence of environments on music, and music sustainability (Allen, 2011a, 2011b, 2012; Pedelty, 2012, 2013).

2.1.2.5 Architectural Acoustics

Soundscape in the field of architectural acoustics emphasises soundscape evaluation, management and design. The setting of such a study focuses on built or mixed environments such as a public square, park, residential area or shopping mall. Studies are usually applicative for the improvement of soundscape quality and acoustic comfort “to enhance, enable, or facilitate, [sic] human enjoyment, health, well-being or activity” (Brown, Kang & Gjestland, 2011, p. 391).

Studies in urban open spaces have found that overall sound levels that are above 65–70 dBA will cause annoyance where efforts to reduce the sound level are more necessary than examining the type of sounds present (Zhang & Kang, 2007). However, merely reducing sound level may not improve the acoustic comfort as quietness or silence is not always considered as a positive soundscape (Brambilla, Gallo & Zambon, 2013; Brown, 2013, pp. 99–100; Jennings & Cain, 2013; Kang, 2007). In a space with overall sound levels that are below 65–70 dBA, the type of sound sources plays a vital role in the evaluation of acoustic comfort depending on the users' characteristics (Zhang & Kang, 2007, pp. 68, 78). Different places will require different types of soundscapes, for example, a peaceful atmosphere with natural sounds for a park compared to a vibrant soundscape for a shopping mall.

Thus, apart from noise abatement, soundscape design also involves introducing sounds to a place by evaluating its architectural design with its physics of reverberation and sound propagation and examining the functions of the place. The sound introduced to a place may be used as masking effect so that it results in “one sound interfering with the perception of another sound” (Goelzer, Hansen & Sehrndt, 2001, p. 43), or to add pleasantness to the environment:

The introduction of a pleasant sound, especially as a masking sound, could considerably improve the acoustic comfort, even when its sound level is rather high. (Yang & Kang, 2005a, p. 211)

It may also be possible to mask or distract attention from low-to middle-intensity noise by overlaying interesting sounds. Added sounds need not be continuous but could occur often enough to break the monotony of noise. (Southworth, 1969, p. 67)

For soundscape design, when the background sound level is not excessive, say below 65 dBA (Yang & Kang, 2004), which can be achieved by designing square forms and boundaries, landscape elements, urban furniture and noise barriers, introducing soundmarks may have dramatic effects. (Yang & Kang, 2005b, p. 78) (see also, Kang, 2007, pp. 70, 82 & Kang & Zhang, 2010, p. 154)

2.1.2.6 Other Studies

“Soundscape ecology” investigates the connections between sounds and landscape in terms of how sounds reflect the ecosystem and consequences of human activities in a particular physical and spatial condition (lrm.agriculture.purdue.edu; Pijanowski & Farina, 2011; Pijanowski, Farina, Gage, Dumyahn & Krause, 2011; Pijanowski et al., 2011; Truax & Barrett, 2011). Other tangential fields of soundscape studies include bioacoustics, biomusic and zoomusicology that examine non-human sound worlds such as mechanisms in biological sound production and sound communications (Fletcher, 2007; Gray et al., 2001; Krause, 1993, 1998; Martinelli, 2008; Payne & McVay, 1971; Sorce Keller, 2012). The term “soundscape” has also

been used in sonic arts and installation for an artistic creation of sound environment within a space.

2.1.3 Soundscape Studies Based on Type of Space and Place

In addition to the focus of study, soundscape research is usually carried out in close relation to a place with the intention of interpreting the experience of being in a place or to enhance the function of the soundscape of an area. The context of soundscape plays a prominent role as it is a key determining factor of soundscape description and the way sound environment will be designed for users. Research on soundscapes has been carried out in different environments which include natural environments, villages or cities; different types of shape (e.g., long space of underground train tunnel); a place with specific function (e.g. park, shopping mall); and with specific sound events (e.g. music festival, water fountain). Some examples of research based on the type of space are presented below.

2.1.3.1 Natural Environment

Documenting natural sounds is either the sound collection of individual species recorded in its environment or a general natural soundscape of a place. Some examples of a soundscape library of species sounds and/or natural soundscapes are: Western Soundscape Archive (www.westernsoundscape.org), Macaulay Library (macaulaylibrary.org), Museum Für Naturkunde (Museum of Natural History) (www.tierstimmenarchiv.de), The California Library of Natural Sounds (www.naturesounds.org), and Xeno-canto (bird sounds) (www.xeno-canto.org). Bernie Krause, a bio-acoustician and the founder of “Wild Sanctuary” has been recording both marine and terrestrial soundscapes since the late 1960s (www.wildsanctuary.com). Loufopoulos and Mniestris (2011) also recorded soundscapes of a protected area on the Greek island of Corfu in 2006–2007. Natural or heritage sound samples taken from the environment are used as sources for comparative studies; archival materials for preservation or conservation especially those that are vulnerable to extinction; museological items (Zisiou, 2011); and/or sources for electroacoustic compositions or sound sculpture installations either for soundscape design or audio art (Truax, 2012a, 2012b).

2.1.3.2 Built Environment

Built environment refers to “humans’ manufactured world of dwellings, buildings, infrastructure, constructed landscapes, and urban social spaces” (Allen, 2011a, p. 392).

Soundscape research that has been carried out in built environments mostly aims to reduce noise annoyance; improve the functionality of the soundscape and acoustic comfort among users; and to maintain or introduce meaningful sounds to the environment.

With regards to research at historical sites, Escobar et al. (2012) carried out noise measurements and sociological studies on sound perception of a UNESCO World Heritage Site at Cáceres, Spain. They identified that the site could be considered quiet due to the design of the building that restricts vehicle access. Huang and Kang (2015) presented a description of sound sources, SPL and frequency distribution of Lhasa—also a UNESCO World Heritage Site—and made comparisons with other historic centres.

On the type of environments, detailed studies mostly focus on either man-made natural environments such as national or city parks (Brambilla, Gallo & Zambon, 2013; Liu, Kang, Behm & Luo, 2014; Liu, Kang, Luo & Behm, 2013; Dumyahn & Pijanowski, 2011a; Krause, Gage & Joo, 2011; Szeremeta & Zannin, 2009; Watts & Pheasant, 2015), or urban environments such as shopping malls (Bruce & Davies, 2014; Chen & Kang, 2004; Della Crociata, Simone & Martellotta, 2013; Kang, Meng & Jin, 2012; Labelle, 2010, pp. 165–200; Meng, Kang & Jin, 2013), and public open spaces (Bruce & Davies, 2014; Escobar et al., 2012; Kang & Zhang, 2010; Yang & Kang, 2013).

Kang (2007) presented a detailed study of the soundscape in two urban open public spaces for four seasons from the summer of 2001 in seven European cities. Zhang and Kang (2007) also presented surveys and field recordings in 19 open public spaces that include residential, cultural and tourism places, a railway station and multifunctional squares in Sheffield, Beijing, Alimos, Thessaloniki, Sesto San Giovanni, Cambridge, Kassel and Fribourg. Soundscape analysis in urban open public spaces in Sheffield, United Kingdom was also carried out on the correlation between perceived and measured sound levels, soundscape preference and correlation with demographic variables (Kang & Zhang, 2010; Yang & Kang, 2005b). Besides this, the perception of low frequency in urban areas has been studied in three French cities (Guastavino, Dubois, Polack & Arras, 2001). Atkinson (2007) described the way sonic ecology marks “aural geography” in urban space affects social patterns. These reports presented the

information on soundscape evaluation through users' perception for the purpose of soundscape design to create a positive sound environment.

In the context of urban or modernised spaces, Schafer (1977/1994) discussed the soundscapes during the Industrial Revolution and the Electric Revolution and how these movements have led to the emergence of new soundscapes with a reduction of diversity in sound sources. For the soundscape of villages or cities, the World Soundscape Project (WSP) carried out several major projects to document soundscapes. Firstly, "The Vancouver Soundscape 1973" is a CD publication with edited sound clips of Vancouver in 1972–1973 and 1980–1981. After more than two decades, the sequel "Soundscape Vancouver 1996" was produced and it included a documentary of the changing soundscape. In 1974, "Soundscapes of Canada" was introduced via the media; it is a series of one-hour radio programs broadcasting recorded sonic environments of Canada and music compositions using Canadian soundscapes. In a 1975 project, a comparison of five villages in European countries, namely Sweden, Germany, Italy, France and Scotland resulted in the publication of "Five Village Soundscapes" (Schafer, 1977), and these places were revisited in 2000–2004 by the team of the project "Finnish Acoustic Environments in Change" where comparative studies were carried out (Järviluoma, Kytö, Truax, Uimonen, & Vikman, 2009).

The Environmental Agency in Japan conducted "100 Soundscapes of Japan: Preserving Our Heritage" in 1994–1997 where a hundred soundscapes that carry natural and cultural meanings of the country were recorded and conserved. In 2011, a mega earthquake that caused a tsunami and a nuclear plant accident affected some of the places. Data from this project managed to provide information for a comparative study on the changes of the soundscape carried out by the Soundscape Association of Japan (SAJ) under the project "Soundscape Projects for Earthquake Disaster 311" (Nagahata, 2012–2013; Torigoe, 2012–2013).

Besides this, Human-Environment Modelling and Analysis (HEMA) from the Department of Forestry and Natural Resources at Purdue University has documented the soundscapes of three places in Indiana (2008), Costa Rica (2008) and Wisconsin (2012) (itm.agriculture.purdue.edu). HEMA has also developed "Pumilio" which is a web-based public system to manage and archive soundscape recordings by plotting the sounds on a geographical map (Villanueva-Rivera & Pijanowski, 2012).

Furthermore, Moore (2013) described the tourism-heightened city of Bali regarding its urbanised, religious, cultural and musical sounds implying the diverse and multi-channelled influences on the city soundscapes. Oosterbaan (2009) made an argument that the soundscape created by broadcasting via electronic media to the public in a favela in Rio de Janeiro managed to create territories and assert beliefs of certain parties.

2.1.4 Conclusion: Potential Areas of Soundscape Research

The invisible sound environment has been recognised as an interdependent dimension to the physical-visual environment and a resource that relates to multiple facets of living. Soundscape studies have been conducted from different specialisations and mostly in an interdisciplinary way. The approach to soundscape study of human-dominated space or events can be broadly summarised as either descriptive, interpretive, evaluative and/or applicative.

Extensive soundscape studies can be found on natural environments in the documentation of terrestrial or oceanic non-human sounds either for the purpose of archiving, or to be used as resources for sonic arts. In built environments, research projects on the soundscape in urban open spaces, parks and shopping malls have been increasing from civil, architectural or engineering approaches to increase acoustic comfort and enhance the experience of users.

Although documentation of different soundscapes are plentiful and increasing in number, there is still much that can be recorded and examined from the view that there are diverse contexts and aspects of soundscape research. In recent years, soundscape research has been dynamic in America and European countries thus the study can be expanded in Asian countries which contain distinctive soundscapes due to different eco-systems and biodiversities, such as rainforest and socio-cultural lifestyles.

Soundscape perception was mostly carried out in urban spaces such as parks or residential areas where most sounds are by-products of activities and that do not contain any specific featured sounds. Investigations on anthropocentric soundscape experience can be expanded to events such as open-air music festival or exhibition with prevalent featured sounds along with other sounds in an environment.

While the approach of soundscape perception in urban contexts is mostly carried out via evaluation to create a pleasant soundscape, the acoustic properties were examined in relation

to demographic factors and preference but the meaning of the sounds was less emphasised. Hence, further investigation can be done on the relationship between acoustic properties and socio-cultural meanings of an event and place, and how soundscape especially those with cultural music events shapes a society, or the way soundscape informs about its cultural system via sound profiles. The soundscape of leisure events with organised sounds of music necessitates a different methodological framework and will derive interpretative insights into the meaning and function of the soundscape.

There are still much areas and context of soundscape research regarding the type of space, function of place and cultural condition. Expansion of soundscape study will continue to contribute to the findings of these different evolving areas of soundscape as well as to the development of research methodology and frameworks of the study.

2.2 Literature Review on World Music Festivals

Study of soundscape experience of music event in an open-air setting is still limited as compared to performance in a closed concert hall. While music recordings that have been widely produced from studio and renditions in concert halls depict a representation of an idea, creativity in organising sounds, and skilfulness in performing; soundscape study on open-air music events differs in a way that it includes other sound elements that can be significant but can often be ignored. Soundscape study also captures the synchronic soundings and displays a connection to its place and participants, placing the understanding of soundscape experience in its context. Research that focuses mainly or solely on the music performances in open-air settings may not provide a comprehensive picture of the sounds as experienced by listeners as it may neglect “other” sounds that do play a role in structuring the musical sounds and influencing the overall sonic experience and soundscape perceptions.

Research on music festivals has been increasing in the past decades. Attending music festivals is found to be socially and/or psychologically beneficial in Woodford Folk Festival in Queensland, Australia (Ballantyne, Ballantyne & Packer, 2014). Another research shows that music, festival, social and separation experience in music festival has an impact on the social well-being among the young people (Packer & Ballantyne, 2011). The participants of an Electronic Dance Music festival experienced “restored faith in humanity” and changes to positive behaviours (Little, Burger & Croucher, 2018). Music festivals in Australia are also found

to bring cultural identity as well as promote social interactions and physical health (McCarthy, 2013). Festivals are also found to develop social capital (Arcodia & Whitford, 2006) and social inclusion (Laing & Mair, 2015). In the context of three types of music festival, namely jazz, electronic music and world music, music is reported to be a universal form that is shareable and highly participatory (Chalcraft, Magaudda, Solaroli & Santoro, 2011). However, these studies were mostly focusing on the attendance of music festivals in general and the emotional, physical and cognitive benefits from it. The direct relation of festival attendance to a specific music genre or style such as EDM, rock or world music is lacking in details.

There have been some cultural studies on the soundscape of music festival. The relation between soundscapes with local and cultural identities, commercialism and tourism of Canada Day celebration and Coastal Jazz Festival were documented (Andrisani, 2011; Järviuoma, Kytö, Truax, Uimonen, & Vikman, 2009). There was also a study on a tourism-related Spanish Jewish festival where music is used for the assertion of identity among the Jewish in Spain (Cohen, 1999). The soundscape of the Burning Man Festival in the US was also documented on the way sounds inform time and density of activities (Moore & Smallwood, 2011). Nevertheless, the soundscape approach to the study of these festivals focused on their specific programs and were not specifically related to world music.

There have also been studies on the sound properties of loudness in festival but it was mostly related to aural health (Mercier, Luy & Hohmann, 2003; Tronstad & Gelderblom, 2016) as well as on the preference of non-excessive loudness among youngsters (Gilles, Thuy, De Rycke & Van de Heyning, 2014; Mercier & Hohmann, 2002). Loudness was found to be rewarding as it is arousing and could transport oneself to another space or facilitate socialising (Blessner, 2007; Blessner & Salter, 2008; Welch & Fremaux, 2017). Nevertheless, the type of music and setting that produce the loudness and its rewards were not mentioned. Furthermore, there are other sound properties in a festival that have not been much studied such as the use of low frequencies, timbres and soundscape structure design over the festival period. The examination of these sound characteristics could generate other insights of music festivals experience.

World music has been discussed much in the literature since its rise to popularity about three decades ago. Feld (1994c, 2000) and Taylor (1997) provided detailed analysis of its origin, development and musical styles. The discussion on preservation, hybridity, authenticity and commodification were also contested in the writings by Boyd (2008), Feld (1994b, 2000), Guilbault (1993), Haynes (2005), Taylor (1997) and Weiss (2014). Moreover, Connell and

Gibson (2004c) and Fernandes (2013) discussed the relation of world music to place. Gligorijevic (2014) studied the world music festival of Serbia's Guca trumpet festival with its discussion centres on preservation and cultural representation. Gorlinski (2006) wrote a detailed account of the Rainforest World Music Festival (RWMF) on hybridisation of world music and in relation to tourism. Although the discourse of world music is much available in connection with globalisation, postcolonialism and commercialisation, there seems to be a paucity of studies that focus on world music in a festival setting in relation to its soundscape composition and lived experience. Besides that, methodological frameworks to carry out extensive study on the soundscape of world music festival is also currently found unavailable.

2.3 Conclusion: Research on World Music Festivals

Studies on music festival that focus on world music and the study of the experience of world music in a festival setting seem to be lacking in the current literature. Hence, it necessitates the research on the soundscape characteristics and perception of world music in the context of a festival. The soundscape of al fresco music event includes the surrounding ambience and information on the context that depicts not only the music but also the socio-cultural settings and activities in the total sonic outcome. Thus, the study of sounds in relation to the festival site is integral to generate a more comprehensive understanding of the phenomenon. On another note, although RWMF has been ongoing for twenty years, research on the festival soundscape and experience is unavailable. More discussions on the related literature are included in Chapter 5 and Chapter 6.

Chapter 3

METHODOLOGY

This chapter presents the methodology of this research by firstly conceptualising the meaning of soundscape study by reviewing multiple definitions in the literature. Due to the multidimensional and different areas of soundscape research, a more nuanced understanding of the concept is required. A soundscape framework is then developed for this study. Subsequently, the research event and site are introduced. After that, the context of leisure sounds in the soundscape study of RWMF and the characteristics of music festivals are presented. The basis of soundscape approach in the study is also discussed followed by the research design.

3.1 Definition of Soundscape

“Soundscape” refers to the sonic constituents in an environment that have functional properties forming a useful resource. “Sound” was ranked second in significance by respondents in a research at urban public open spaces when compared to other environmental factors such as wind, sun, temperature, security, air quality, view and humidity (Kang & Zhang, 2010, p. 156). Another statistical result also showed that one-third of respondents viewed soundscape as the most important element in an environment (Meng, Kang & Jin, 2013, p. 1007).

The study of the soundscape is an examination of the sound environment as a totality. A particular sound or collection of sounds within an environment are considered as a part of the sound ecology rather than as a single and independent entity. Any sound in an environment which may include those from people, animals, weather or vehicles can be significant. Soundscape study differs from the environmental study of sound management in a way that its aim goes beyond noise mitigation to include meaning and relationships between sounds, living things and place. In other words, rather than paying attention to the sound environment only when it is annoying and targeting mainly on adverse sounds of certain decibels and frequencies that are deemed as unwanted waste to be eliminated, soundscape study also

involves the informative-ness and function of sounds in an environment as well as creating a pleasant and meaningful soundscape in a place.

In regard to the definitions of soundscape from the different literature (Table 3.1), the first component of soundscape refers to sounds as “totality”, “collection”, “all the sounds”, or “complete sound environment”. Secondly, the perception of sound is described as “auditory” sense, “understanding”, or “human response”. The third component in the list of soundscape definitions is the environment of sounds of which can be physical setting such as “landscape”, “location” and “place”, or “socio-cultural context”. Within these three components, “relationship” and “interaction” exist. Generally, these three components of soundscape can be termed as sound, people and place.

Schafer (1977/1994, p. 7)	“The soundscape is any acoustic field of study. We may speak of a musical composition as a soundscape, or a radio program as a soundscape or an acoustic environment as a soundscape.”
Thompson (2002, p. 1)	“auditory or aural landscape ... simultaneously a physical environment and a way of perceiving that environment; it is both a world and a culture constructed to make sense of that world”
Raimbault & Dubois (2005, p. 340)	“the relationship between the individual experience and subjectivity with a physical and a socio-cultural context”
Payne, Davies & Adams (2009, p. 7)	“the totality of all sounds within a location with an emphasis on the relationship between individual’s or society’s perception of, understanding of and interaction with the sonic environment”
Brown, Kang & Gjestland (2011, p. 388)	“soundscape exists through human perception of the acoustic environment of a place ... the soundscape term has also been used to describe the physical environment before perception”
Pijanowski, Farina, Gage, Dumyahn & Krause (2011, p. 1214)	“the collection of biological, geophysical and anthropogenic sounds that emanate from a landscape and which vary over space and time reflecting important ecosystem processes and human activities”
Truax (2012a, p. 2)	“an environment of sound (whether acoustic or electroacoustic) with an emphasis on how it is perceived by listeners”
Brown (2013, p. 96)	“the way the acoustic environment is perceived and understood by the individual, or by a society” “acoustic environment of a place ... all the sounds in a place that are present, and “available”, to a user of the place to hear”
Davies et al. (2013, p. 224)	“complete sound environment in a location and the human response to it”
Smith & Pijanowski (2014, p. 65)	“the perception of all sounds ... emanating from a given landscape”

Table 3.1: Definitions of “soundscape” in different studies.

3.1.1 Triadic Components of Sound, People and Place

The following sections present the explanation of each component in the definition of soundscape and their interrelationship with reference to the literature.

3.1.1.1 Sound

“Sound” refers to the elicited acoustical object from a vibrating source with specific physical properties and associated meanings. All types of sounds in a space can be the focus of soundscape study, whether they are natural or anthropocentric, purposeful or unintentional, featured or background, perceived or unnoticed, favourable or unwanted.

Discrete sounds in a soundscape can be understood in diverse ways. One example is the differentiation of “sound object” and “sound event”: both simply indicate “the smallest self-contained particle of a soundscape” (Schafer, 1977/1994, p. 274). Sound objects are viewed as acoustical materials detached from their context. The study of sound objects may include categorisation of sound sources or the examination of their physical characteristics.

Psychoacoustic magnitudes of acoustic properties such as perceived loudness (Chen & Kang, 2004; Della Crociata, Simone & Martellotta, 2013; Gozalo, Carmona, Morillas, Vilchez-Gómez & Escobar, 2015) and sharpness of sound (Gozalo et al., 2015; Jeon, Lee, You & Kang, 2012) were found to correlate with acoustic comfort. The temporal condition of sound can be significant such as the varied flow rate—instead of constant sounds—of a water fountain in an urban square is found more attractive (Zhang & Kang, 2007, p. 79). On the other hand, sound event is a reference of a sound to its meanings, functions and affective-ness.

One significant element of sound is its textural structure that involves the simultaneous layering of multiple sounds that intermesh in an environment with each sound being transitory with its own “lifespan”. These different sounds have their inherent physical properties, but their ultimate soundings are highly dependent on the type of acoustic space and the content of the other sounds at that particular time. The way different sounds “counter” and affect the sounding of each other creates a masking effect. In brief, masking can be described as “covering one sound by another” (Schafer, 1997/1994, p. 151), or the “emergence of particular sounds above others” (Brown, 2013, p. 99), and this causes “one sound interfering with the perception of another sound” (Goelzer, Hansen & Sehrndt, 2001, p. 43). Intentional masking

happens when an unwanted sound is juxtaposed with another sound to reduce or conceal its prominence for the purpose of eliminating any noise intrusion or unpleasant sonic experience.

3.1.1.2 People

The suffix “-scape” in the term “soundscape” means “scene” or “view”, and this is related to what is being *perceived* by a person at a place. Sound entails context and meaning. Di Scipio (2013–2014) pointed out that “As a phenomenon of human experience, sound is never really *object* and is always *event*” (p. 12). Sounds can generally be categorised based on the type of activity such as industrial, transportation, construction, residential and leisure of which each of these indicate the presence of specific sounds and their customised rules in sound management. The study of the hierarchical characteristic of sound can identify whether the sound is featured or acts as a background, or intentional or incidental. For example, sounds in a soundscape can be classified as “keynote” (background sounds), “soundmark” (sounds regarded by community or visitors, in analogy to landmarks), or “sound signals” (foreground sounds that attract attention); this categorisation is based on how the sound is culturally perceived in general (Schafer, 1977/1994).

The identification of the meanings projected through sounds—which is closely related to perception—were reported to be prominent. There was a positive evaluation of high-intensity sounds among the pilgrims in the Mela because of “social framing and the social significance of the noise” that is related to religion (Shankar et al., 2013, p. 94). Another research found that all sounds from the slums are considered as annoying to the upper classes (Chandola, 2013, p. 58). Furthermore, the presence of a pleasant sound can improve acoustic comfort even when it causes a higher sound level to the overall soundscape (Kang, 2007, pp. 70, 82; Kang & Zhang, 2010, p. 154; Yang & Kang, 2005a). In urban areas, preferred sounds were natural sounds such as water from fountains and birds chirping (Chen & Kang, 2004; Liu, Kang, Luo & Behm, 2013; Zhang & Kang, 2007), and “culturally approved sounds, such as church bells, music on the street, and bells and music from a clock” (Zhang & Kang, 2007, p. 71). On the other hand, vehicle and construction sounds are mostly disliked (Kang & Zhang, 2010; Zhang & Kang, 2007). Besides this, soundmarks that are compatible with the function of a place are considered preferable:

The interviewees at the Peace Gardens [an open public square in Sheffield, United Kingdom] were more favourable to the sounds of birds ($p < 0.05$), church bells ($p < 0.01$), water ($p < 0.01$) and children’s shouting ($p < 0.01$), whereas the interviewees at the Barkers Pool were more favourable to the music played on streets ($p < 0.05$) and music from stores ($p < 0.01$). ... most of these sounds were

the soundmarks of the square. ... people choose a square to use, their soundscape preferences did play an important role. (Kang, 2007, p. 72)

Characteristics of people, either as an individual or in a society, are deemed as important factors that influence soundscape perception. In terms of gender, noise exposure significantly affected the efficiency of task performance in females but not in males (Gulian & Thomas, 1986; Han, Joo & Oh, 2010). However, there were research that showed contradictory results that gender is not a prominent factor in soundscape perception (Chen & Kang, 2004; Liu, Kang, Luo & Behm, 2013; Meng & Kang, 2013; Kang & Zhang, 2010; Yang and Kang, 2005). Furthermore, it was found that favour with natural and cultural sounds increases as one gets older (Kang, 2007; Liu, Kang, Luo & Behm, 2013; Yang & Kang, 2005; Zhang & Kang, 2007). Middle-aged groups were found to dislike work or mechanical noise in contrast to younger or older groups, and teens liked living environment noise more than those above 40 years old (Han, Joo & Oh, 2010, p. 108). Moreover, preference towards natural sounds and annoyance towards mechanical sounds increased with level of education (Kang & Zhang, 2010, p. 154). Type of occupation and income were also found to affect the evaluation of subjective loudness and acoustic comfort in a research carried out in shopping malls in Harbin City, China (Meng & Kang, 2013).

Besides demographic factors, the background of sound exposure, motivation or reason of being in a place, expectation, attachment to the place, frequency of visit and ability to control sounds are some other factors that affect perception. Soundscape evaluation is found to be significantly related to motivation of being in a place and season of visit (Meng & Kang, 2013) and expectation from the users (Botteldooren, Verkeyn & Lercher, 2001; Bruce & Davies, 2014; Shankar et al., 2013, p. 93). Users of a place also showed a more positive evaluation of the soundscape than passers-by (Yang & Kang, 2001). Similarly, regularity of visit and longer duration of stay resulted in more satisfaction of the soundscape in six shopping malls in Harbin City (Meng & Kang, 2013; see also Liu, Kang, Luo & Behm, 2013) and urban open public squares (Yang & Kang, 2001). Besides this, the soundscape is more favoured when one can control the sound source (Bruce & Davies, 2014, p. 10).

The way of listening can directly affect sound input and consequently perception. Harriet (2013) stated that “voluntary and involuntary shifts in auditory attention do indeed alter the perception of sound” (p. 94). Two types of listening are identified, namely “descriptive listening” to specific sounds and “holistic hearing” to the soundscape as a whole: the way of

listening will lead to either relating sound with object or activities respectively (Guastavino, Dubois, Polack & Arras, 2001; Kang, 2007, p. 83; Raimbault, Bérengier & Dubois, 2001).

Besides perception, the study of the soundscape is also a tool to understand the behaviours and socio-cultural conditions of a community, or other living things within an ecosystem. Schafer 1977/1994 described that “the parish is an acoustic space, circumscribed by the range of the church bell. The church bell is a centripetal sound; it attracts and unifies the community in a social sense” (p. 54) and “to maintain the regimen of the monastery and, in a broader sense, to regulate the behaviour of everyone living within Christian society” (2003, p. 28; see also Hahn, 2015). Another research found that the din that dominated the soundscape in a festival in North India drew people into being religious (Shankar et al., 2013). Moreover, “noise above 80 dB(A) may also reduce helping behaviour and increase aggressive behaviour”, and “stronger reactions have been observed when noise is accompanied by vibrations and contains low-frequency components, or when the noise contains impulses, such as with shooting noise” (Berglund, Lindvall & Schwela, 1999, p. xi). It is also found that background music prolonged the stay of users at a place (Aletta, Lepore, Kostara-Konstantinou, Kang & Astolfi, 2016, p. 1).

3.1.1.3 Place

The spatial dimension of sound creates a sonic area: a space that accommodates the sounding of the source and the room where the sounds travel. The suffix “-scape” in the term “soundscape” that means “scene” or “view” also denotes a perceived target at a particular “place”.

The type and shape of space as well as the functions and the meanings it holds play a pivotal role in the objectives of the soundscape in the area and can directly influence the way sounds are interpreted and evaluated. Each acoustic space has its specific acoustic effects (e.g. reverberation time, reflection patterns) with its tied environmental conditions (e.g. weather, temperature, humidity, luminance) (Kang, 2007; Zhang & Kang, 2007). The space is also closely related to its landscape features such as natural environment and architectural characteristics as well as the context of the place that may involve socio-cultural meanings and functions. The relationship between soundscape and all these features that creates a “place” is reciprocal. The perception of “place” can be a physical location or imagined territories.

Regarding characteristics of acoustic space, sound distribution and reflection patterns were pointed out as influencing soundscape perception (Kang, 2007, pp. 79–82). Schafer (1977/1994) commented that “Space affects sound not only by modifying its perceived structure through reflection, absorption, refraction and diffraction, but it also affects the characteristics of sound production” (p. 217). Moore and Smallwood (2011) stated that “Distance eliminates most of the high frequencies, and disperses much of the power of the non-directional low end” (p. 49). “A suitable reverberation time, say 1–2 s, can make ‘street music’ more enjoyable” (Zhang & Kang, 2007, p. 73).

Scientific evidence also showed that forest or vegetation could affect the way sounds propagate thus reduce noise (Ruspa, 2001; Swearingen, White & Guertin, 2013; Van Renterghem, Hornikx, Forssen & Botteldooren, 2013); “vegetation on building façades and the ground can increase boundary diffusion of incident sound and can also increase boundary absorption, thus reducing noise further” (Zhang & Kang, 2007, p. 82). Furthermore, “To diffuse boundaries, street or square furniture—such as lampposts, fences, barriers, benches, telephone boxes, and bus shelters—can also be effective in reducing noise” (Zhang & Kang, 2007, p. 79).

Environmental conditions such as humidity, luminance, and air temperature were found to correlate with evaluation of loudness and acoustic comfort (Meng, Kang & Jin, 2013). Research also showed that visual landscape was significantly correlated with overall soundscape preference (Liu, Kang, Luo & Behm, 2013) where “when visual evaluation is high, subjective loudness is low, and acoustic comfort is high” (Meng, Kang & Jin, 2013, p. 1007). Experiments also proved that good sight could enhance the favour towards environmental sounds (Tsai & Lai, 2001).

3.1.1.4 Interconnections of Sound, People and Place

The definition of soundscape contains the three components of sound properties, sound experience and sound environment. This triad forms an encompassing meaning of soundscape that is regarded as a resource with specific utilitarian purposes.

Current literature on the different definitions of “soundscape” has a distinct duality in the description of its meaning as the physical sounds (acoustics) and/or perceptual constructs (psychoacoustics). In other words, the main focus in existing soundscape research is either on

the noumena (sound properties as physical materials) or the phenomena (sound experience and perception of sounds), or the combination of the two. Some studies centre on the epiphenomena (behaviours, outcome), which means the “secondary effect or by-product” (Epiphenomenon, 2017) of the soundscape such as health and work efficiency.

The International Organisation for Standardisation (ISO) 12913-1 (2014) defines “soundscape” as the “acoustic environment as perceived or experienced and/or understood by a person or people, in context” (www.iso.org). This description of the soundscape is mostly applied to functional spaces with human being as users. Although the sounding of a sound from its sources is closely related to its acoustical properties and the condition of the acoustic space, this definition elucidates the importance of the way sounds are received in the auditory senses of the perceiving individual or the community—as compared to the sound per se—and the consequent effects of sonic experience. There are also studies that solely focus on perception. For example, Davies et al. (2013) argued that “behaviour, attention, information and individual differences” are factors that influence preferences on soundscape (p. 227), and acoustical properties are excluded as they justified that it is primarily the meaning associated with the sounds that influence evaluation of a soundscape (p. 228). Besides sounds and perception, “context” is included as a crucial element of soundscape as sounds are conditioned by context, and context shapes the meaning of sounds.

Existing frameworks of soundscape study usually include all the three components of sound, people and place, and especially on their interconnections. From the literature, Wrightson (2000) described that one could relate to his/her environment through sound (Figure 3.1). Brown, Kang and Gjestland (2011) summarised that soundscape is where there is the presence of acoustic properties and living things, and in an area of geographical and environmental characteristics; and interaction amongst each other (p. 388). Similarly, Truax (2001) defined that acoustic communication—which means “how the individual and society as a whole *understand* the acoustic environment through listening”—“attempts to understand the interlocking behaviour of sound, the listener, and the environment as a *system* of relationships, not as isolated entities” (p. xviii). Likewise, Smith and Pijanowski (2014) integrated the three elements of sounds, the relationship with the environment, and human perception and responses in their design of soundscape ecology framework to identify “distinct auditory objects”, “meaning [that] is ascribed to auditory objects”, “integrative assessment of the visual and auditory environment” and “physiological responses” (p. 65). Çamcı and Erkan (2012–2013) also identified “customer [people]-venue [place]-musician [musical sounds] trichotomy in soundscape formation at café, bar and dance club. Besides this,

Zhang and Kang (2007) devised a system for soundscape evaluation, description and creation of “sound”, “space”, “people” and “environment” for urban open spaces.

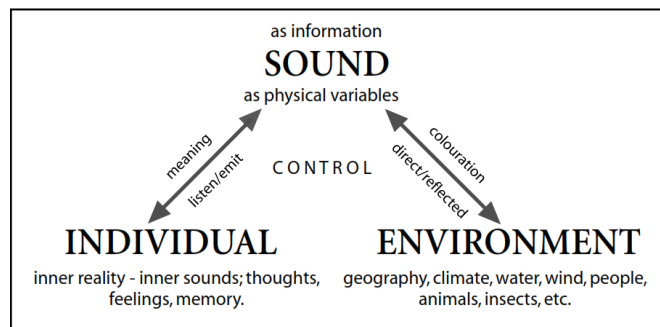


Figure 3.1: “The relationship of an individual to the environment through sound.” (Wrightson, 2000, p. 12 [modified from Truax, 1984, p. 11])

Although Zhang and Kang (2007) had provided a detailed system of soundscape study, this study attempts to adapt and elaborate on the components of soundscape study for application on a different context using the framework of sound, people and place. The element of “space” and “environment” in Zhang and Kang’s framework is combined as “place” in this study as these two components are closely related. A “space” can be duplicated and do not affect experience whereas “place” is intertwined with soundscape profiles and can influence perception.

Thus, this research employs the definition of soundscape as sound properties and sound experience in an environment, and the interconnections between them (Figure 3.2). These components will be included in the conceptual framework of this study with an added time dimension. Although landscape can be used as an analogy to the soundscape, one major difference between the two is that sound has a much shorter lifespan, and the soundscape of the same place can vary distinctively at different time period or season. Soundscape experience is also a process of being in time. Thus, the concept of time is integral in the framework of soundscape study.

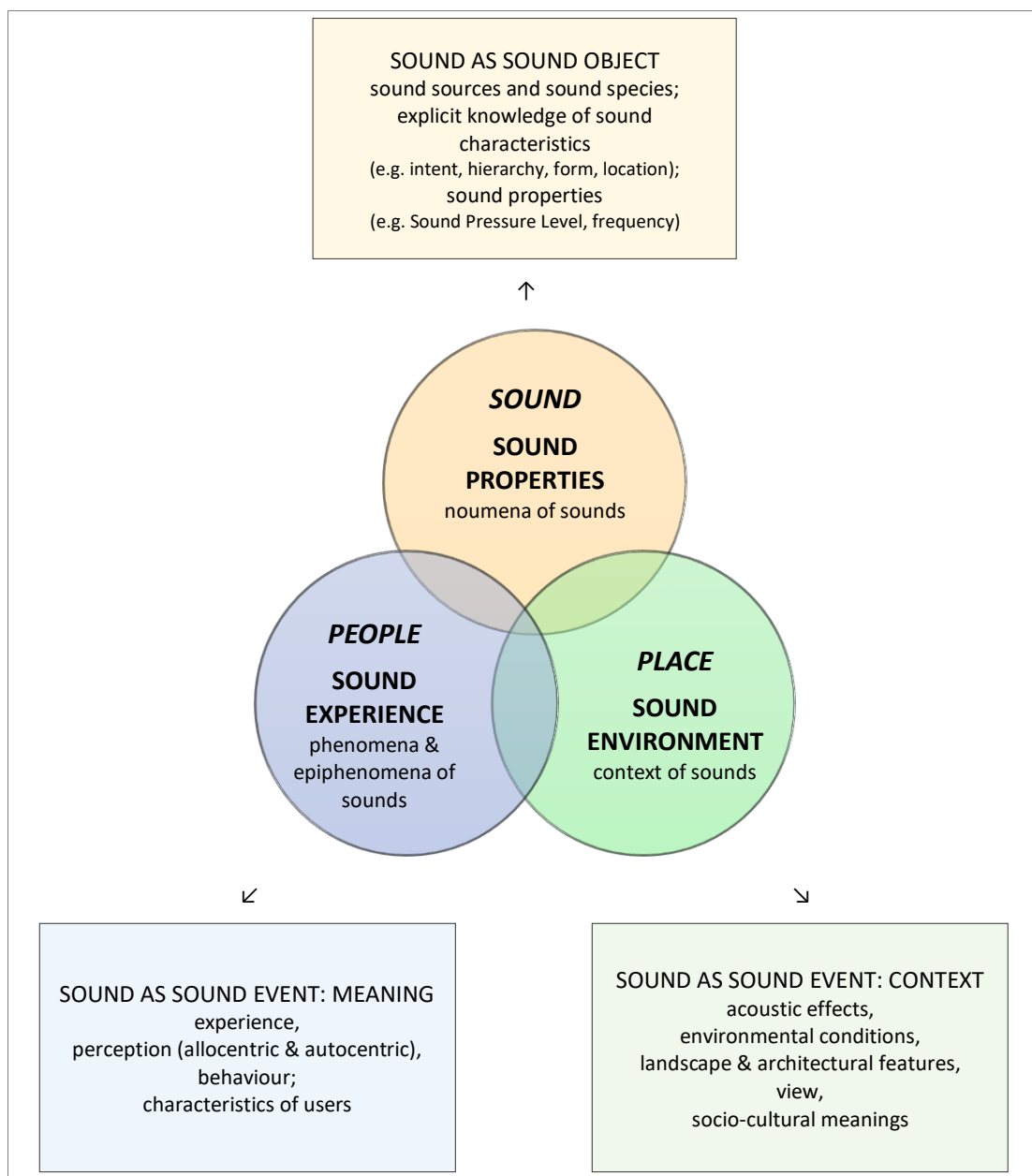


Figure 3.2: The three interconnected components of sound, people and place with time dimension in the definition of soundscape as the framework of soundscape study.

3.2 Research Event and Site

The RWMF is an example of an open-air anthropocentric soundscape of leisure event that contains live music events. At the same time, the SCV is suitable as a “place” of the study as it is not merely a functional space that accommodates the event but has a self-contained theme, socio-cultural meaning and synchronously alive with its own soundscape.

3.2.1 Rainforest World Music Festival (RWMF)

The idea of a Rainforest World Music Festival (RWMF) was put forward by Randy Raine-Reusch, a Canadian composer cum performer visiting Sarawak and Robert Basiuk, the then former Deputy Chief Executive Officer of the Sarawak Tourism Board after a successful performance of two *sape* players (a local indigenous musical instrument) at WOMAD (World of Music and Dance), Marseille.

The RWMF presents musicians from around the world which includes the traditional musicians from the interiors as well as renowned and modernised world music performers. Edric Ong, one of the committee members during the formative years, stated the festival is to “showcase the ethnic sights and sounds of Sarawak, focussing on the *sape*” (Ong, 2015). On the same line, Virtual Malaysia stated that:

The festival is held to promote and preserve the unique cultures of Sarawak and provide a platform for local artists to perform side by side with international artists, allowing them to learn and share the wealth of each other’s art and presentation, so it could survive well into the future. (Virtual Malaysia, 2007, p. 1)

Tan (2014) commented that the music event has been well-received:

The RWMF has been to [*sic*] able to introduce selected forms of indigenous music to local and foreign audiences in the cities, promote new fusion music based on indigenous sources, and provide a platform to bridge music from across the globe to this region. The RWMF has promoted a new interest in and excitement about indigenous music and its revitalisation among some of the younger generation. (p. 367)

This event is organised by the Sarawak Tourism Board (STB), supported by the Ministry of Tourism and Culture, Malaysia and the Ministry of Tourism, Sarawak, and endorsed by Tourism Malaysia. Since 2015, a department called “Event and Corporate Relations” is formed at STB and is fully in charge of the organisation of the festival. Over the years, RWMF audience has increased from 1.5 thousand in the first year to 21 thousand (Virtual Malaysia, 2007) for the total entries of the three-day event, and about 40% were repeated festival-goers (Geikie, Lah & Soo. 2013, p. 8). Some of the awards received are “25 of the Best International Festivals” by

Songlines magazine continuously from year 2010 to 2014, “The World’s Best Brands Asia Pacific 2012–2013” by Brand Laureate, “Pacific Asia Travel Association (PATA) Gold Awards 2006”, and the “ASEAN Tourism Association (ASEANTA) Excellence Award 2009”.

The main programs of the festival are the afternoon workshops and matinees as well as evening stage performance that starts from 7:30 PM until around midnight. For example, in 2016, there were 23 performing bands and 33 workshop sessions. Other side events include Drum Circle, children’s workshop, lectures on culture, wellness program and a craft bazaar.

3.2.2 Sarawak Cultural Village (SCV)

Sarawak is the largest state among the 13 states in the federation of Malaysia. It is located on the island of Borneo and has an equatorial climate with tropical rainforest which provides a variety of nature adventures including jungle trekking, mountain climbing, sea diving and cave exploring as well as sight-seeing of diverse species such as sea turtles, proboscis monkeys, orangutans, hornbills and the world’s largest flower, Rafflesia.

The population in Sarawak is multi-cultural with more than twenty distinct ethnic groups. The indigenous people are generally known as the Dayaks or Orang Ulu whilst the Chinese, Malays and Indians are considered the settled migrants. The various ethnic groups exhibit a reverence towards their mother tongue, culture and tradition, which are still widely practised today.

The Rainforest World Music Festival (RWMF) has been held at the Sarawak Cultural Village (SCV) for twenty years since its inception. The venue is considered as closely related and symbiotic to the festival (Geikie, Lah & Soo. 2013, pp. 33, 35; Sarawak Tourism Board, 2007, p. 175). Gorlinski (2006) stated that:

In tandem with the unique setting of the Sarawak Cultural Village, the festival strives to engage the guests with an enduring sense not only of having “been there,” but also of having “done that”. That is, the aim is to evoke a feeling of experience, rather than mere attendance at the Rainforest World Music Festival. (p. 247)

The SCV was officially opened in 1990, and it is owned by the Sarawak Economic Development Corporation (SEDC). It is situated approximately 50-min drive or 35km north of the Kuching city, Malaysia. Besides being the official venue of RWMF, the SCV is open daily for visitors, and it also hosts festive events such as World Harvest Festival, National Day and traditional wedding ceremonies.

The SCV is a re-constructed place for ethnic and cultural tourism with the concept of the village being “to see Sarawak in one day” (www.scv.com.my), making it convenient and accessible to get a taste of different cultures of Sarawak. Besides providing a concise understanding of customs and traditions, the setting gives a symbolic representation of a living environment and lifestyle where it provides a real experience of the ethnic culture. It has a combination of cultural, educational, ecological, aesthetic and historical components.

The SCV as a “repository of Sarawak’s architectural heritage” (Sarawak Tourism Board, 2007, p. 58) contains replicas of different traditional houses of the seven ethnic people of Sarawak connected through a plankwalk that surrounds a lake in the middle. Beyond traditional architectural buildings and material displays, the SCV is intended to be a “living museum of culture” (Sarawak Tourism Board, 2007, p. 58). The village is inhabited with the houses filled with daily lifestyles such as local dialects conversations, people wearing traditional costumes, live local musical instruments playing and dance, simple local snacks making, accessories and craft making. Each house is also decorated with artefacts of traditional furniture, kitchenware and musical instruments.

The SCV occupies 17 acres of land, and the village is surrounded by thick forest, at the foot of the Mount Santubong and the coast of the South China Sea. This provides an atmosphere of the traditional living lifestyle in the forest, where one is immersed in the rainforest environment. With the design of the village that “the site of the SCV represents Sarawak topography” (Sarawak Tourism Board, 2007, p. 76), the lake in the middle of the village is a “symbolic of Sarawak peoples’ dependence on the rivers as a means of communication and livelihood” (Yea, 2002b, p. 244).

In its official website, the multi-sensory experience of visiting the SCV is promoted through its architecture, landscape, people, food, cultural lifestyles, music and dance (Sarawak Tourism Board, 2007, pp. 52–72):

This activity-packed Village seeks to tickle all the human senses—the visual impact of the traditional lines of the ethnic houses set against a dramatic landscape, the enchanting cacophony of traditional sounds and music on the ears, the exquisite taste and aroma of ethnic delicacies, the dexterous feel of finely-crafted handiwork and the excitement of unique games. (www.sarawakculturalvillage.com, as cited in Gorlinski, 2006, pp. 246–247)

Although the soundscape component is not verbalised explicitly by the SCV, it is perceived:

He [tourist] will find himself in the Cultural Mini Village. After his auditory, olfactory and ocular senses are satiated, he can backtrack to a certain area in the complex and spoil his gourmet’s tastebud. (Jitab & Ritchie, 1991, p. 102)

The sound environment is a significant element of the SCV that richly express a manifestation of a “heritage” of natural soundscape. Without the rainforest ambience with the sounds of

birds, insects and wind, and if there were presence of traffic and machinery noise, the SCV would not be able to depict the embodiment of the traditional living environment of the ethnic groups in a more holistic way even with the presence of traditional houses and cultural performances. With what the place can offer, RWMF being held at this festival site is also known as a jungle festival.

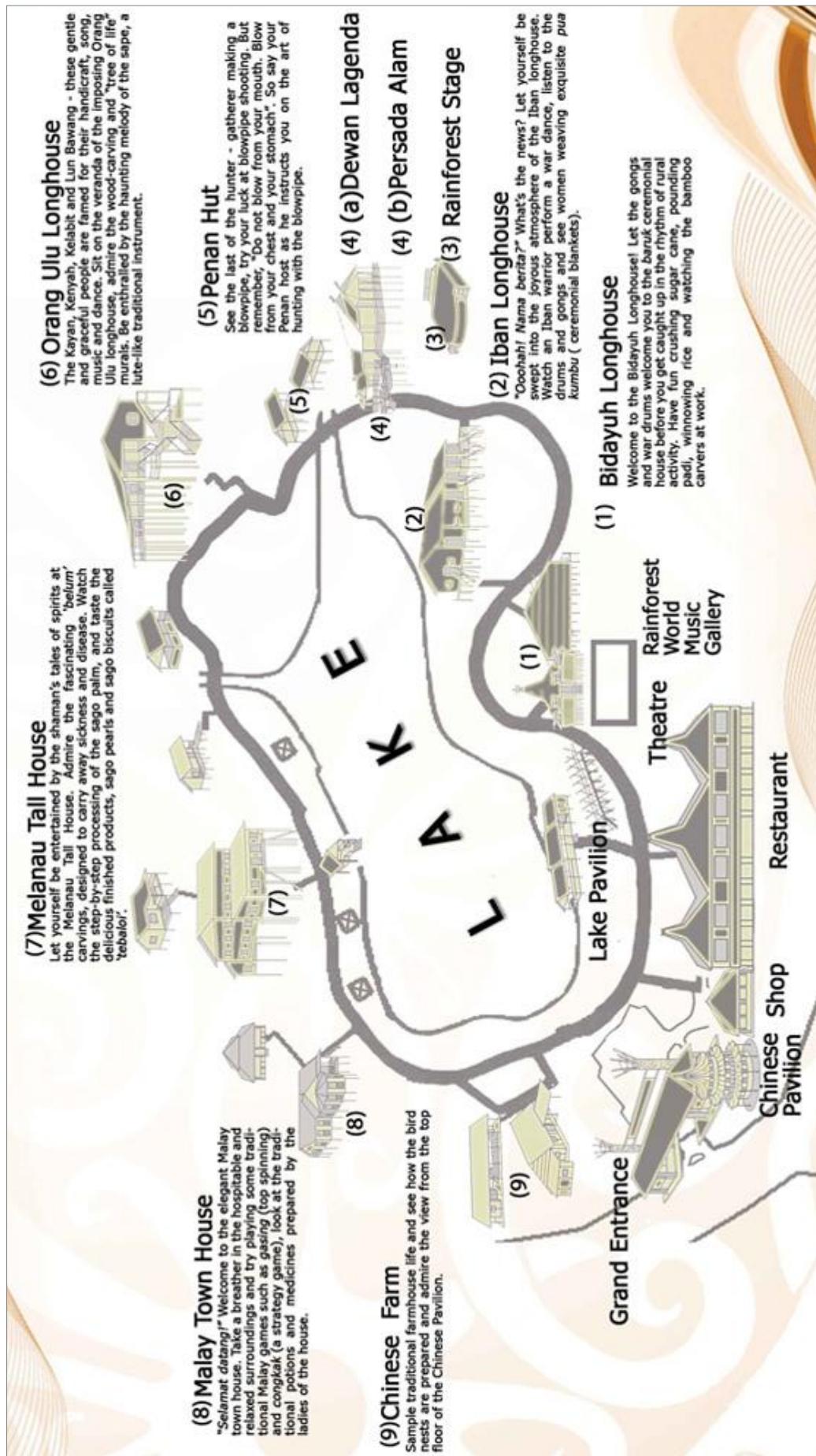


Figure 3.3: A layout of Sarawak Cultural Village. (Retrieved from www.wonderfulmalaysia.com)

3.3 Context of the Soundscape of RWMF

As soundscape is a study of the relationship between sounds, people and place, the context of the soundscape of RWMF plays an important role in this study. The two facets in the setting of RWMF can be broadly described, firstly, as leisure sounds, and secondly in a festival setting. The following sections present the characteristics of these two contexts that will underpin the soundscape approach of this study.

3.3.1 Leisure Sounds

The types of soundscape can generally be categorised as natural, industrial or construction, transportation, commercial, domestic and leisure with each having their distinct sound sources and ways of experience. Leisure soundscape with music events can be sounds of recreational activities and entertainment such as those heard at discotheques, pubs, clubs, concerts and festivals. The term “leisure noise” is more common from the perspective of aural health; nevertheless, “leisure sound” is used in this paper as these sounds do not necessarily mean unwanted sounds and are studied not merely for noise abatement.

Industrial and construction noise are by-products of mechanisms, and definitions of unwanted sounds from these types of soundscape are usually straightforward. In the efforts of minimising occupational health issues, standardised measurements and calculation of dose level in sound exposure can produce direct results. Clear guidelines are also available at an administrative or organisational level on ways to reduce harmful noise exposure.

Nevertheless, leisure sounds such as those from music festivals and their level of desirability among the consumers can be rather complicated because the sound itself is the main product of consumption. Thus, the way to control the sound properties is a tension between quality, demand and aural health. In other words, musical considerations are embedded within the overall outcome of the soundscape. While noise in a workplace, traffic, and residential areas are usually aimed for reduction of sound level, contrastingly leisure sounds are mostly amplified, and at most times it is the main featured sound of an event. Furthermore, evaluation of leisure sounds is mostly based on comfort and enjoyment in contrast to annoyance and health issues in other types of soundscape. When the sounds may be harmful but do not cause immediate discomfort or pain, the jurisdiction on the control of sound emission from leisure sounds is usually subjectively qualitative.

Moreover, in contrast to 8-hour work five times a week, the exposure to leisure sounds is usually inconsistent. It is also difficult to include the background of the consumers such as the frequencies of attendance to leisure events, or the total accumulation of dose exposure from daily work and leisure activities. Exposure to leisure noise is also voluntary where one can freely leave the noise at any time as compared to the workplace when one is obligated to continue one's work. Thus, recuperation is assumed that exposure to leisure sounds even at a high level will not cause any serious or long-term harm.

Thus, the study of leisure sound in terms of its composition and sound profiles that characterise this type of soundscape as well as its perception would derive further understandings and implications on the exposure to leisure sounds. Figure 3.4 shows the characteristics of leisure sound in relation to the framework of the triadic component of soundscape.

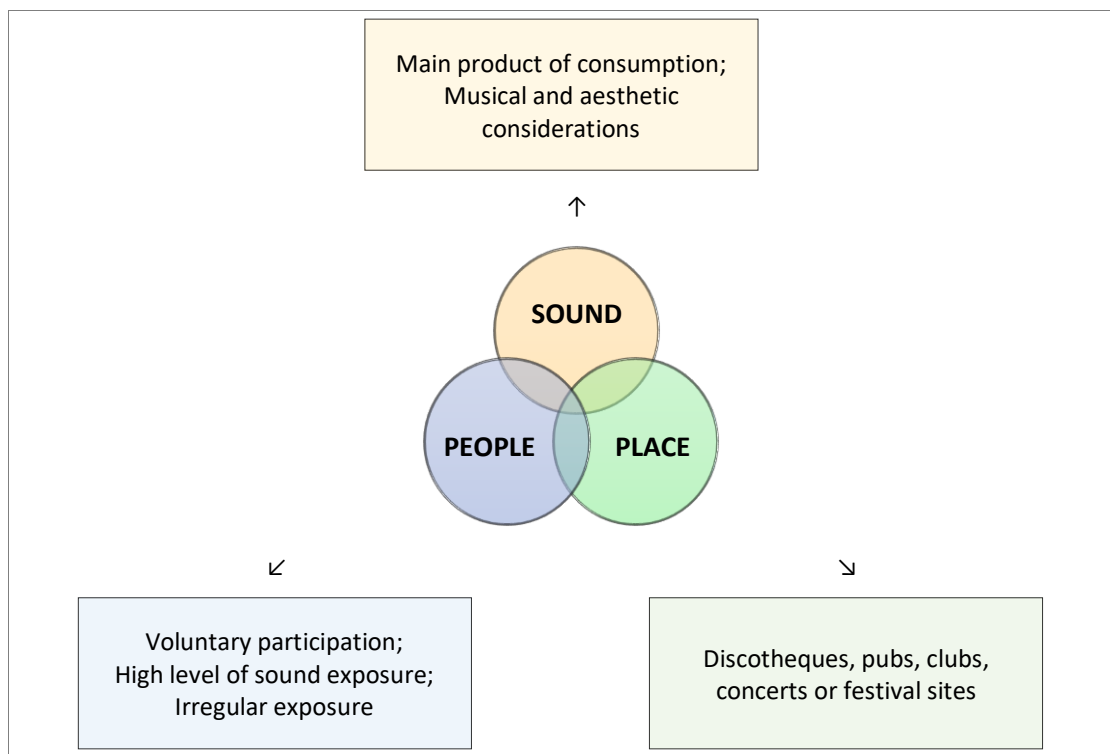


Figure 3.4: The characteristics of leisure sound in relation to the framework of the triadic component of soundscape.

3.3.2 Characteristics of Music Festivals

Electrification has made listening to the radio and recorded music via electronic devices as well as singing karaoke as a way of enjoying music at one's convenience and private space. From vinyl, cassettes, CDs, DVDs, iPods to mobile phones, these devices store music recordings that are ready to hand and can be enjoyed out of the context of performance beyond time and geography without the need to travel, as what Schafer (1977/1994) described as schizophonia. Nevertheless, Feld (2000) deduced that:

Our era is increasingly dominated by fantasies and realisations of sonic virtuality. Not only does contemporary technology make all musical worlds actually or potentially transportable and hearable in all others, but this transportability is something fewer and fewer people take in any way to be remarkable. As sonic virtuality is increasingly naturalised, everyone's musical world will be felt and experienced as both more definite and more vague, specific yet blurred, particular but general, in place and in motion. (p. 145)

Although music recordings can be easily owned or accessible in the market or through the Internet, music festivals have also been increasingly popular since the 1960s (Ryan & Wollan, 2013, p. 99), possibly a reaction against schizophonia. Holt (2010) commented that "live music has become a major domain, and structuring force in the economy of music" (p. 248), and that "[live] performance was defined as an authentic practice by contrasting creative musicianship with the recording as a "dead" object" (p. 245). Live and collective consumption of music at one specific public place has become an alternative to self-listening at home. Moreover, the birth of amplifiers and their portability has made music performances possible to be held in any preferred areas.

A festival is usually a themed display or celebration with the public community gathering together at a place (Gadamer, 1986, pp. 39, 49; Getz & Page, 2016, p. 67). A festival is usually vibrant and dynamic with a duration that spans from a day to a few weeks. The activities can be sporadic or continuously held in a few days. The theme is commonly cultural or religious and consists of an exhibition of sound product and/or visual display. Falassi (1987) explained the origin of the term "festival" as follows:

Etymologically the term *festival* derives ultimately from the Latin *festum*. But originally Latin had two terms for festive events: *festum*, for "public joy, merriment, revelry", and *feria*, meaning "abstinence from work in honour of the gods". Both terms were used in the plural, *festa* and *feriae*, which indicates that at that time festivals already lasted many days and included many events. (pp. 1–2)

Falassi (1987) interpreted "feria" as "time away from work", "festive vacation" and "day of rest" (p. 2), which is a reversal from daily life where "people do something they normally do not; they abstain from something they normally do; they carry to the extreme behaviours that are usually regulated by measure; they invert patterns of daily social life" (p. 3).

A festival is a way of appreciation of a specific theme in a more leisured way, and it can range from being family friendly to bacchanal. Stoeltje (1992) described festivals as “public in nature, participatory in ethos, complex in structure, and multiple in voice, scene, and purpose” (p. 161). The central theme of a festival is usually accompanied by other activities and expositions such as music, dance, film, literature, arts and crafts, sports, games and food where one finds himself/herself being enveloped by a variety of activities. This heterogeneity is to cater for the different preferences of a large and diverse group of festival-goers that usually spend an extended period of time at the festival compound.

For a festival, it is usually not merely the main product itself or the side activities that draws attendance to the festival but also the process of the experiential consumption of that particular product: the “context” apart from the “text”. Participating in a music festival is different from self-listening at home in the way that it is a real-time experience of live aural production and simultaneous visual display of the music, and attaching oneself to the origins of sound production and other related extra-musical elements. Frith (2007) argued that “the value of music is encapsulated in its live performance”, and that “the live show is the truest form of musical expression, the setting in which musicians and their listeners alike can judge whether what they do is “real”” (p. 8). Holt (2010) also stated that “the live experience is associated with co-presence in the here and now, and the strict meaning involves a face-to-face relation in the same physical space” (p. 245).

The experience of lived moments of temporality and the evanescence includes the soundscape of one’s surrounding. Sound with its duration of existence and decay, and incessant substitutions of sounds in multiple layers provide a flow of time and progression thus a sense of activity. With a point of starting and ending of musical performance that gives a sense of time elapsed makes encounters at a festival vivid and alive. Moreover, the featured sound production is beyond one’s full control, and this is different as compared to a contained music recording on a device that can be operated and played repetitively at any time and sounding the same way.

Besides entertainment, a festival is also a social function where interaction plays a significant role. The casual setting facilitates socialising and give a sense of communal participation. Ryan and Wollan (2013) commented that “Festivals erase social differences; anyone can participate and people open up and recognise something in themselves” (p. 103).

Furthermore, attending a music festival is different from listening to music in concert halls as it gives a sense of freedom to, or not to partake in the activity. It is also different from listening to music in a rock or pop concert where it is more hegemonic in the way that the music is the only major focus, and main concentration is placed on the figures or activities on the stage. As a festival is held in a longer duration than a concert, it is usually a multi-display context that provides the participants with different purposes and experience. The motivations of attending a festival can be for the music itself, leisure, and/or socialising. In other words, festival gives a sense of attachment through participation but also a room for personal space, choice and spontaneity. This provides a way of phenomenological participation as a whole and flexibility according to one's preferences rather than a mere act of listening.

Moreover, the place of the festival is also an important feature. Music festivals are usually held *al fresco* in a spacious area that can accommodate a large number of festival-goers, and sometimes at a themed venue such as a cultural park or historical sites. Leaving one's home and going to the festival venue is a physical transport to another place, being in close proximity to the place, and an embodiment of a different environment. A space can become a meaningful place when it is attached to the theme of the festival. Di Scipio (2013–2014) described that:

Sensed in its unfolding in time across the tridimensional space, sound spreads around and within the listening body, as well as across and within the body of the sound source. As it takes place (and that takes time), it also takes on the semantic connotations of the place, as an event *in* and *of* the environment. (p. 12)

The soundscape at the festival compound is a collective contribution rather than one way directed sounds from the musicians on the stage with passive or silent consumption of the audience as in a concert hall setting. In line with this, Breitsameter (2011) described soundscape experience as “being a listening part of the auditory world as well as an auditory part of the listening world” (p. 23). Amplification is usually inevitable in a festival setting to accommodate the size of the listening audience.

To summarise, the characteristics of a music festival usually involves live music performances that are mostly amplified along with a variety of other activities. It provides real-time experience in a casual setting with flexibility in doing what one prefers. There is also a sense of community in a sociable atmosphere. A music festival is usually held in a wide, open area with specific cultural, historical or environmental features where one transport oneself to be part of the environment. The characteristics of music festivals in the aspects of sound, people and place are summarised in Figure 3.5.

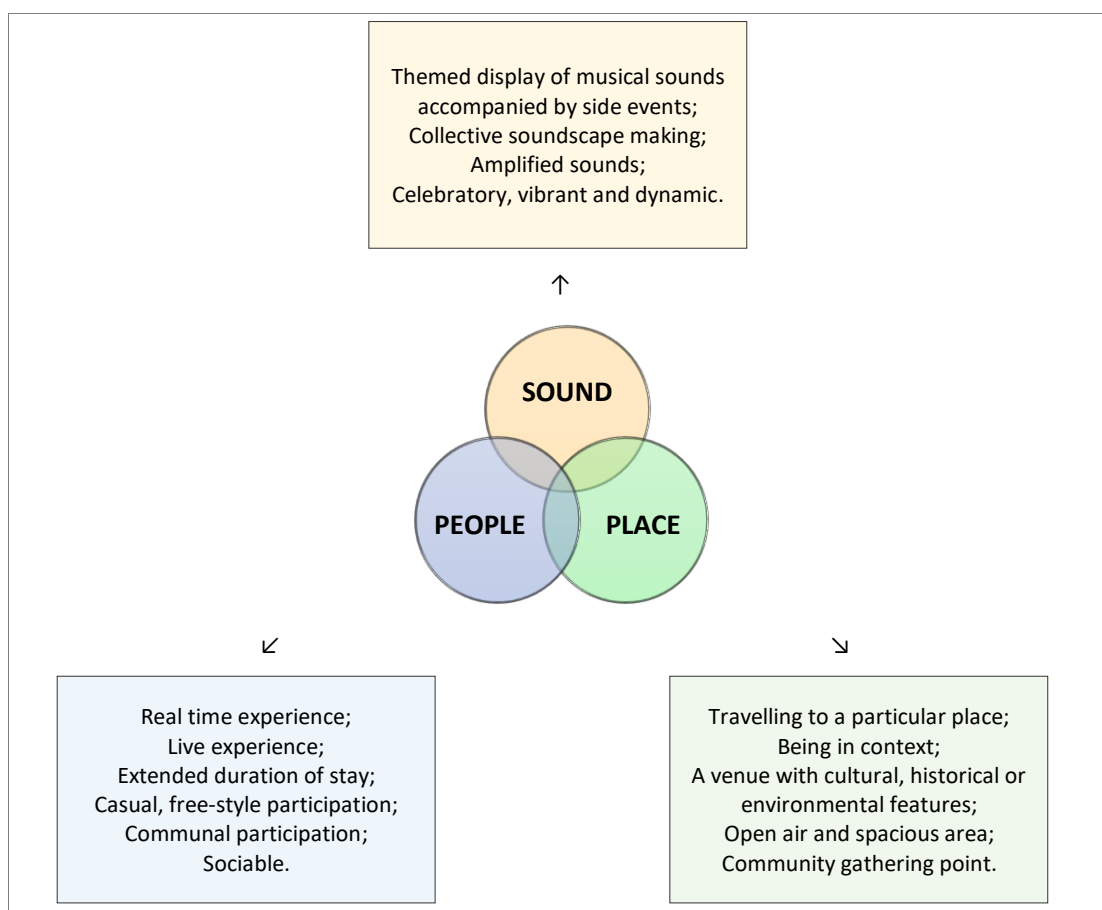


Figure 3.5: The characteristics of music festivals in relation to the framework of the triadic component of soundscape.

3.3.3 Soundscape Approach in the Study of Music Festivals

The experience of world music performances in an open space and a festival setting differs from a closed concert hall or in the context of the music's own tradition. Music performance in a concert hall is the only featured sound within the acoustic space. Even though sounds are immanent and it is impossible to eliminate other sounds entirely, "silence" is still sought, and other sounds that are inevitably present are regarded as absent or very subordinate to the extent that their existence can be aurally ignored. This is also noted by Watkins (2011): "Concerts of Western art music generally strive to create a hermetically sealed environment for music, one which compels (but never fully achieves) the complete suppression of "normal" environmental sound" (p. 407). Accordingly, in musicology or ethnomusicological studies, the one particular unit of humanly organised and featured sounds of music is "extracted" from the soundscape for examination based on its intended performance context of a quiet environment.

However, a musical performance can have different meanings when it is performed in a concert hall, a traditional setting in the forest or on a constructed urban stage in a festival. Although the structure of the music may still be delivered similarly, the soundscape differs with a change of environment and setting thus consequently affecting sound experience at the receiving end. This is because transmission process alters the sound from its source through travelling medium (e.g. reverberation of the place), intervention (e.g. sound engineering and amplification) and sonic interaction with the local ambience (e.g. the sounds from the crowd). In other words, it is the interplay of the performers' sounds, the acoustic management of the sound engineers, and the place and physical environments, and the listeners' flexibility in their way of listening that shape the whole soundscape and sound experience (Figure 3.6).

Thus, the ultimate musical sounds from performances in the auditory space are not solely of cultural expression but a mixture of other multiple sound sources. Since musical expressions in an open-air setting are being transformed in their acoustical properties before the sounds are received by the audience, the study of outdoor music festival necessitates the methodological approach of soundscape that considers the totality of sounds in a place.

As the music in a music festival is not the sole production of musicians but also of the Sound Team, the "music", inherently, has other significant sounding elements such as loudness, low frequencies and timbre. These elements are seldom analysed in musicological studies and could be deemed negligible or perhaps neglected due to methodological approach. Nevertheless, these elements can be the determining factor of the sound outcome and be influential to the semantic meaning of the text. For example, a piece of traditional music that is projected at a high volume with heavy bass sounds can result in a very different experience as compared to when it is performed in a traditional setting in the rural areas. While the musicological approach is to study the music as syntax and calls for its own research, soundscape approach of music festivals is the study of these other sound parameters of music and understanding of experience in context.

As a music festival, the musical presentations can be regarded as the synecdoche of the soundscape. Other "unmusical" sounds that are not directly related to the music making process are usually disregarded or perceived as subordinate to "music", or if they are studied carefully, it is to understand the music itself. However, the anatomical sonic component of music in a music festival is aurally received together with other latent but significant sounds.

Soundscape in a leisure sound setting is a coalescence of sounds from different parties. For example, when a music performance is being held as a festival in the open space of the rainforest, this also tacitly denotes the presence of many other sounds of nature (e.g. chirping birds, buzzing insects) and human activities (e.g. chatter, laughter) that are not prohibited to share the acoustic space of the main music performances. These “other” sounds are not inconspicuous: they are many and varied, sometimes so dominating, “ear-catching” and attention-grabbing that their presence cannot be ignored. Thus, the conscious intention to listen to world music in workshops or performances does not exclude hearing other sounds of the place or from the social interactions among the community. This constitutes a sonic experience of not only the featured musical sounds but a multi-tonal soundscape of leisure and environmental sounds.

In summary, the intrinsic setting of a music festival as a leisure soundscape draws the approach of soundscape study that focuses on the sounds as part of the whole soundscape with the inclusion of people and the consideration of the environment. With the inseparable shared spaces and context between musical or unmusical sounds in one environment, the study of an isolated sonic fragment in relation to its ethnographical grounds but with disconnection from the entire soundscape may lead to some missing links in understanding the unit itself. Rather than only focussing on an extraction of sound in the environment, it is crucial to investigate the local synchronic ambience of open-air music events. Contextualism in relation to its socio-cultural setting as well as its auditory context is necessary for the study of music festivals. These “other” sounds, especially those that are incidental, may be viewed as unintended, non-cognitive and can be discriminated against; nevertheless, they do play a role in informing socio-cultural conditions such as density of people, level of liveliness, the degree of modernisation and type of human activities.

Soundscape study of al fresco music events may not emphasise the musical contents such as musical structures, instrumentation, performance skills as in the conventional ethnomusicological studies. Music, the semiotics of the sound text, is regarded as a group of sounds and analysis of musical instruments, structures and meaning will only be included when it is related to the specific analysis of soundscape. Nonetheless, the total sonic outcome may reveal different insights into the sound experience in relation to the characteristics of sound properties.

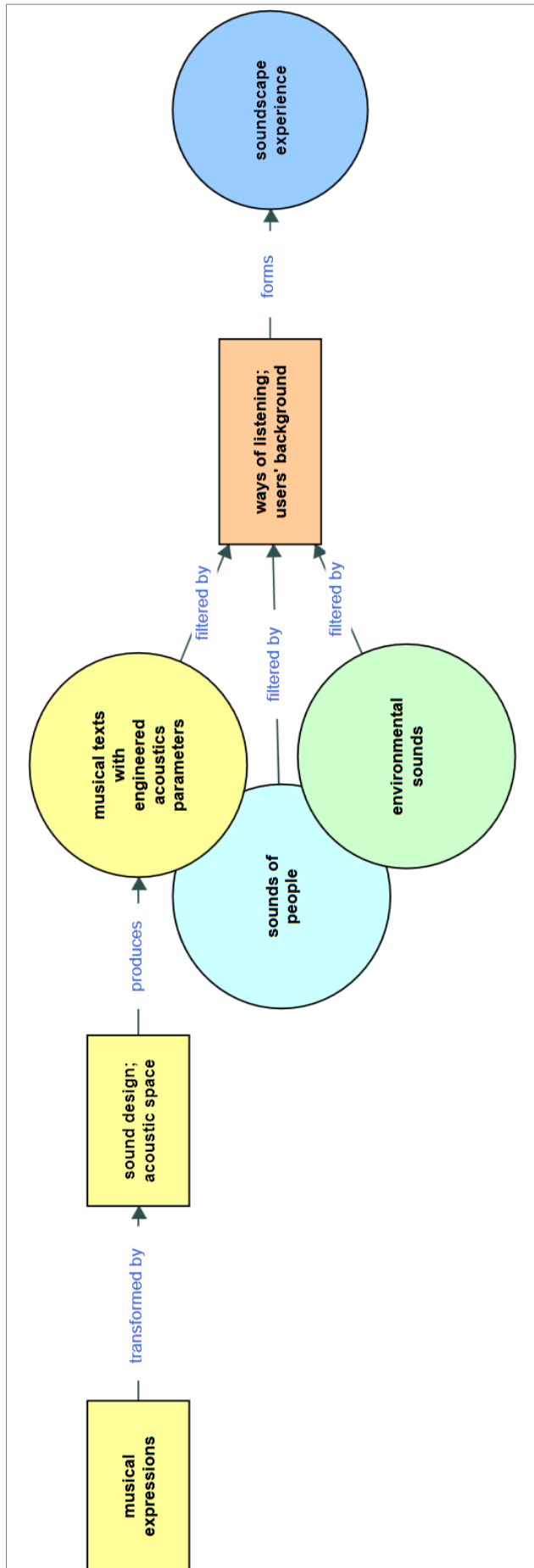


Figure 3.6: The factors that can influence soundscape experience in an open-air music festival.

3.4 Research Design

The study of soundscape generally involves the investigation of three components and their interrelationships: sound, people and place (Section 3.1). “Sounds” refers to acoustical properties such as volume, frequencies, hierarchy and temporal conditions. “People” relates to their experience and perception of sounds as well as their behaviours associated with the soundscape. Environmental conditions such as the climate, landscape and socio-cultural context are some of the elements of a “place”.

The aim of the study is to investigate the soundscape composition of an open-air world music event in a festival setting in the context of RWMF at SCV. Besides this, this study attempts to gain an in-depth understanding of the experience of the festival and the perception of its soundscape. This research is carried out via a combination of methodologies of acoustics and ethnography. Surveys were also used to obtain an overview of perception. The conceptual framework in the investigation of soundscape as well as the experience and perception of festival goes is presented in Section 3.4.1. The research methods on the examination of sounds are presented in Section 3.4.2.1, Section 3.4.2.2 and Section 4.1, whilst the experience and perception in Section 3.4.2.3 and Section 5.1.

3.4.1 Conceptual Framework

By merging the definition of soundscape (Section 3.1) and the characteristics of music festivals (Section 3.3), this study of RWMF via the approach of sound ethnography incorporates the concept of contextualism. Based on the three components of sound, people and place, this study integrates the sounding, experiential and spatial contexts in the investigation of the leisure soundscape with music event.

The sounding context lies in the concept that sound is a constituent of the whole soundscape and highlights the significance of sounding: sounding refers to the sound production from the sound source, the changes in the transmission process of the sound species such as interaction with the other sounds or the acoustic effects in the auditory space.

Secondly, the experiential context is based on the concept that sound is a phenomenon that is better understood through the experience and perception of the participants of the

soundscape. The setting of the experience such as the festival event, the social dynamics and the level of participation are closely related to the experiential context.

Thirdly, the spatial context refers to the being of sound species in a particular space. Some related areas of investigation are the distribution of sounds in a space and the relation of “place” with sounds.

Besides these three areas of contextualism, sound ethnography also places significance on the sounds of scape-sounds which refers to passive sounds of the environment such as geophony or biophony; the sonic by-products such as incidental sounds from human activities and machines; and sound properties such as loudness and frequency range.

In relation to the experiential context, the approach of sound ethnography also emphasises experience and perception of the soundscape. In anthropocentric spaces, sounds are considered for human: sounds are regarded as meaningful only when they are or can be experienced. Furthermore, the medium of sounding may also change the sound from its source to the receiving end. Thus, besides the meaning of sounds intended from the sound sources that can be from musicians or nature, the perception of sounds in its reception among the participants of the soundscape is considered as a closer way to understanding. The following paragraphs present the elaboration on the concept of perception and experience.

Perception is defined as an “awareness of something through the senses”, and it is “the way in which something is regarded, understood, or interpreted” (Perception, 2017). Perception can be equivocal and involve multiple realities. It is anthropocentric—a humanly constructed meaning, either individually or collectively, based on interpretations of observations:

Auditory perception is broadly acknowledged as something which extends beyond the physiological processes of sensation, to being something which is inextricably tied to the ‘self’ - i.e. involving the thoughts, feelings and the personal and collective habitus of the individual. In other words, perception can be considered a philosophical construct, in the sense that it exists in the mind of a subject, as opposed to ‘real’ objects which exist outside the mind. A percept is thus defined as a concept or impression that is developed through recognition by the senses of some external object or phenomenon. (Harriet, 2013, p. 93)

Perception can be predominantly allocentric which is object-centred or autocentric which is subject-centred (Schachtel, 1963). The allocentric mode perceives an object with objectification by identifying its content and understanding its meaning:

There is either no relation or a less pronounced or less direct relation between perceived sensory qualities and pleasure-unpleasure feelings ... the perceiver usually approaches or turns to the object actively and in doing so either opens himself toward it receptively or, figuratively or literally, takes hold of it, tries to “grasp” it. (p. 83)

The perceiver in autocentric mode reacts upon the sensuous quality of the perceived object. The perception centres on pleasure-displeasure feelings with less objectification. The mode of perception can be inclined towards certain sound sources and species:

Listening to speech in an attitude of wanting to understand what is being said and listening to music in an attitude of grasping its structure are comparable to the active, structuring, allocentric visual focusing on objects. Being affected by the timbre of the speaking voice or the sensuous quality of a singing voice, the sweetness of a melody, by the emotionally charged intonation of words spoken in anger or in tenderness, in command or in supplication, in hostility or friendship, is comparable to the more *autocentric* impact of the various colours. These emotionally expressive overtones are “understood” in a much more immediate way; their impact usually is linked with pleasure, displeasure, and other feelings, while the content of the words, as the sight of objects, may be grasped in an atmosphere of emotional neutrality. (Schachtel, 1963, p. 114)

Perception of soundscape may also include non-auditory senses such as vibrations felt from rhythmic beats and very low frequencies. The dimensions of meaning in perception can be grouped into structural, contextual, denotative and connotative. Table 3.2 shows the mode of perception, its dimensions, the types of perception and aspects of study in this research.

MODE OF PERCEPTION	DIMENSION OF MEANING	TYPE OF PERCEPTION	ASPECTS OF STUDY
allocentric	structural	identification of sounds	<ul style="list-style-type: none"> • perceived sound sources and sound species • perceived sound properties and soundscape characteristics
	contextual	identification of context	<ul style="list-style-type: none"> • place • time
	denotative	semantics and semiotics	<ul style="list-style-type: none"> • meaning of sound • function of sound
autocentric	connotative	affective-ness	<ul style="list-style-type: none"> • emotion • behaviour
		preferences and values	<ul style="list-style-type: none"> • evaluation of soundscape • preferred sound sources and sound species • preferred sound properties and soundscape characteristics

Table 3.2: The mode and dimensions in sound(scape) perception.

As hearing can be indefensible (Schwartz, 2003) thus involuntary, sounds can be experienced without the intentional act of receiving them. In other words, sounds can be “passively-consumed” (Brown, 2013, pp. 96–97; Brown, Kang & Gjestland, 2011, p. 389) without the conscious process of deciphering the aural information. At times, sound may not be perceived intelligibly can be due to its intangibility but its effects can still be substantial. This type of

experience of soundscape differs from perception that includes awareness and consciousness in knowing.

Hence, there can be two types of outcome from soundscape experience: “direct outcome” which is conscious perception, and “enabled outcome” when soundscape affects a person or facilitates an activity unwittingly (Brown, 2013, pp. 96–97). Thus, investigating overall experience without acknowledging specific sounds can also be useful in soundscape study.

Both the “direct outcome” of allocentric and autocentric perceptions as well as “enabled outcome” are included in the discussion of soundscape experience of RWMF. The soundscape composition, ways of experience of participants and outcome of experience are reciprocal (Figure 3.7).

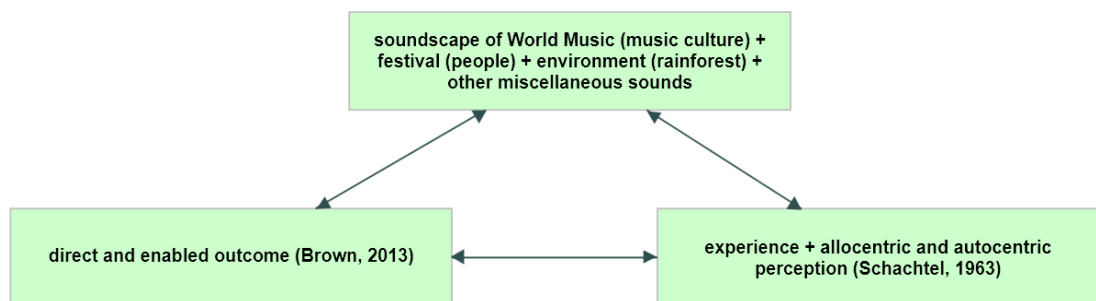


Figure 3.7: Conceptual framework of soundscape study of RWMF.

3.4.2 Research Method

The study on RWMF was mainly carried out from 2015 to 2017. This research includes methods triangulation that involved field measurements of Sound Pressure Level and sound recordings as well as surveys and interviews to cross-check data for convergence and corroboration. Prior to data collection on RWMF, two exploratory studies were carried out at the World of Music, Arts and Dance (WOMAD) Cáceres 2015 and Mosborough Music Festival, Sheffield 2015. WOMAD was a suitable event to test the research instruments as it had a similar platform as RWMF, which is an open-air setting, large audience size, festive-like, tourism-related and with the performance of live music.

The research at RWMF was approved by The University of Sheffield’s Research Ethics Procedure; The Ethics Committee for Research Involving Human Subjects, Universiti Putra Malaysia; The Ministry of Social Development Sarawak, Malaysia; and Sarawak Tourism Board, Malaysia. During 2015–2017, the researcher was appointed as the Head of RWMF Survey Team by the festival organiser to conduct Customer Satisfaction Surveys and to present a report to the Sarawak Tourism Board after the festival on a voluntary basis.

The data collection methods and the type of data collected are shown in Table 3.3. As soundscape study involves perception, most of the data were obtained via listener-based investigations of the experience of the respondents or interviewees. Audio recordings were used to examine the soundscape composition. Photographs and video recordings were used as supplementary data. The researcher also acted as an instrument by participant observation at the festival. Fieldnotes and research diary were used as supporting information to the data and to assist in data analysis and interpretation.

DATA COLLECTION METHOD	TYPE OF DATA
Participant observation	soundscape experience, writing research diary
SPL measurement	Sound Pressure Level
Audio recording	contextual sound species
Questionnaire	soundscape experience and perception
Interview	soundscape experience and perception; information on RWMF

Table 3.3: Data collection methods and types of data of RWMF.

3.4.2.1 Measurements of Sound Pressure Level

Field measurements of Sound Pressure Level (SPL) were carried out using a sound level meter to obtain readings such as Leq (Equivalent Continuous Sound Level), Lmax (maximum sound level), Lmin (minimum sound level) Leq, 50, and Leq, 10. Svantek SV 104 noise dosimeter was used with the settings of “slow” response time, A and C weighted measurement and exchange rate of 3 dB. The machine was calibrated before measurements were taken. The software Supervisor was used to process the data.

3.4.2.2 Audio Recordings

Contextual and phenomenological audio recordings were used to document the sound profiles during RWMF at several locations and time period at the festival site. Recordings included all sounds that are present in the acoustic space of the soundscape involving featured and background sounds as well as natural and human sounds. Schafer (2012–2013) explained that “phenomenological recording is not to interfere with the sounds around you. It differs from focused recording where one tries to eliminate interference from surrounding sounds” (p. 8). Phenomenological recordings include the total sound environment as it is experienced in person, for example, the sounds from the forest at a music event in a village, or the sounds of the crowd at a music festival. Audio recording is able to capture the sounds and their physical properties objectively without human preference and personal hearing selection.

A fixed point 5-minute recording was taken at several different venues at specific time slots based on the main events that are held during the music festival. The main program of the festival starts at 2:00 PM. Due to the long hours of the evening stage performance that runs continuously throughout the evening, the recording slots were divided into two sessions (Table 3.4). ZOOM H2 was used with recordings sampled at 48 kHz and 24 bit. Frequency spectrograms generated from the audio recording via the software Adobe Audition 3.0 were used as an expedient method to represent sounds in visual, symbolic notations. A more detailed analysis framework of sounds is presented in Section 4.1.

RECORDING TIME SLOT	MAIN EVENT OF RWMF	RECORDING VENUES
10:00 AM–12:00 PM	(preparation and set up)	Iban Longhouse, Bidayuh Longhouse, Dewan Lagenda, Jungle Stage and Tree Stage (Arena Grounds), Melanau Tall House, Food Mart, Penan Hut, Persada Alam
3:00 PM–5:00 PM	Mini Sessions	
5:15 PM–7:15 PM	dinner hours	
8:00 PM–10:00 PM	Evening Stage Performances I	
10:30 PM–12:30 AM	Evening Stage Performances II	

Table 3.4: Recording time slots at different venues during RWMF.

3.4.2.3 Questionnaires and Interviews

Questionnaires and interviews were used to collect data on the experience of RWMF and the perception of soundscape experiences. The respondents and interviewees were festival-goers, organisers, musicians and volunteers at the event.

The three components of soundscape, namely sound, people and place were included in the questionnaire and interview questions. The questions also incorporated the four dimensions of sounds, namely acoustics, psychoacoustics, semantics and aesthetics perceptions of sounds (Schafer, 1977/1994, pp. 148–150) which include identification of sound sources, evaluation of sound properties, the meaning of sounds and soundscape preferences. Sound(scape) preferences relate to what Southworth (1969) referred to as “sonic delight” or “the delightfulness of the sounds, that is, the qualities of sounds which caused them to be liked or disliked” (p. 52).

Responses to a questionnaire entitled “Customer Satisfaction Survey of RWMF” were collected during RWMF 2015, 2016 and 2017 with 650, 466 and 1,216 respondents respectively. The survey team comprised 8–12 volunteers appointed by the festival organiser and trained by the researcher prior to data collection. The questionnaires consisted of a general satisfaction survey on the festival with several questions specially designed for this research. The rating scale method was used on the perception of loudness at the festival. The related open-ended questions included the best experience of the festival, sound preferences, and the liked and disliked characteristics of the festival site. Convenient sampling was used where printed survey forms were distributed to the participants which were then self-administered. The respondents were approximately 60% first-timers and 40% repeated-goers; 40% who fully attended the 3-day festival; 70% who were Malaysian and 15% from the European countries; 55% female and 45% male; 55% between the age group of 16–30 and 30% of 31–45 years old; 65% had tertiary education; and 70% who were employed and 20% students. Numerical data were entered into Microsoft Excel and SPSS to generate descriptive statistics to provide an overview of the responses. Text data were analysed via coding method in NVivo.

Structured interviews were carried out among 50 festival-goers by the researcher through convenient sampling and the questions are shown in Table 3.5. Additionally, there were ten semi-structured interviews (Table 3.6) with past and present members of RWMF organisation. Most of the interviewees have multiple roles, and some of them have also attended the festival for many years as a festival-goer (Table 3.7). The semi-structured interview questions were rather broad, and interviewees were probed based on their responses. The interviews were transcribed verbatim by the researchers and coding method was used in data analysis. A more detailed analysis framework of text via coding is presented in Section 5.1.

- How many times have you attended RWMF including this time?
- What do you usually enjoy doing at this place during RWMF?
- What do you think of the SCV as the festival venue?
- How would you describe the people of RWMF?
- Could you describe in specific the sounds that you like at this place during the festival?
- Are there any sounds that you don't like?
- Do you experience any noise, i.e. unwanted and annoying sounds during the festival? If yes, what are the sounds?
- As a whole, is the music festival louder or quieter than the level of sound that you prefer it to be?
- Do you have other comments on the sound environment of RWMF and your sound experience?

Table 3.5: The structured interview questions on the experience of RWMF.

- How many times have you attended RWMF?
- What is your past and current responsibility or position that is related to RWMF?
- How would you describe "rainforest"?
- What do you think of the SCV as the festival venue for RWMF?
- What does "world music" of RWMF mean to you?
- What does this music event being held as a "festival" mean to you?
- How would you describe the people of RWMF?
- What do you usually do when you attend RWMF?
- Could you describe in specific the sounds that you like during RWMF?
- From your experience, are there any sounds of RWMF that stay in your mind?
- Are there any sounds that you don't like?
- Do you experience any noise (unwanted, annoying) during the festival?
- As a whole, is the music festival louder or quieter than the level of sound that you prefer it to be?
- Did you attend any other similar open-air music festivals before? If yes, do you find any difference between RWMF and the other music festivals that you have attended?
- Do you have any other comments on the sound environment of RWMF and your sound experience?
- What do you want to see in RWMF in the next few years?

Table 3.6: The semi-structured interview questions on the experience of RWMF.

NO.	NAME OF INTERVIEWEE	PROFILE
1.	Angelina Patricia Bateman	Angelina is the Director of the Events and Corporate Relations, Sarawak Tourism Board, the main organiser of RWMF.
2.	Colin Wei	Colin has been involved with the Sound and Stage Management Team of RWMF for eight years. He is also a repeated festival-goers of RWMF when he is not working with the Sound Team.
3.	Edgar Ong	Edgar participated in the formation of RWMF and in the organising of the festival during the early years. He is a filmmaker and journalist.
4.	Heidi Munan	Heidi is the Director of Craithub that manages the Rainforest World Craft Bazaar at RWMF. She was also with the organising team during the formation of RWMF.
5.	Hendrick Foh	Hendrick has been the emcee of RWMF since 2006 until present. He works as a broadcaster.
6.	Jane Lian Labang	Jane is the General Manager of the Sarawak Cultural Village. She has been attending RWMF regularly since the first year.
7.	Narawi Rashidi	Narawi is the Head of the Heritage Resource Centre, the Music Department, the Technical Department and the resident music composer of the Sarawak Cultural Village. He has been training performing bands to perform at RWMF especially during the early years of the festival.
8.	Robert Basiuk	Robert is the former Deputy Chief Executive Officer of Sarawak Tourism Board who was one of the main leaders who head the formation of RWMF. However, he was not in the organising team since the first year of RWMF but has been attending the festival regularly. He is now the Director of Borneo Adventure.
9.	Saufi Aiman Yahya	Saufi is a <i>sape</i> (local ethnic stringed instrument) player and teacher from Sarawak. He is a repeated festival-goer and has also performed at RWMF.
10.	Yeoh Jun Lin	Yeoh has been with the organising of RWMF since its formation. She was recruited as a RWMF committee due to her position then as the chairman of the Sarawak Music Society. She has been the Artistic Director of RWMF for more than ten years.

Table 3.7: The profile of the interviewees of the semi-structured interviews on the experience of RWMF.

3.5 Conclusion: Research Methodology

Soundscape study of RWMF in the SCV is an approach that study sounds in its “place” and in relation to “people” and experience. The approach includes both the featured sounds of music and scape-sounds during the event such as the sounds of people, machines and the natural environment.

The study used a combination of methodologies by incorporating an analysis of sounds as objects as well as ethnography via surveys and interviews. The emic knowledge from the responses of the festival-goers is merged with the etic interpretations of the researcher. By investigating sounds in its context and employing method and data triangulations, this study attempts to gain a deeper understanding and derive any socio-cultural implications of the soundscape of an open-air music festival and the meaning of world music in a festival.

Chapter 4

SOUNDSCAPE COMPOSITION OF RWMF

The quotidian soundscape of the Sarawak Cultural Village (SCV) is generally rich with the sounds of insects and birds as well as interactions and activities among its residents who are also the staff of the SCV. When it is open for visitors during working hours, the village is filled with the sounds of tourists, tourist guides, single or small group of traditional musical instruments played unplugged, and buses and vans near the entrance.

The Rainforest World Music Festival (RWMF) brings a transitory change to the soundscape with three phases: setting up and PA soundcheck, the event itself, and clearing up after the event. During the festival, the everyday usual and local sounds of the SCV are merged or dominated by the sounds of the event. Falassi (1987) termed this incident as “valorisation” where an “area is reclaimed, cleared, delimited, blessed, adorned, forbidden to normal activities”; the festival creates a “time out of time” with “a special temporal dimension devoted to special activities” and an “autonomous duration ... to be divided internally by what happens within it from its beginning to its end” (p. 4).

The RWMF is a three-day international festival on world music that begins on Friday and ends on Sunday (Table 4.1). In the afternoon, the main program starts at 2:00 PM with three parallel thematic Mini Sessions of interactive music, dance or cultural workshops. Known as “ethno-musical lectures”, these workshops include an introduction to musical cultures and demonstration of musical instruments, playing or singing techniques and repertoire. The sessions are held simultaneously in two ethnic houses (Iban Longhouse and Bidayuh Longhouse) and a hall (Dewan Lagenda). The theme of the workshops can be divided by type of instruments (e.g. strings, percussions), performing ensemble or musical genre.

At 5:00 PM, Drum Circle is held at the Arena Grounds. It is improvisatory percussion instruments playing where participants sit or stand in a circle surrounding a leader. The leader will provide verbal and physical instructions to the participants on rhythmic patterns, dynamics, and the types of instruments to play.

After dinner hours, the Evening Stage Performances starts at 7:30 PM until around midnight at the Jungle Stage and the Tree Stage at the Arena Grounds, which is the same area where the Drum Circle is held. The performances are held alternately at the two stages that are situated next to each other. Each performing band performs between 10 to 60 minutes. The audience near the stage usually stand or dance with the music, while those further away usually sit on the grass or a few tiered floors near the sound system console. At the Food Mart area, a big screen with the audio-visual system is set up to project the live performance from the stage as an alternative spot to view the stage performances.

Throughout the festival, a few other venues in the village are also filled with activities and people including during the Mini Sessions and Evening Stage Performances hours. There are cultural events such as *sape* tutorials (local traditional stringed instrument), arts and crafts, food and drinks, and children’s workshops. In the year 2017, a wellness programme such as yoga and meditation are also included in the program before the afternoon Mini Sessions and during dinner hours. Although some of these side events may seem tangential to the theme of world music, the availability of these multiple activities creates a sense of festivity. The SCV is also a place where one can spend their leisure time and explore local cultures at the different types of ethnic houses.

TIME	EVENT	VENUE
11:00 AM–1:45 PM, 6:00 PM–7:00 PM (approx.)	Wellness Program	Iban Longhouse, Malay House, Dewan Lagenda, Persada Alam
11:00 AM–8:00 PM	Rainforest World Craft Bazaar (RWCB)	Melanau Tall House, Malay House
2:00 PM–2:45 PM, 3:00 PM–3:45 PM, 4:00 PM–4:45 PM	3 sessions of 3 parallel Mini Sessions (afternoon workshops)	Iban Longhouse, Bidayuh Longhouse, Dewan Lagenda
2:00 PM–2:45 PM, 3:15 PM–4:00 PM, 4:30 PM–5:15 PM	matinee (afternoon stage performance)	Theatre Stage (auditorium)
5:15 PM–6:15 PM	Drum Circle	Arena Grounds (at the Jungle Stage and Tree Stage area)
7:30 PM–12:00 AM / 1:00 AM (approx.)	Evening Stage Performances (6–7 acts per day)	Jungle Stage or Tree Stage (alternating)

Table 4.1: Some of the major programs of RWMF (based on the year 2017).

The objective of this chapter is to investigate the soundscape composition of an open-air music festival in the case of RWMF, examining the two components of the conceptual framework namely the “sound” in relation to “place” of the different venues at RWMF. Sounds are analysed as sound objects, i.e. as noumena. The audio recording files that were used in this thesis are appended in the Appendix in a CD. The experience and perception of RWMF and its soundscape are presented in Chapter 5 and Chapter 6.

4.1 Analysis Framework of Sound(scape)

The analysis of soundscape is divided into three main categories: identification and categorisation of sound sources and sound species; examination of sound characteristics; and investigation of sound properties. Nomenclature of soundscape by placing intangible sound profiles into textual form is necessary for a more concrete understanding of soundscape characteristics. The constituent parts of the soundscape were identified and grouped to explore similarities and differences as well as to reveal patterns and relationships. The software Adobe Audition 3.0 and Supervisor were used to assist in sound identification, to extract frequency spectrograms as a symbolic notation of soundscape as well as to generate readings on Sound Pressure Level. Some findings are presented on the frequency spectrograms. The spectrograms are plotted with time in seconds on the x-axis and logarithmic scale of frequency in Hertz on the y-axis.

The identification of sound sources and species is fundamental to the understanding of soundscape composition. The categorisation of sound sources and species is based on their production mechanisms (Table 4.2). Sound source refers to the origin of sound production whilst sound species the specific type of sound. Sound source is a thing or a living thing, and it is described in a broader sense, for example, human, animal, car and waterfall. Sound species refers to the specific sound itself, and its connoting descriptors can be a verb (e.g. walking), a verb attaching with a noun (e.g. preparing food, birds chirping), a verb with an adjective/adverb (e.g. shouting loudly), or onomatopoeic word (e.g. “bang”). One sound source may produce more than one sound species: for example, a person is a sound source that can produce different types of sound species such as laughter, talking and footsteps.

SOUND SOURCE AND SOUND SPECIES			
passive (natural environment)	passive (insects, animals)	active (human: socio-cultural, work)	passive (machines)
geophony	biophony	anthrophony	mechanophony

Table 4.2: The categorisation of sound sources and sound species based on sound origin and production mechanism.

Sound sources are firstly categorised as “passive”, which is “sounds from the landscape elements” and “active” which means “sounds from human activities” (Kang, 2007, p. 82). In this thesis, whether sounds are classified as “passive” or “active” depends on whether they have direct human involvement in the sounding. “Passive” sounds are those from nature and mechanical sounds that can be humanly operated, but their soundings do not have direct and continuous human control. “Active” sounds are produced through human participation and/or control.

Sounds are further classified based on sound origins into “geophony” (sounds from “non-biological sources of natural sound”), “biophony” (sounds from living organisms, excluding humans), and “anthrophony” (“human-generated sounds”) (Krause, 1998). Both geophony and biophony are mostly passive sounds. According to Krause, anthrophony includes human-engineered sounds from electro-mechanical machines. However, to differentiate the sounds of machines from human physiological sounds, this study uses another category of “mechanophony” for passive technological sounds which can be mechanical, electrical, electronic or vehicular. Although machines are firstly operated by humans, their sound making mechanisms are of electronic, electricity and/or mechanical medium; the quality and the continuity of mechanophony are not directly produced or intervened by humans. In this study, live music, either singing or playing of musical instruments, is considered as an active-anthrophony including amplified musical sounds as the initial sounding is actively and continuously manoeuvred. The categorisation of sound sources and species is exclusive.

Secondly, the analysis of sound characteristics is to identify the attached explicit knowledge of sounds in terms of intent, hierarchy, form and location (Table 4.3). “Intent” here refers to whether the sound produced is intended to be heard or incidental from an activity; this description is only applicable for anthrophony and mechanophony. In terms of hierarchy, “figure is the focus of interest and ground is the setting or context” (Schafer, 1977/1994, p. 152). Loufopoulos and Mniestris (2011) also described sounds by their “positioning” in “imaginary zones” in a soundscape that “can be on its surface (foreground), its depth

(background) or the space in-between (middle ground)” (p. 35). In this study, hierarchy means the order that specifies whether the sounds are intended to have focused attention directed to it. A featured sound is usually a signal that delivers a message, and it is produced to be listened to at a particular time and place even though it may not always be more audible than background sounds. “Form” is divided into “structured” sounds that are organised and “random” as an unarranged group of sounds. The “location” of sound can be “local” or “foreign” to identify the association of sound with the place and its visibility. “Local” sound species are where their sound sources are located at that particular place and are mostly visible, and “foreign” refers to sounds from another venue.

Thirdly, the sound properties that are analysed in this study are frequency range and Sound Pressure Level (Table 4.4). Frequency spectrogram is used to identify the frequency range of a sounding object and the dominant frequency range of the total soundscape. The frequency reading or range indicated in this analysis are approximate.

Sound Pressure Level (SPL) is “a value of the sound pressure integrated over the audible frequency range with a specified frequency weighting and integration time” (Kang, 2007, p. 5) and it is “influenced by the energy (in terms of pressure) emitted from the sound source, the distance from the sound source, and the surrounding environment” (OSHA, 2013, p. 4). A sound level meter or noise dosimeter is used to measure SPL in decibels. The noise dosimeter is set according to European Union standards of A-weighting to reflect the ear’s response to sound, slow response, the exchange rate of 3 dB, criterion level of 85 dBA, and the threshold level of 0 dBA. Other readings are also generated via Supervisor software: LAeq (the sound level of average energy over the measured time); Ln (noise level exceeding the *n* percent of measured time) specifically L10 (noise level exceeding 10% of the measured time), L50 and L90; Lpeak (the highest, unweighted sound level), Lmax (the highest weighted sound level) and Lmin (the lowest weighted sound level); and dose (allowable daily exposure value with 100% as the maximum value).

In the sound analysis, a few terms from sound sources or species, acoustic properties and/or sound characteristics are combined for a more comprehensive description of sound (Toh, 2014). For example, live music performance can be described as active-anthropony-featured-structured.

SOUND CHARACTERISTICS							
intent		hierarchy		form		location	
intentional	incidental	featured	background	structured	random	Local	foreign

Table 4.3: The sound characteristics that are included in the sound analysis. “Intent” is only used for anthrophony and mechanophony.

SOUND PROPERTIES								
frequency (Hertz)	Sound Pressure Level (SPL) (decibel)							
		LAeq	Lpeak	Lmax	Lmin	L10	L50	L90

Table 4.4: The type of sound properties in sound analysis.

4.2 Sound Profiles of RWMF

The RWMF contains sounds of culture, human activities, machinery and nature. Besides live music from Mini Sessions, stage performances and street performances, there is also playback of music that ranges from local traditional music to mainstream commercialised music. This section presents the sound profiles of RWMF identified from audio recordings and fieldtrips.

Figure 4.1 shows the sitemap during RWMF and Table 4.5 summarises the characteristics of the venues where audio recordings were taken. The sound profiles of each venue in the list are selected by its function, main activities, core or crowd concentration area, transitional zone where people pass by to go to a particular place, and type of sound environment.

The Iban Longhouse, Bidayuh Longhouse and Dewan Lagenda are venues for Mini Sessions (music and/or dance workshops), which is one of the main programs of RWMF. The Iban Longhouse and the Bidayuh Longhouse are replicas of traditional architectures. Both of them are stilted houses which have been designed to prevent harm from enemies, wild animals and flood in the olden days. Dewan Lagenda is a multi-purpose hall that is built with modern construction materials such as concrete and parquet flooring. The Evening Stage Performances—the other main program of RWMF—are held at the Jungle Stage and Tree Stage that are located at the Arena Grounds. The three Mini Session venues as well as the Arena Grounds, are located near to each other (Figure 4.1).

The Melanau Tall House is located the farthest away compared to the other recording venues. This building is also a stilted house where the Rainforest World Craft Bazaar is held on the

ground beneath the house. The Food Mart is located near to the lake and alongside the main plankwalk. It is the only venue with a function but without any live music or cultural activity.

The Penan Hut and Persada Alam do not have any designated specific function during the festival, but festival-goers can visit and spend their leisure time at these places. These two venues are next to each other and are on the borderline of the SCV territory where the forest surrounds the village. These venues are chosen as they are contrasting to other venues in terms of their function, location, environment and occupancy.

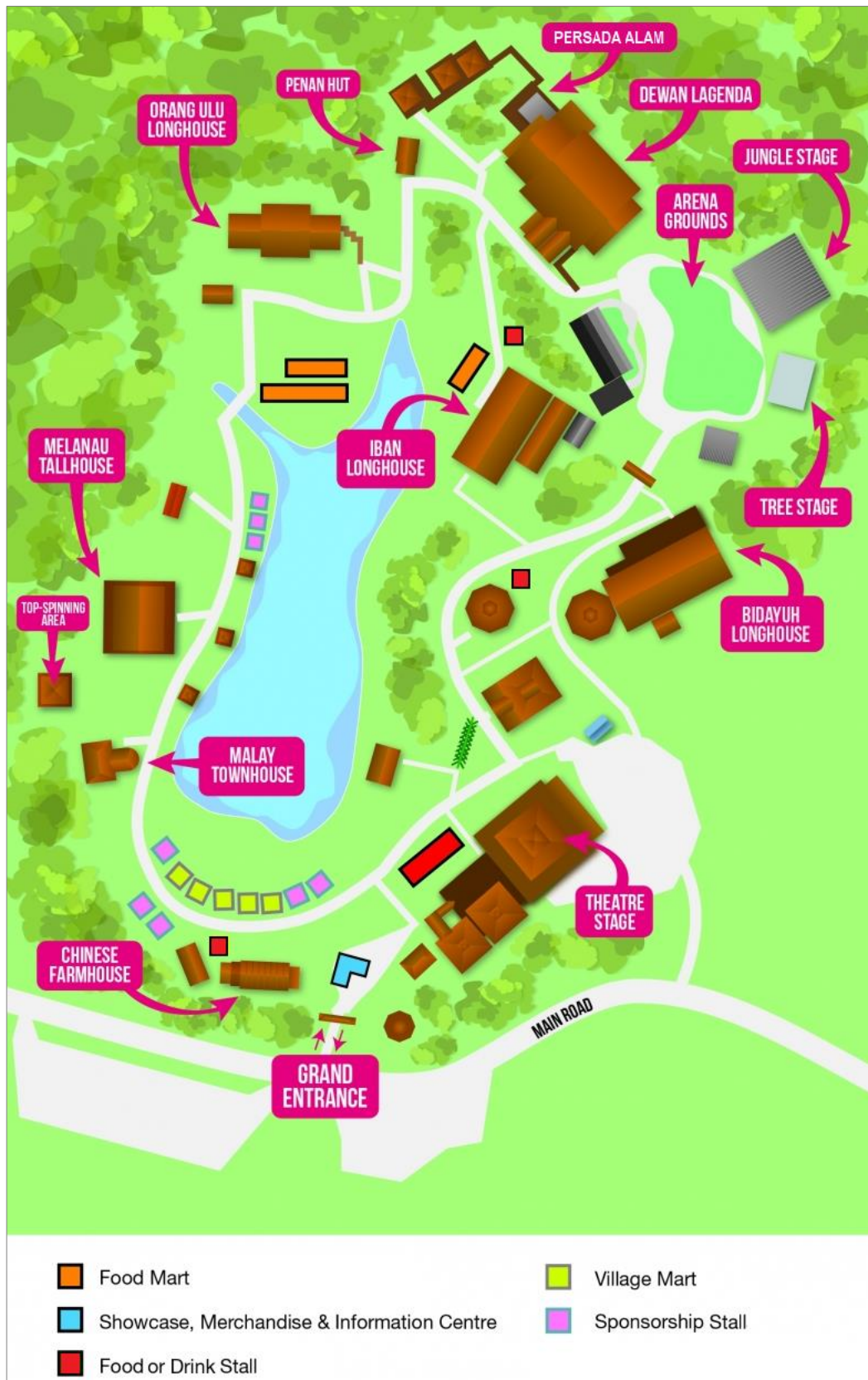


Figure 4.1: Sitemap of the SCV during RWMF. The venues are accessible via the plankwalk (main pathway, in white) that circles a man-made lake (blue) in the middle of the village. (Picture: Adapted from Rainforest World Music Festival, 2017. [Retrieved from rwmf.net])

VENUE	USUAL FUNCTION OF SPACE	MAIN FUNCTION DURING RWMF	ARCHITECTURE	LOCATION	ACTIVE TIME	RECORDING TIME SLOT
Iban Longhouse	ethnic house	Mini Sessions	<ul style="list-style-type: none"> Timber-stilted house; one set of stairs to the entrance. Mostly made of wood. Mini Session area: long space, at the veranda inside the longhouse. 	<ul style="list-style-type: none"> Near to the man-made lake. Few food stalls are at the front of the house. Less than 50 metres to the Arena Grounds. 	2:00 PM–4:45 PM	3:00 PM–5:00 PM
Bidayuh Longhouse	ethnic house	Mini Sessions	<ul style="list-style-type: none"> Timber-stilted buildings; three sets of stairs to the entrance. This is the highest workshop venue. Mini Session area: rectangular space, at the open veranda with a canvas canopy. 	<ul style="list-style-type: none"> Less than 100 metres to the Arena Grounds. 	2:00 PM–4:45 PM	3:00 PM–5:00 PM
Dewan Lagenda	multi-purpose hall (with a roof but no walls)	Mini Sessions	<ul style="list-style-type: none"> Made of concrete, with roof truss and parquet flooring. Among the workshop venues, this is the strongest and biggest building with the smoothest flooring. Mini Session area: on the 1st floor (the ground floor has rooms made of concrete); long, wide and spacious. 	<ul style="list-style-type: none"> Next to the Arena Grounds (open field) of the Jungle Stage and Tree Stage area. 	2:00 PM–4:45 PM	3:00 PM–5:00 PM
		a place to meet musicians after their performance, souvenir stall, drink stalls, shelter during rain			7:30 PM–1:00 AM	8:00 PM–10:00 PM
Arena Grounds; Jungle Stage & Tree Stage	(not used)	Drum Circle	<ul style="list-style-type: none"> Jungle Stage is situated next to the smaller Tree Stage. The Arena Grounds (open field) at the front of the two stages is about 40 m x 60 m in size. The guests and VIP seating areas and the PA console are at the back of the open field. 	<ul style="list-style-type: none"> The Arena Grounds (open field) is next to Dewan Lagenda. Very near to Bidayuh Longhouse and Iban Longhouse. Behind the stages are thick forests. 	5:15 PM–6:15 PM	10:30 PM–12:30 AM, 3:00 PM–5:00 PM, 5:15 PM–7:15 PM
		Evening Stage Performances			7:30 PM–1:00 AM	8:00 PM–10:00 PM, 10:30 PM–12:30 AM
Melanau Tall House	ethnic house	Rainforest World Craft Bazaar (RWCB)	<ul style="list-style-type: none"> Timber-stilted house. Around 20 feet above the ground. Bazaar area: underneath the house. 	<ul style="list-style-type: none"> About 300 metres away from the Jungle Stage and Tree Stage. 	11:00 AM–8:00 PM	3:00 PM–5:00 PM, 5:15 PM–7:15 PM, 8:00 PM–10:00 PM, 8:00 PM–10:00 PM
Food Mart	(N/A)	food stalls; marquee with tables and seats	<ul style="list-style-type: none"> A marquee with concrete flooring. A widescreen with sound system is set up at the front of the marquee projecting the Evening Stage Performances from the Jungle Stage and Tree Stage. 	<ul style="list-style-type: none"> Opposite the Orang Ulu Longhouse. Surrounded by plankwalk and the lake. 	2:00 PM–11:00 PM	3:00 PM–5:00 PM, 5:15 PM–7:15 PM, 8:00 PM–10:00 PM, 10:00 AM–12:00 PM
Penan Hut	ethnic house	(not used)	<ul style="list-style-type: none"> A small thatched hut above a bed-cum-seat. The main structure is made of wood and the walls of palm fronds. 	<ul style="list-style-type: none"> By the main pathway between Dewan Lagenda and Food Mart. 	(open for visit)	3:00 PM–5:00 PM, 5:15 PM–7:15 PM
Persada Alam	tea house, outdoor meetings		<ul style="list-style-type: none"> An open area with wooden paths with a tea pavilion and a small waterfall. 	<ul style="list-style-type: none"> Surrounded by forest at the back with the most vegetation as compared to other venues. Next to Dewan Lagenda, behind the Penan Hut. 		

Table 4.5: The characteristics of the different venues at the SCV and the audio recording time slot. “Active time” refers to peak hours where the venue holds a specific event or is crowded with people.

4.2.1 Mini Sessions

Three parallel sets Mini Sessions (also known as workshops) are held from 2:00–4:45 PM at three different venues in the SCV, namely the Iban Longhouse, Bidayuh Longhouse and Dewan Lagenda.

4.2.1.1 Mini Session Venues

4.2.1.1.1 The Bidayuh Longhouse

The Bidayuh Longhouse is located less than 100 metres away from the Arena Grounds. The building is the tallest building among the three workshop venues, and its entrance is approachable only after going up three sets of stairs. The long stilts are built with timber and the roof from palm thatch. The walls and floors are mostly made from bamboo where one can hear the creaking sound of the bamboo floor when walking on it. Bamboo is an important material in the everyday life of the Bidayuhs where it is used in house construction, cooking, and musical instruments such as the *perutong* (Reed & Tarman, 1998).

The Bidayuh Longhouse in the SCV consists of three attached sections. The first section is the circular Rumah Baruk where skulls from headhunting were kept in this type of building in the past. The head house is linked to a replica of the traditional house where one can experience the traditional ethnic culture with bamboo floor mat, bamboo wall, a staircase that is made of a multiple-notched log; musical instruments such as gongs and drums; household materials such as potteries, baskets and sugar-cane crusher. The third section of the building has rental rooms that are usually occupied during RWMF. Mini Sessions are held at the front of the rental rooms section of the longhouse at the open and shaded *awa* (veranda). The musicians usually sit on the chairs and the audience on the floor made of plank wood instead of bamboo at this part of the building.



Figure 4.2: Bidayuh Longhouse (middle) and its *Rumah Baruk* (head house in a circular shape on the right). (Photo: J. Chieng: August 9, 2016)



Figure 4.3: The veranda of the Bidayuh Longhouse where Mini Sessions are held. (Photo: Rainforest World Music Festival; August 5, 2016. [retrieved from rwmf.net])

4.2.1.1.2 The Iban Longhouse

The Iban Longhouse is a stilted house that is mostly built using timber with leaf thatch as its roof. The traditional Iban Longhouse consists of many apartments of individual homes that are linked to each other, with a roofed and walled veranda outside the apartments called the *ruai*. This inner veranda is a walkway to different apartments, and also space where social and communal activities are being held. There are several doors that lead to the outside open veranda *tanju*.

The inner veranda of the Iban Longhouse has a fireplace that is usually lit up with mild smokes. The house has an atmosphere of ethnicity with displays of hanging skulls; ritual materials; gongs; boat paddles; machetes and other farming and fishing tools; weaved baskets; traditional clothing; and wood-carved hornbill, statues and masks. During the non-festive season, the longhouse is alive with conversations in Iban (local dialect) among the staff, with the preparation of local cookies, the weaving of *pua kumbu* (traditional textile) and the making of bead accessories. Homestay is available in this longhouse thus the setting is made in a way that is suitable for living. The sounds of bird chirpings and the serenity of the surrounding nature give a sense of being in a traditional longhouse in a rural area.

The Mini Sessions is held at the *ruai*, the long inner veranda of the Iban Longhouse. The audience sits on the bamboo or rattan floor mats facing the inner side of the longhouse while the musicians sit on the chairs or the floor. Sometimes the audience stands and watches from outside the doors or through the windows. Attending a workshop in this longhouse creates an atmosphere of closeness to culture when listening to the traditional music performance. This could be because the longhouse is built not only as a display museum but is decorated as a living home. Holding the workshop event at the long veranda of the longhouse—which is usually a place where people gather for communal activities including music-making—adds on to the connection to the context.

The Iban Longhouse is located very near to the big lake in the middle of the SCV. During the festivals, multiple food stalls are set up by the lake at the front of the longhouse where the sounds of food preparation and customers are audible from the longhouse. It is also less than 50 metres to Dewan Lagenda and the Arena Grounds. As the only function of the Iban Longhouse during RWMF is to hold Mini Sessions, it is only actively used in the afternoon.



Figure 4.4: The Iban Longhouse at the Sarawak Cultural Village. (Photo: J. Chieng; October 2, 2008)



Figure 4.5: The veranda (*ruai*) of the Iban Longhouse where Mini Sessions are held. (Photo: Sarawak Tourism Board; August 6, 2016)

4.2.1.1.3 Dewan Lagenda

The hall at Dewan Lagenda that is used for other Mini Sessions is a long, wide and spacious space located on the first floor. The ground floor has rooms made of concrete. It is the largest venue among the three Mini Session venues and also the only place that has a stage for musicians. Dewan Lagenda is an open covered space. It has the tallest ceiling and a smooth parquet flooring thus able to accommodate a big crowd and heavier movements. Workshops on percussions and more vigorous dance are usually held at this hall. Consequently, the sound environment at this venue is more dense and louder as compared to the other Mini Session venues.

Furthermore, in contrast to the other two Mini Session venues, this space is very much actively occupied during the Evening Stage Performances as the hall is located next to the Arena Grounds (open field) where the Jungle Stage and Tree Stage are located. Besides watching the performances from the hall, there are also a few other activities to do. At the back of the hall, there is a merchandise stall that mostly sells records of the musicians. It is also a place to meet the musicians after their performance session. At the staircase area to the entrance of the hall, there are beer and wine stalls. During rainy nights, the hall becomes a shelter crowded with people.



Figure 4.6: Dewan Lagenda at the Sarawak Cultural Village. (Photo: J. Chieng; October 2, 2008)



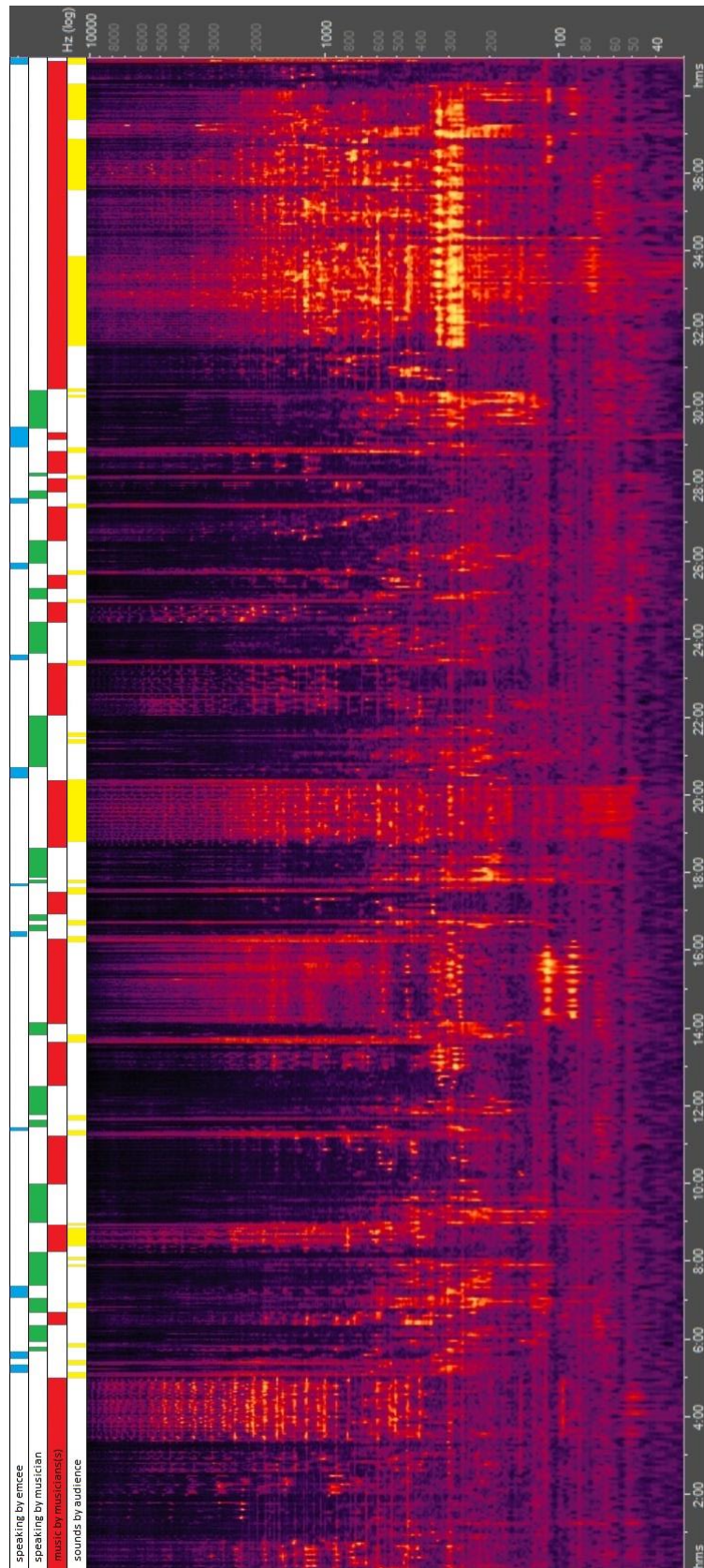
Figure 4.7: The hall area of Dewan Lagenda where Mini Sessions are held. (Photo: Rainforest World Music Festival; August 7, 2016. [Retrieved from rwmf.net])

4.2.1.2 Sound Profiles of Mini Sessions

A typical Mini Session starts with welcoming by an emcee. Each musician then introduces his or her musical instruments/dance, playing techniques, culture, or background of the band. This verbal explanation is usually followed by a short demonstration of music or dance. This structure is a repetitive cycle that usually ends with hand claps and cheers from the audience. The number of recurrence of this cycle approximately informs the number of different types of instruments, band groups, or repertoire. Towards the end of the workshop, all the musical instruments will combine to improvise a piece together.

Figure 4.8 shows an example of the sound structure of a Mini Session. The coloured bars at the top of the spectrogram show the appearance of main sounding across time, namely speaking by emcee (blue), explanation of music culture by musician (green), playing of musical instruments (red), and sounds from audience such as hand claps, laughter, cheer, whistle, structured hand clapping to musical beats (yellow). This particular session presents more varied types of instruments with 14 short demonstrations. In each cycle, the emcee usually has a very minimal sounding or sometimes omitted. The duration used for explanation and musical demonstration is almost the same. The sounds by the audience are the only main sounding that always overlaps with others which can be laughter as a response to what the musicians have shared, or hand claps as a sign of welcome or encouragement, or clapping to the beats of the musical demonstration.

Before this sound cycle begins, the Mini Sessions contain sounds of people moving in or out of the venue and set up. In this Mini Session (Figure 4.8), it has a longer than usual set up time with musicians playing music together before the workshop started (approximately 0'–5'). After the last cycle, the session ends by having all instruments improvised to play together; this period of time usually produces upbeat sounds with the longest performance time, the thickest texture and the loudest sound volume in the whole structure of Mini Session as can be seen on the spectrogram (approximately 31'–38'). Most instruments were being played to their full volume with less attention to musical functions or sound layering. Performers also seem to enjoy the collaborative sound making together. The performance is followed by rumbles, cheers, hand clapping and whistles from the audience. Then follows a quiet moment where the audience starts to leave for another Mini Session venue or stay back for the next session.



REC NO.	1
DATE	RWMF 2016 Day 1
REC TIME SLOT	3:00 PM–5:00 PM
VENUE	Bidayuh Longhouse, at the veranda
EVENT	Mini Session “The Breath of Life: Instruments That Need A Lot of Hot Air”

Figure 4.8: Excerpt of frequency spectrogram that shows the cyclic structure of a Mini Session.

Mini Sessions are evidently dominated by active sounds of anthrophony. Speech by emcee and musician introducing music culture, and music or dance performances are the common intentional-featured-structured sounds. Mini Sessions are usually casual and interactive, and the audience are occasionally invited to sing, clap or dance along. Sounds from the audience are more varied in their characteristics. Hand claps, cheers and whistle in response to speech or music are intentional-featured but random.

Some other active-anthrophony are the sounds of children that suggest a family-friendly environment. The translation of the explanation by musicians to English informs a culture from a different or remote place. When the lyrics in songs are unintelligible, the lexical meaning becomes less important than the total outcome of the “distant” sounds.

Anthrophony-incidenta-background sounds include coughing and people walking away to other Mini Sessions venues, or entering the longhouse for the ongoing or upcoming session. Besides this, there are sounds of cleaning and those from the food stalls near the Iban Longhouse. There are frequent sounds of birds chirping intermittently at high frequencies of 4000–8500 Hz which are rather obvious during the transition period between Mini Sessions (Figure 4.12).

There are occasional mechanophony-incidenta-discrete sounds of camera shutters and phone beeps. Audio feedback from the sound system is rare, but when it happens, the impulsive sound is usually accompanied by high volume that much attention can be directed to the sound (Figure 4.10). In some performances, sometimes there are added sound effects via the sound system during music demonstration that modify acoustical characteristics of the music such as the timbre and the addition of echo.

The two mechanophony-constants that are always present during Mini Sessions are the low frequency from the generator at 85 Hz and the big standing electric fan with a metal propeller (Figure 4.9 & Figure 4.10). These two sounds form a layer of the soundscape that accompanies the appreciation of musical sounds although it is not intended to be heard. When the music is loud, these sounds are being masked thus negligible. Table 4.6 shows a summary of sound sources, sound species, sound characteristics and sound properties of the soundscape at Mini Session venues at 3:00 PM–5:00 PM.

	SOUND SPECIES	FREQUENCY (HZ)
geophony	raindrops	
biophony	birds chirping	
anthrophony	music	150–2,100
	speech by the emcee	200–850
	speech by the musicians (in different languages)	
	translation of languages into English	
	conversations among audience	
	cheers	600–1100
	whistle	2200–2600
	laughter	
	hand claps	500–2500
	hand claps to musical beats	
	cough	
	sounds of children	
	walking on the wooden floor	
	garbage cleaning	
	food stalls: food preparation, selling and buying, eating	
sounds from the Mini Sessions at Dewan Lagenda	music: 45–700 shout: 820–920 whistle: 2800–3600	
mechanophony	generator	85
	standing electric fan with a metal propeller	
	camera	focusing: 2000 shutter: 3000
	phone beep	4,000
	audio feedback	445

Table 4.6: Some of the sound species and their frequency range of the soundscape at the Mini Session venues at 3:00 PM–5:00 PM during RWMF.

The overall soundscape of each venue of the Mini Sessions is slightly different. The meeting area at the Iban Longhouse is a long space, and the building is mostly made of timber. At the Bidayuh Longhouse, the sessions are held in a rectangular space with a bamboo floor. Dewan Lagenda is similar to a multi-purpose hall that is strongly built to withstand a larger size of audience as well as more percussive music and heavy dance. The different construction materials, sizes and location of the Mini Session venues result in distinctions between the types of workshop that are held in each place and the size of audience in each venue, and consequently the soundscape.

Workshops with more percussive workshops, larger ensemble and more vigorous dance movements are usually held in Dewan Lagenda. Thus, the sounds from Dewan Lagenda are usually upbeat, rhythmic and low in frequencies as well as with louder cheers from a bigger audience size. Comparatively, the sound characteristics at the Iban Longhouse are most of the time thinner in texture and lower in sound level.

Twenty sporadic 30-second SPL measurements at the Iban Longhouse during RWMF 2015 between 3:00 PM–5:00 PM showed a reading of LAeq = 76.6 dB, LAm_{ax} = 84.8 dB and LA_{min} = 66.9 dB. The sound levels of Mini Session at the Bidayuh Longhouse, based on two measurements (Figure 4.13 & Figure 4.14), showed that the LAeq is 89.8 dB and 91.0 dB respectively. The ambience level (L₉₀) was slightly more than 70.0 dB. The SPL measurements at Dewan Lagenda showed a higher reading of LAeq 97.4 dB and 99.5 dB (Figure 4.15 & Figure 4.16).

Consequently, the Iban Longhouse and the Bidayuh Longhouse were usually “invaded” by sounds from the Dewan Lagenda during the parallel Mini Sessions. Sounds from Dewan Lagenda had a wide frequency range of 10 to 3600 Hz, but most of the time the sounds that were audibly heard at the Iban Longhouse and the Bidayuh Longhouse were continuous low frequencies below 300 Hz. These sounds either formed a bass layer, fill the empty acoustic space, or mix with the sounds at Iban Longhouse at the same frequencies (Figure 4.9, Figure 4.10 & Figure 4.11). They sometimes dominated the local soundscape especially when a musician was giving an explanation or when a solo instrument was playing a rather quiet piece.

With the presence of sounds of Mini Sessions from Dewan Lagenda at the Iban Longhouse or the Bidayuh Longhouse, there are overlapping of two active sounds. The intentional-featured-structured-local music from the Mini Sessions in Dewan Lagenda becomes a total contrast at the Iban Longhouse and Bidayuh Longhouse as incidental-background-random-foreign. These foreign sounds are incidental as they invaded through the soundscape without being intended to be heard and its appearance is unpredicted thus random in its form. The supposedly featured sounds and background sounds in terms of volume becomes a reverse at the Bidayuh and the Iban Longhouse (Figure 4.11). This sound masking may cause interference in appreciation of the musical meaning.

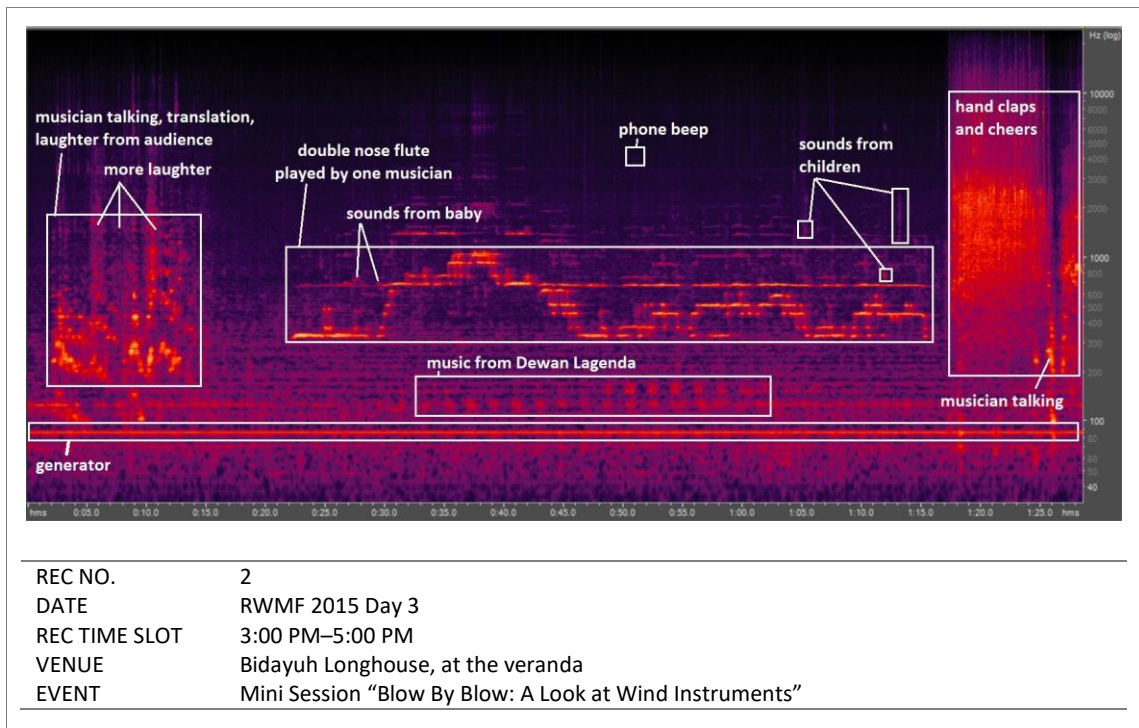


Figure 4.9: Excerpt of frequency spectrogram that shows the variety of anthrophony and mechanophony in a Mini Session at the Bidayuh Longhouse. There were also conversations among the audience, sounds of raindrops and blowing sounds from an electric fan.

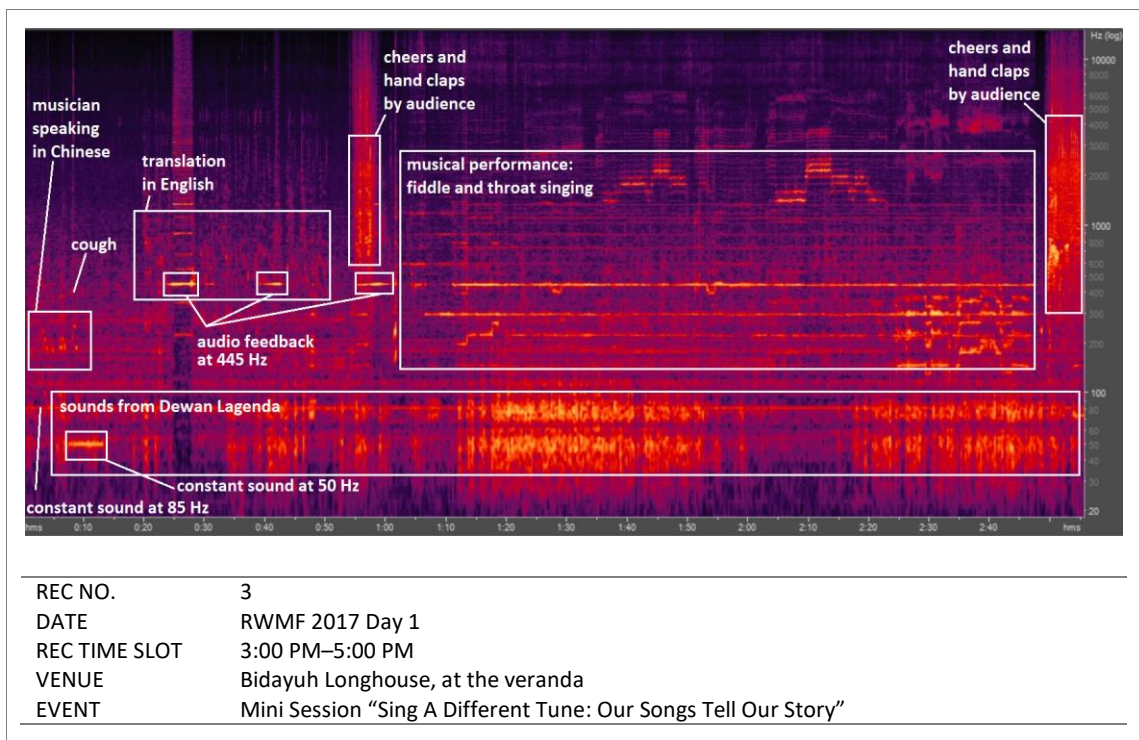


Figure 4.10: Excerpt of frequency spectrogram that shows the variety of sounds in a Mini Session at the Bidayuh Longhouse. There were also conversations among the audience and blowing sounds from an electric fan.

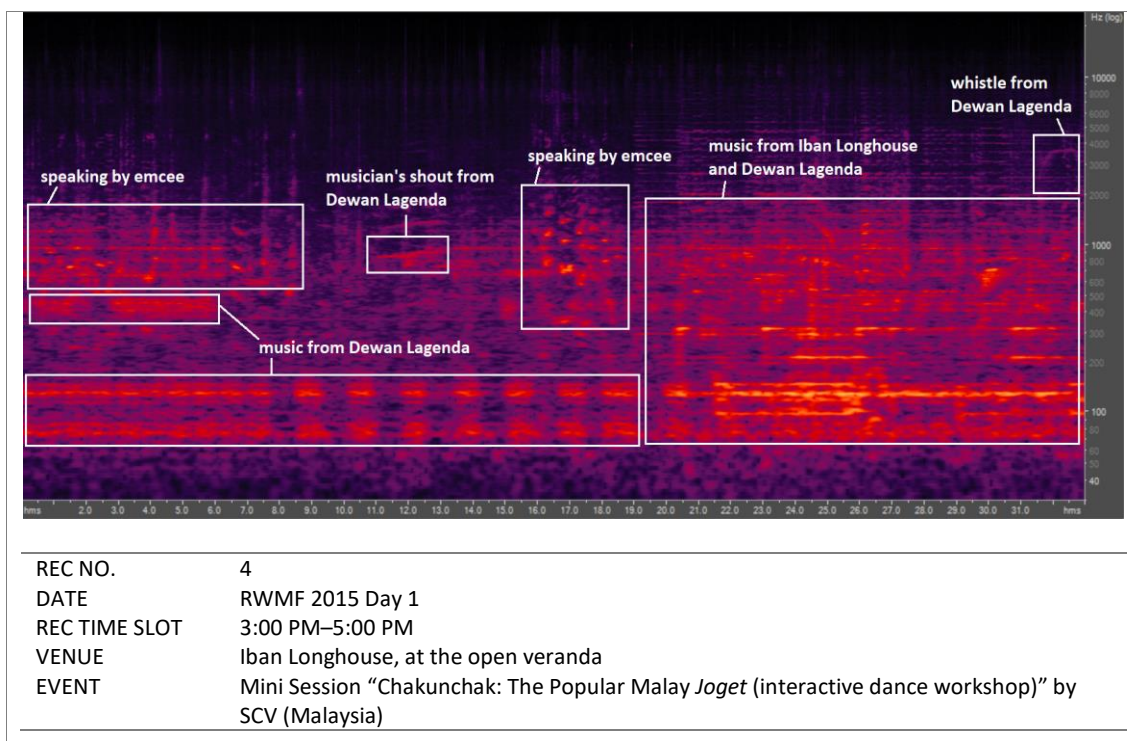


Figure 4.11: Excerpt of frequency spectrogram that shows the merging of sounds from the Mini Sessions in the Iban Longhouse and Dewan Lagenda. In this excerpt, there were also sounds of conversations among the audience.

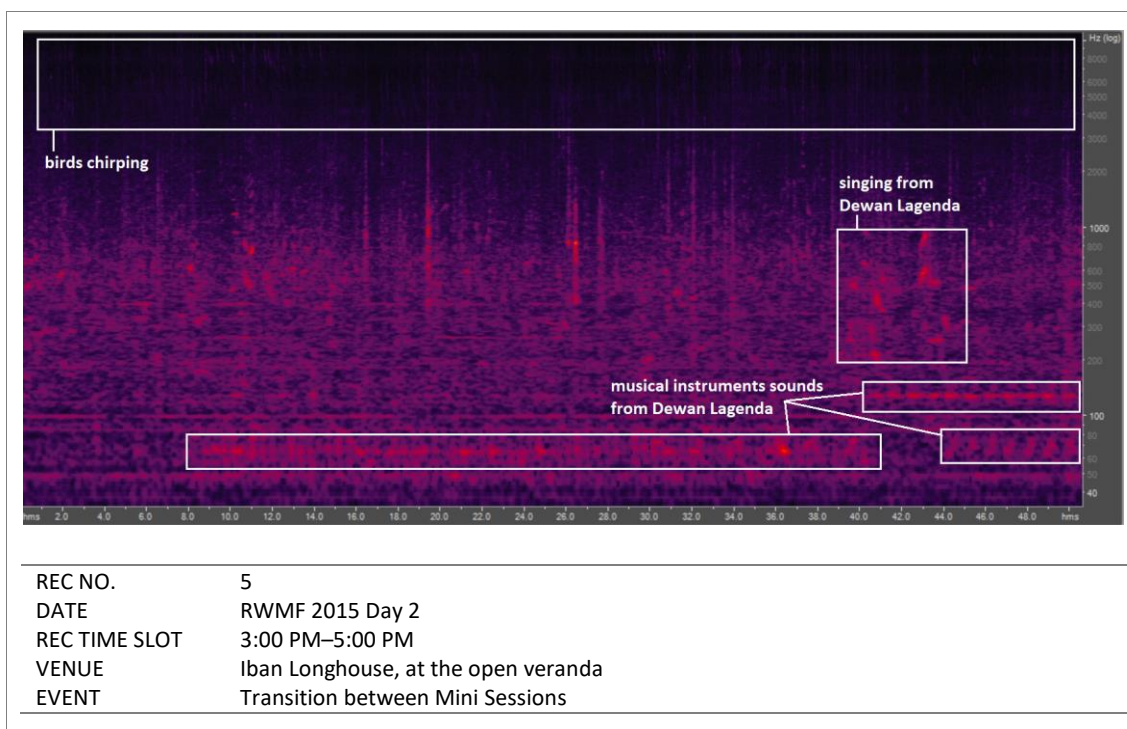


Figure 4.12: Excerpt of frequency spectrogram that shows the ambience of the Iban Longhouse when there is no event. There were conversations, sounds from food stalls, footsteps on the wooden floor of the longhouse. Besides that, the sounds from Dewan Lagenda is audible.

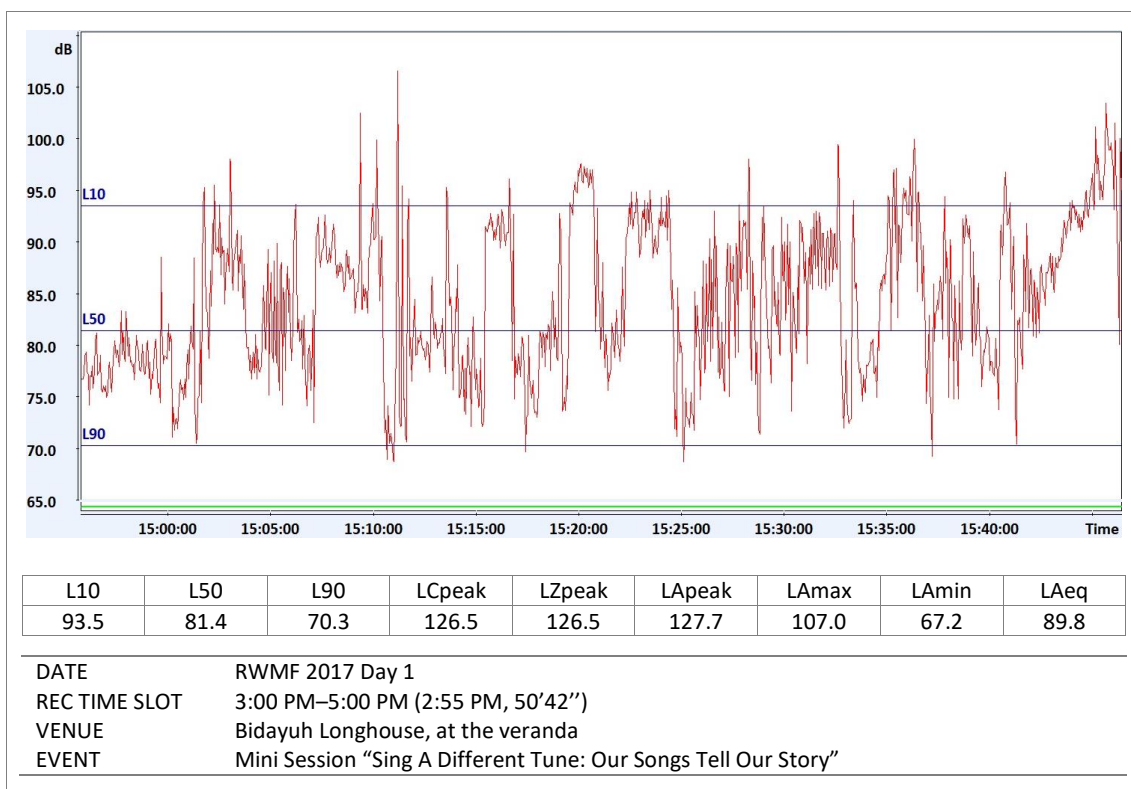


Figure 4.13: The LAeq and other SPL readings of a Mini Session at the Bidayuh Longhouse. All readings are in dB.

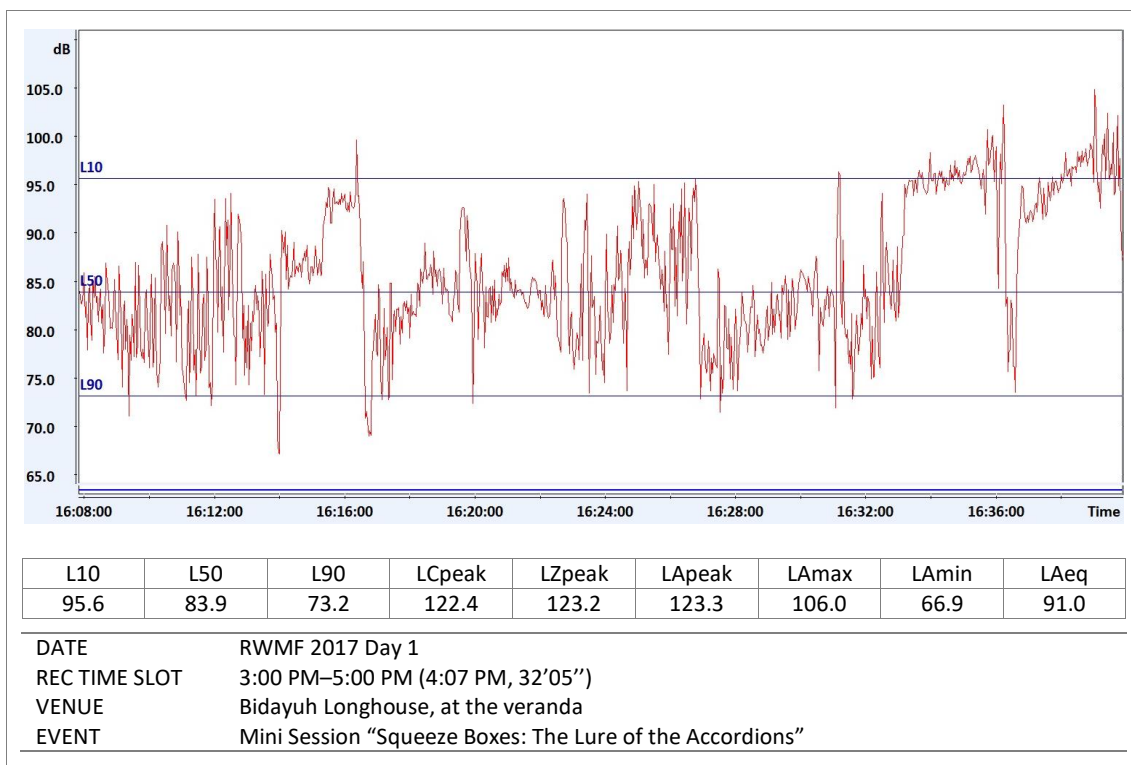


Figure 4.14: The LAeq and other SPL readings of a Mini Session at the Bidayuh Longhouse. All readings are in dB.

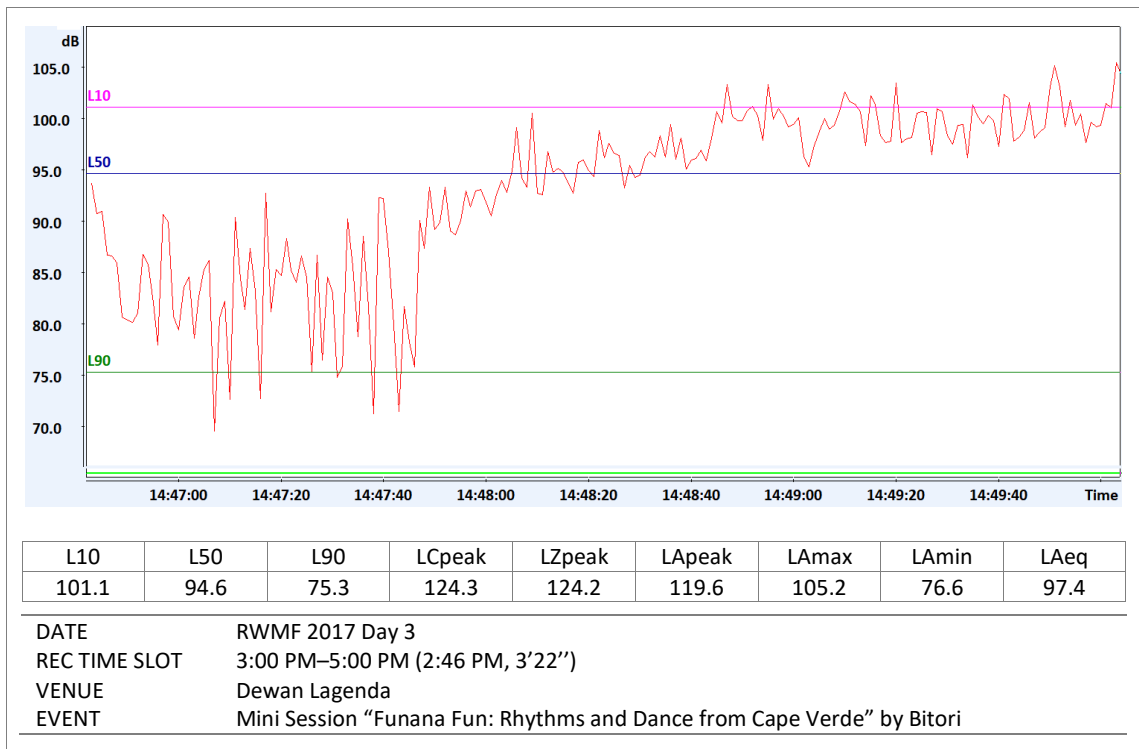


Figure 4.15: The LAeq and other SPL readings of an excerpt of Mini Session at the Dewan Lagenda. All readings are in dB.

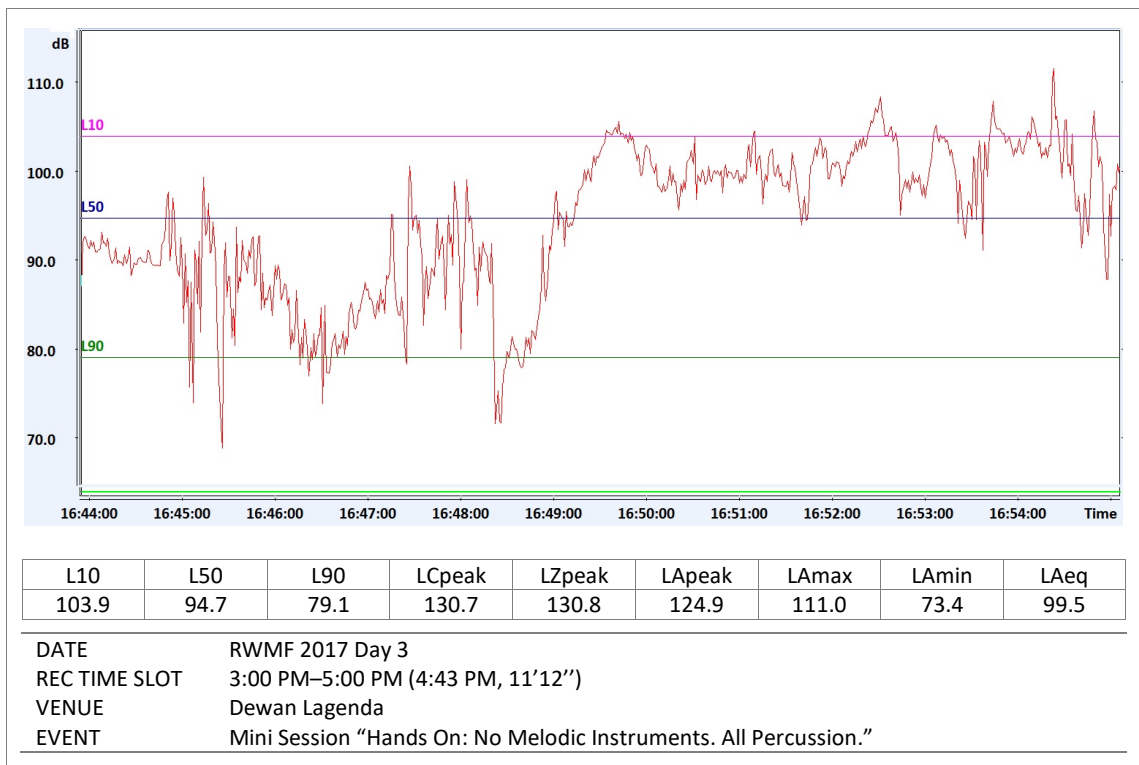


Figure 4.16: The LAeq and other SPL readings of an excerpt of Mini Session at the Dewan Lagenda. All readings are in dB.

4.2.2 Jungle Stage and Tree Stage at the Arena Grounds

The Jungle Stage and Tree Stage at the Arena Grounds are the place where the main world music performances—termed as the Evening Stage Performances—take place from 7:30 PM to approximately 12:30 AM. The Jungle Stage is the bigger stage situated next to the Tree Stage. Both stages are surrounded by forest behind. The open field of the Arena Grounds where the audience stands or sit to watch the performance is an area of about 40 x 60 metres. Between 5:00 PM–6:00 PM, Drum Circle is held at the same open field. The guests and VIP seating areas, and the PA console are placed at the back of the field. The Jungle Stage and Tree Stage area are located in between the three Mini Session venues with Dewan Lagenda situated directly next to the open field.

The Evening Stage Performances commence with blessing and prayer by a local musician on the first evening (Rec No. 6) and end with a Finale on the last day as a closing where all musicians have their final bow on stage (Rec No. 7). A performance by an ensemble group or band may last from 10 to 60 minutes. The performances alternate between Jungle Stage and Tree Stage; while there is a performance on Jungle Stage, the crew will set up the Tree Stage for the next performance, and vice versa. The Jungle Stage usually holds larger performing bands as it is more spacious and stable in its construction.

The following sections present the soundscape composition at the Arena Grounds during the different times of the day in chronological order.

4.2.2.1 Sound Profiles of the Arena Grounds: Morning

From the audio recordings between 10:00 AM–12:00 PM, there are three main types of soundscape at the Arena Grounds. Firstly, it is the sound system set up and sound check for Evening Stage Performances (Figure 4.17). The sound level dropped to a very much quieter ambience in between sound check sessions (Figure 4.18) where one can hear conversations, people passing by and birds chirping occasionally. Thirdly, it is the playback of music through the sound system (Figure 4.19). One constant sound that appears at all times at the Arena Grounds is from the generator at 85 Hz that layered the soundscape with a continuous low hum (a straight line at the lower part of the spectrograms).

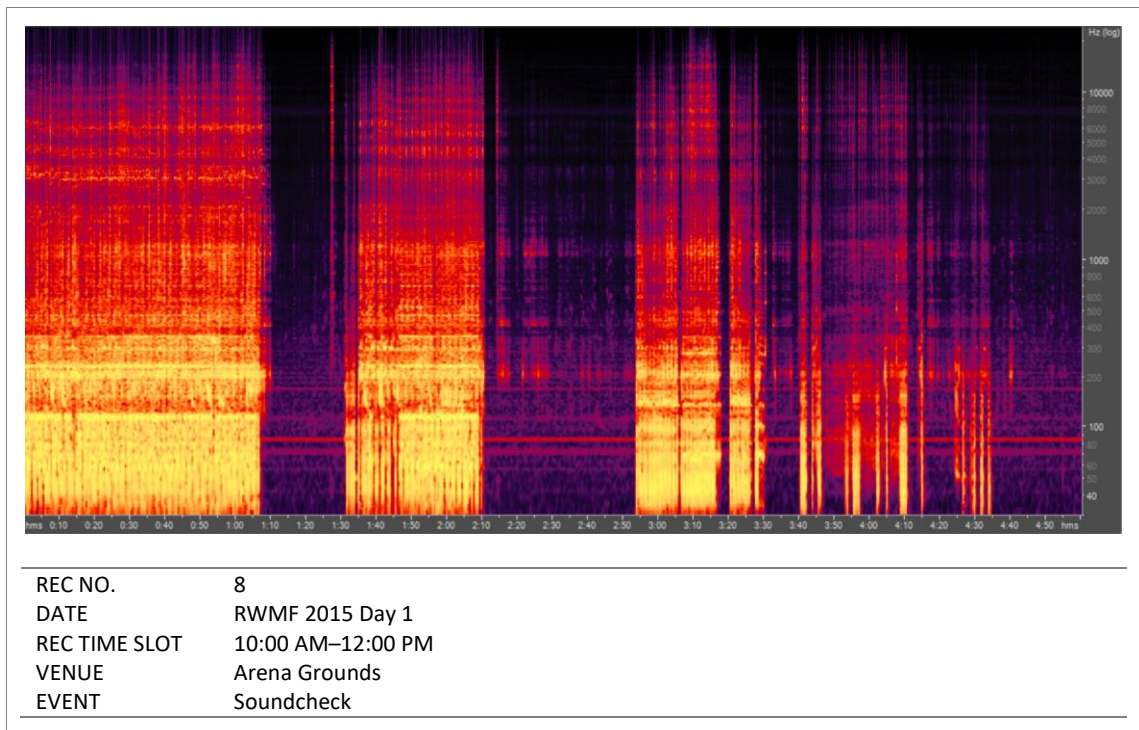


Figure 4.17: Excerpt of frequency spectrogram that shows the soundscape of the Arena Grounds in between 10:00 AM–12:00 PM during sound check. The yellow spectrum where amplified sounds during sound check whilst the red line across at 85 Hz is the sound of the generator.

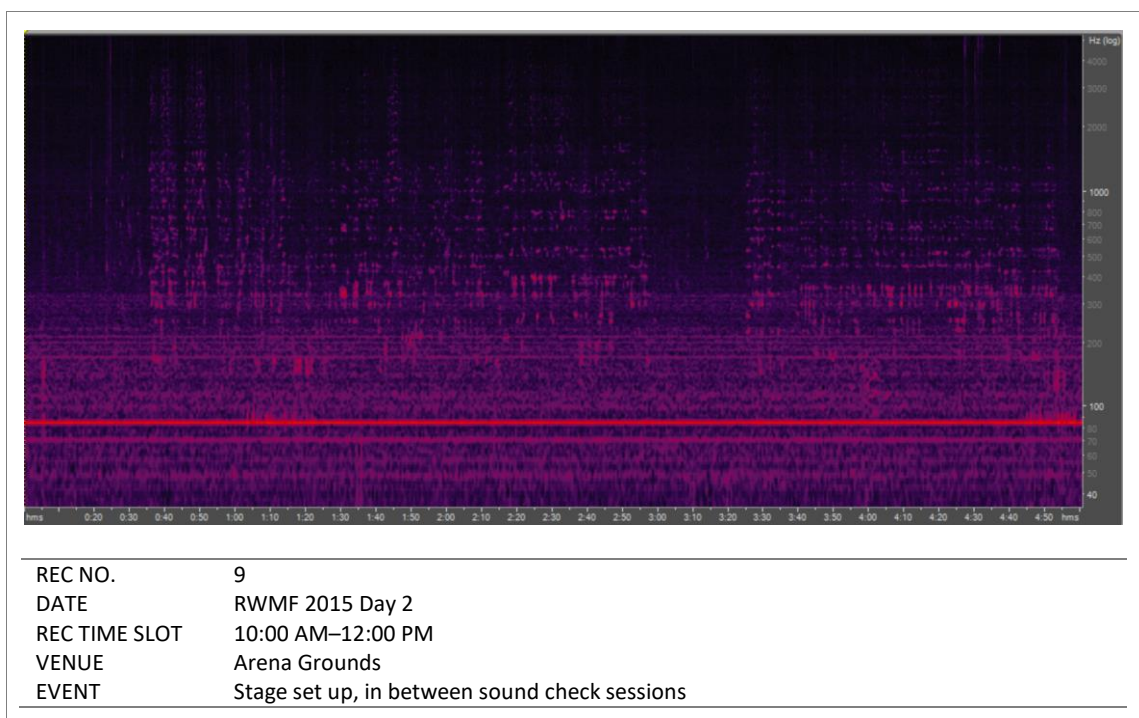


Figure 4.18: Excerpt of frequency spectrogram that shows the soundscape of the Arena Grounds in between 10:00 AM–12:00 PM when there is no sound check. A saxophone player practising (unplugged) at the Jungle Stage can be heard. The red line across at 85 Hz is the generator.

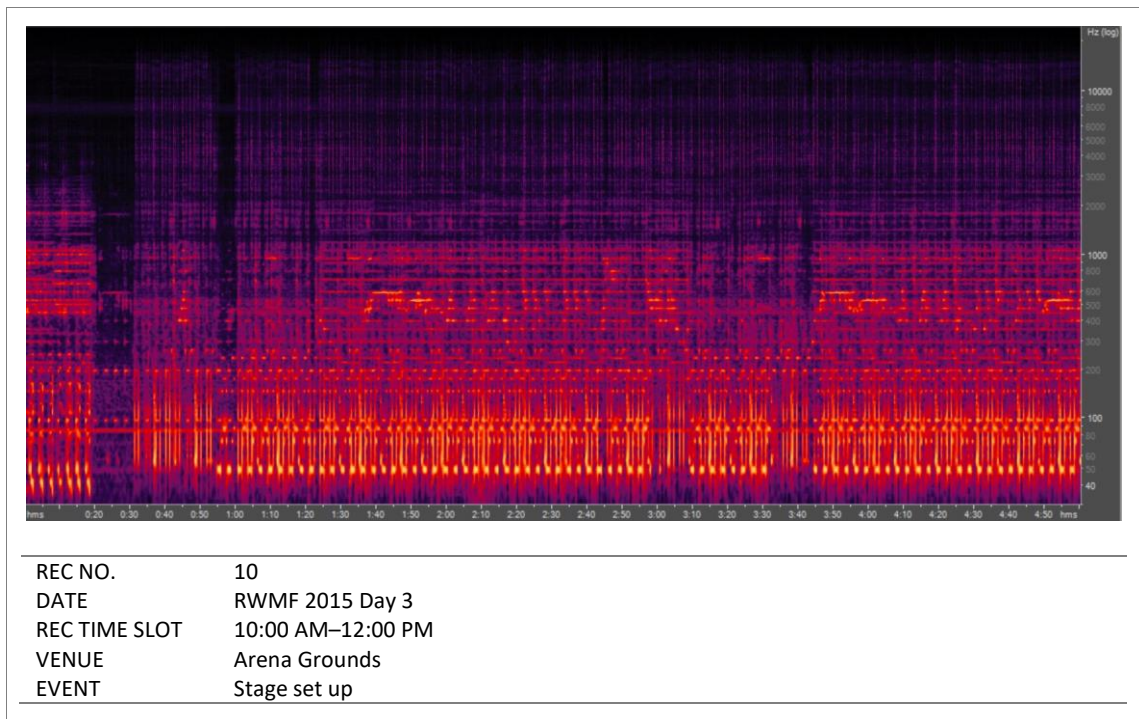


Figure 4.19: Excerpt of frequency spectrogram that shows the soundscape of the Arena Grounds in between 10:00 AM–12:00 PM when there is music playback through the stage sound system.

When the Wellness Program was being introduced in RWMF 2017 during its 20th anniversary, sound check and music playback via amplifiers were still ongoing in the morning. Although having a therapeutic program such as Yoga or Taichi at the ethnic houses of the SCV or Persada Alam seems fitting in the rainforest environment, the soundscape of high decibels and low frequencies may not be compatible for meditation or relaxation.

4.2.2.2 Sound Profiles of the Arena Grounds: Afternoon

In the afternoon, the soundscape is often filled up with sounds from the three on-going workshops as the Arena grounds is located in between the three Mini Session venues. Figure 4.20 shows the simultaneous yet distinctive appearance of active-featured sounds from the Mini Sessions at the Bidayuh Longhouse and Dewan Lagenda. Rec No. 5046 shows another example of more intense overlapping of active sounds of *angklung* (musical instruments made from bamboo) from Dewan Lagenda and guitars from Bidayuh Longhouse. This creates a bi-tonal soundscape when these two sounds merge and gives the place another soundscape identity.

Some other sounds heard are different types of insects at 7,300–8,300 Hz, birds chirping, wind and the generator (the straight line in the spectrogram in Figure 4.20). The Arena Grounds is also a place where people pass by to go from one Mini Session venue to the other. The mixture of sounds at the place acts as a sound junction point to Dewan Lagenda, Bidayuh Longhouse and Iban Longhouse that provides an aural signboard of the activity of those three venues in each place.

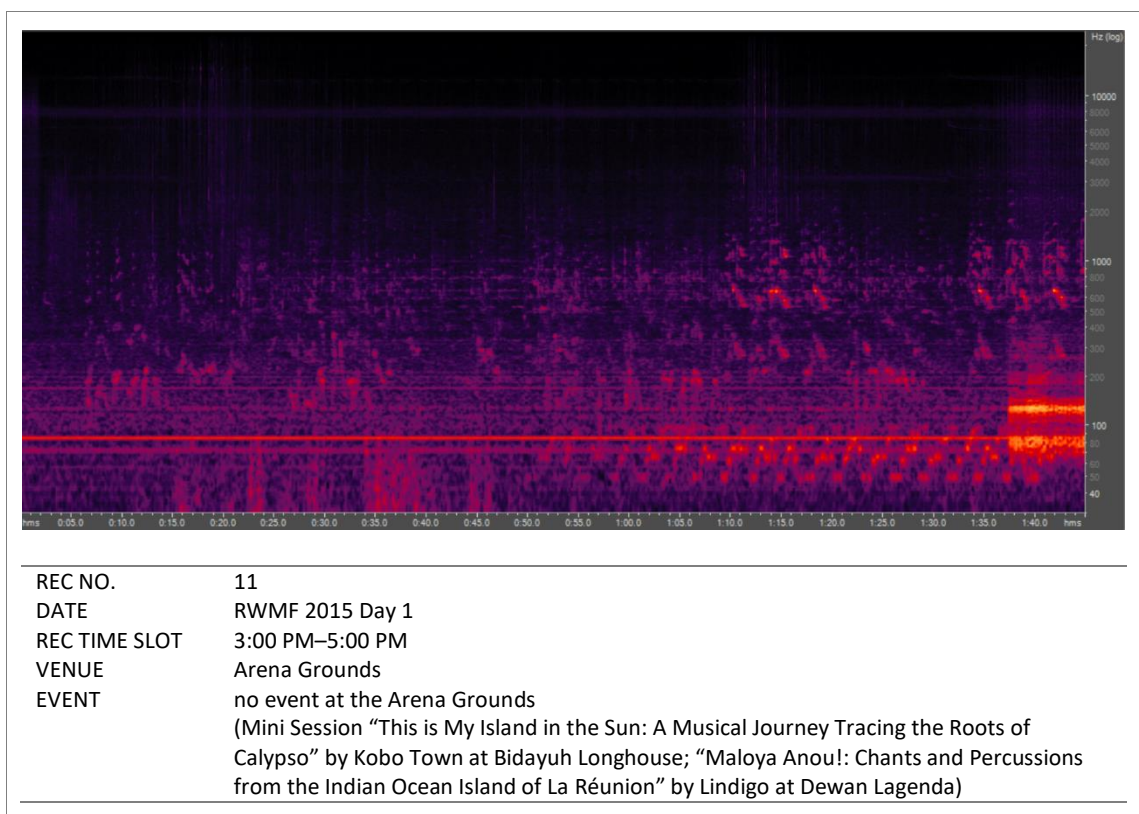


Figure 4.20: Excerpt of frequency spectrogram that shows the soundscape of the Arena Grounds in between 3:00 PM–5:00 PM.

4.2.2.3 Sound Profiles of the Arena Grounds: Evening

There are two sessions of Drum Circle that are held on each day of the festival between 5:00 PM–6:00 PM, and each session usually lasts about 20 minutes (Figure 4.21 & Figure 4.22). Any festival-goers can participate without the need of prior skills or training in playing musical instruments. The participants sit or stand in a circle surrounding a leader who gives instructions on rhythmic patterns, dynamics, and which particular group of instruments to play. The use of a wide range of percussive instruments, mostly unpitched, gives a varied timbre, texture and frequency range. The music is rhythmic in common time, upbeat, rather repetitive in patterns with few solo sessions by musicians. In this setting, the fun of playing together with some creativity instructed by the leader is more enjoyable than making good music. This is in line with what Turino (2008) described as participatory music:

To keep everyone engaged, participatory musical and dance roles must have an ever expanding ceiling of challenges, or a range of activities that can provide continuing challenges, while, at the same time, there must be an easy place for young people to begin and for others who, for whatever reason, do not become dedicated to performing but still want to participate at some level. (p. 31)

While crucial core parts are typically taken or guided by experts, they may include less skilled performers ... elaboration parts typically encompass the full range of skill levels ... the people who take these parts are not responsible for keeping the entire performance going, as is true for core players. (p. 32)

In the session shown in Figure 4.23, the sound species are instructions and occasional counting of beats at 400–800 Hz by the leader, sounds of percussive music mostly at 60–600 Hz as well as with few higher pitched percussions, cheers, whistling on beat at 2,000–3,500 Hz, singing, instruments rumble, solo sections by Didgeridoo or drum and silence. Generators that emit constant sounds at 78 and/or 85 Hz is always present and can be audibly heard when there is less sound as can be seen in the spectrogram. With many percussions playing together at the same time and with some instruments that are being electrically amplified, the sound level is high throughout the 20-minute session. Figure 4.23 shows the loudness via the striking colour on the spectrogram excerpt. Figure 4.24 shows the LAeq of 99.2 dB in one session of Drum Circle; the data shows that attending one session of Drum Circle is already exceeding the allowable daily dose exposure value as outlined by EU-OSHA.



Figure 4.21: Drum Circle at the Arena Grounds where the Jungle Stage (behind, right) and Tree Stage (behind, left) are located. (Photo: J. Chieng; June 21, 2014)



Figure 4.22: The leader (the man standing in the middle of the circle) giving instructions to the participants of the Drum Circle. (Photo: Rainforest World Music Festival; August 7, 2015 [Retrieved from rwmf.net])

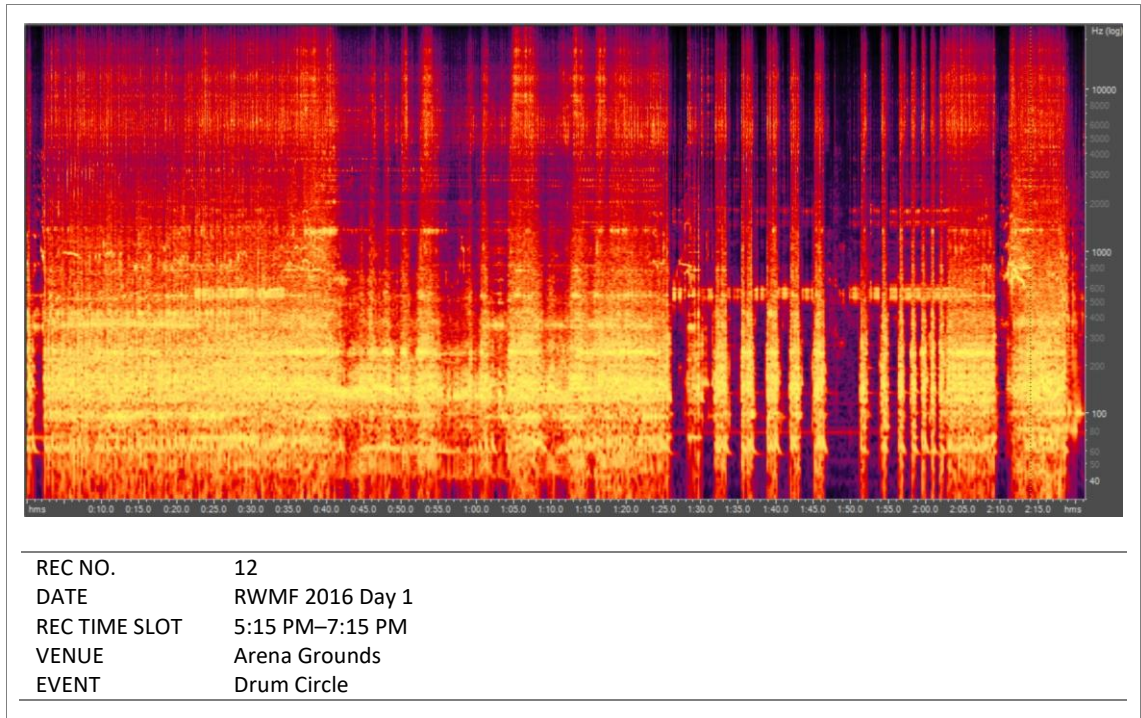


Figure 4.23: Excerpt of frequency spectrogram that shows the last two minutes of a Drum Circle Session. (A full Drum Circle session: Rec No. 13).

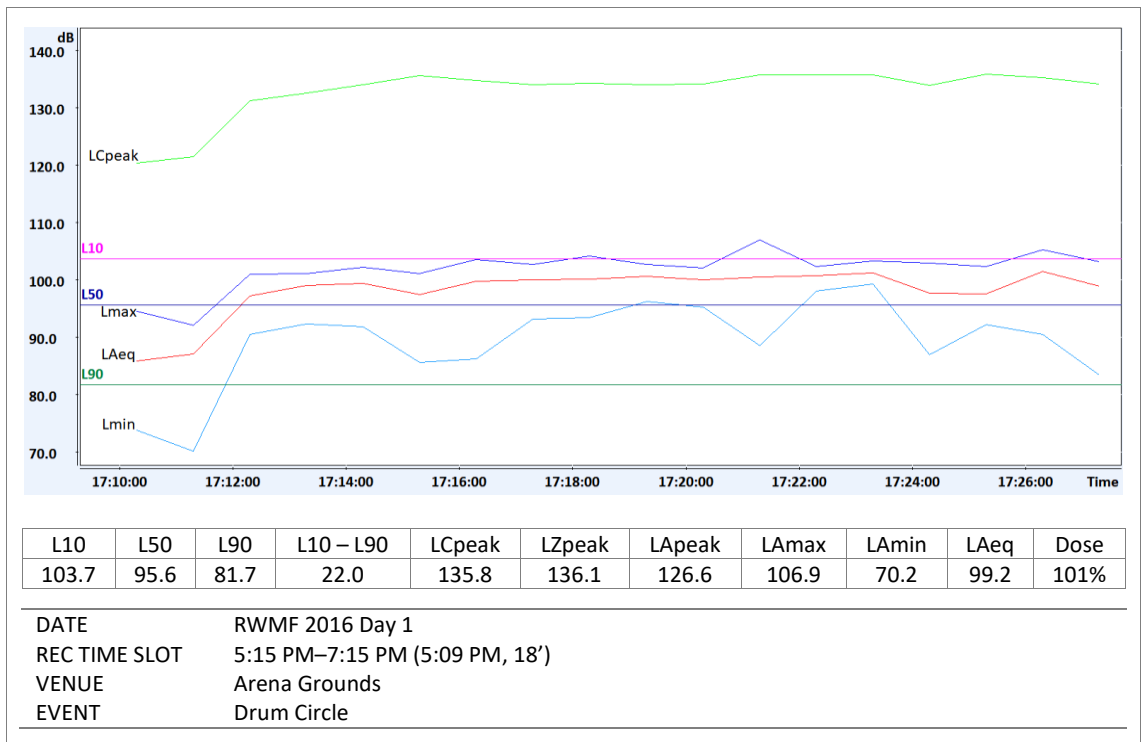


Figure 4.24: The LAeq and other SPL readings of a Drum Circle session. All readings are in dB.

The Arena Grounds does not hold any specific event after the Drum Circle and before the Evening Stage Performances starts at 7:30 PM. During this period, participants start to find their own spots to sit and relax while waiting for the evening shows to begin. At this time, the soundscape is filled with playback of music through the sound system (Rec No. 14). This soundscape gives a sense of transition, avoids silence between live music sounds and a sense of anticipation to exciting performances.

4.2.2.4 Sound Profiles of the Arena Grounds: Evening Stage Performances

The Evening Stage Performances presents staggered music culture performance alternatively at the Jungle Stage and Tree Stage from 7:30 PM for approximately five hours (Figure 4.25 & Figure 4.26). In between performing bands, there will be band introduction and announcements by an emcee. Besides active sounds of anthrophony from the stage performance and the audience (e.g. cheers, whistle, shouts, hand claps, dancing, and groups of audience singing together), there are sounds of the audio system feedback occasionally as well as geophony of rain and thunder, biophony from different types of insects and mechanophony from the generators. More details on the sound species of the soundscape during Evening Stage Performances are presented in Figure 4.27, Figure 4.28 and Figure 4.29.

The sounds of insects and generators produce continuous and constant horizontal sounds that form the fundamental layer of the soundscape of the evening (Figure 4.30 & Figure 4.31). The chirrups from insects appear at 7,750–8,000 Hz, approximately 12 to 13 sounds in one second (Figure 4.30). Another more audible type of insects make sounds at 2,000–2,650 Hz in approximately twice in every second (Figure 4.31). The generators emit constant sound at 78 Hz and 85 Hz, similarly to the diatonic tone of E-flat2 and E2 quarter tone-sharp. The merging of these two constant sounds forms a clustered sound.



Figure 4.25: Evening performance at the Jungle Stage. (Photo: J. Chieng; August 9, 2015)



Figure 4.26: The audience during music performance at the Jungle Stage. (Photo: Sarawak Tourism Board; August 6, 2016. [Retrieved from Retrieved from rwmf.net])

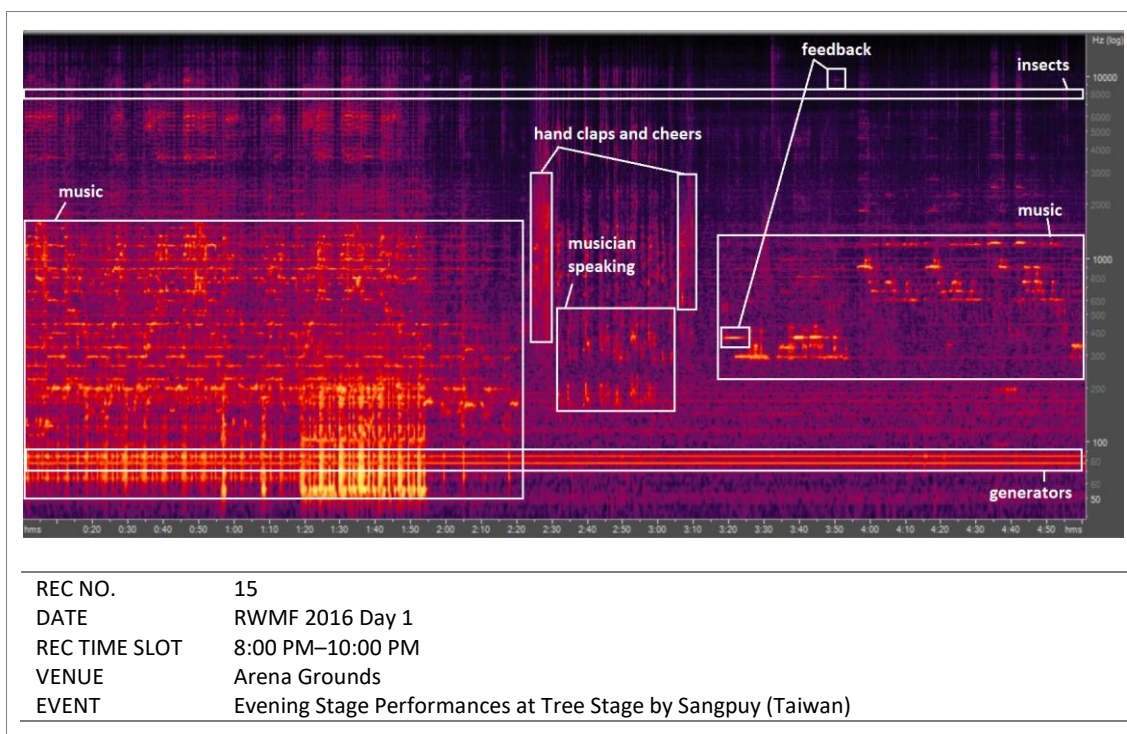


Figure 4.27: Excerpt of frequency spectrogram that shows some of the sound profiles of the Evening Stage Performances.

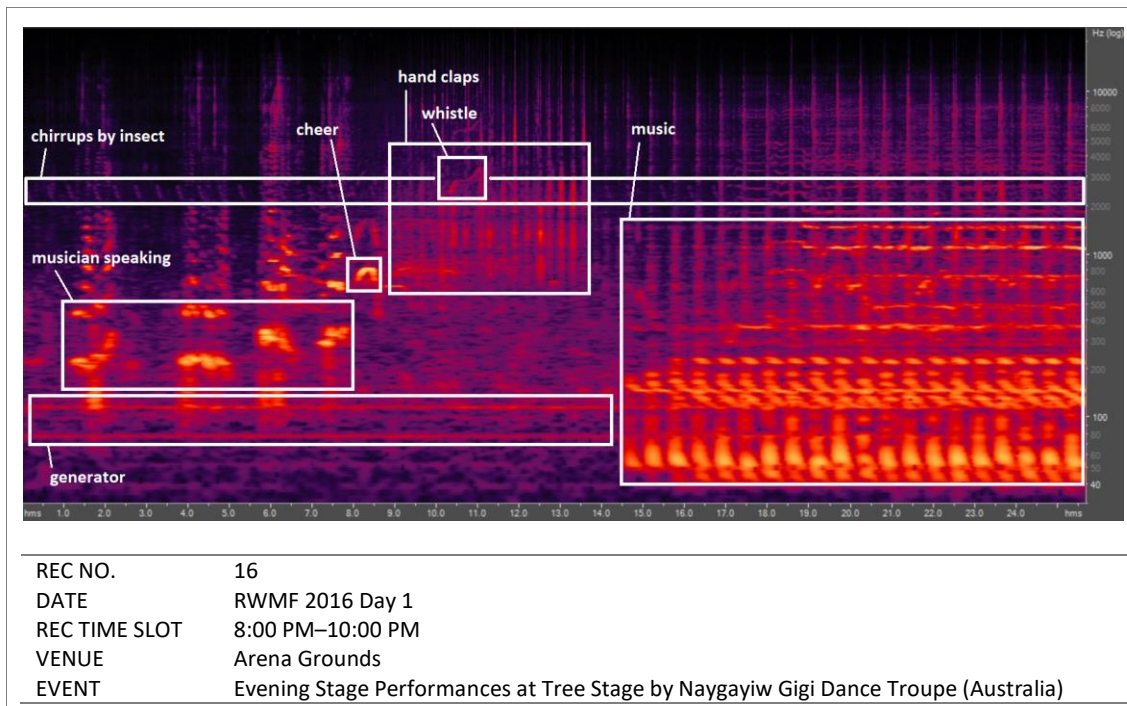


Figure 4.28: Excerpt of frequency spectrogram that shows some of the sound profiles of the Evening Stage Performances.

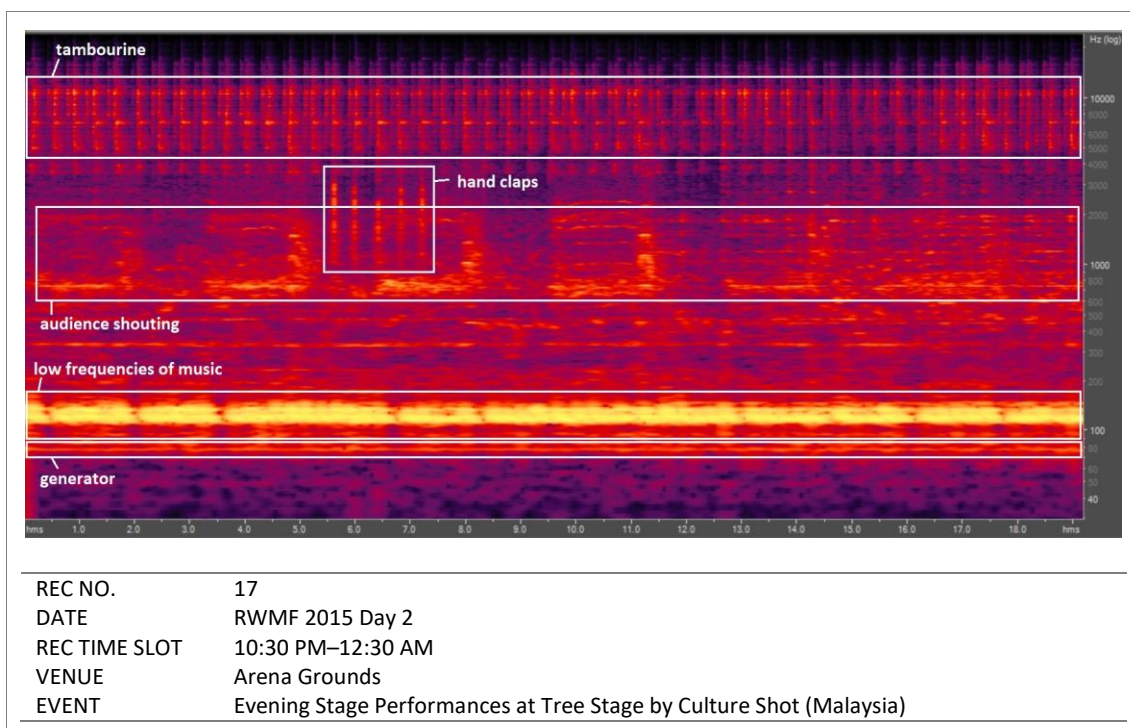


Figure 4.29: Excerpt of frequency spectrogram that shows some of the sound profiles of the Evening Stage Performances. There is audience shouting in an intermittent pattern at 600–1,500 Hz in response to the musician’s call; low frequencies of music at 110–140 Hz; and generator at 78 Hz.

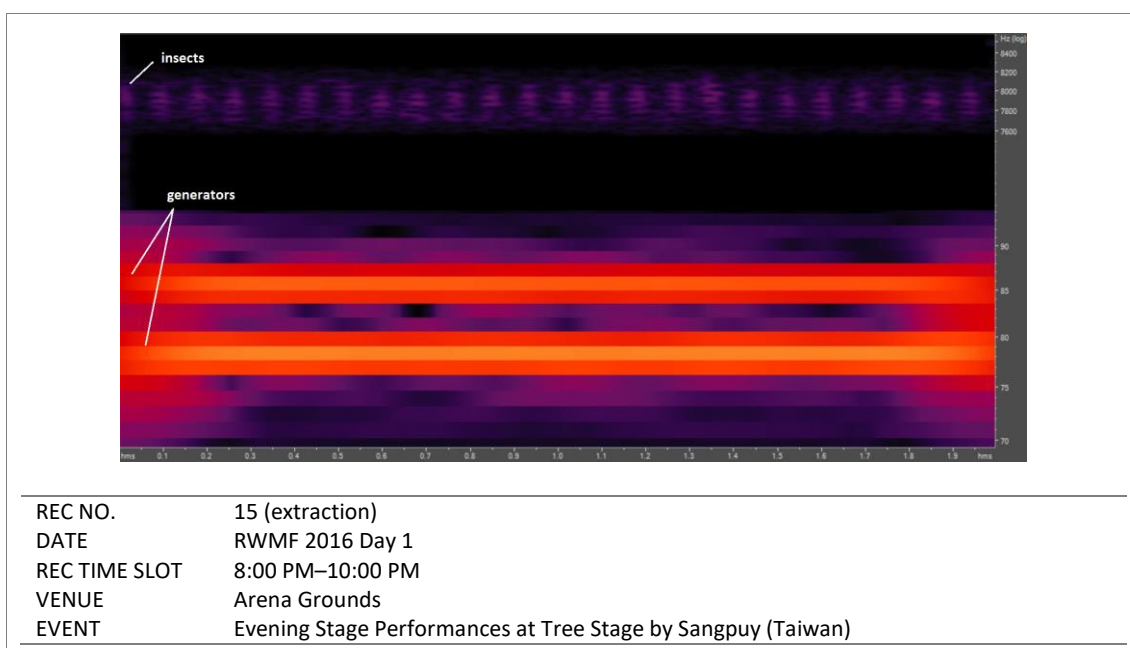


Figure 4.30: Excerpt of frequency spectrogram that shows a close-up view of the sounds of insects and generators that layer the soundscape of the Arena Grounds.

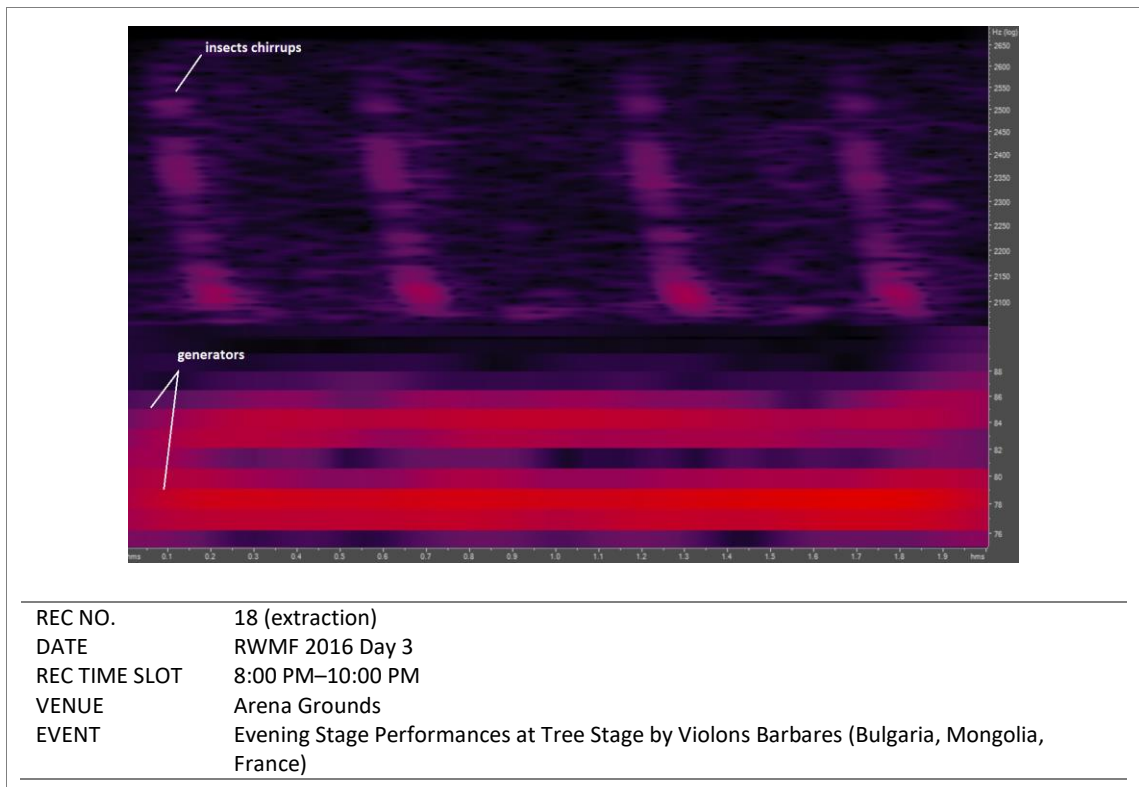


Figure 4.31: Excerpt of frequency spectrogram that shows a close-up view of the sounds of insects and generators that layer the soundscape of the Arena Grounds.

As an overview, 44 sporadic 30-second SPL measurements at the Arena Grounds during RWMF 2015 show the reading as shown in Table 4.7. All the measurements were taken at the seating areas at the back and sides of the field further away from the stage. The sound level seems to be increasing as the evening goes to approximately 10% higher during the latter part of the evening.

TIME SLOT	L _{Amax} (dB)	L _{Aeq} (dB)	L _{Amin} (dB)
5:15PM–7:15PM	84.7	75.8	66.9
8:00 PM–10:00PM	88.7	80.4	67.7
10:30 PM–12:30 AM	98.3	87.7	78.4

Table 4.7: Forty-four sporadic 30-second SPL measurements at the Evening Stage Performances during RWMF 2015.

Figure 4.32 shows a more detailed SPL reading of another five measurements of an evening at the Arena Grounds from its beginning to the finale around midnight. The reading also shows that the SPL level is increasing over the night with a slight drop during the Finale. The L_{Aeq}

exceeded the limit as according to aural health guide in all measurements. The distribution of the sound seems rather average with LAeq reading close to L50. The ambience sound level (L90) becomes rather high at the end of the night. The LCpeak reading is getting higher over the night reaching close to the limit of 140 dB.

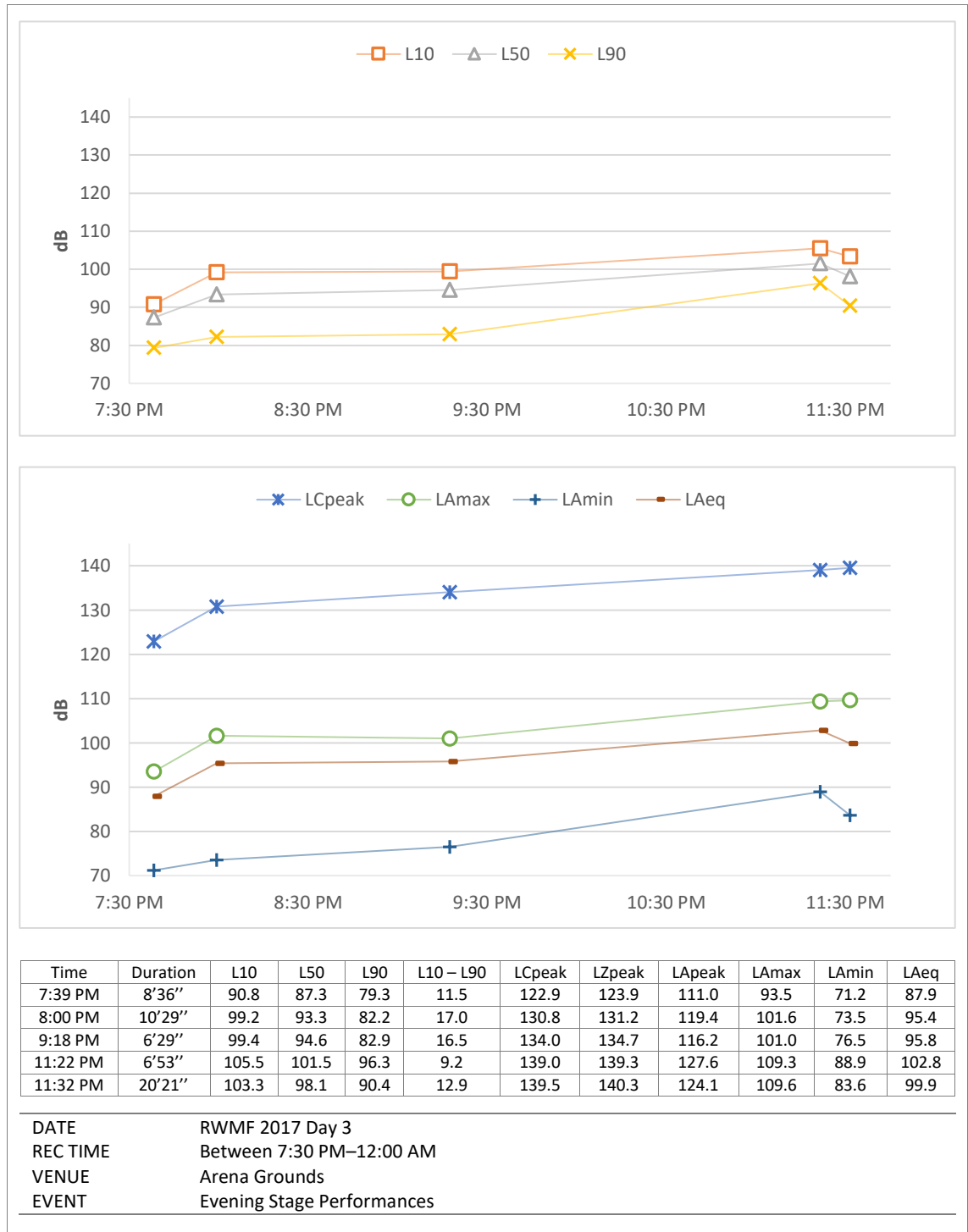


Figure 4.32: The L10, L50 and L90 (top) and LCpeak, LAmax, LAmin and LAeq (below) readings of five measurements during an Evening Stage Performances at the Arena Grounds. All readings are in dB.

As festival-goers usually spend time at different locations of the village throughout the night besides at the Arena Grounds, Table 4.8 shows an example of SPL readings of continuous five hours of one night at the festival at the different locations such as the Arena Grounds, Dewan Lagenda and walking around the plankwalk of the village. As the LAeq is closer to L10 rather than L50, it can be said that the fluctuation of sound level is wide. The LCpeak is more than the acceptable level of 140 dBA. LAmax is close to the acceptable 115 dB. The daily exposure has exceeded the standard limits of LAeq 87 dB.

L10	L50	L90	L10 – L90	LCpeak	LZpeak	LApeak	LAmix	LAmix	LAeq	Dose
94.6	86.2	69.7	24.9	140.5	141.2	130.5	113.0	53.4	91.2	261%
DATE		RWMF 2016 Day 1								
REC TIME		7:24 PM (5hr 2')								
VENUE		Arena Grounds, Dewan Lagenda, around SCV								
EVENT		Evening Stage Performances at the Arena Grounds								

Table 4.8: SPL readings of 5 hours exposure to RWMF during the Evening Stage Performances at different locations of the village. All readings are in dB.

4.2.2.4.1 Evening Stage Performances: 8:00 PM–10:00 PM

The first half of the Evening Stage Performances until approximately 10:00 PM seems to have thinner and more varied texture. Music performances do include a solo instrument or a slower piece. Some performances do not include low frequencies where there are aural spaces for silence at the lower ends of the frequency range (Figure 4.33, Figure 4.34 & Figure 4.35).

When low frequencies are used, it is approximately 40–270 Hz with the range from 30 Hz to 190 Hz (Figure 4.36, Figure 4.37, Figure 4.38 & Figure 4.39). When thicker texture is used, it does not last long and it alternates with thinner texture.

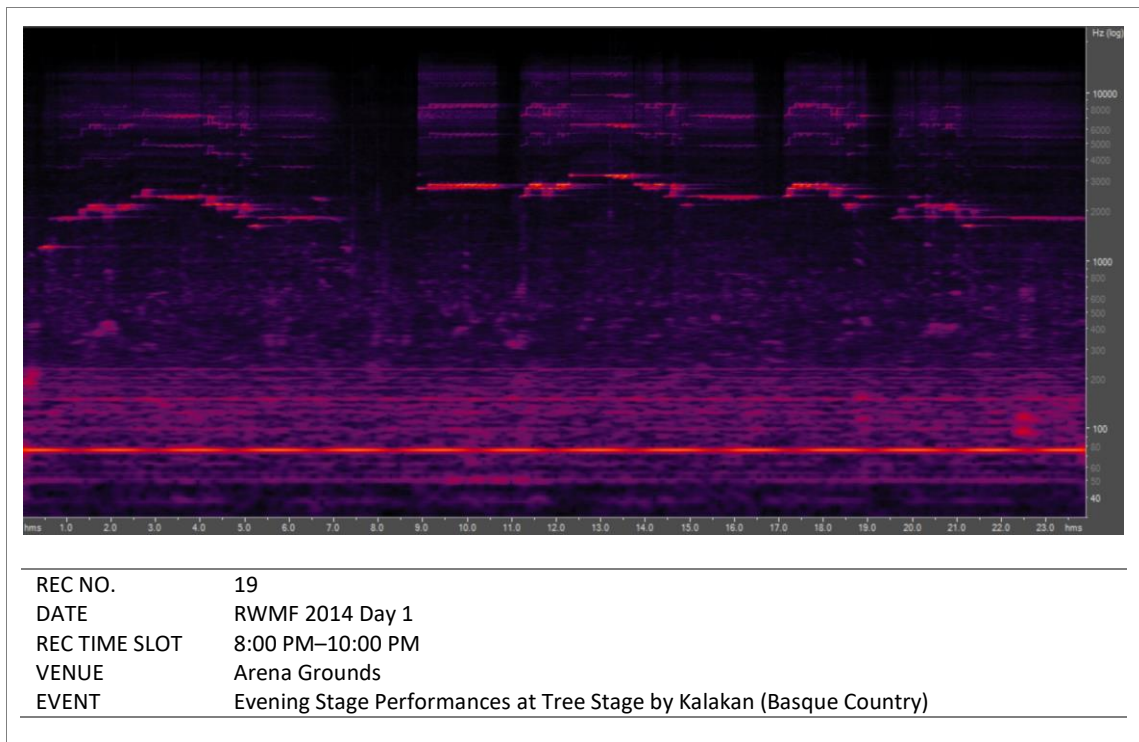


Figure 4.33: Excerpt of frequency spectrogram during the Evening Stage Performances at the Arena Grounds. There is the sound of a generator that emits fluctuating sound at 78 Hz. No low frequencies are used in the performance. (Full recording: Rec No. 20)

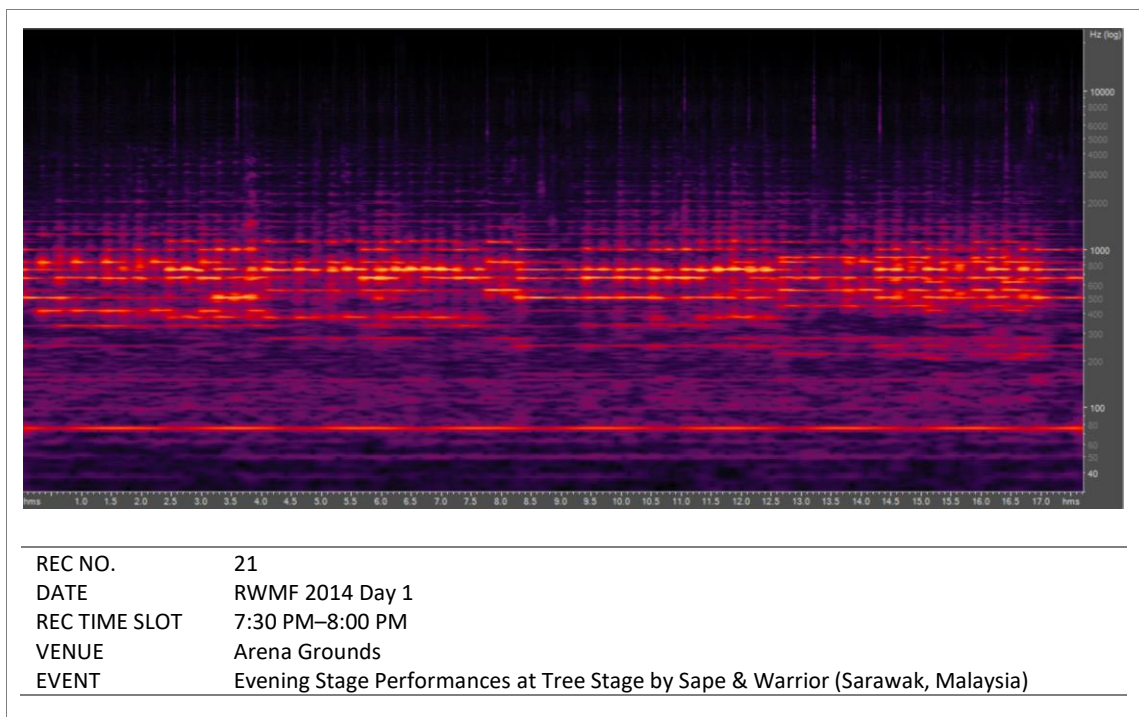


Figure 4.34: Excerpt of frequency spectrogram during the Evening Stage Performances at the Arena Grounds. There is the sound of a generator that emits fluctuating sound at 78 Hz. No low frequencies are used in the performance. (Full recording: Rec No. 22)

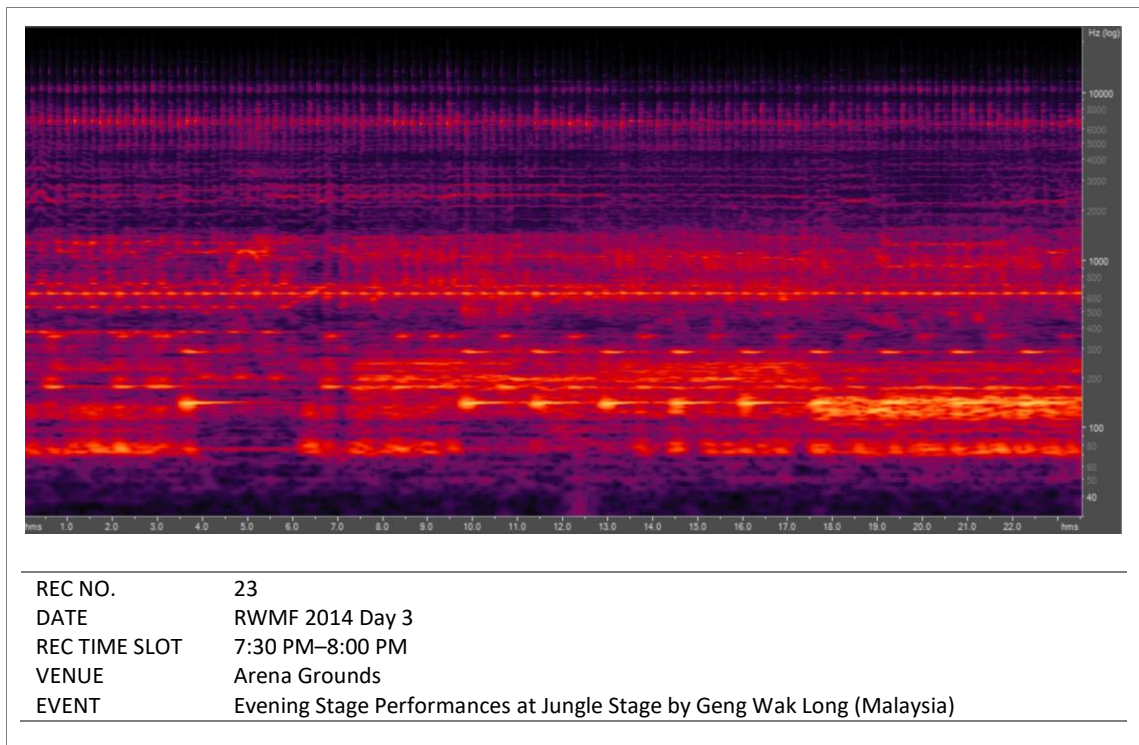


Figure 4.35: Excerpt of frequency spectrogram during the Evening Stage Performances at the Arena Grounds. (Full recording: Rec No. 24)

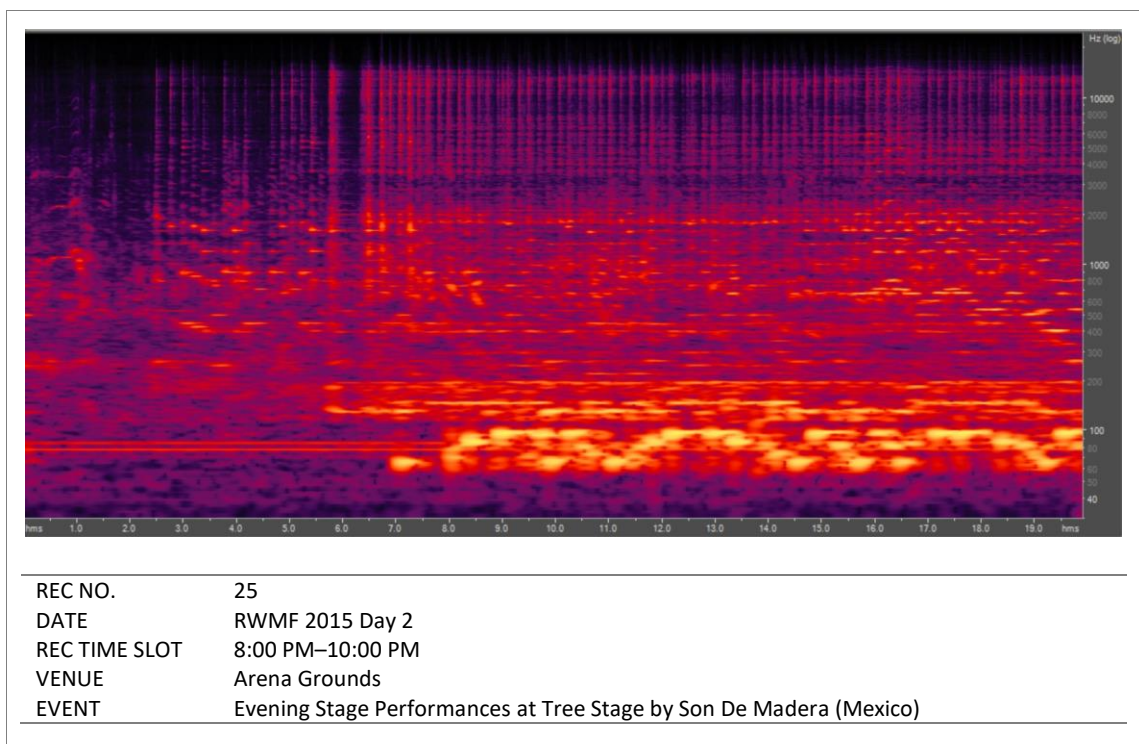


Figure 4.36: Excerpt of frequency spectrogram during the Evening Stage Performances at the Arena Grounds. There are generators that emit constant sounds at 78 Hz and 85 Hz. Low frequencies appear at 60–100 Hz.



Figure 4.37: Excerpt of frequency spectrogram during the Evening Stage Performances at the Arena Grounds. Low frequencies of music appear at 40–120 Hz. (Full recording: Rec No. 27)

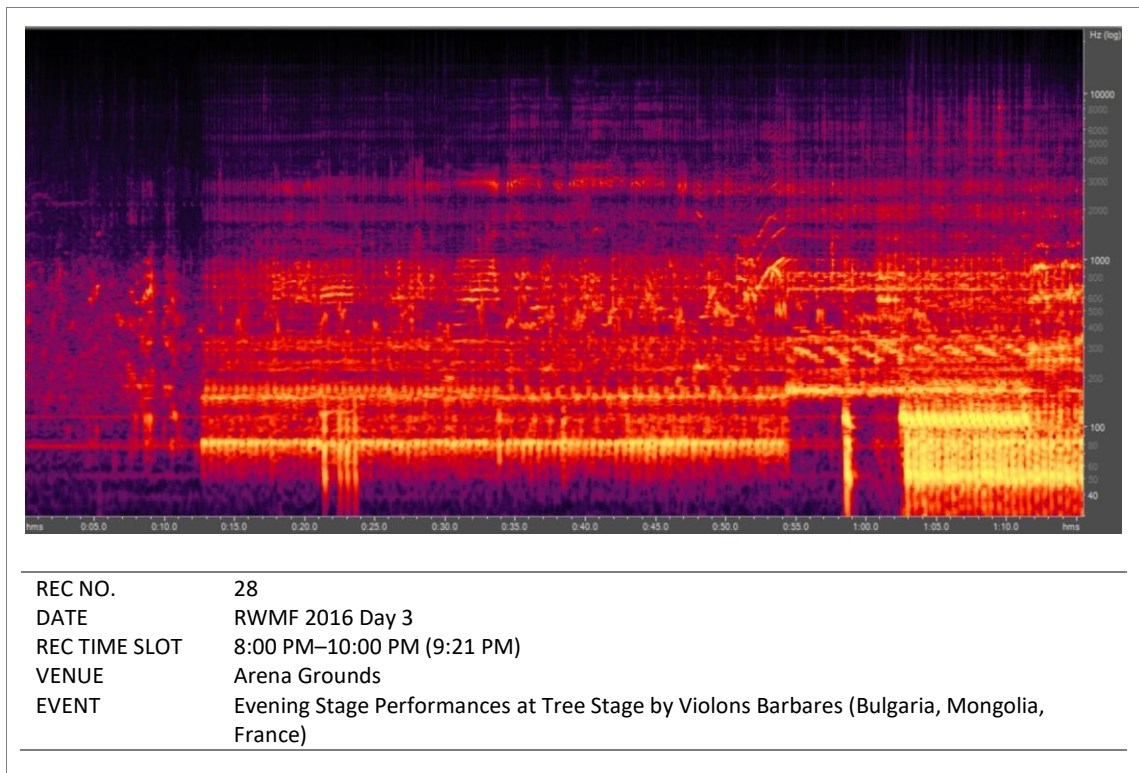


Figure 4.38: Excerpt of frequency spectrogram during the Evening Stage Performances at the Arena Grounds. There are audible chirrups from insects at 2,000–2,650 Hz, in approximately twice in every second. Generators emit constant sound at 78 Hz and 85 Hz.

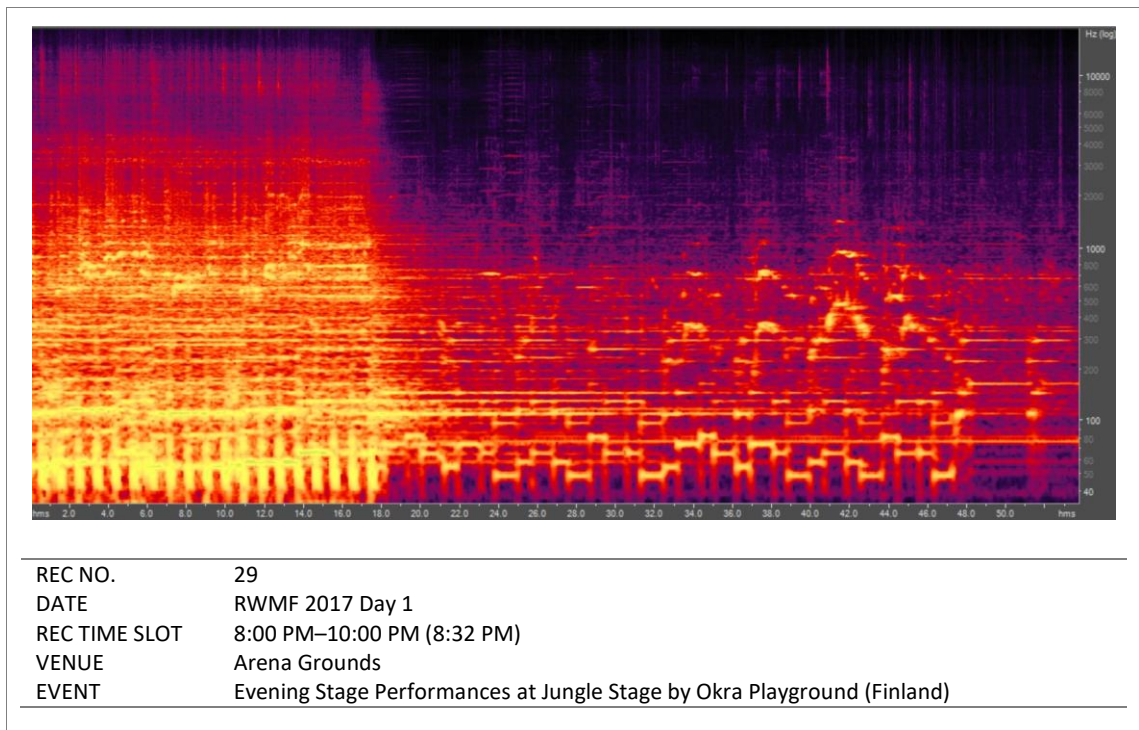


Figure 4.39: Excerpt of frequency spectrogram during the Evening Stage Performances at the Arena Grounds. The low frequencies appear at 40–160Hz. (Full recording: Rec No. 30)

4.2.2.4.2 Evening Stage Performances: 10:30 PM–12:30 AM

During the latter part of the night, the recordings from 10:30 PM onwards also show thinner texture (Figure 4.40 & Figure 4.41). However, most of them are a coalescence of thick and dense texture, loud sounds, and strong low frequencies and with a longer duration of performance in a similar texture. Every musician in the band of which may consist only about five instruments is augmented through the sound system. Due to the loudness and enhancement of low frequencies via technology, the timbre of the bass instruments either from stringed bass or different types of idiophones seem to be similar in sound outcome.

The low frequencies can appear from 40–300 Hz which is a bigger range of 260 Hz as compared to the earlier part of the evening. These low frequencies can be strongly rhythmic or meshed bass sound. The thick texture of loud sounds can be in the frequency range of 40 Hz to 1,000 Hz (Figure 4.42, Figure 4.43, Figure 4.44 & Figure 4.45). Figure 4.46 shows the frequency spectrogram during the Finale of the Evening Stage Performances at the Arena Grounds. Figure 4.47 shows the SPL of the three nights at the Arena Grounds after 11:00 PM. The LAeq is above 94 dB for all the three measurements. The ambience sound level is between 87–96 dB with little variability (low reading of L10 – L90).

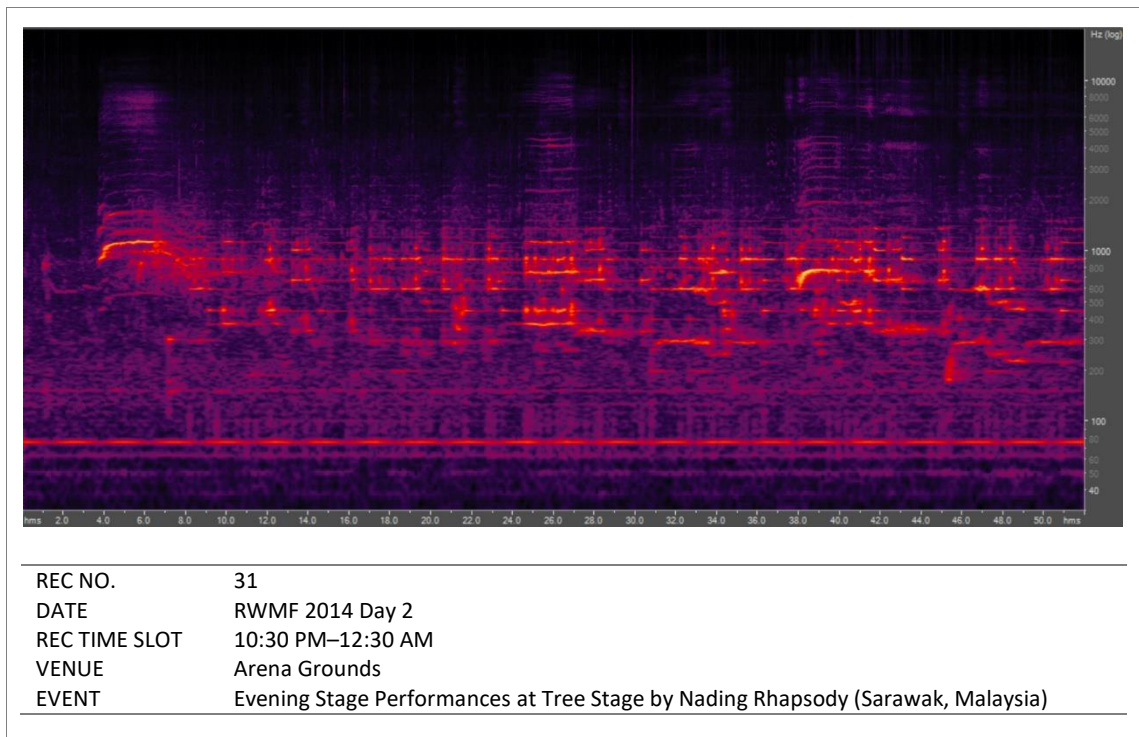


Figure 4.40: Excerpt of frequency spectrogram during the Evening Stage Performances at the Arena Grounds. Music (singing with a stringed instrument) with fluctuating generator sound at 78 Hz.

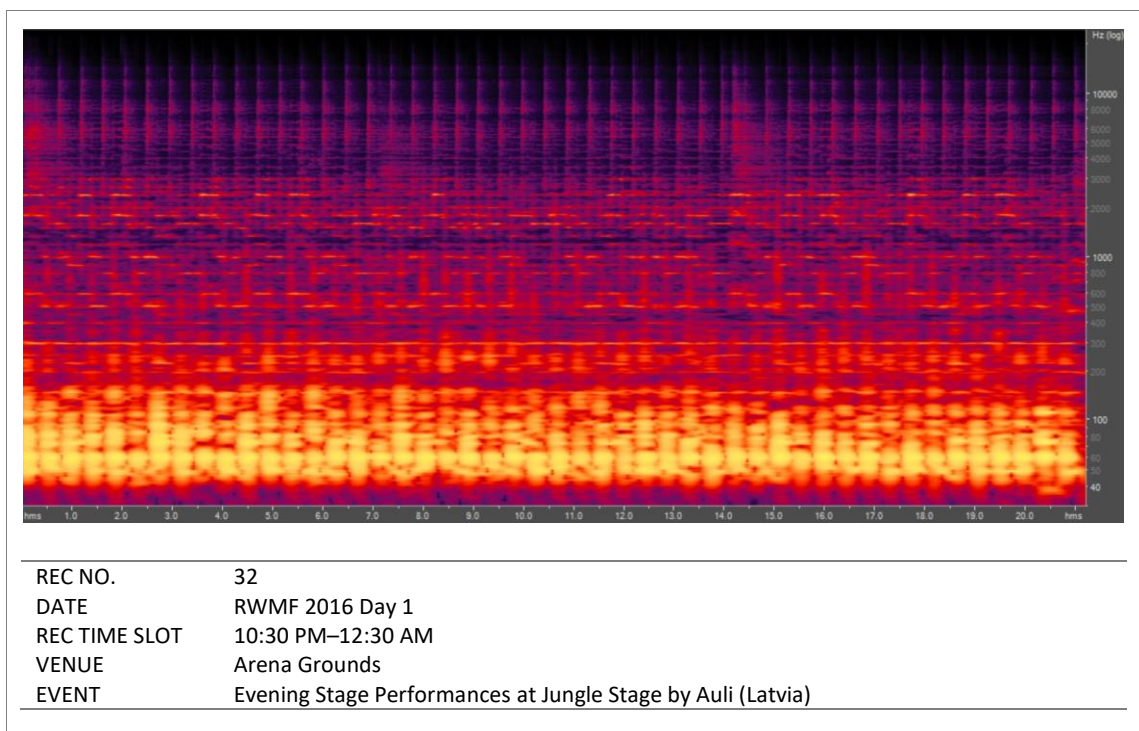


Figure 4.41: Excerpt of frequency spectrogram during the Evening Stage Performances at the Arena Grounds. Low frequencies appear at 40–150 Hz.

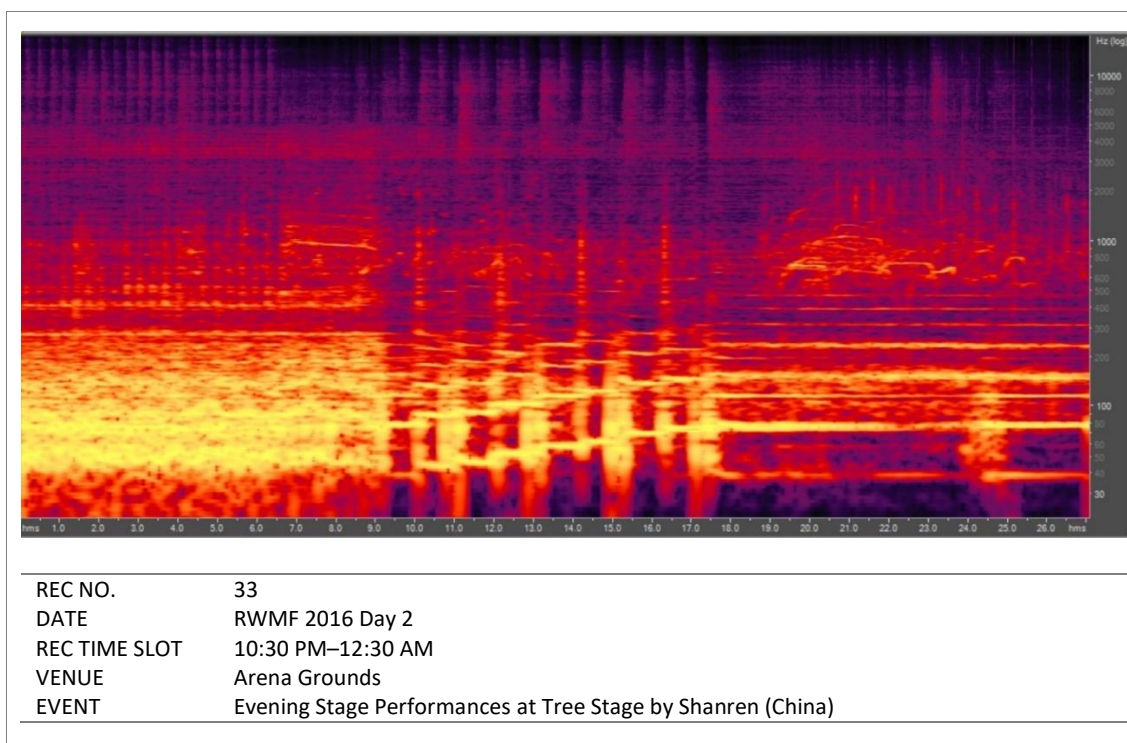


Figure 4.42: Excerpt of frequency spectrogram during the Evening Stage Performances at the Arena Grounds. Low frequencies appear at 40–250 Hz. (Full recording: Rec No. 34)

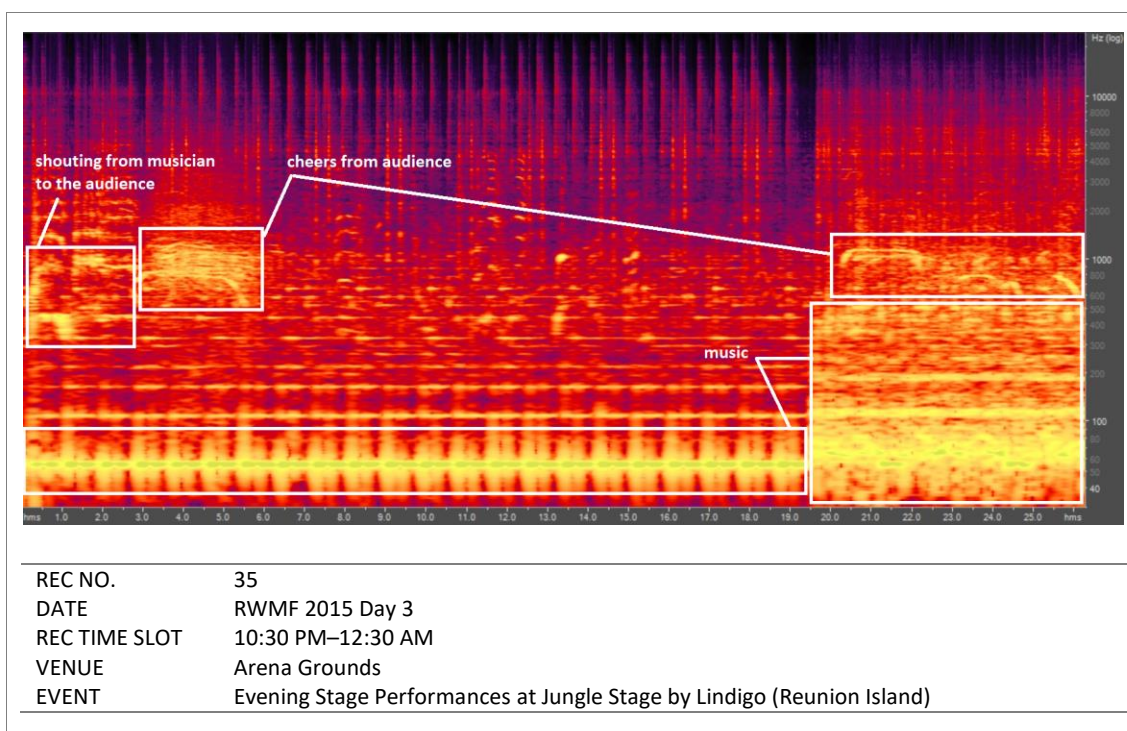


Figure 4.43: Excerpt of frequency spectrogram during the Evening Stage Performances at the Arena Grounds with loud sounds (greenish at low frequencies) and thick texture. (Full recording: Rec No. 36)

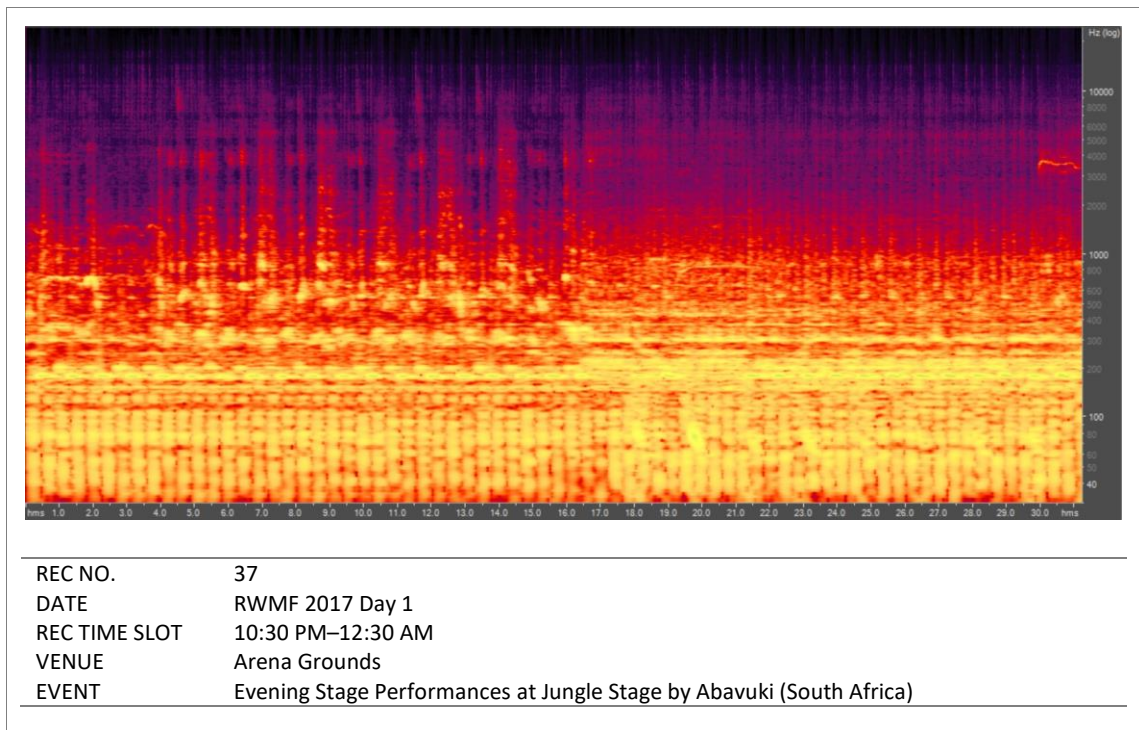


Figure 4.44: Excerpt of frequency spectrogram during the Evening Stage Performances at the Arena Grounds. There is continuous low-frequency range of 40–300 Hz, thick texture and loud sounds at 40–1,000 Hz and strong rhythmic pulses. (Full recording: Rec No. 38)

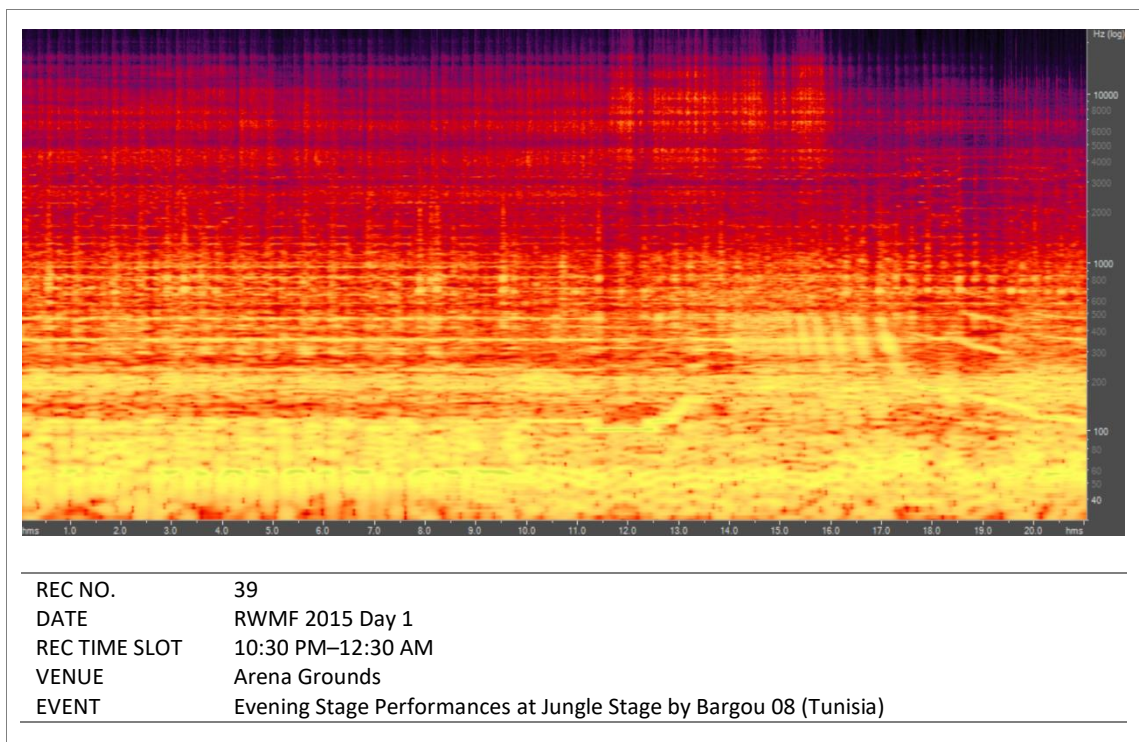


Figure 4.45: Excerpt of frequency spectrogram during the Evening Stage Performances at the Arena Grounds. There is a coalescence of strong and thick texture of low frequencies sounds at the frequency range of 30–250 Hz and loud sounds from 250–1,000 Hz. (Full recording: Rec No. 40)

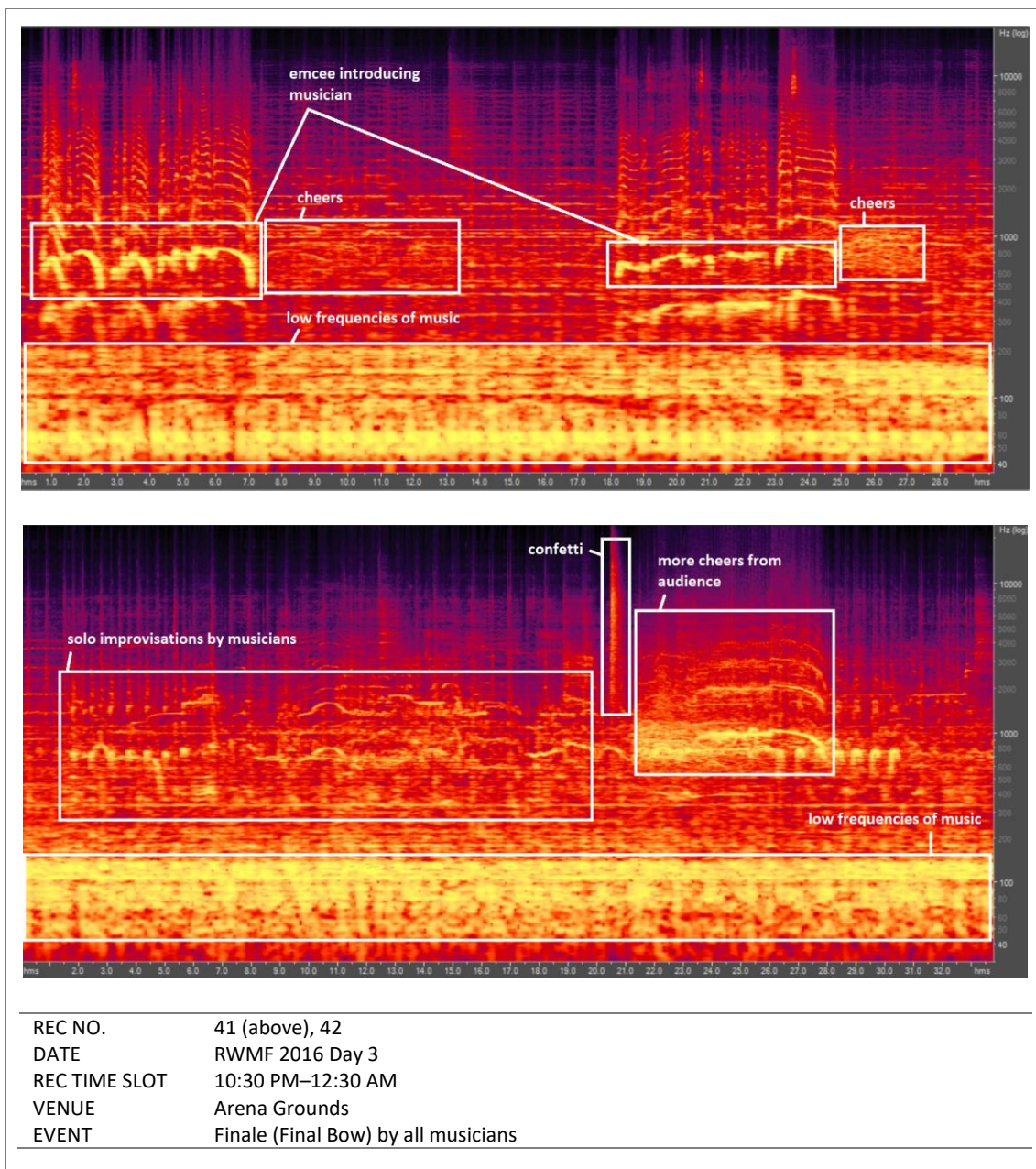
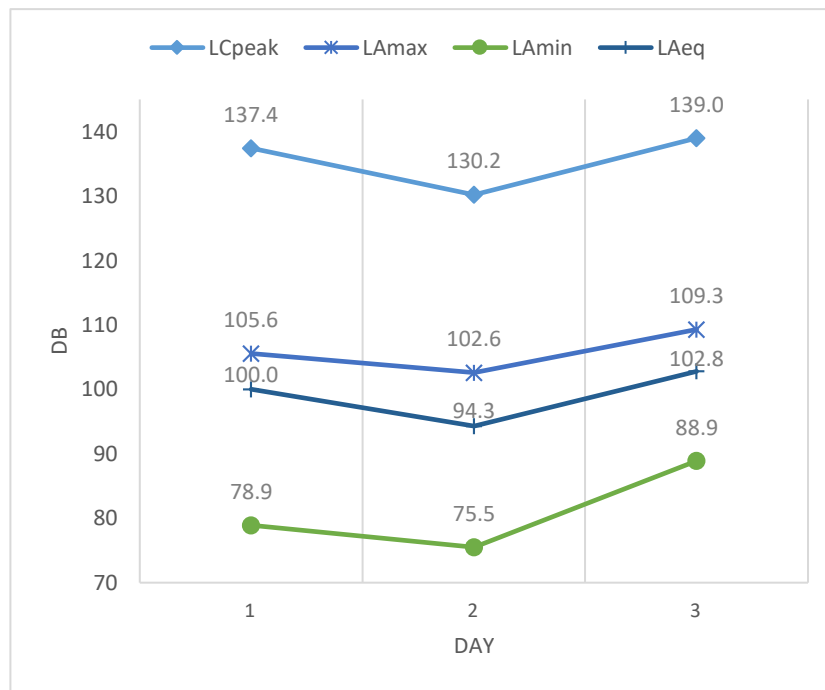


Figure 4.46: Excerpts of frequency spectrogram during the Finale of the Evening Stage Performances at the Arena Grounds. There is emcee’s shout in inviting musician groups to bow on stage at 300–850 Hz, continuous low frequency range of 50–200 Hz, audience cheers and hand claps and the impulsive sound of confetti.



Time	Duration	L10	L50	L90	L10 – L90	LCpeak	LZpeak	LApeak	LAmax	LAmin	LAeq
11:27	5'35"	103.2	98.7	93.4	9.8	137.4	138.0	121.1	105.6	78.9	100.0
11:53	5'05"	97.2	92.8	87.0	10.2	130.2	131.3	117.6	102.6	75.5	94.3
11:22	6'53"	105.5	101.5	96.3	9.2	139.0	139.3	127.6	109.3	88.9	102.8

DATE RWMF 2017 Day 1, 2, 3
 REC TIME between 11:00 PM–12:00 AM
 VENUE Arena Grounds
 EVENT Evening Stage Performances

Figure 4.47: The LCpeak, LAmax, LAmin and LAeq of three measurements during an Evening Stage Performances at the Arena Grounds in between 11:00 PM–12:00 AM. All readings are in dB.

4.2.3 Craft Bazaar at the Melanau Tall House



Figure 4.48: Melanau Tall House in the SCV. (Photo: Sarawak Cultural Village; n.d. [Retrieved from www.scv.com.my])



Figure 4.49: Melanau Tall House with Rainforest World Craft Bazaar underneath the stilted house. (Photo: J. Chieng; June 21, 2014)

The Melanau Tall House in the SCV is a timber-stilted three-storey building that stands approximately 20 feet above the ground. It is located approximately 300 metres away from the Mini Sessions and Jungle Stage and Tree Stage area. During RWMF, the space below of the house is used as the venue for Rainforest World Craft Bazaar from 11:00 AM to 8:00 PM.

As a bazaar, it is a commercial area that is also rich in cultural elements such as local arts, craft, food, clothing, hand-made accessories and henna tattooing. Sounds of people conversing in local dialects are common here.

During the day, there is live music performance usually consisting of an instrument or two, or playback of local traditional music, the *sape* at a low volume. There are also sounds of playing of Bidayuh traditional instruments such as bamboo bird flute and bamboo idiophone from one of the stalls. Sounds from Mini Sessions can be faintly heard at this place. During the night, the sounds from Arena Grounds dominate this vacant place with low frequencies from music at approximately 40–100 Hz.

Similar to other locations, this place has the fundamental layer of sounds of birds chirping at about 4,500–5,300 Hz during the day. Sounds of insects can also be heard during the day and at a richer variety during the night (2,100–2,400 Hz; 4,500–5,200 Hz, intermittent with approx. 5 per second; 7,100–7,600 Hz; 9,600–10,600 Hz; and 10,100–11,300 Hz). Besides the electric fan, there were also three constant sounds of electric hum and generators of 50 Hz, 75 Hz (fluctuating in the morning) and 85 Hz. Twelve sporadic 30-second SPL measurements during RWMF 2015 from 2:00 PM–5:00 PM showed a reading of LAeq = 71.3 dB, LAmax = 78.5 dB and LAmin = 63.6 dB.

The recordings of the soundscape of the Melanau Tall House are attached in the Appendix: 10:00 AM–12:00 PM (Rec No. 43), 3:00 PM–5:00 PM (Rec No. 44), 5:15 PM–7:15 PM (Rec No. 45), 8:00 PM–10:00 PM (Rec No. 46), and 10:30 PM–12:30 AM (Rec No. 47).

4.2.4 Food Mart



Figure 4.50: Food Mart with stalls (left) and marquee with tables and seats (middle). The Food Mart is located beside the lake and the plankwalk (right). (Photo: Sarawak Tourism Board; August 6, 2016. [Retrieved from rwmf.net])

The Food Mart is situated opposite of the Orang Ulu Longhouse and surrounded by the lake and plankwalk. There is a large marquee being set up on the concrete floor with tables and chairs. Other than this Food Mart, there are also sporadic food or drink stalls located around the SCV.

This place has no live cultural activities besides a screen at the front of the marquee projecting the live shows from the Jungle Stage or Tree Stage at night. While some people are sitting facing the screen, most of the people at this place are not listening or watching the show and the sounds of the stage performance act as background music.

As mainly a commercial and social place, the soundscape is mostly dominated by human and machinery sounds from 2:00 PM to 11:00 PM. It has the most variety and thickest texture of human sounds as compared to other venues. People here have different agendas and varied activities such as watching the performance, resting, eating, playing and chatting with the flux of people coming and leaving. The sounds of people here are different from other venues as

there are more continuous dialogues build into multiple independent layers of conversations. Thus the soundscape is random in sound species and full of incidental sounds (e.g. food preparation, walking, pulling chairs and tidying up). The sounds of generators and fans are audible most of the time. The concrete floor and the canvas tent possibly make the sounds louder and less dispersed. The sounds from the Mini Sessions at the Dewan Lagenda can be heard as well.

The recordings of the soundscape of the Food Mart are attached in the Appendix: 3:00 PM–5:00 PM (Rec No. 48), 5:15 PM–7:15 PM (Rec No. 49), 8:00 PM–10:00 PM (Rec No. 50), and 10:30 PM–12:30 AM (Rec No. 51).

Forty-four sporadic 30-second SPL measurements at the Food Mart during RWMF 2015 show the reading as shown in Table 4.9. The sound level is highest during the 8:00 PM–10:00 PM time slot as it is dinner hours and people also gather at the marquee to watch the stage performance projected on the screen. After 10:30 PM, the Food Mart is less occupied and the sound level decreased as the music from the stage performances is mostly for dancing. The food stalls are also closed.

Time Slot	L_{Amax} (dB)	L_{Aeq} (dB)	L_{Amin} (dB)
5:15PM–7:15PM	77.8	69.2	62.1
8:00 PM–10:00PM	88.3	79.8	69.7
10:30 PM–12:30 AM	79.1	74.1	70.7

Table 4.9: Forty-four sporadic 30-second SPL measurements at the Food Mart during RWMF 2015.

4.2.5 Penan Hut



Figure 4.51: Penan Hut at the Sarawak Cultural Village. (Photo: J. Chieng; October 2, 2008)



Figure 4.52: The stairs beside the Penan Hut leading to the plankwalk (the main pedestrian pathway). (Photo: J. Chieng; August 8, 2015)



Figure 4.53: Plankwalk surrounding the lake in the village. (Photo: J. Chieng; August 8, 2016)

The Penan Hut that is made of wood and palm fronds is the smallest and simplest ethnic house in the SCV in terms of its construction. The architecture is basically a roof above a bed-cum-seat and a fireplace (Figure 4.51 & Figure 4.52). This easy-to-build shelter reflects the nomadic lifestyle of the Penan people who are hunter-gatherers in the jungle.

The Penan Hut has the most audible sounds of different biophony of birds and insects at different frequency range and temporal patterns. Occasionally some visitors, usually in a small group, may stay a while for a chat. Dewan Lagenda is located nearby at the front, and the Food Mart on the left after a few walking steps. Hence, the soundscape of the Penan Hut is sometimes dominated by sounds from the Mini Sessions at Dewan Lagenda or the Drum Circle at the Arena Grounds as well as the sounds of food preparation and crowd from the Food Mart. As the Penan Hut is situated beside the main pedestrian pathway where people usually pass through or pass by, the common sound of walking steps on the plankwalk is frequently heard at this place; the plankwalk is the main pedestrian pathway made of wooden slabs that surrounds the man-made lake in the middle of the village (Figure 4.53). The sounds of footsteps give a sense of movement, and timbre of wood an atmosphere of the village; the usually slow-paced pattern of walking implying a relaxed gait.

Due to its open design, small space, its location and the type of users, this Penan Hut has very minimal active sounds of its own. When there is, the active sounds are more transient as compared to other venues. Thus, its own soundscape identity is not very strongly heard, and it is always filled with sounds from its surrounding especially at low frequencies.

However, the soundscape of the Penan Hut can be regarded as the most diverse among the recording venues in terms of its sound sources as it is simultaneously coloured by sounds from the jungle surrounding it, events at the Dewan Lagenda at the Arena Grounds, the Food Mart, visitors and passers-by. With its location slightly at the border of the active sounds, one can hear an overview of the fundamental layer of the festival soundscape at the Penan Hut. In other words, the place is like a sonic-mirador or aural vantage point that can act as an “observer” point of the whole soundscape of the festival.

Although there are presence of many and diverse sounds, there is a sense of relative quietness at the Penan Hut. As the village is always filled with sounds throughout the festival period, being at the Penan Hut can give a sense of aural break after much listening or sound exposure in terms of a lower level of loudness and a change of active-anthropony sounds of music to biophony. Besides, the electric and generator hums are hardly audible at this place.

Figure 4.54 shows an excerpt of frequency spectrogram of the Penan Hut in an afternoon. Table 4.10 shows a summary of some of the sound species and their frequency range of the soundscape at the Penan Hut at 3:00 PM–5:00 PM (Rec No. 52) and 5:15 PM–7:15 PM (Rec No. 53).

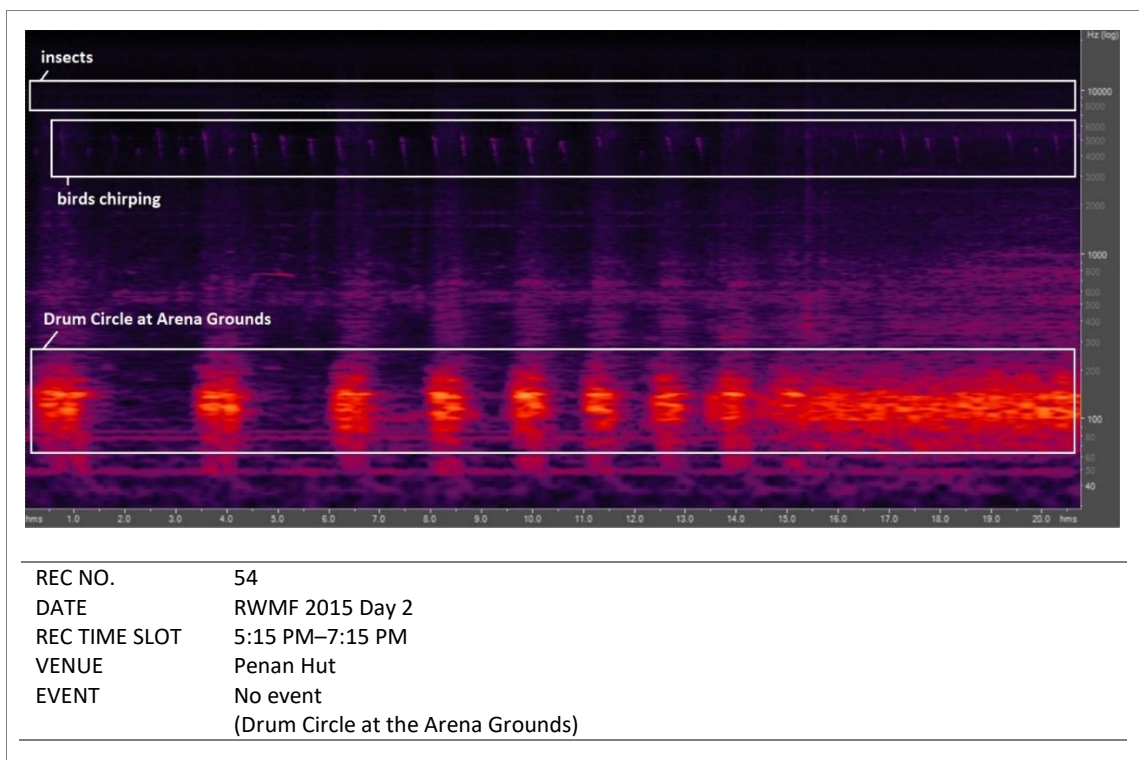


Figure 4.54: Excerpt of frequency spectrogram that shows the soundscape of the Penan Hut in between 5:15 PM–7:15 PM. (Full recording: Rec No. 53)

	SOUND SPECIES	FREQUENCY (HZ)
geophony	wind	
biophony	Birds chirping	2600–3500; 4200–5200; 4,500–6,500; 5000–5060; descending two pitch pattern at 4,000–5,500 or one pitch at 4,000–5,000 intermittently
	Insects	8,400–8,800; 8400–9800; 9,200–10,200; 9,700–10,100.
anthrophony	Bamboo flute instrument played by a visitor	
	Conversations at the Penan Hut	
	Passers-by walking sounds (plankwalk)	
	Passers-by's conversations in multiple languages	
	Baby crying at the Food Mart	
	Sounds of the crowd from the Food Mart	
	Conversations from the Food Mart	
	Sounds of kitchenware from the Food Mart	
	Bells by ice-cream vendor at the Food Mart	
	Sounds from Mini Sessions: emcee/musician talking, hand clapping, music (mainly percussive sounds)	low frequencies at 65–110, 70–120
	Drum Circle from the Arena Grounds	low frequencies at 90–150, 95–145
	Music playback from the Arena Grounds	low frequencies at 35–70
	Cheers from other venues	
Dancing and hand clapping from other venues		
mechanophony	Electric hum (faint)	
	Generator (weak)	

Table 4.10: Some of the sound species and their frequency range of the soundscape at the Penan Hut from 3:00 PM–7:15 PM.

4.2.6 Persada Alam



Figure 4.55: Persada Alam. (Photo: Sarawak Cultural Village; n.d. [Retrieved from www.scv.com.my])

Persada Alam is located next to Dewan Lagenda and behind the Penan Hut. It has a Tea Pavilion which serves snacks and drinks, and a small waterfall and river which creates a peaceful scenery with occasional sun rays falling on the place. The structure of the Tea Pavilion and the pathways are made of wood. This space can accommodate an outdoor gathering, meal or meeting for a small group of people. During RWMF, this place is usually not used except for a press conference and refreshments in some of the years.

As it is situated at the border territory of the SCV with the forest at most of its sides and back, this place can be said to have the most vegetation in its surroundings and is the only place with continuous geophony sound from the waterfall and biophony from insects and birds. The view gives a very natural environment. The constant sounds of electric hum and generator are very faint and most of the time absent.

Nevertheless, in the afternoon, the soundscape is always dominated by invisible sounds that are not compatible with the view. There are sounds from the Mini Sessions at Dewan Lagenda and sometimes from the Iban Longhouse. These sounds are usually rhythmic and occur at low frequencies. Thus, this place with a tea house becomes unsuitable to relax despite its environment. At night, this place is usually vacant most of the time due to having no lighting. A 30-second SPL measurement at 8:45 PM in RWMF 2015 shows the reading of $L_{Amax} = 64.9$ dB, $L_{Aeq} = 56.9$ dB and $L_{Amin} = 47.7$ dB.

Figure 4.56 shows an excerpt of the frequency spectrogram of the Persada Alam in an afternoon. Table 4.11 shows a summary of some of the sound species and their frequency range at the Persada Alam at 3:00 PM–5:00 PM (Rec No. 55) and 5:15 PM–7:15 PM (Rec No. 57).

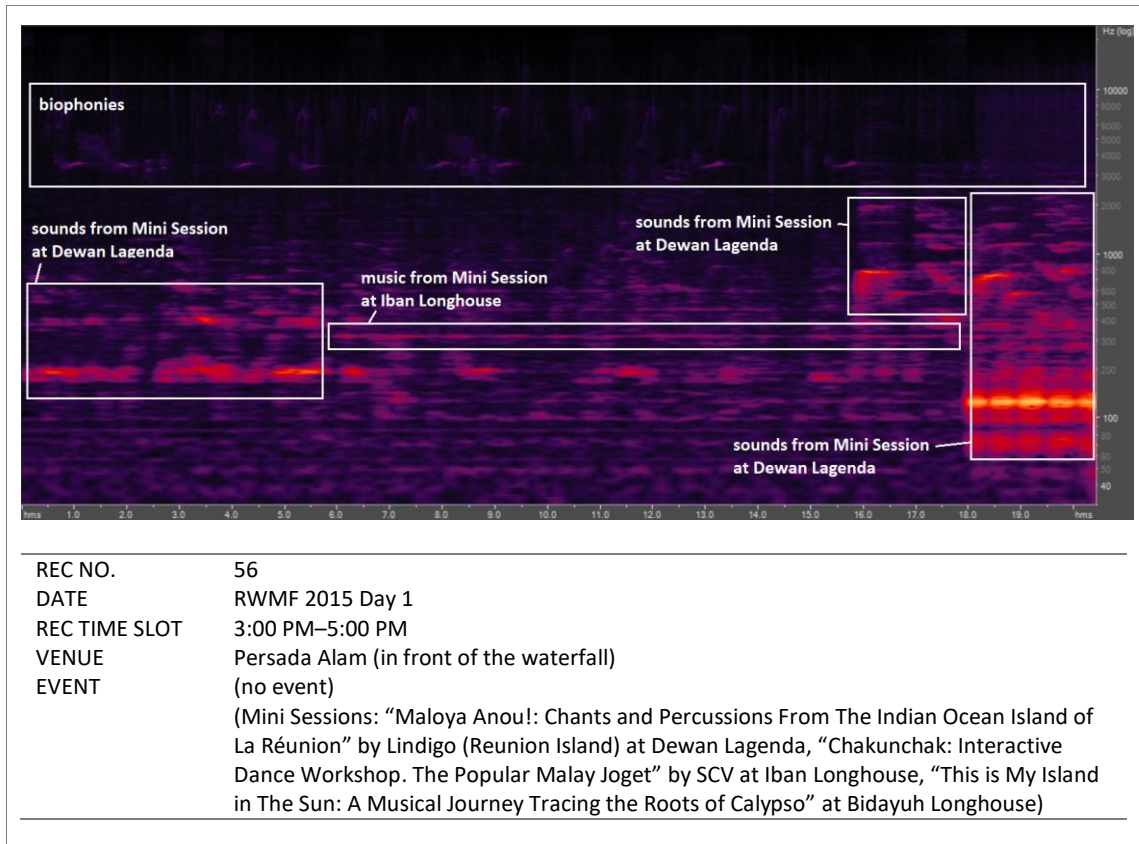


Figure 4.56: Excerpt of frequency spectrogram that shows the soundscape of the Persada Alam in between 3:00 PM–5:00 PM. The biophonies are the sounds of insects and birds. There are also sounds of water from the waterfall. (Full recording: Rec No. 55)

	SOUND SPECIES	FREQUENCY (HZ)
geophony	waterfall	
biophony	Birds chirping	4,500–5,000; 6,600–8,000
	Insects	3,600–5,500 approximately once in every 3 seconds; 3,300–3,600 in two-sound pattern at approximately three seconds each; 7,200–7,500
anthrophony	Caterer and staff preparing tables and food for an upcoming press conference that will be held at the site: cutting coconut, washing coconut, arranging cutleries, and taking water from the small waterfall	
	Music from Iban Longhouse: gongs and singing	315–320
	Sounds from Dewan Lagenda: drums playing, singing, talking, cheers, handclaps	
	Sounds from Mini Sessions at Iban Longhouse	
	Conversations in the local dialect	
mechanophony	Electric hum (very faint)	
	Generator (very faint)	
	Playback music from the Arena Grounds	

Table 4.11: Some of the sound species and their frequency range of the soundscape at the Persada Alam from 3:00 PM–7:15 PM.

4.3 Conclusion: Temporal and Spatial Distribution of Sound Species and Soundscape Characteristics of RWMF

A music festival is a soniferous event of active sounds that usually seeks richness in variety and density in filling up the acoustic space supplanting quietness. In the context of world music and in the setting of a festival, there are some fundamental sound sources and a pattern of soundscape that mark the identity of RWMF. This panoply of sounds as the central phenomenon of the music festival plays a crucial role in the experience of the festival-goers.

Most al fresco music events including RWMF employ technological sound design and amplification where frequencies and timbres are engineered and sound volumes augmented to create a wider auditory space. Furthermore, music festivals usually draw a big crowd and fill the soundscape with conversations, laughter, cheer and human activities. The participatory and interactive element in the festival adds to the multitude of anthrophony. Besides the sounds of music culture and people, the sounds from nature such as water, rain and diverse birds and insects also form part of the festival soundscape. Overall, what typically characterise the soundscape of the RWMF are continuous active sounds of music alongside a mixture of miscellaneous human sounds and the sounds of the natural environment.

Each of the various venues of the SCV has different functions with its own soundscape character based on the occurrence of the type of sound species. The more cultural and intellectual space of Mini Sessions and Evening Stage Performances venues are mostly dominated by featured-structured-intentional sounds of active anthrophony as well as random sounds from the audience. The Melanau Tall House and Food Mart are commercial areas and contain mostly active-random-incident sounds of people. Penan Hut and Persada Alam have a rich variety of sound sources but are also filled with foreign sounds most of the time. Moreover, Penan Hut has the most fluidity in its soundscape with many passing sounds of anthrophony. The constant sound of mechanophony from the generator or electric fan fill almost every place that has active-anthrophony. Table 4.12 provides a summary of the type of soundscape and the main sound characteristics of the different venues during RWMF.

Çamcı and Erkan (2012–2013) introduced different acoustic communication threads in soundscape formation in the enclosed social environments with music events in Istanbul: the “customer-customer thread” (CC), the “venue-customer thread” (VC) and “musician-customer thread” (MC). Adapting this acoustic communication threads, the Melanau Tall House that holds a craft bazaar and the Food Mart are more likely to be CC where people gather together

to chat besides buying merchandise or having their meals. Low ambience level with less reverberation would create a positive soundscape in these venues for better communication. The Mini Sessions and Evening Stage Performances venues can be categorised as MC where the sounds of music and people interplay in the soundscape. The featured sounds of music act as the key factor to positive soundscape experience. The VC thread occurs in Persada Alam and the Penan Hut that do not hold any specific activity. The local sounds that are compatible with the site play an important role in establishing a positive soundscape with minimal presence of foreign sounds.

VENUE	MAIN FUNCTION DURING RWMF & ACTIVE TIME	TYPE OF SOUNDSCAPE	SOUNDS CHARACTERISTICS	LOCAL VS FOREIGN SOUNDS
Iban Longhouse	Mini Sessions, 2:00 PM–4:45 PM	cultural, intellectual	intentional-featured-structured/random	many local sounds, occasional foreign sounds
Bidayuh Longhouse	Mini Sessions, 2:00 PM–4:45 PM	cultural, intellectual	intentional-featured-structured/random	many local sounds, occasional foreign sounds
Dewan Legenda	Mini Sessions, 2:00 PM–4:45 PM	cultural, intellectual	intentional-featured-structured/random	many local sounds, little foreign sounds
	A place to meet musicians, souvenir stall, drink stalls, shelter during rain; 7:30 PM–1:00 AM	cultural, social, commercial, safety	incidental-background-random	less local sounds, many foreign sounds
Arena Grounds, Jungle Stage & Tree Stage	Drum Circle, 5:15 PM–6:15 PM	cultural, social, leisure	intentional-featured-structured/random	many local sounds, no foreign sounds
	Evening Stage Performances, 7:30 PM–1:00 AM	cultural, social, leisure	intentional-featured-structured/random	many local sounds, no foreign sounds
Melanau Tall House	Rainforest World Craft Bazaar (RWCB), 11:00 AM–8:00 PM	commercial, cultural	incidental-background-random	some local sounds, little foreign sounds
Food Mart	food stalls and marquee with tables and seats, 2:00 PM–11:00 PM	commercial, social, cultural	incidental-background-random	many local sounds, some foreign sounds
Penan Hut	(not used, open for visit)	transitory	incidental-background-random	many local sounds, many foreign sounds
Persada Alam	(not used, open for visit)	transitory	incidental-background-random	many local sounds, many foreign sounds

Table 4.12: The soundscape characteristics of the different venues at the SCV during RWMF.

Regarding the temporal distribution of sounds at RWMF, the daily structural pattern of the soundscape of RWMF begins with sound check in the morning, the increasing sounds of people entering the village, the Mini Sessions, the Drum Circle, music playback and the Evening Stage Performances.

The structural trait of the soundscape in each Mini Session is usually a softer beginning and intensification of sounds from the combination of musical instruments or dance by the end of the session which is usually the peak of the workshop in terms of it being the most energetic and loudest part regardless of the level it begins at. The sounds from this “rite” of improvisation from the musicians also affect the audience in the same way where they are the most responsive and “noisy” at this particular time. During the Evening Stage Performances, loudness, texture and range of low frequencies also increase over time.

In regard to the spatial distribution of sounds, the cultural events in each of the Mini Sessions venue are purposefully assigned, and that creates a soundscape composition unique to each place. The types of musical instruments or dance workshop, the extent of vigour, the capacity of audience size and the level of active-ness among participants are related to the structural material and size of the place:

Since 2004, workshops on the wild side are held in the Dewan Lagenda, or in the theatrette of the main block. The more decorous jam sessions still take place in the Iban Longhouse. For just the right ambience, this venue is hard to beat. (Sarawak Tourism Board, 2007, p. 77).

Thus, the sounds of Mini Sessions in Dewan Lagenda are thickest in texture, widest in frequency range and also highest in sound level.

A sounding is usually accompanied by a masking effect, either the sound itself is being covered or it covers the other sounds. The availability of electroacoustic equipment has led to an increase of sound potentials to mask others, either to “cover” silence or to override other sounds. One of the meanings of masking is “the phenomenon of one sound interfering with the perception of another sound” (Goelzer, Hansen & Sehrndt, 2001, p. 43). When foreign sounds dominate and produce a masking effect, local featured sounds will appear like a background to the listeners.

Since most of the activities at the RWMF are held outdoors or within open covered spaces, acoustical partitioning is not possible thus spatial distribution of sounds to other space occurs. Most of the venues in the SCV have both the presence of local and foreign sounds at different degree except the Arena Grounds during Drum Circle and Evening Stage Performances as the activities at these locations produce a soundscape of high intensity. The sounds of Mini

Sessions from Dewan Lagenda frequently appear at the Mini Sessions at the Iban Longhouse and the Bidayuh Longhouse by mixing the local frequency range or dominating the featured sounds. The sounds of Mini Sessions and Drum Circle can be heard in other different areas of the SCV such as the Penan Hut, Persada Alam and Food Mart. During the Evening Stage Performances, the sounds of amplified music can be heard in the whole village.

Most of the foreign sounds heard are the lower frequencies. This can probably be explained by the findings that:

Sound waves at higher frequencies are absorbed more by leaves and other structures, whereas lower-frequency signals tend to be deflected around such obstacles. This limits the distance that higher-frequency signals can travel relative to lower-frequency signals. Experiments in forests have found that low frequency sounds are attenuated less and can therefore travel farther. (Villanueva-Rivera, Pijanowski, Doucette & Pekin, 2011, p. 1234)

The soundscape identity that is planned for the specific venue or event but coloured by foreign sounds creates “multi-tonal” soundscapes—a place that has multiple sounds from more than one venue. Consequently, the soundscape of the different venues at RWMF have some similarities in terms of the presence of the type of sound species due to overlapping of sounds and sharing of acoustic space. The “leaking” sounds—or probably “invasion” to some who find them distracting—can lead to a less distinctive experience of the diversity that world music would offer but at the same time bring a sense of vibrancy, spontaneity and festivity.

Chapter 5

EXPERIENCE AND SOUNDSCAPE PERCEPTION OF RWMF

Chapter 5 and Chapter 6 present the soundscape analysis of the components “sound” and “place” in relation to “people” in the conceptual framework of this study. In contrast to Chapter 4 where sounds were examined as noumena, “sound” is analysed as a phenomenon which refers to the experience and perception of the Rainforest World Music Festival (RWMF) and its soundscape. This chapter begins with the analysis framework of coding and the presentation of the codebook used in the text analysis. It follows with an overview of soundscape perception in terms of sound preferences using the data collected from questionnaires. Section 5.3 presents the trichotomy experience of RWMF and followed by a more detailed examination of the perception of the three main sound sources of RWMF.

5.1 Analysis Framework of Text Data

Coding is a type of qualitative data analysis that identifies patterns and develops concepts. Patterns can be “similarity (things happen the same way), difference (they happen in predictably different ways), frequency (they happen often or seldom), sequence (they happen in a certain order), correspondence (they happen in relation to other activities or events), and causation (one appears to cause another)” (Hatch, 2002, p. 155). “Concept” is interpreted meaning of data (Corbin & Strauss, 2015, p. 57).

The coding method is a way to categorise “rules as meanings” and form “unarticulated meanings” (Lofland & Lofland, 2006). “Rules as meanings” is a shared meaning attached with values whilst “unarticulated meanings” are not verbalised or recognised by the respondents. Similarly, Little, Burger and Croucher (2018) reported that their participants at a music festival were “continually unable to describe their experience adequately, a term called ineffability” (p. 87). Thus, “unarticulated meanings” are significant to investigate experience and can be identified through “typifications” with categories or themes created by the researcher through the meanings revealed in the data (Krauss, 2005).

Coding is heuristic, and it progresses from the precise and concrete data to a broader and more abstract concept. The coding process involves identifying codes, forming categories (e.g. similarities), discovering interrelationships (e.g. interaction, sequence, hierarchy), developing themes and constructing a key assertion or theory by the end of the analysis. These procedures are usually cyclical (Figure 5.1).

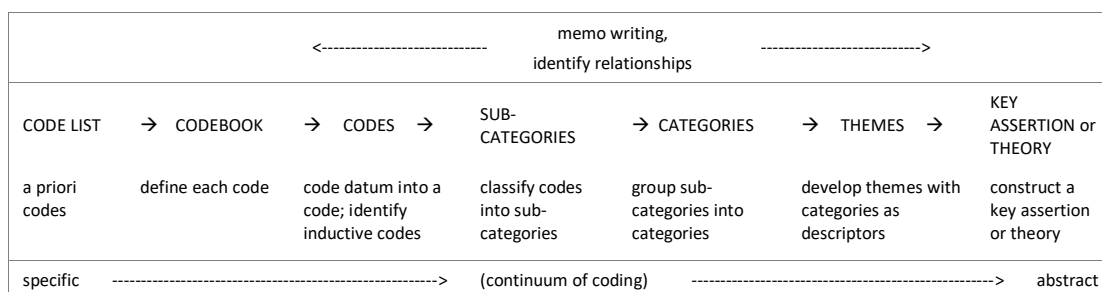


Figure 5.1: The coding process. These procedures are iterative, and the stages may overlap.

A code is a short label assigned to a segment of data that symbolises a pattern or substance. It can be indicating a fact, personal characteristic, setting, emotion, behaviour, process, magnitude, outcome or value. A more effective code usually contain only one attribute. Codes are defined in terms of its meaning, variations and parameters, and they were listed in a codebook that acts as a mnemonic device to maintain consistency in coding.

Selected text data from interview transcripts and survey forms were lemmatised and coded; each piece of this encoded datum is called a “node”. A datum may be assigned with more than one code through “simultaneous coding”. Codes that were identified as significant and have a common meaning were grouped into sub-categories. A category is the “descriptive level of text and is an explicit manifestation of the participants’ account” and later used as the “descriptors of themes” (Vaismoradi, Jones, Turunen & Snelgrove, 2016, p. 102). A theme is a “thread of underlying meaning implicitly discovered at the interpretative level”, “that organises a group of repeating ideas”, and “has a high degree of generality that unifies ideas” (Vaismoradi, Jones, Turunen & Snelgrove, 2016, p. 101).

Before the coding process, the researcher transcribed the interviews and read through the transcripts repeatedly to achieve “data immersion” to obtain an understanding of the overall data. The coding process comprised first cycle coding which was mainly assigning codes to data, and second cycle coding that involved categorisation and conceptualisation (Saldaña, 2016). In the first cycle coding, “initial coding” method was used where data were separated

into discrete parts according to similarities; the second cycle employed “focused coding” where categories were formed based on conceptual similarities (Saldaña, 2016). The coding process also involved “memo writing” which means recording insights of the data and reflective notes on the activities during data analysis. Data saturation was gained when no more new codes were found.

In this research, there are a priori codes which were predetermined before data collection and derived from the keywords in the research questions or related literature. There are also inductive codes which were ideas that evolved during participation observation in fieldtrips, meanings emerged during data processing, frequently used synonyms or in vivo terms (actual words) of the participants. The codebook was updated several times during the coding process (Table 5.1).

The types of codes are divided into descriptive, values, emotion, action and associated meaning. Descriptive codes are referring to sound objects and their characteristics. The others are related to affective-ness in experience and attitude in terms of the way the respondents think, feel or behave.

NVivo 11, a Computer-Aided Qualitative Data Analysis Software (CAQDAS) developed by QSR International was used as a repository and for data management as well as to assist in interview transcriptions, coding analysis and memoing. Word Clouds were generated to present an illustration of the top few words used in the responses as an initial step to explore the ways participants describe their experience. The larger size of the word and the position of the word nearer to the centre of the World Cloud indicate the higher frequency of usage, and that also imply the higher significance of those elements among the respondents. Every World Cloud may have a different number of words depending on the frequencies of usage by the respondents. Data from the word frequency search are also presented in table format for reference.

The results of coding are presented in Chapter 5 and 6. Quotes from responses without names mean that the respondents did not provide their details. Any italic in the quotes is an emphasis added by the researcher.

TYPE OF CODES	CODE	SUB-CODE	DESCRIPTION	
descriptive	sound sources	geophony	rain, thunder, wind	
		biophony	insects, frogs, birds	
		anthrophony	music, dance, conversation, cheers, crowd, walking, cooking	
		mechanophony	generator, electric fan, air-conditioner, audio feedback, vehicle	
	sound properties	loudness		
		frequency		
		beats		
		timbre		
	sound characteristics	masking		
	sound quality		engineered sound, use of technology	
soundscape structure				
values	sound preference	negative	dislike, wrong	
		neutral	indifference, no comment	
		positive	good, like, right, important, memorable	
emotion	feeling			
action	enjoy music			
	socialise			
	dance			
	drinking			
associated meaning	cultural			
	traditional		ethnic, primality	
	local		sounds, people or things that are related to Sarawak or Borneo	
	international		from around the world, global, foreign	
	different		variety, diversity, many, new, unique, fresh, first, other	
	informative		gain knowledge, learn, stories, intellectual	
	atmosphere		vibe, ambience, buzz, festive, energy	
	territorial expression		remote places, geography, country	
	appropriation		hybrid, aestheticisation, modernised	
	intermediated		sounds that are influenced by other people other than musicians	
	authenticity		the authenticity of world music	
	presentational		stage music presentation	
	participatory	interactive		
		heteronomous		
	spectatorial		observing others	
	background		background sounds	
	commercialisation		profit-oriented	
	control		the way technological sounds affect behaviours	
	conformity		following other's culture	
	safety		security, rave, family-friendly issues	
	predictability		predictable sounds	
	homogeneity		similar sounds, monotonous	
	sociable		friendly, kind	
	cosmopolitanism		activities or sounds for diverse people	
	rainforest		natural, animals, insects, birds, weather, scenery, beach, mountain, sea, green, landscape, open-air	
	ethnic lifestyle		the local way of life	
	escape		away from the city or daily life	
	compatibility		coherency of place to the music festival	
	mobility		ability to move around the festival site	
	aural fatigue		aural saturation, aural health	

Table 5.1: The codebook of the research on the experience and soundscape perception of RWMF.

5.2 Overview of Sound Preferences

A questionnaire that contains questions on sound preferences were distributed during RWMF 2017 with 1,216 respondents. Figure 5.2, Figure 5.3 and Table 5.2 show the responses on “What are the sounds that you like at this festival?” whilst Figure 5.4 and Table 5.3 on “What are the sounds that you dislike at this festival?”.

From the Word Cloud on the sounds that are liked (Figure 5.2), the sound sources identified are musical instruments such as percussions, violin and *sape*; people, for example, the sounds of crowd, cheers and laughter; and nature that includes the jungle or rainforest, birds, wind and rain. The favourable sound properties mentioned were bass and beats. The preferred meanings associated with sounds include cultural, local, traditional, ethnic, live (performance), happy and enjoyable. Figure 5.3 shows the percentages of the categories of comments. More than 56% of the responses like sounds that are related to music, and 21% on the sounds of nature, and 15% on the sounds of people. Table 5.2 presents some of the descriptors of the categories and quotes from the responses.

The Word Cloud in Figure 5.4 that shows the sounds that are disliked reveals that sounds of machinery are not favoured and that include generators and cars. Certain sounds of music, as well as people such as shouting, screaming and from drunk people, are also not liked. The sounds of rain are perceived as not delightful by some too. Table 5.3 provides some examples and explanation on these sounds.



Figure 5.2: Word Cloud of the responses from the survey on “What are the sounds that you like at this festival?” during RWMF 2017.¹

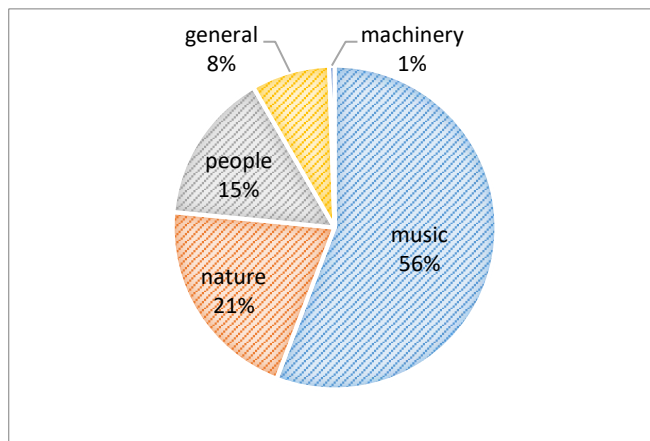


Figure 5.3: The percentages of responses in each category from the survey on “What are the sounds that you like at this festival?” during RWMF 2017 (a descriptive analysis).

¹ NVivo Word Frequency Query Results of top 45 words, grouping with stemmed words. Stop Words List: everything, sounds, every, good, main, Tahiti, surrounding, around.

CATEGORY	DESCRIPTORS (words used by the respondents)	QUOTES FROM RESPONSES
music culture	music, performance, band, bass, beat, drums, percussion, drum circle, different, ethnic music, folk music, traditional music, instruments, local music	<p>“a single sape”, “sape”, “Borneo”, “African music”, “all the music”, specific performing band, “bass produced by musicians on main stage”, “beat of the song”, “being able to listen in on many performances from almost anywhere on festival grounds”, “good sound system”, “music from around the world”, “outdoor music”, “the music, mixing of traditional & modern instrument”, “the variety of music from local and international groups”</p>
people	human, people, crowd, activity, diversity of language, cheers, laughter, happiness, enjoying, interaction	<p>“laughter from these happy people”, “Ooohaaa by the Dayaks”, “people cheering in a crowd”, “people enjoying themselves”, “people having fun”, “people talking in different languages”</p>
nature	the environment, nature, rainforest, forest, jungle, raindrops, water, waterfall, waves, wind, animals, wildlife, monkeys, birds, cicadas, crickets	<p>“day time especially there is no other sound but a natural sound such as water flowing, wind, etc.”</p>
machinery	-	<p>“bus arriving” [relief after a long wait], “fan”</p>
general	everything, overall	

Table 5.2: The responses in each category from the survey on “What are the sounds that you like at this festival?” during RWMF 2017.

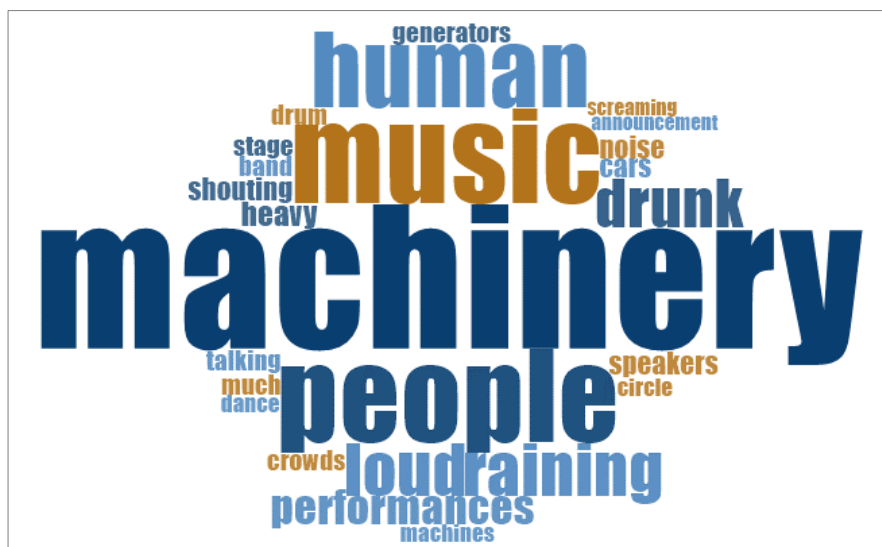


Figure 5.4: Word Cloud of the responses from the survey on “What are the sounds that you dislike at this festival?” during RWMF 2017.²

CATEGORY	DESCRIPTORS (words used by the respondents)	QUOTES FROM RESPONSES
music culture	(a specific type of music or musical instrument)	<p>“and too much percussive and rhythmic music, sometimes can be quite overly stimulating and uncomfortable (perhaps just a matter of preferences),</p> <p>“drum circle ... nowhere to escape from it”,</p> <p>“heavy metal band (get rid of it)”,</p> <p>“monotonous music”,</p> <p>“any sounds that is hard to dance”,</p> <p>“slow music”</p>
background music [playback]		<p>“background music at eating [area]”,</p> <p>“bad club music between 5:30 PM and 7:00 PM”</p> <p>“Music played between the acts by the sound engineers - Techno music? Nirvana? I even heard one mixer playing music whilst there was no act on stage. I complained”</p> <p>“Radio songs. Cos guest want to listen to the local band music during this RWMF time”</p> <p>“some popular songs the DJ was playing that don't match the festival vibes”</p> <p>“the pop/hip/top 40 type of music in between the performances”</p>
loud sounds		<p>“extremely loud music”,</p> <p>“over amplified music”,</p> <p>“Oversteered microphones. Speaker output too loud”</p>

² NVivo Word Frequency Query Results of top 25 words, grouping with stemmed words. Stop Words List: sounds, smile, areas.

		<p>"popping speakers because sound engineer makes it too loud"</p> <p>"You have great musicians but you push the volume too high. It destroys the quality of sound of the performance. Loud does not = good!"</p> <p>"the music's bass"</p>
	sound system	<p>"feedback from sound systems",</p> <p>"The mixing of the performances (too loud + not clear enough). Reduce the volume and gain clarity."</p>
	interference	<p>"the announcement of the drum circle facilitator being broadcasted all over the village",</p> <p>"interference e.g. when a workshop is being held, music/noises from other areas are heard"</p> <p>"Together hearing a few performance[s] sound. Confusing"</p> <p>"too many simultaneous things blasting",</p> <p>"music overlapping each other when one performance is going on i.e. @ Chinese House, we could hear music in other areas which was distracting from the cultural experience"</p>
	silence	-
people	drunk people, shouting, screaming, complains	<p>"baby crying",</p> <p>"crowded place (people!)",</p> <p>"loud talking people",</p> <p>"noisy humans (talk too loud)"</p> <p>"rowdy teenager after a few drinks (lousy drinkers)"</p> <p>"People shouting, screaming because they are too drunk. Please go back and drink your booze in the toilet."</p> <p>"Non-cultural and out of place. Booths with its inhabitants talking about motor oil & other nonsense",</p> <p>"people screaming disturbing the natural beauty of music",</p> <p>"people's screaming and getting annoyed because of the bus",</p> <p>"squelching shoes in mud"</p> <p>"the very loud announcements at the food stalls near the entrance"</p> <p>"There is a group of people always trying to take people attention. As long there is a dancing session, they will dance by their own way but not follow the performers."</p> <p>"plastic bags"</p>
nature	crickets, rain, mosquitoes, monkey	-
machinery	cars, generator, construction, machine	<p>"air conditioner in theatre",</p> <p>"audible generators",</p> <p>"Generators. If fans, not big issue."</p> <p>"the car horn"</p>

Table 5.3: The responses in each category from the survey on "What are the sounds that you dislike at this festival?" during RWMF 2017.

5.3 Trichotomy Experience of RWMF

The inductive approach in data collection using general surveys entitled “Customer Satisfaction” was carried out from the year 2015 to 2017 to reveal the main facets in the experience of RWMF. Different wordings with similar meanings were used in the questions in each year for method triangulation to seek convergence. From the survey in 2015, the open question on “What I Like The Most” has 510 responses whilst the survey in 2016 on the open question on “The Most Unique/Memorable Experience” has 313 responses. In 2017, the open question on “The Best Experience” has 935 responses. Most of the respondents gave more than one comments. There are 628, 456 and 1,423 nodes (pieces of datum) from the three-year surveys respectively. The answers to these open-ended questions were analysed using coding methods.

The Word Cloud in Figure 5.5 shows the top frequently used words in the responses to the survey. The words related to the music culture that were mostly used are “music”, “performing”, “culture”, “dancing” and their variants. Other related words that appear in slightly lower frequencies are “workshop”, “drum” and “band”. Secondly, the social environment was mostly mentioned using the words “people” and “friends” as well as “crowd” and it being “interactive”. The observed “different” in the music festival is also a significant aspect that can be linked with “variety”, “diversity” and “new”. Furthermore, the words “meeting”, “experiences”, “enjoy”, “learn”, “get”, “see” and “know” reflect the importance of active doing or participation. There were also words associated with the place such as “rained”, “environment”, “Sarawak”, “venue” and “rainforest”. The local-ness of the festival was also appreciated from the appearance of “Sarawak” and “sape” as well as “food” which are mostly local. The “atmosphere” and “festival” characteristics were also frequently mentioned. As a summary, the main responses based on word frequency can be grouped into the elements of “music”, “people”, “place” and “food”; and the characteristics of “different”, friendly, “interactive”, localness, “atmosphere” and “festival”; and the act of “experience”.



Figure 5.5: Word Cloud of the responses from the surveys on “What I Like The Most” in RWMF 2015, “The Most Unique/Memorable Experience” in 2016 and “The Best Experience” in 2017.³

Exclusive categorisations of the nodes according to the type of comments were carried out. The results on the type of comments were very similar in terms of item, hierarchy and percentages in the three-year surveys. Table 5.4 and Figure 5.6 show that “music culture” is the most favourable element of the festival with an average of 51% of the nodes. This is followed by the “people” (17%) and “place” (11%). For “place”, there was a drop to 8% in 2017 which was probably due to the insufficient space at the festival site with an increase in turnout as the festival celebrates its 20th anniversary.

Table 5.5 shows the details of each category. “Music culture” includes comments on the types of music or music event, dance, the variety, cultural knowledge and sound quality. “People” refers to friends and family, the diversity of people from different places or ethnic background, the crowd, and the characteristics of people such as friendly, helpful, audience fever, warm and united. Nodes on “place” covers the natural and cultural environment, the scenery and the

³ NVivo Word Frequency Query Results of top 49 words, grouping with stemmed words.

weather. Related terms that are categorised under “atmosphere” are ambience, vibe, festive and buzz. The terms “atmosphere” and “ambience” used in this thesis are colloquial and generic in meaning as used by the respondents in reference to an overall character of a place rather than an aesthetic concept or multimodal sensation (Böhme, 2017).

TOP THREE CATEGORIES	2015	2016	2017	AVERAGE
music culture	48%	50%	52%	51%
people	15%	16%	18%	17%
place	15%	13%	8%	11%

Table 5.4: Comparison in percentages of the top three categories of responses on “What I Like The Most” in RWMF 2015, “The Most Unique/Memorable Experience” in 2016 and “The Best Experience” in 2017.

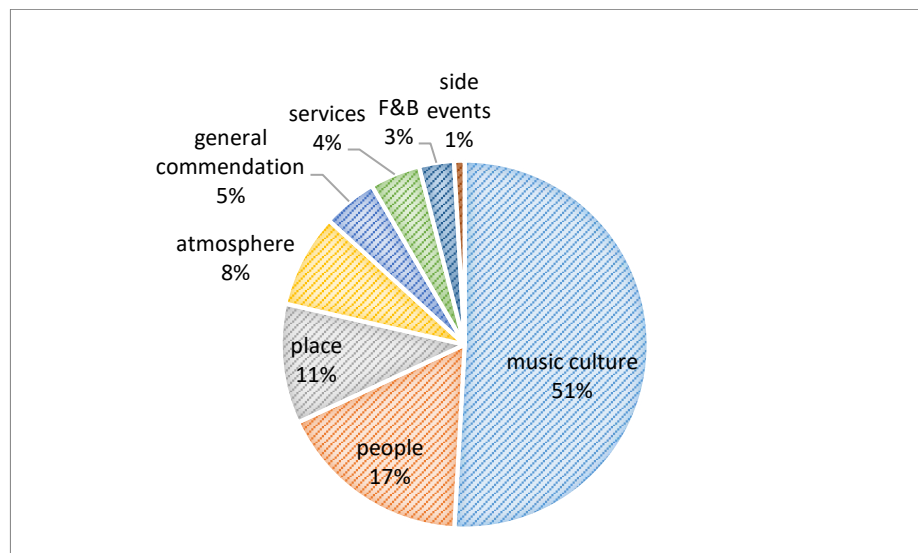


Figure 5.6: Average percentages of responses in each category from the surveys on “What I Like The Most” in RWMF 2015, “The Most Unique/Memorable Experience” in 2016 and “The Best Experience” in 2017.

CATEGORY	SUB-CATEGORY
Music Culture	types and variety of music culture and dance, cultural knowledge, sound quality
People	crowd, friends/family, diversity of people, characteristics of people (e.g. friendly, helpful)
Place	natural environment, cultural environment, scenery, weather
Atmosphere	e.g. atmosphere, ambience, vibe, festive
General Commendation	e.g. good, nice, everything
Services	e.g. safety, facilities, organisation
Food & Beverages	type of F&B, variety of F&B, quality of F&B, cost of F&B
Side Events	e.g. tattoo, rafting, craft

Table 5.5: The categories and sub-categories of responses on “What I Like The Most” in RWMF 2015, “The Most Unique/Memorable Experience” in 2016 and “The Best Experience” in 2017.

Attending a festival is creating an experience. The underlying characteristics of the multimodal experience of RWMF are found to be the music culture, people and place. Several researchers have also noted this trichotomy of sonic, social and spatial experiences of the music festival. Abdul Kadir (1993) stated that the “key ingredients of Sarawak tourism” including RWMF and the SCV are its “people, culture and environment” (p. 125). On a similar note, Gorlinski (2006) described that:

The RWMF ... fed by the sensations generated by the mountains, the forest, the ocean, the ethnic houses, the darkness, the tropical heat, the plethora of mosquitoes, and indeed the rain, engages its guests in what is hoped to be an unparalleled experience not only of *music*, but also of *people, place, and rainforest environment* [italics added]. (pp. 247–248)

Little, Burger and Croucher (2018) concluded from a few existing studies that “the motivational themes of music festival attendees gravitate towards socialisation, musical enjoyment and engagement with the festival atmosphere”. A study on Norwegian festivals also found that:

Festivals as cultural events are characterised by social, aesthetic, and symbolic value, as well as cohesion, joy, openness, expressive, play, and diversity, and that experience is not exclusively individual but rather *rooted in social and material interaction with other people and the environment* [italics added]. (Ryan & Wollan, 2013, p. 99)

Although music is viewed as a major part of the festival, it is not a self-contained component; the conspicuous presence of people and being in a place are celebrated and integrated into the whole experience of music culture.

5.4 Trifold Sound Sources in the Trichotomy Experience of RWMF

Each of the elements of “music culture”, “people” and “place” as the trichotomy experience of RWMF has its own distinctive sound types, namely cultural sounds, social sounds, and environmental sounds (Figure 5.7 & Table 5.6). These trifold sounds that establish the soundscape of the music festival are elaborated in connection to the three parts of the appellation of the music festival respectively, namely “World Music”, “Festival” and “Rainforest”. The double meaning of words used in the festival title was highlighted by Heidi Munan—one of the committee members during the formation period of the festival—as “Rainforest World”, “World Music” and “Music Festival” (H. Munan, personal communication, August 7, 2016).

The sections below present the discussion of each of the hyponym “World Music”, “Festival” and “Rainforest” on their characteristics, meaning, affective-ness and sound preferences. Among the three components, more discussions are centred on cultural sounds as it is comparatively perceived more by the festival-goers. Cultural sounds here refer specifically only to the music and dance program of the festival and do not include other cultural sounds such as arts and crafts or way of life. There are other sounds that exist alongside these three types of sounds such as minor constructions and machinery. Although these are not the main sound characteristics of the music festival, they are also considered as constituent parts of the soundscape composition that may influence perception. Figure 5.8 shows a summary of the codes and categories of the trichotomy experience of the festival and the perception of the trifold sound sources. The compresence of this trifold sounds will be discussed in Chapter 6.

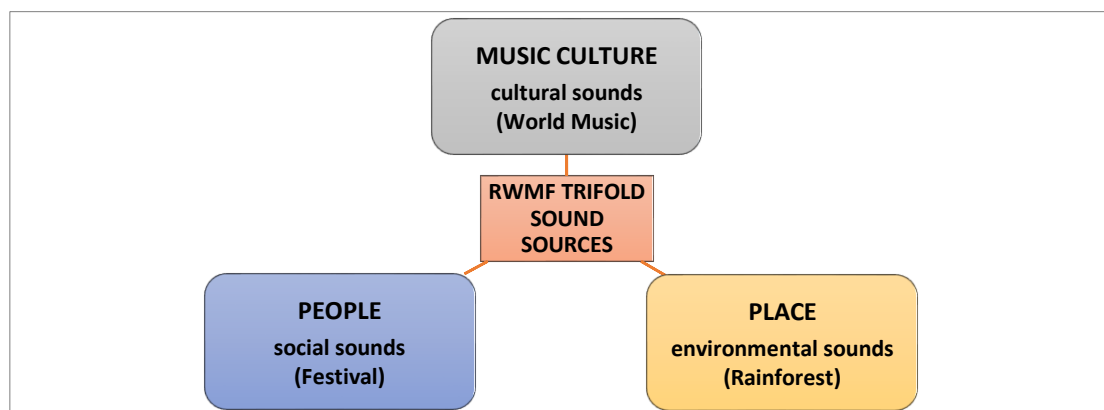


Figure 5.7: The trichotomy experience of “culture”, “people” and “place” and their respective cultural, social and environmental sounds in connection to the appellation of “Rainforest World Music Festival”.

Trifold Sound Source	MUSIC CULTURE	PEOPLE	PLACE
Hyponym	cultural sounds	social sounds	environmental sounds
Sound Source	world music	festival	rainforest
Sound Species (e.g.)	musical instruments, singing, verbal explanation of music culture	cheers, laughter, conversation, shout, whistle, walking, food preparation	rain, wind, waterfall; birds, insects
Sound Characteristic	active-anthropony-intentional-featured-structured	active-anthropony-intentional-featured-structured, or active-anthropony-incidenta-background-random	passive-geophony/biophony-background-random

Table 5.6: The elements of the trifold sound experience of RWMF.

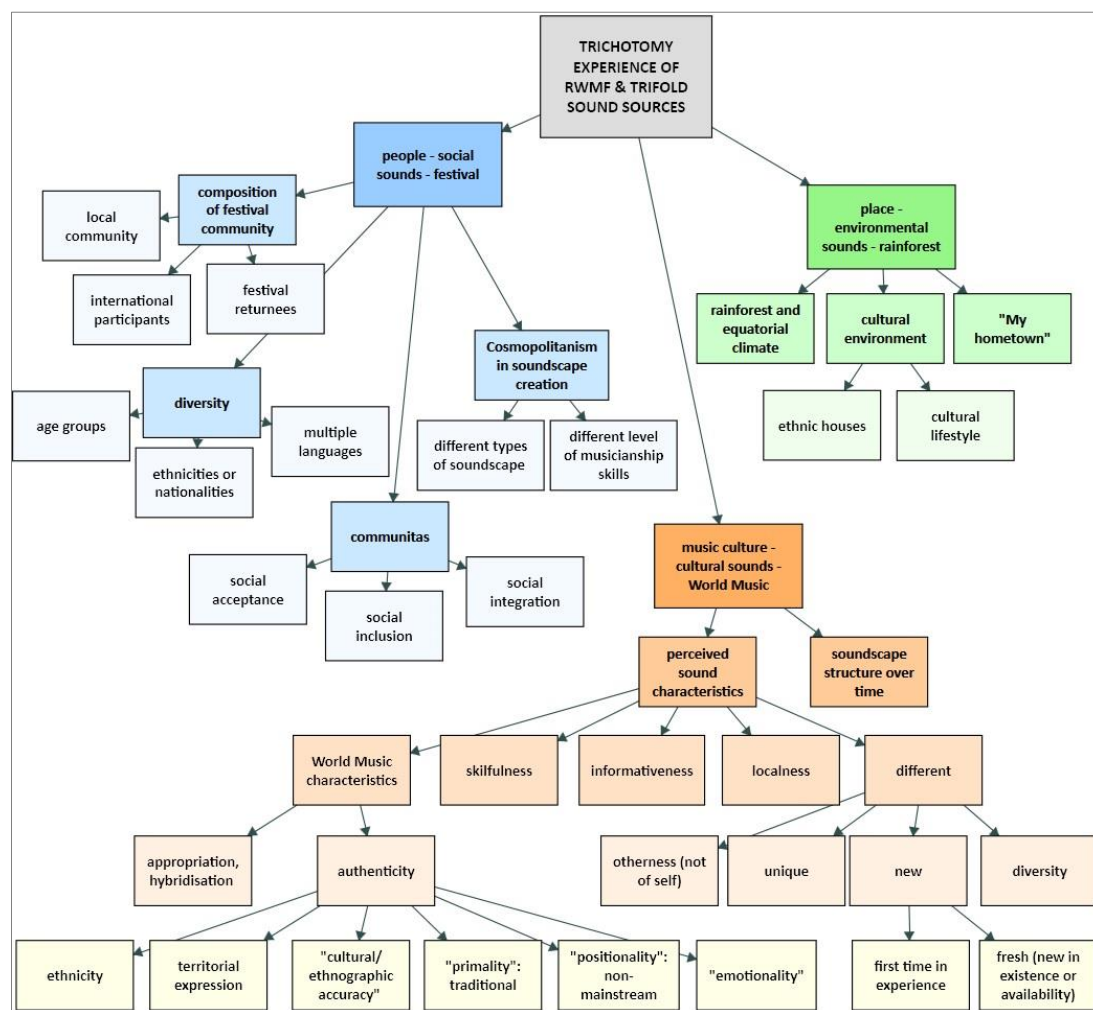


Figure 5.8: The codes and categories of the trichotomy experience of RWMF and the trifold sound sources.

5.4.1 “Music Culture” and Cultural Sounds (“World Music”)

5.4.1.1 “Music Culture” of RWMF

Although it may not be surprising that the main theme of the festival is valued much by the festival-goers, the music culture of the festival is worth further in-depth investigation on its specific characteristic as a major and integral part of RWMF. The main source of the cultural sounds are the stage performances, Mini Sessions, Drum Circle and verbal explanation of music culture. These are active-anthropophony-intentional-featured-structured sounds. Most of the festival-goers enjoyed the experience of multifarious musical instruments and musics from different geographical origins at one place, the presence of localness and the participatory aspect of the music culture.

The music cultural sounds of RWMF are mainly referring to world music. Taylor (1997) observed that “the adjective ‘cultural’ is beginning to be used as a code for ‘ethnic’ and/or ‘authentic’ ”, and that “some critics and musicians speak of ‘cultural music’ as a category congruent, it would seem, to world music” (p. 27). The type of music presented at RWMF can range from folklore to contemporary. The performing bands can be traditional cultural bearers, revivalist or newly formed band group with music of fusion styles such as electro-folk, reggae, jazz, funk, punk rock and African Jazz. Some examples are Mongolian folk music, Irish traditional music, Cuban popular music, Inuit throat singing, Chinese classical orchestra, Welsh band, gypsy band, Celtic and bluegrass. Figure 5.9 shows an example of a day program of the festival.

Rainforest World Music Festival
Programme Schedule
SATURDAY 6th AUGUST 2016
DAY 2

WORKSHOP				PERFORMANCES				
Dewan Legenda	Iban Longhouse	Bidayuh Longhouse	Pustaka Bookaroo Workshops for Children ages 7 - 12 Malay Town House	Rainforest Music House	Traditional Top Spinning Area	Theatre Stage	Jungle Stage	Tree Stage
2.00 – 2.45 ^{pm} LATYESU DANJI Interactive dance workshop Do it the Latvian way!	2.00 – 2.45 ^{pm} AM NHAC DAN GIAN VIETNAM Cultural Insights An exploration into the ethnic music and instruments of Vietnam	2.00 – 2.45 ^{pm} ABINAVAA Cultural Insights & Interactive workshop The importance of facial expressions in Classical Indian art, and how to do it	2.00 – 2.45 ^{pm} YOU AND ME & THE TREE OF LIFE Celebrate the majesty, might and mystery of trees and be the first to start creating the Pustaka Bookaroo RWMP Tree of Life.	3.00 – 4.00 ^{pm} SAFE TUTORIALS Learn how to play the sape	11.00 – 8.00 ^{pm} RAINFORST WORLD CRAFT BAZAAR A wonderful array of arts and crafts for sale	2.15 – 3.00 ^{pm} DYA SINGH (Malaysia) 3.30 – 4.15 ^{pm} DEREK GRIPPER (South Africa)	5.15 – 6.15 ^{pm} RWMF COMMUNITY DRUM CIRCLE By IDRUM.ORG Join in the interactive percussion session.	
3.00 – 3.45 ^{pm} OFFICIAL OPENING OF THE PUSTAKA BOOKAROO TREE OF LIFE DOODLE WALL Interactive Art	3.00 – 3.45 ^{pm} CHAKUNCHAK Interactive dance workshop The festive Maay Jiget	3.00 – 3.45 ^{pm} STRING ALONG Demonstrative workshop Plenty of plucked and percussive strings	3.00 – 3.45 ^{pm} MARVELOUS MENAGERIE Let your imagination go wild and create exquisite, exceptional and extraordinary creatures. (limited to 20 children)				7.30 – 7.40 ^{pm} MATHEW NGAU & ALENA MURANG (Sarawak)	
4.00 – 4.45 ^{pm} EXHILARATING ESKITSA Interactive dance workshop The unique Ethiopian dance using shoulders, chest and getting down to the music!	4.00 – 4.45 ^{pm} OUCHI Interactive workshop Have fun with Body Percussion	4.00 – 4.45 ^{pm} SING OUT! Demonstrative Workshop Folk songs of my country	4.00 – 4.45 ^{pm} LUTES & FLUTES Make your very own musical instrument. (Limited to 20 children)				7.40 – 8.30 ^{pm} STELIOS PETRAKIS CRETAN QUARTET (Greece)	
							8.30 – 9.00 ^{pm} NAYGAYIW GIGI DANCE TROUPE (Australia)	
							9.00 – 9.20 ^{pm} BAND GIRLS OF SABAH CULTURAL BOARD (Sabah, Malaysia)	
							9.20 – 10.20 ^{pm} VOCAL SAMPLING (Cuba)	
							10.20 – 11.20 ^{pm} SHANREN (China)	
							11.20 ^{pm} – 00.30 ^{am} PAT THOMAS & KWASHIRU AREA BAND (Ghana)	

WORKSHOP DETAILS

LATVIESU DANCI
Interactive dance workshop
Do it the Latvian way!

Instructed by **Leanne Barbo**
With musicians of **AULI**

STRING ALONG
Demonstrative workshop
Plenty of plucked and percussive strings

Krar
Xianzi Dabuya
Ou Yabo (SHANREN)
Danun
Taourik Mirkhan (BROUKAR)
Sape
Mathew Ngau (MATHEW NGAU)
Dan Nguyet
Co Huy Hung (LAN DIEU VIET)

OUCH!
Interactive workshop
Have fun with Body Percussion

Instructed by **Jamel Kaur & Dheera Shrestha (DYA SINGH)**

AM NHAC DAN GIAN VIET NAM
Cultural Insights
An exploration into the ethnic music and instruments of Vietnam

Presented by **Professor Huyen Nga (LAN DIEU VIET)**

ABINAYAA
Cultural Insights & Interactive workshop
The importance of facial expressions in Classical Indian art, and how to do it

Instructed by **Savithri Velaithan**
With dancers of **UNIQUE ARTS ACADEMY**

YOU AND ME & THE TREE OF LIFE
Celebrate the majesty, might and mystery of trees and be the first to start creating the **Pustaka Bookaroo RWMF Tree of Life**.

Alena Murang

Alena Murang, an artist and musician influenced by the environment and indigenous people of her native Borneo, is one of the first girls to perform sape.

EXHILARATING ESKITSA
Interactive dance workshop
The unique Ethiopian dance using shoulders, chest and feet for getting down to the music!

Instructed by **Genet Assefa (KRAR COLLECTIVE)**

STRING ALONG
Demonstrative workshop
Plenty of plucked and percussive strings

Krar
Temesgen Zeleke (KRAR COLLECTIVE)
Xianzi Dabuya
Ou Yabo (SHANREN)
Danun
Taourik Mirkhan (BROUKAR)
Sape
Mathew Ngau (MATHEW NGAU)
Dan Nguyet
Co Huy Hung (LAN DIEU VIET)

LYRA
Stylianos Petrakis (STELIOS PETRAKIS CRETAN QUARTET)
Dan Sam Xian
Li Guohua (SHANREN)
Mandolin
Nikolas Karatzis (STELIOS PETRAKIS CRETAN QUARTET)
Oud
Hadli Mirkhan (BROUKAR)

Introduced by **Karen Shepherd**

MARVELOUS MENAGERIE
Let your imagination go wild and create exquisite, exceptional and extraordinary creatures.
(limited to 20 children)

Ceres Lau
Ceres Lau – designer self-confessed paper addict

EXHILARATING ESKITSA
Interactive dance workshop
The unique Ethiopian dance using shoulders, chest and feet for getting down to the music!

Instructed by **Genet Assefa (KRAR COLLECTIVE)**

OFFICIAL OPENING OF THE PUSTAKA BOOKAROO TREE OF LIFE DOODLE WALL
Interactive Art

CHAKUNCHAK
Interactive dance workshop
The festive Malay Jiget

Instructed by **Hamidah Mohamad**
With dancers & musicians from **SCV ETNIKA**

SING OUT!
Demonstrative Workshop
Folk songs of my country

Mathew Ngau Jau (MATHEW NGAU), **Maris Jekabsons + Leanne Barbo (AULI)**, **Abisheg Thiyaga Dass (UNIQUE ARTS ACADEMY)**, **Ou Yabo (SHANREN)**, **Donald Guntabid (BAND GIRLS OF SABAH CULTURAL BOARD)**, **Dimitar Gougov (VIOLONS BARBARES)**

Led by **Mathew Ngau**

LUTES & FLUTES
Make your very own musical instrument.
(Limited to 20 children)

Grace Rongrong & Jou Chiam

Grace Rongrong is an early years lecturer by profession, but a storyteller by passion.
Jou Chiam is a teacher whose love of food has led her into storytelling and more!

Figure 5.9: The RWMF 2016 Day 2 program. (Retrieved from rwmf.net)

5.4.1.2 Perceived Characteristics of Cultural Sounds

5.4.1.2.1 Favourable Sound Characteristics of Music Culture

World music is favourable when the sounds presented are interpreted as sounding “world music”; highly skilful in technique and informative in culture.

Although there are blurred boundaries of what can be categorised as world music, the personal or collective interpretations by the organisers and the festival-goers can affect their preference of the music. The cultural sounds are highly favoured in RWMF as they are considered adhering to the music theme as shown in the survey on the question “Stage performances portray world music” with a high result of 6.0 mean value in a 7-point Likert scale. In a short survey on preferences of line-up or music performance, most of the responses chose “any good music” (Figure 5.10).

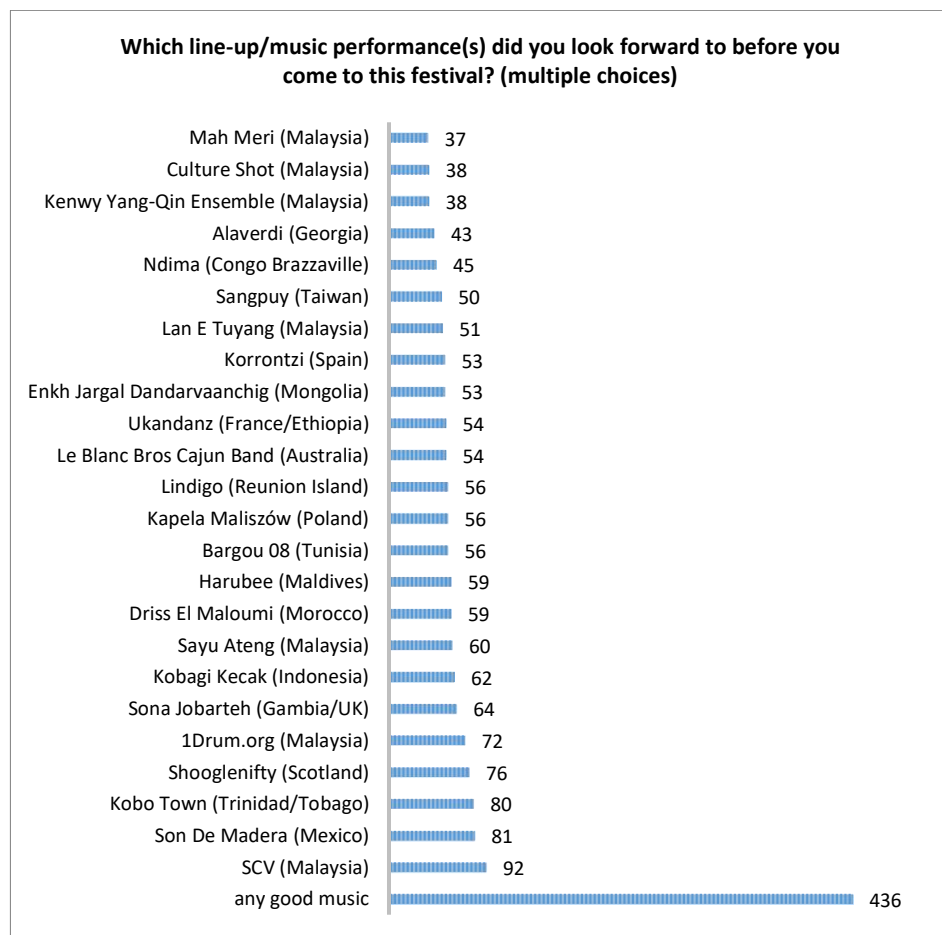


Figure 5.10: The frequency in the choice of preferred line-up during RWMF 2015.

Similarly, the Artistic Director mentioned that RWMF program is unlike any hegemonic concert with a “star” artist but presents the non-mainstream characteristics of world music:

A lot of times people will say, “Who is the headliner?”. I don't have a headliner ... every band has its voice and its story. You're there to hear everything. And you don't go because you think, “Oh, Beyoncé is playing, I want to see Beyoncé”. A lot of people come, [they] never heard of the bands before. You are there to be surprised. So, we're not selling it as in there must be a recognisable name; we selling it as a, we promise you good music and a good experience. Come. So they come, I bet you none of them, 95% don't know any of the bands. You tell them the name, “Don't know, don't care, but show us”, and this is what we do. (Yeoh J. L., personal communication, July 29, 2016)

One of the pioneers in the formation of RWMF commented on the world music element in the performances as preferable:

This South American group that played earlier on, not because they are particularly good, but just because they seem to play *a sound that represented the whole festival*, this kind of pan pipe, big drum ... [in another band performance] he was good, I mean, he's one of these guys that spoke to the audience and his music was about something, was about *rainforest*, and that was really, really *fit the whole thing*. (R. Basiuk, personal communication, July 28, 2016)

At the festival, there are also music playback at the stalls or broadcasted from the Arena Grounds during certain hours to fill the soundscape in between the main programs. In response to the question on the sounds that are disliked, these sounds were described by the festival-goers as unfavourable as they are not related to the music theme of the festival:

Bad club music between 5:30 and 7:00 PM. (festival-goer from the UK, RWMF survey, 2017)

The pop/hip/top 40 type of music in between the performances. (Maria, festival-goer from Romania, RWMF survey, 2017).

Music played between the acts by the sound engineers. Techno music? Nirvana? I even heard one mixer playing music whilst there was no act on stage. I complained. (Chen B. B., festival-goer from Taiwan, RWMF survey, 2017)

Radio songs. Cos guests want to listen to the local band music during this RWMF time. (Nur S., festival-goer from Malaysia, RWMF survey, 2017)

Some popular songs the DJ was playing that don't match the festival vibes. (Joanna, festival-goer from Poland, RWMF survey, 2017)

Similar to some other types of music genres, skilful sounds in world music are also highly valued most probably due to the presentational elements of the stage performance. Some responses were:

I really like that music and the group was really good, *really professional, really exceptional music, and really well-rehearsed, and good musicians, and great voice*. (R. Basiuk, personal communication, July 28, 2016)

There's a group of, they're playing all music samba, all the Negritos. They didn't use a guitar bass, use tuba. I'm a tuba player. But I don't have the energy of that old man playing. The tuba (imitating the sounds of tuba playing), even from platform to platform, he jumped and jumped, and dancing. The whole one hour. I'm so wondering, how he has that kind of very energetic, energetic, and then brave enough, power, *angin* [wind] (imitating the sounds tuba playing). Because I myself is playing tuba. I know how hard [it is]. ... When you see the workshop [Mini Sessions], that is very good, see the *skill*. They are ... selected to come here ... most of them is [*sic*] not from the university [or] from the colleges. They are buskers. You know buskers? They, sometimes, they are more *expert*. They [are] more practical than theory ... We went, for example, you go to Australia, the street there. You go shopping at 9 o'clock, shopping. You go back 5 o'clock, he is still playing ... you cannot count his fingers when he plays saxophone [when he plays skilfully fast] ... That is *orang jalanan* [street people] music

challenge. That musician is at the Rainforest [World Music Festival]. (Narawi R., personal communication, August 1, 2016)

As world music is understood as culturally attached, the background and meaning of the sounds are also very much valued besides the aesthetic appreciation of the sounds. The Head of the Heritage Resource Centre and the Music Department of the SCV commented that:

Most people they also like to enjoy the workshop because workshop is interactive. And then *people can ask, they can join, they can learn how, about this country*. Because the Rainforest World Music Festival is, even for me, is a very new. When I saw different instrument I never saw, never see the instrument, suddenly, “the instrument, where it come from?”. That is why people like the Rainforest World Music Festival, the workshop. They *explain* about the instrument. (Narawi R., personal communication, August 1, 2016)

The emcee of the festival also said that:

Others have mentioned that, “I like the fact that you *tell us something about the band*, rather than saying “this is so and so, enjoy”, or “give it up for so and so”. (H. Foh, personal communication, August 2, 2016)

Among the festival-goers, the opportunity to gain knowledge was also commented on as follows:

The Norway team was quite interesting, they *tell about the stories*, it's very, very cultural. Only if you live there, you know what is going on. Initially when I, wow, I hear what do they make that kind of funny sound and those kind of music ... and how they can intertwine with their life, and music becomes part of them. And so this is really also, it's a kind of *exposure of culture* and you *get to know through songs*, you get to know their culture. (Joyce L., festival-goer from Malaysia, personal communication, August 7, 2016)

We *learn a lot of things* about different tribes, and dances, and cultures. I think it's interesting. (Francois, festival-goer from Spain, personal communication, August 7, 2016)

I'm *learning*, listening to some of the unique instruments and having *learning how to play* them as well. (Azeen A., festival-goer from the UK, personal communication, August 6, 2016)

I just love music, because music is my passion. So, from this one I can *learn* other countries' music. (Gladys M., festival-goer from Malaysia, personal communication, August 6, 2016)

Pretty much *learning* through customs, I mean the exposure that you see, there's plenty of people from all the countries, so you learn through the customs around the world. (Vick N., festival-goer from Malaysia, personal communication, August 6, 2016)

As a summary, the music culture presented at RWMF is appreciated in their representation of world music, the displays of musical skills and their informative-ness. A detailed discussion on world music is presented in Section 5.4.1.3.

5.4.1.2.2 Sounds of Localness in Music Culture

During the early years, the festival had more performing groups within the country with a ratio of 8:2, and it gradually shifted to 1:9 in 2010–2011, and approximately 3:7 in recent years

(Figure 5.11). There have been four groups from Sarawak performing at RWMF each year from 2014 to 2017.

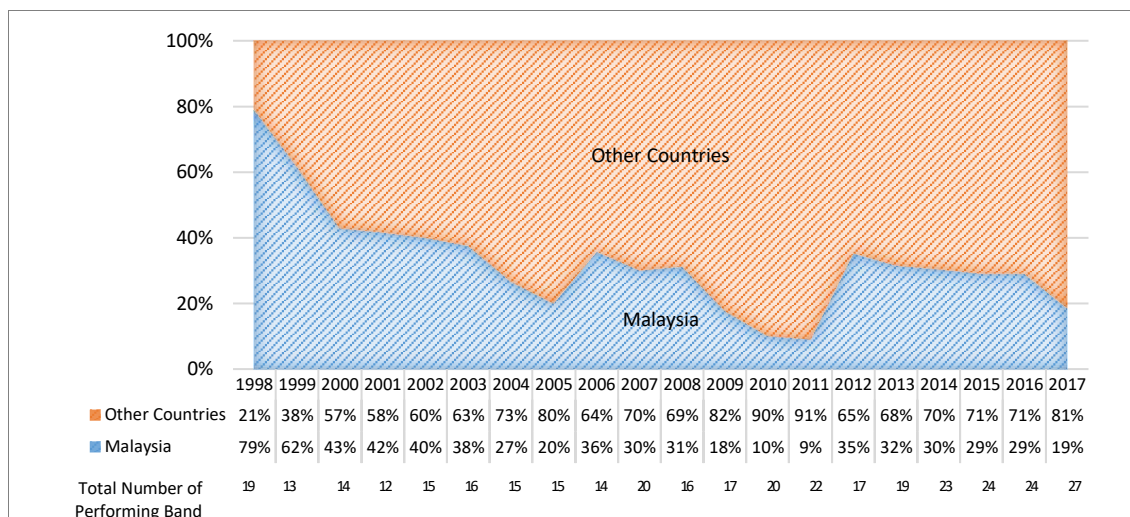


Figure 5.11: The percentages of groups from Malaysia and other countries in RWMF from 1998–2017, and the total number of performing band each year.

The *sape*, an Orang Ulu traditional ethnic stringed instrument which was the catalyst to the birth of the festival has been a highlight in the festival every year. The pioneers in the formation of RWMF commented that:

Sape was the main motivation, motivating force ... Yes, after 18 years ... So every year, there has to be *sape* ... [we] usually starts with a *sape* on the stage ... And when Tusau [who can be considered as a legendary *sape* player] was alive ... I think he was on for the first five, six or seven years. (Ong, E., personal communication, July 27, 2016)

The important part is that local music is showcased, and I think that's one of the thing, has always been, local music is showcased and has a part on stage. Now that local music is changed and modified and everything else, which is fine. But there is a root to that local music and it has been perpetuated, and you can see now, over the years, it has been quite a number of local musicians who pick up the instrument and pick up its music, and they have kept it alive. Yeah, they experimented it with different types of influences, but, at the root, at the core, they are traditional songs. (R. Basiuk, personal communication, July 28, 2016)

There are varied activities that centre around this local music culture aurally and visually, namely stage performance, music workshops, lecture talks, *sape* class for beginners, recording playback at the craft bazaar, live and casual playing at the Orang Ulu Longhouse, the availability to purchase the instrument as well as it being used as an icon in decoration and publicity of RWMF.

The local Sarawak music has become a significant cultural sound that forms a part of the identity of RWMF soundscape as noted by respondents on their experience of RWMF (Figure

5.5). The sound characteristics of the *sape* music were considered as unique, calming and mesmerising. Some comments on the *sape* were:

Like the sound of any music instruments, especially *sape* from Sarawak. (Hilary, festival-goer from Malaysia, personal communication, August 6, 2016)

The local Sarawakian music instrument [*sape*], it's very gentle, soft. (Cheah W. Y., festival-goer from Malaysia, personal communication, August 6, 2016)

It's [*sape*] pleasant to listen to. It's peaceful, relaxing. (Vageesh J., festival-goer from the UK, personal communication, August 6, 2016)

This evening we have been in the Orang Ulu longhouse and there was a guy playing the *sape*, so it was really nice ... we were just arriving to the house, even we couldn't see the house, but you are listening from the far, the music is, you were like really relaxing mood, just listening the music, even we've been for, I mean, let's say, half an hour, something like that, just seated, just listening to the music. And there was completely silence, nobody was talking, they were just enjoying the music. (Inigo L., festival-goer from Spain, personal communication, August 7, 2016)

I enjoy yesterday a lot the music of At Adau [a local Sarawakian band with *sape*]. (Ion V., festival-goer from Basque Country, personal communication, August 7, 2016)

The Artistic Director also used a local performance to assert the location of the festival:

I almost start with something Sarawak first, just to set the colour. So the audience, you're not anywhere but in Sarawak I do the *Miring* (local blessing ceremony) because that's Sarawak. (Yeoh J. L., personal communication, July 29, 2016)

As RWMF brings a wide range of musical experiences from diverse cultures like many other world music festivals, the sounds that appear regularly or that is exclusive to RWMF making it different from other music festival is the incorporation of local Sarawak culture. This creates a soundscape identity of RWMF unique of its own. On a similar note, Boyd (2008) viewed that localism is a strength in heritage and is “a way forward, now that the pitfalls and shortcomings of globalisation have been exposed” (p. 303).

5.4.1.2.3 Soundscape Structure of Cultural Sounds Over Time

As presented in Section 4.2.2.4, the soundscape structure of the Evening Stage Performances is crafted to be increasing in the properties of loudness (Table 4.7, Figure 4.32 & Figure 4.47), texture, the range of low frequencies and tempo. These characteristics are soundscape expression of the musicians, the Artistic Director and the Sound Engineers. The increasing loudness during the evening was perceived by festival-goers:

Music/noise suddenly got louder (too loud) at 10pm. (festival-goer from Europe, RWMF survey, 2015)

Sometimes like Friday night, it became louder and louder. I had impression that with every group they put the music louder and louder, and some friends were even wearing earplugs. (Anja S., festival-goer from Germany, personal communication, August 7, 2016)

The Artistic Director explained the structure of RWMF soundscape that:

Throughout the evening, it tends to go up in tempo. So, the daytime concerts at the auditorium are more classical, more listening. And the last act of every night are mostly the really dancey ones. ... The

running order of the bands, it goes by tempo ... through the night ... it gets faster and faster and faster until it becomes the dance party, the party music right at the end. ... I've got a Krar Collective this year, three people only from Ethiopia, my god, they rock. And they might be the second last band ... the partier it goes, the further back it is. I've got the *joget* group, Malay, local Sarawak *joget* group who second last on Sunday. ... It is something about the drum and bass in any music. It gives you that funk. It makes people want to dance. And almost invariably, the last band has a bass and a drum. Almost invariably because it's already gone into world beat. (Yeoh J. L., personal communication, July 29, 2016)

The rationale of the soundscape design for the evening is partly because of the assumed expectation of the festival-goers:

It's like doing a recital, who do you play first? Would you play "Rite of the Spring" transcription right in the beginning? Would you play a nice, kind of calm Scarlatti first before you move on? Same thing ... it's just playing to the emotion of the people because you can't build them up, and then suddenly say, "okay everybody sits down, shh, shh, shh, shh, and I, we play something quiet". So, that I suppose emotion as well. (Yeoh J. L., personal communication, July 29, 2016)

Personally, I think when it's towards the end and people are already in that mood, I think it's good to have that kind of music because otherwise ... they don't enjoy the [music], and that is what they actually want to be like. It picks up, that's why when we do the programming, we have the music starting from very sombre. (Angelina B., personal communication, July 29, 2016)

The other purpose is to create a variety to the soundscape:

They [the audience] have sufficient sounds appreciation already in the earlier evenings. So, they can just relax and have a break from 10 [PM] onwards to midnight. They can dance, they can move, so you can have more percussions at the latter part of the evening. You can have more strings and wind sounds and vocal sounds [in the] earlier part of the evening. And there are also children, babies, toddlers, and the parents can send them to sleep, and then the youngsters can stay on until 12 midnight and dance to the music. (Jane L. L., personal communication, August 1, 2016)

The workshops provide the more intellectual part. I think you can also work through the evening, intellectualise the beginning part, and then as the night wears on, have a bit more fun It's a carefully crafted noise-scape in the concert. There's entry noise, then warm-up noise, and then the anticipation noise [people move around and talking], and then there's finally the "boom", the concert noise. (R. Basiuk, personal communication, July 28, 2016)

I think everything has to have a combination: beginning, middle and end. I would rather that the festival ends with a bang rather than a whimper. (H. Foh, personal communication, August 11, 2016)

From the literature, an increase in stimulation is found to be necessary to continually maintain an appetite for consumption by keeping the freshness of a venue thus prolonged stay. This seems to be applicable to the five-hour program of the Evening Stage Performances of RWMF:

Festivals have difficulties in maintaining the audience's attention over a longer period of time, which calls for more and stronger effects to catch it again. In the case of festivals, that typically means a striving towards condensed performances, higher sound, flashier lights and raised focus on performers' costumes, moves, props etc. (Ronström, 2016, p. 77)

He [an owner of a café, bar cum dance club with music playback] claims that the volume of the music needs to be gradually increased throughout the day in congruence with customer behaviour; this, he believes, rejuvenates the soundscape of the environment and induces a fresh perception of the venue. This spatial rejuvenation, in return, maintains that a customer can inhabit the venue for extended periods of time. (Çamcı & Erkan, 2012–2013, p. 22)

Louder (softer) music made a stimulus event seem longer (shorter). (Kellaris, Mantel & Altsech, 1996, p. 502)

Nevertheless, the Finale that takes place as the last item on the last day of the festival were viewed as chaotic rather than the climax point of the festival:

Waste of time [the grand finale] ... Yeah [it's noisy], this kind of unstructured jam, bring everybody up and get them to play something, pfft, that's, we've got the workshop to do that, right. To me, your grand finale should be your best act of the whole weekend and gives you something that you walk away with saying, "holy smoke, what a memory" rather than some mishmash. (R. Basiuk, personal communication, July 28, 2016)

We [the Sound Team], every time when we do that [RWMF finale], we will have a short discussion before the festival starts on the day. ... When the time comes it's always messy. It's always jumbled up, doesn't work the way, never turns up the way that we wanted it to be. ... we just have to play by ear, and work on the fly, and hopefully, this thing turns up the way, turns up well, and hopefully they pick up the right microphone, or pick up the right DI, and stuff like that, or hopefully they don't pluck it out and pluck it somewhere else. ... Here, are the musicians who want to do whatever they want. And some musicians are so high, they started smashing up things, aiyo. There was one year that we had the acoustic guitar and this one band, I can't remember from where, he took our acoustic guitar and start smashing it. ... we never know, we never know, we just have to play by ear and see what goes on. Finale is always very chaotic. (C. Wei, personal communication, July 28, 2016)

5.4.1.3 Perceived Meanings of World Music

5.4.1.3.1 Origins and Development of World Music

The term "world music" was probably devised in the 1960s by Robert Brown, an ethnomusicologist at San Diego State University (Weiss, 2014, p. 508). It refers to "an umbrella category for the musics of the world that are folk and/or traditional" (Taylor, 1997, p. 3) and that distinguishes them from the mainstream Anglo-American pop music. It was firstly used to advocate the diversity of music with "academically liberal mission, to oppose the dominant tendency of music institutions and public to assume the synonymy of *music* with Western European art music ... to have a pluralising effect on Western conservatories" (Feld, 2000, p. 147).

Since the 1980s, the use of the label "world music" intensified as a marketing category and branding exercise initiated by several record companies with collaborations among pop stars and traditional musicians. One significant marking point is the publishing of the music album "Graceland" by Paul Simon published in the year 1986 who incorporated western pop music with African sounds. World music then received a different definition from its initial "innocent" entrance:

It is as a commercial marketing label that "world music" is now most commonly placed. In this context the term has come to refer to any commercially available music of non-Western origin and circulation, as well as to music of dominated ethnic minorities within the Western world: music *of* the world to be sold *around* the world [italics in original]. (Feld, 1994b, p. 266)

The rise of world music goes in tandem with a more individualised taste that does not conform to the mainstream. Besides that, Taylor (1997) commented that this inclination towards a new taste of world music is also due to the fact that rock music "has lost its grinding energy" and

jazz “is now too academicised that it too has become sterile” (p. 20). Furthermore, Western popular music is also seen as a “recession of creativity” (Glanvill, 1989, as cited in Haynes, 2005), “hence, world music was viewed as a source of rejuvenation and an alternative to mass-produced pop for music audiences, as well as musicians” (Haynes, 2005, p. 370).

In addition, the popularity of world music was heightened by the establishment of its “Billboard” chart since 1990 that provides information on trends as well as by the commencement of the annual “Grammy For World Music” since 1991 that gives recognition as well as promotes competitions (Fernandes, 2013; Taylor, 1997). News, listeners’ guide, academic books, broadcasts and record stores have also been contributing to the accessibility and understanding of world music (Feld, 2000).

Since the 1990s, the well-known world music has been becoming more independent with its standalone products without being reliant on the collaboration with existing pop stars to gain popularity (Feld, 2000). Being in the global scene as a product of presentation with wide exposure and interaction with other musics, modernity and commercialisation, the discourse of world music has been surrounding the matters of ownership and oppression in the borrowing of ethnic elements by pop artists, appropriation, hybridity, authenticity and diversity or homogeneity.

The term “world music” was considered to be a part of the title of RWMF to “borrow” its popularity as it was viewed as “the big new thing after pop, and after bebop, and after hip-hop, and after whatever” during the formation period of the festival in the late 1990s (H. Munan, personal communication, August 7, 2016). Although it is not unknown to the committee that “world music” is related to recording labels in the West, there was no intention of commercialisation of RWMF then (E. Ong, personal communication, July 27, 2016).

5.4.1.3.2 Appropriation and Hybridisation in Sound Presentation

World musics are deracinated sounds of trans-context representation that are to be “consumed” with their fractional attached history, cultural background and geographical origins. A change from the past context of performance inevitably results in the appropriation of music in its presentation to cater for another way of consumption. The sounds of world music—whose previous purpose in its origin was mainly customary or functional—now act as a medium for cultural representation, expression of an idea, showmanship of skills, aural

pleasure as well as a marketing product. Ritualistic or religious music is usually transformed into secular music. The music is also refined and aestheticised as a digestible, intelligible and attractive sellable package thus making world music a shorthand and viable version.

There were some opinions on world music in RWMF where appropriation and aestheticisation seem necessary for a more entertaining performance:

They [the festival organisers] brought in from the interior like some Lun Bawang group [local traditional music] ... you showcase them to the world which is good, but the performances itself is not all that catchy. (C. Wei, personal communication, July 28, 2016)

There are certain types partly only fit in the workshop venue or in a more cultural setting; up on stage it has to be a little bit more entertaining. ... This thing has a tendency that all we get is get the ministry the involved, then, and they started thinking, "Oh, wait a minute, you know, this particular culture is not represented", and we had said "No, it's not a cultural show. It's a music festival". Now, if that group can present a 20-minute set of their music, they got a shot at getting on the stage, but it's not going to be something where we're thinking. ... It's a music show, so, entertainment, is that right? And cultural music is important, but it's first and foremost a music show. (R. Basiuk, personal communication, July 28, 2016)

The bands that we select are normally the bands that can perform outdoor to an outdoor crowd. (Angelina B., personal communication, July 29, 2016)

Weiss (2014) also found that "The students themselves [in Weiss' world music lectures] make a direct connection between authenticity and aesthetic preference" (p. 517). This is in line with what Turino (2008) discussed about the necessary transformation when musical styles from the field of "participatory" which usually occurs in a traditional setting are transferred into the "presentational" setting as a piece of a set item of world music. Some examples given were:

In the United States ... old-time string bands ... evolved into bluegrass. (p. 59)

In the presentational Andean style, textures became homophonic, the texture and timbres became more transparent, solo/ensemble contrasts were added, timbral contrasts within the ensemble and timbral clarity of each instrument were emphasised, virtuosic solos were highlighted, and forms became tightly arranged and closed. (p. 60)

Appropriation, hybridity, modernity and commercialisation create a complex of identities of world music between belonging to the roots and commodification. This conversion process is also affected by interactions and borrowings of other musics through missionaries, colonialism and post-colonialism; modernity with the incorporation of technology such as electrification and synthesisers, and the advent of the Internet network; and the influence of Westernised mainstream. Hybridity in world music can be perceived as "organic" that comes about through a historical process and background, or "intentional" where music is more industry-based and is created for artistic sake to impress and fulfil market demand (Haynes, 2005, p. 376).

Nevertheless, whether a piece is "organic" or "intentional" cannot be viewed as an absolute alternative as cyclic change in music is usually due to multiple factors. Continual experimentation and innovation as well as adaptation and hybridisation of world music

products are being described as “schismogenesis” by Feld (1994b), quoting Gregory Bateson (1936/1958), as “patterns of progressive differentiation through cumulative interaction and reaction” (p. 265).

Although the sound characteristics of world music are related to fusion and modernity, world music is usually still presented with traditional elements. The two opposing components in the binary of “traditional and modern” usually co-exist in world music, making it an eclectic mix. Being “authentic” in terms of maintaining cultural roots is integral, but creativity and innovation are usually also embraced for cultural revival and survival. Baumann (2001) commented that:

Music, musical instruments and conceptions of music making are based now more than ever on the fundamental principle of negotiation of values and judgments. ... This negotiation of tradition and modern, authenticity and syncretism, of opposition, transformation and economisation of culture demands from each musician a special basis for decision making for each performance and each individual musical piece. (pp. 25–26)

Gorlinski (2006) also described the case of RWMF as an “engagement through alienation”: attracting people by providing “wanted” sounds of modernisation and hybridity by a departure of some traditional elements in the music. She commented that “involvement with aestheticised forms of local music becomes symbolic of global engagement, an enactment of global imagination. It is appealing, it is captivating for locals and non-locals alike” (p. 250). With appropriation and hybridisation, it seems that world music is a platform for creativity and new inventions of sounds thus becoming more heterogeneous in its musical styles and instrumentations.

5.4.1.3.3 Binaries in World Music

World music is a bricolage of origins, styles and genres including those that are appropriated and hybridised. This concept has been much contested in academia, record and commercial companies as well as world music musicians in the past 30 years. Weiss (2014) indicated that the term means “non-Western musics writ large; it is a broad-reaching term that incorporates folk, popular, and art music genres as well as popular musics that mix Western pop music idioms with local and regional genres from around the world” (pp. 508–509). Within its own wide category, world music contains many dissimilar musics; it is in a similar position with jazz which was being described as “a site of the convergence of alterities” in its origin, musicality and ethnicity, thus being “heteronomous” as Emmanuel Levinas (1987) puts it as “an otherness that cannot be reduced to ‘the same’ ” (Benson, 2006, p. 453). Feld (2000) finds the

world music label “ubiquitous”, “today’s dominant signifier of a triumphant industrialisation”, and “rapidly naturalised in public spheres” (p. 146). Moreover, Haynes (2005) found from interviews that this term was perceived as “indefinable or in some cases meaningless” (p. 369).

This mass of “world music” seems to be challenging as an identifiable category and it can tell more of what it is not than what it is. Nevertheless, the term “world music” does create separation from other musics even though there are grey areas. Some literature attempted to explain the characteristics of world music using dichotomous binaries to comprehend what it is through what it is not, and at times, its simultaneous duality characteristics: the “West” and “the rest”, “self” and “other”, “us” and “them”, “traditional” and “modern” (Haynes, 2005; Taylor, 1997). These contrasting terms highlight the state of an opposing character to a relative point. The following sections present the dialectical meanings in the understanding of world music and the extent to which perceived cultural sounds and soundscape formation of RWMF are related to the current discourse of world music.

5.4.1.3.3.1 Ethnic Music and Territorial Expression

Haynes (2005) interpreted that “the West and the rest” “often draws on the same recalcitrant race-thinking that categorises whiteness as normalised and dominant, whilst Others are deviant or more specifically, exotic” (p. 372). For the Artistic Director, the meaning of world music at RWMF is that “as long as it has got an ethnic identity ... that's the theme of Rainforest [World Music Festival]” (Yeoh J. L., personal communication, July 29, 2016).

World music is usually ascribed to a specific boundary of geography, nation, ethnicity, race or community: It can be a territorial expression, with multi-territorial characters, or identity formed through de-territorialisation and re-territorialisation (Connell & Gibson, 2004; Fernandes, 2013). “The rest”, “other” and “them” refer to “geographic areas outside the European-North American arc and occasionally includes Australia and New Zealand” (Weiss, 2014, p. 509). The importance of “place” is noted by Taylor (1997, pp. 16–17) that world music is usually labelled by the ethnicity or place of origin of the musicians rather than the type of musics even though the music does not sound dissimilar from the mainstream Western pop (p. 16).

One of the pioneers of RWMF commented that world music is “music from somewhere else” (R. Basiuk, personal communication, July 28, 2016) which implies a location that is not of one’s

own. The emcee who usually introduces each band before their performances, although acknowledging that world music is “a very wide scope”, said that it is “the music that originates from certain country” (H. Foh, personal communication, August 11, 2016). Similarly, the Head of the Heritage Resource Centre and the Music Department of the SCV stated that “world music must come from a country” (Narawi R., personal communication, August 1, 2016). A sound team who has worked in the festival for eight years commented that, “I think I would [consider music such as Mongolian throat singers with modern deejay music as world music] because the thing is, it would be, because you still have the elements of having some cultural background, from where you come from, from your country” (C. Wei, personal communication, July 28, 2016). The term “country” is mentioned in most of the comments above which signifies that the music of RWMF is much connected to a “place”.

The territorial expression of world music is appreciated at a deeper level when it is known as difficult in access in terms of geography, either by distance, remoteness, or places unheard of with descriptive comments such as “hardly visible places like Easter Island ... it's a dot in the ocean” (Jane L. L., personal communication, August 1, 2016). Other comments were:

This year they've [the organiser] got a group from Ethiopia. Well, I will not *travel 15 hours away* just to watch a group in Ethiopia ... That's something very *unique*. (Umesh M., festival-goer from Malaysia, personal communication, August 6, 2016)

It's nice to see these performers like today from all as *far* from Norway, or Northern part of Canada. (Richard, festival-goer from the USA, personal communication, August 7, 2016)

The distance of travelling mentioned by the emcee of the Evening Stage Performances caught the attention of the festival-goers and the media:

I remember one year, I talked about a band from Africa. They had to walk from the village to the main city. That took them five days. And after that they had to take a flight, another five days just to get to KL [capital city of Malaysia] and then to Sarawak. And one reporter actually wrote the whole thing down. (H. Foh, personal communication, August 11, 2016)

As geography is considered as an important element of RWMF, the Artistic Director attempts to incorporate different sounds defined by territories in the program of the festival, giving the festival-goers a “travel” around the world in three days at one place:

I try to keep five continents [for the selection of line-ups]. It doesn't work all the time. But this year [2016] ... we hit North America, South America, Europe ... Try, not all the time it works. India, India is pseudo-India because South Asia, because our Indian group comes from West Malaysia but they're doing Indian music. I've got central Asia, Southeast Asia, and we've got Australia, Australasia ... But, sometimes it doesn't happen. I might keep four. I think the hardest is to make sure every band is *different*. So, I want to bombard you, the audience, that you go back with 23 things [bands], and not like, oh [similar bands]. (Yeoh J. L., personal communication, July 29, 2016)

When the festival celebrated its 20th anniversary in 2017, five continents were covered in its band selections. The poster of RWMF 2018 that was distributed through the social media also advertised the variety of countries in the line-up by stating “27 bands from 19 different countries” (Figure 5.12).



Figure 5.12: The poster of RWMF 2018 disseminated through the social media. (Retrieved June 11, 2018 from <https://www.instagram.com/rwmf.official/>)

At the same time, there were expectations of musics from different areas in RWMF program among the festival goers:

I think it [the term world music in RWMF] still implies the music that's going to be, you're going to get *a variety of music* ... Music that is brought to you *from other areas*, and that's quite interesting. (R. Basiuk, personal communication, July 28, 2016)

I enjoy the concert, which I can hear music from *all around the world*. (Hilary, festival-goer from Malaysia, personal communication, August 6, 2016)

I remember there is one year that we worked on, there were just too many, too many Middle Eastern influence. Every night you will have at least one or two, which is like, oh, it's a bit overkill. ... I think what you want is you want *different styles*, but not too many of the same styles. (C. Wei, personal communication, July 28, 2016)

Borders are definite territories as references of origin or culture-historical roots. However, borders can also be blurred territories when certain world music has gone through multiple processes of change in adaptation to modernity, globalisation and commercialism; especially to those migration communities and unacknowledged minorities. Affiliation to a “place”, physical or cultural, is perceived as part of an integral characteristic to identify “the rest” thus necessitate re-territorialisation and assigned geography to world music even when they do not accurately represent these blurred boundaries. Connell and Gibson (2004) commented that “romanticisation and the fetishisation of marginality were central to the search for and marketing of purity and novelty: simplistic celebrations of geographical diversity and remoteness” (p. 342). With territorial expressions in world music, it brings the festival-goers to

multiple “vicarious journeys” (Connell & Gibson, 2009) in their festival experience to some of the unreachable geographies.

5.4.1.3.3.2 Traditional Sounds and Authenticity

The binary of traditional-modern often brings in the discourse on “authenticity”. Authenticity has been much discussed in world music because, rather than a mere creation of a work of art, it has an intrinsic characteristic connected to expressions of culture and place thus identity. In brief, authenticity can simply mean “cultural/ethnographic accuracy in world musics” (Taylor, 1997, p. 21). Taylor (1997) further elucidated three facets of authenticity, namely “positionality”, “primality” and “emotionality”.

The authenticity of “positionality” means that “world music musicians cannot be sellouts” (p. 23), such as being visibly popular, commercialised and profit-oriented. As mentioned earlier, what defines world music is sometimes better understood by what it is not, and being traditional also means not being in the mainstream that is usually interpreted as pop or rock, or musics that are predictable and easy to assess:

Not a modern music, not a pop music. (Narawi R., personal communication, August 1, 2016)

Something that you normally don't listen to, right? And it is also not the music that is generated by the music industry for pop music in that, it's all that other music. You've got the industry—EMI and SONY, and all that are funding all these mainstream music. And then, you've got this other stuff that is on the outside which is the other world music. And then, there're groups from South America, there're groups from Africa, the groups from Thailand. People who don't belong to mainstream. Philippines groups that aren't playing in bars and things that are just actually playing top-notch music. ... You're not going to get the same mainstream stuff. It's not like turning on the radio ... you can probably guess the next three out of the next five songs that are played on the radio. (R. Basiuk, personal communication, July 28, 2016)

Not pop, not jazz. ... I think the main thing, the whole thing about world music was *to get away from mainstream pop*. ... Because this is something you can get on the radio ... it's *easy* to get to. So what we present is, hopefully, things that you *never going to be able to hear* turning on the radio, or going down to the local pub, or have it come round three times a year to your local neighbourhood. (Yeoh J. L., personal communication, July 29, 2016)

Being traditional means a connection with a confined cultural practice that has a sense of depth in history. Raw music without traces of influence from modernism especially those from the outposts are usually considered as being very traditional, although this evaluation can be subjective. In RWMF, a response says that:

Those rare ones should be pushed [on stage]. (Saufi A. Y., personal communication, August 10, 2016)

The perceived “primitive-ness” in music seems to add to the attractiveness of sounds:

You know the Castrol tin? The Castrol, the oil, they make into a guitar. The “Castrol” name is still there. But if you're not looking at them, you just hear what, at the back, what are they playing, *hooi* [exclamation of surprise], very nice plucking, very nice guitarist and then very nice sound of that guitar.

If you see, just a Castrol tin. From a very poor country, but he plays, sounds good. ... This is suddenly make, open our eyes what is wonderful, even that Castrol tin also sound very nice and very good. (Narawi R., personal communication, August 1, 2016)

This echoes Taylor's statement that authenticity as "primality" is "discernible connection to the timeless, the ancient, the primal, the pure, the chthonic; that is what they want to buy, since their own world is often conceived as ephemeral, new, artificial, and corrupt" (p. 26), and "natural, innocent ... in which music was made, not manufactured" (p. 27). Titon (1999) also argued that presenting the "real" cultural bearers rather than non-tradition representatives in the Smithsonian Folklife Festival touristic event is a way to deliver authenticity in performance. On the same line, Baumann (2001) stated that:

Almost every kind of folklore attracts outsiders with an imagology of their folk costumes, traditional musical instruments and forms of expression, referring to a past existence as hunter or peasant or life in the countryside in general, all as a reflex to the global loss of time and space. (p. 16)

Thirdly, the authenticity of "emotionality" is related to music that has a sense of spirituality with "perceived enigmatic qualities" (Taylor, 1997, p. 24). Emotionality is often related to a mystical experience that connects to one's soul and can only be vaguely observed through physical reaction:

I think amazing we had Mongolian throat singers. And that's always *spine-chilling* sound. We had bagpipes, of course, always *spine-chilling* as well. (Yeoh J. L., personal communication, July 29, 2016)

I was *touched* of throat singer, yeah, and of Syria music, *very touched*. I love the instruments, was *very deep touched*. (Jennifer N., festival-goer from Germany, personal communication, August 7, 2016)

In another performance during the Evening Stage Performances, a solo was considered rather impactful relating to the presence of spirituality in the music:

The nose flute, *wow, everybody kept quiet* about that one. So *soft*, it's so difficult to mic the nose flute, but *everybody went silent* just to hear this one man plays his nose flute, and a lady at one point as well. (Yeoh J. L., personal communication, July 29, 2016)

Connell and Gibson (2009) also described that:

Incorporating indigenous instruments and sounds (invoking an explicit conjunction of indigenous people as "natural") have contributed to primitivist, fantasies of tranquillity, timelessness, and innocent human interactions with nature. The point is that listening to this music is meant to bring relaxation, spiritual healing and escape from modern, industrial, urban life. (p. 72)

Nevertheless, rather than an objective justification, what is perceived as "authentic" is relative to the individual. It can always be a question of whether being traditional is authentic and being modern is therefore inauthentic. Taylor (1997) described authenticity as "discursive trope" (p. 21) whilst Weiss (2014) argued that it is a "relative, flexible, and malleable concept ... construction of authenticity is persistently emergent" (p. 519). Discernment on authenticity is heavily reliant on one's preferences and expectation formed from his or her background or present intellectual knowledge of the culture of which what is perceived can be an auditory illusion:

Performers may or may not intend to invoke the authenticity received by the audience. Audiences may or may not receive a performer's intended self-constructed authenticity. Listeners imagine they are listening to another musical world, but they are hearing themselves, as their own musical world is used as a filter. (Weiss, 2014, p. 520)

An African musician may intend to include western music vocabulary and musical instruments from the mainstream that have been part of his musical background, but it can be seen as artificial and dull to the Westerners:

For musicians, therefore, this preference for the "traditional" is not just experienced as a commercial form of pressure, as it also poses a challenge to their sense of musical development reflected at a national and ethnic level too. Such discordant perceptions and expectations of world music, by consumers, music executives and musicians alike, problematise notions of what is "traditional", "modern" and "authentic". (Haynes, 2005, p. 375)

The leader of a local Sarawakian band named Tuku Kame which was initially formed for RWMF commented that:

When we are here [at the SCV], we only play traditional, we don't play Tuku Kame [fusion and contemporary] concept here, because the tourists, they want the solid local ethnic. But for the dinner, for the outside there [in other places of Sarawak], because most of them are local, so they want something else ... So we mix modern and ethnic. (Narawi R., personal communication, August 1, 2016)

Weiss (2014) gave another perspective:

The criteria for authenticity are primarily determined by the extent to which a performer is true to his or her spirit or character. Social and personal decisions by the performers tend to be privileged over musical decisions as determinants of authenticity. (p. 522)

She also identified from her research that, "authenticity is a primary aesthetic criterion" (p. 517). From this point of view, the claim of authenticity that was once much debated may have come to a state of pointless discussion. It seems that anyone can claim to have authenticity as it is an individualised and self-defined character regardless of how things can be collectively perceived by others.

5.4.1.3.4 "Difference" in Cultural Sounds

These binary categories can be summed up in one word: difference. This term is one of the most mentioned words in the responses on "What I Like the Most", "The Most Unique/Memorable Experience" and "The best experience" (Figure 5.5) and "What are the sounds that you like at this festival?" (Word Cloud in Figure 5.5). "Difference" is searched for and attempted to be defined, and becomes an essential quality of world music, not only in the way of what the music is, but also what it is not by being distinctively different. Being "different" invites positive evaluation and affinity. Haynes (2005) also wrote that "difference [in world music] is understood as a positive resource, rather than as the basis of a form of discrimination or to confirm a hierarchical order of races" (p. 370), and "difference" acts as "world music's unique selling point" (p. 371).

The binaries of “the west and the rest” and “traditional and modern” can appear rather broad or relative when it is to be further discussed what exactly “difference” is. The dimension of “difference” can include “otherness”, meaning not belonging to oneself or experience something that is owned by another of which can be of other geographical areas or cultures, or music that is not accessible globally unlike the mainstream western. For example, the local community will look for modernism in their traditional music whilst the foreign will look for traditional elements in others. This difference of “otherness” was commented on by some:

I don't come to hear what I know. (Frank D., festival-goer from Australia, personal communication, August 6, 2016).

What I'm listening to, try to spot what, as you know, like world music or any other, the music that is *not from our own*, we try to spot those different things in the music that are *different to us*. (Saufi A. Y., personal communication, August 10, 2016)

In another response, the appreciation of difference is very much intensified by relating to one's own ethnic physical structure and culture:

I heard on Easter Island then, there were only three thousand population. Out of three thousand, the ratio of men to women is 3 to 7. ... Well, I think the Easter Island women are so *beautiful*, yeah, *their mothers look like their sisters* ... They are so beautiful, and I say people with us, we go there, we don't have chance. I mean, every woman there is beautiful, and the men are so little. ... And the women there have really *long arms*, I said, and very *slender bodies*. And the men are like *silhouettes* like that, very beautiful. And the women, because they have very *beautiful parts* and all that, and *very red, toned kind of skin* ... and they have very good vocals. So, I thought they are *beautiful*. Of course, when the first time our staff saw the international artists, we are like *stunt and shocked* at their costume. We thought our loincloth is so half-nakedly demonstrated. But when the Easter Island men came, I remember when I was with the finance manager when we were at the lobby, and then two men came. They were asking, “Where's the washroom?”. We couldn't even speak, because they were dressed with nothing, only a loincloth and that is not a loincloth even. It's just that, they, it's only covered with a tortoiseshell and with a string tied to it. ... I was like speechless. And then my colleague said, "How can they dressed up like that? Are they going outside there, are they going to walk about like that?" I said, "I think so, that's their costume". "Really? With just one string across, in the middle of the butt, just walk like that?". "It's okay, they have very nice butts", I said. (Jane L. L., personal communication, August 1, 2016)

The other word mentioned in relation to “different” is “unique”:

In terms of sounds [that I like], there's a lot of unique instruments here. (Dmitry, festival-goer from the USA, personal communication, August 7, 2016)

Certainly, the Mongolian throat singer last year in the auditorium was a very unique experience. I *never heard anything quite like that before*, really enjoy that. (S. Brown, festival-goer from Brunei, personal communication, August 6, 2016)

The localness in the RWMF music program is one of the criteria that provides distinctiveness to the festival as these sounds may not be readily accessible in other similar platforms. The

Artistic Director of RWMF intentionally designs this sound aspect:

Friday night, we start with the *Miring* ceremony [local customary blessing ceremony]. We're *not going to get the Miring ceremony anywhere except here*. You're not going to get it from Australia, or Brazil, or whatever. (Yeoh J. L., personal communication, July 29, 2016)

Besides that, the nose flute of the local traditional music has frequently been mentioned due to the uncommon way of blowing and the peculiar softness in the sound:

This kind of, like a flute kind of thing but they play the flute not through the mouth but through the nose—nose flute—which is really good. They are like caught a lot of people's attention. (C. Wei, personal communication, July 28, 2016)

Thus, unlike mainstream music, the differences seen in world music are usually those that are considered niche, not readily available for access, and can hardly be duplicated and represented. This idiosyncratic and exotic sound creates a dimension of aural experience at the music festival not of everyday life.

The other dimension of “difference” is being “new”. “New” can be newly existing in availability such as a new hybrid style or newly invented sound product. “New” can also be the music of the olden days but newly discovered. In relation, “first time” was often mentioned by respondents:

We never see people making guitar from Castrol tin. Oh, something new. ... Ah, different. And the concept of playing is different. (Narawi R., personal communication, August 1, 2016)

I like experiencing new kind of music which I don't know, like here for example for me, was last year the musician from Reunion [Island] and he was a great musician. I remember Palestinian, Mongolian ... that's the reason why I'm coming here for discovering something new. (Katarzuna B., festival-goer from Poland, personal communication, August 6, 2016)

[Sounds that are liked] *I have to say the instruments, because I've never seen most of the instruments they played.* (Hana, festival-goer from Singapore, personal communication, August 7, 2016)

There's like a lot of tribes that I hadn't heard about before. So, that's quite surprise there are so many different ones. (Ghislane, festival-goer from Spain, personal communication, August 7, 2016)

They were making the weirdest sounds just by slapping the water. It was fantastic, I've never heard anything like it before. ... Again, you had it once, it's really interesting. If they came three times running, the interest would become boring. (H. Munan, personal communication, August 7, 2016)

In line with this, Spencer referred to “freshness” in relation to “new”:

A whole lot of stuff the marketeers confine to the world music rack has at least one common denominator: its sheer freshness. If young people have been walking around into record stores and buying armfuls of Salif Keita and Milton Nascimento albums, then it's probably because they want to hear something NEW. (cited in Taylor, 1997, p. 20)

On the same note, Taylor (1997) also commented that:

The central problematic in such marketing and labelling revolves around the necessity for demonstrating that world music and world beat are both timeless and new at the same time. ... World beat is timeless, but fresh; fresh, but timeless. You have heard it before (almost), but you haven't heard anything like it before. (p. 28)

“Difference” is also recognised when there is diversity, whether or not any of the varieties are new to the perceiver:

I only knew the countries through the bands. Of course, I saw the map. But when you actually see the people who came, then you know the difference between. Especially the African countries, and also the South American countries, then you can see the difference in each of the sounds, the music, and their musical instruments. (Jane L. L., personal communication, August 1, 2016)

We have people from other countries and they bring their culture. Different. So, you get to experience different bands, different ethnic cultures that you can see, so it's different. (Angelina B., personal communication, July 29, 2016)

See different types of instrument being brought in and giving a different feel to the music. It has been really good. (Vivek, festival-goer from Malaysia, personal communication, August 7, 2016)

To my mind, unique. There're obviously festivals everywhere, but this one just seems together, a wide variety of performance ... such an amazing amount of different sounds ... Even if we will move back to the States, I will still definitely consider coming back. (Richard, festival-goer from the USA, personal communication, August 7, 2016)

5.4.1.4 Summary: “Music Culture” of RWMF

There can be multiple interpretations of the shared experience of world music within the purview of festival-goers. Baumann (2001) stated that festivals “celebrate local, regional, national or cosmopolitical identity concepts and, through certain traditions, revivals, musical genres, music instruments or regional references, *festivals stress the diversity and plurality of expressive forms* [italics added]” (p. 13). The sounds of local-ness, ethnicity, traditionality, territory and “authenticity” along with the soundscape structure design over time create various “differences”, each connecting to a different group of audience.

5.4.2 “People” and Social Sounds (“Festival”)

This section explains the composition of “people” in RWMF, social conditions that appear or are cultivated during the festival, and the social sounds within the context of “festival”. The discussion on the characteristics of music festivals can be found in Section 3.3.2.

5.4.2.1 “People” of RWMF

A festival with only celebrated themes and activities without the presence of people will be lacking a festive atmosphere. A festival is a gathering point that creates a social milieu with a mixture of personal crowd among friends and family as well as communal crowd where individual or groups of people who may not know each other come together to participate in an activity.

The “people” of RWMF comprise the musicians, crew, volunteers and festival-goers who can be locals or tourists, dilettantes or academicians. There have been approximately 18–25 thousand festival-goers in the three-day festival each year over the past ten years. From the general survey in 2016 and 2017, the demographics of the festival participants shows that the festival is made up of 70% local communities (Malaysians). Among the festival-goers, there are

about 40% who fully attended the festival for three days. The majority age groups are 16–30 years old (55%) and 31–45 years old (30%) with 70% of the festival-goers are working adults.

The “people” of the festival is considered the second best experience during RWMF with 17% of the nodes from the responses of the three-year surveys (Table 5.4). The social environment of the RWMF is described mostly by the word “people”, “friends”, “crowd” and “interactive”. Some responded about their experiences of being with friends and family; making new friends; or friendliness among the diverse international community. A few examples of the comments are: “relaxing with family and friends while listening to the bands”, “reuniting with friends because it’s only once a year”, “make new friends”, “mixing with people from different countries and cultures”, “people are friendly and helpful”, “friendly locals”, “the energy of the people”, and “interactions with musicians in the workshops”. The appearance of mass and “being in a crowd of people” as well as the passive participation of “watching people having a good time” are also pleasurable.

5.4.2.2 Perceived Meaning of Festival Community and Social Sounds

The active-anthropony-intentional-featured sounds of people are typically cheers, laughter, shout, whistle and handclaps. Examples of incidental-background-random sounds are conversations, people walking especially on the plankwalk and food preparation.

5.4.2.2.1 Festival Community

The diversity of the festival community is perceived in the different age groups of people as well as the presence of international community with local people and foreign visitors.

Another significant characteristic of the festival community is the returnees to the festival, some of whom have attended the festival more than ten times.

It’s interesting also that you could see many range of ages. You could see kids, or even you could see really older people. (Inigo L., festival-goer from Spain, personal communication, August 7, 2016)

What’s so unique is, you get to see every different type of person, human from all over the world. (Umesh M., festival-goer from Malaysia, personal communication, August 6, 2016)

I’m from UK, so I met a lot of people from Singapore, Malaysia, Indonesia, a lot of Southeast Asia as well. So it’s been good to meet people from all different areas of the world as well. (Azeen A., festival-goer from the UK, personal communication, August 6, 2016)

They [people] are great. They come from all walks of life. All different backgrounds, and I think it’s a great mixture of all different cultures to show the world can actually be as one. (Harvir, festival-goer from Malaysia, personal communication, August 7, 2016)

It's a lot of different cultures and lots of different ages, and this is what makes this festival, what I've seen, so special. It is not only dedicated to one kind of people, you can find from families to young people to older people ... a lot international faces, but a lot of local faces as well. So, yeah, I think that's what makes it really like a brotherhood. (Beren G., festival-goer from Spain, personal communication, August 7, 2016)

The multiple languages heard during the music festival gives a sense of it being international with diverse cultures. The local dialects can also be heard frequently around the village especially at the craft bazaar. Occasionally, there were also languages that have never been heard before which signify the presence of people who come from countries that are not widely known:

[The sounds that are liked] Different languages being spoken. (Ben A., festival-goer from the USA, personal communication, August 7, 2016)

I like the different accents that people have. (Kathryn H., festival-goer from the USA, personal communication, August 7, 2016)

Interesting when I'm hearing different languages at the same place, mostly English, Malay, or Indian ... French ... I don't feel really out of context ... It's the point of this place to be world music festival. And it's to mix all the cultures and everything. So, if we hear different music, it's logical to hear different languages. (Francois, festival-goer from Spain, personal communication, August 7, 2016)

“*Ooohaaa* by the Dayaks” (Isaac R., festival-goer from Malaysia, RWMF survey, 2017) (Rec No. 6) during the Evening Stage Performances, which is a local way of greeting or call for celebration is deemed as a pleasant sound and are usually responded with loud cheers by the crowd.

There are approximately 40% repeated goers in RWMF. Although non-local repeated-goers are still being considered as visitors in tourism terms, they may have embraced the identity of being part of the festival community that contributes to the sustainability of the event. A significant percentage of repeated-goers could create a positive influence as new attendees will easily conform to the decorum of the festival by being in the atmosphere of returning attendees (Little, Burger & Croucher, 2018). Some related comments were:

Almost every year, the same people come back. (Narawi R., personal communication, August 1, 2016)

I think if people go away happy, that is one thing, if people come back again, that's one thing. ... It's like a reunion thing ... They [volunteers] come back, yeah, amazing. They take leaves. And these are architects, engineers, doctors, we have them all. And they are all busy people, and they all take leaves to come and work 20 hours a day. It's hard work. But, I love them. Without them, we cannot do this. (Yeoh J. L., personal communication, July 29, 2016)

In one incident, there is a returnee of RWMF who is a local girl named Alena Murang who attended the festival as a child several times and was exposed to *sape* playing and the cultures of Sarawak. After leaving Malaysia to further her studies in another field, she came back and decided to be a full-time artist-musician and has been performing at the festival and other international platforms in recent years. The Artistic Director relayed that “it is because of the

Rainforest [World Music Festival] that got her where she is” (Yeoh J. L., personal communication, July 29, 2016).

5.4.2.2.2 **Communitas**

Social stratification, social roles and organisational structure that may cause restraint in expression and communication in usual daily life are minimalised in a festival setting. A festival creates “inversion, the reversal of the established social order, including social hierarchy and gender roles” (Stoeltje, 1992, p. 268). Little, Burger and Croucher (2018) reported that festival-goers viewed societal escape as one of the subthemes of a significant music festival experience:

To deviate from social norms and expectation the feeling of not being judged by others and having no fear of being their true selves people are unconcerned with how others are dressing or acting, with a seemingly widespread level of respect and acceptance This tolerant behaviour consequently creates a relaxed atmosphere of individuals who experience the temporary removal of socially conceived expectations, and negative discriminatory behaviours. (p. 82)

Every participant plays the role of a festival-goer at a similar level regardless of status and background thus promotes social equality and intimacy. There is an opportunity to be closer to the musicians through the interactive afternoon workshops, sharing of cultural background, and meeting the musicians at Dewan Lagenda after their Evening Stage Performances. This can be considered as “social acceptance” with festival-goers “holding favourable views of human nature and feeling comfortable with others” including toward those who are usually viewed as different from oneself (Keyes, 1998, as cited in Packer & Ballantyne, 2011, p. 171).

The undifferentiated social roles in RWMF were commented on as follows:

The best part about RWMF, everyone are friendly and they are so random. Random means you can say “hi” to everyone. You can just mingle with anyone. There's no restrictions. There's no like “you're the boss, I'm at the bottom, I cannot talk to you”. (Saufi A. Y., personal communication, August 10, 2016)

It's a good experience, and, so, the venue has little places for people to jam, and play, and the listeners can sit same level. In the concert [of other music events], you have barriers, you have the main stage, and you have the audience down, so there is a division. (Jane L. L., personal communication, August 1, 2016)

Social acceptance is much felt by the festival goers, and some of the comments were:

Freedom, accept, I think all different cultures doesn't matter how you look, how you dress, how you want to dance, doesn't really matter. (Jammee K., festival-goer from The Netherlands, personal communication, August 7, 2016)

Very friendly, and open-minded. They accept different opinions, and they share with us their culture and we share with their culture. (Harmend, festival-goer from Malaysia, personal communication, August 7, 2016)

They come together, they exchange, and people are very open-minded. They're like one unity, so everyone can accept differences between us. (Hilary, festival-goer from Malaysia, personal communication, August 6, 2016)

They are extremely friendly. Yeah, people are willing to have a conversation with you. (Vick N., festival-goer from Malaysia, personal communication, August 6, 2016)

They are strangers but most of them are approachable, and you can chat with them and say "hello". It's nice, most of the time. (S. Brown, festival-goer from Brunei, personal communication, August 6, 2016)

People are very nice, awesome. They are very easy going. If I want to go and speak up to anyone, I just need to do that. Rather than if I do that in KL [capital city of Malaysia], probably I'll get into trouble. That's the difference. (Umesh M., festival-goer from Malaysia, personal communication, August 6, 2016)

The local community has also been commended for their friendliness and sense of identity:

I find Malaysians people particularly Borneans are super nice. (Frank D., festival-goer from Australia, personal communication, August 6, 2016)

Here, they [Sarawakians] have a very strong sense of identity. (Jan J., festival-goer from Malaysia, personal communication, August 7, 2016)

The organisation of the festival also involves social inclusion at a macro level where local communities and organisations are considered as significant parts of the festival and are valued through employment and engagement with the festival. Social inclusion can be promoted through "the use of local suppliers, the generation of public-private partnerships with community-based organisations, using locals as volunteers" (Laing & Mair, 2015, p. 262).

RWMF has always been held together with the Rainforest World Craft Bazaar (RWCB), which is organised by Craffhub, a non-profit organisation that promotes and markets local handicrafts. "Friends of Sarawak Museum", a Non-Governmental Organisation (NGO) that aims to promote Sarawak heritage has been collaborating with the committee members of ethnic villages in giving ethno-lecture talks and cultural workshops. *Sape* tutorial class and Wellness Programme are also led by the local experts in the fields. Children's workshops are managed by Pustaka Bookaroo in partnership with the Sarawak State Library. Environmentally friendly practices and waste management are coordinated by Biji-Biji Initiative—a social enterprise—since the year 2015 to promote sustainable event management. The Sarawak Biodiversity Centre holds an exhibition at RWMF to promote traditional knowledge and practices, and to market the products of the indigenous communities. There are volunteering opportunities in the management of the main events of the festival that have been open to the public making this event a community festival.

With a high percentage of repeated-goers that return to the festival uniting with friends, undifferentiated social roles and participation in event management, these can lead to "social

integration”, which was also found important in the experience of music festival (Keyes, 1998, as cited in Packer & Ballantyne, 2011, p. 170). “Social integration” means that people can relate to each other thus creating a sense of belonging:

Feel as if that we are all brothers and sisters in that sense. This is what Rainforest World Music Festival is all about. ... For me, the Rainforest World Music Festival is very unique in itself. ... you find that a lot of people are really friendly, compared to festival over in West Malaysia ... you get a lot of smiles, you get a lot people saying “hi”. (C. Wei, personal communication, July 28, 2016)

Maybe it's something about Sarawak hospitality, maybe it's just something magic. Everyone is bonded forever. In other festivals even WOMAD or Colours, or whatever, the band goes in, plays, and goes away. And they sometimes said, they never meet the organisers, they never meet other bands ... Here [at RWMF], suddenly, we're family, and really until now, every band that's come, and I cannot explain it, but it's pretty heart-warming. ... The musicians themselves, I meet them at other places, and it's like family. We bump into each other and people are crying. Because it's like, ah. This is not happening in other festivals. But I couldn't tell you why ... I think within audience as well, because, suddenly you're friends with the next person down there. I go to WOMAD, and everybody's partying, we're talking thirty thousand people in one day, one stage. But a lot of times, I don't actually talk to the next person, and then we go our own way, and then that's the end of it. But here, everybody seems to talk to everybody. ... In the same way, that, musicians and the audience, it's pretty emotional. (Yeoh J. L., personal communication, July 29, 2016)

Furthermore, “given the role of social facilitation by music, the positive evaluation of others with similar musical taste, and the bonding potential of music, it is fathomable individuals will have a strong sense of community and social cohesiveness” (Little, Burger & Croucher, 2018, p. 84). Thus, the sense of togetherness in RWMF is already innately present by having the fundamental common interest merely by the act of choosing to attend the music festival or sharing the same musical preferences of world music. Similarly, Turino (2008) stated that:

People go out to concerts and clubs because they like to be with other like-minded people, to see and be seen, to socialise, and to meet new people. The presentation of a given musical style creates a fulcrum around which given identity groups can form or be maintained. Cultural cohorts often form around particular presentational music styles. (p. 61)

Abreu-Novais and Arcodia (2013) found that “socialisation” and “family togetherness” are the top two motivators to attend a music festival. Bowen and Daniels (2005) also found that in a music festival in Virginia, USA, “just being social” is the motivation to attend the festival apart from music activities. Gadamer (1986) wrote that: “If there is one thing that pertains to all festive experiences, then it is surely the fact that they allow no separation between one person and another” (p. 39). Disparate people gathering together at one place with a shared interests form “communitas” (Turner, 1969), or in another term, “gemeinschaft” (Tönnies, 1887/2001).

The presence of the social condition of acceptance, inclusion and integration encourage altruistic acts among the people of RWMF. A music festival experience in Las Vegas where Little, Burger and Croucher (2018) found that “communitas” emerged as one of the main themes that include the practice of the PLUR (Peace, Love, Unity and Respect) ethos (pp. 82–83). The PLUR practice consequently leads to “altered faith in humanity” where participants

develop greater respect towards people even after the festival (p. 86). PLUR can be easier practised in a festive setting as compared to the normal working life that has a shared task, fulfilment of expectations or pursuit of certain achievements of which these may cause tension, competition and conflict of interest.

Consequently, the music festival revealed “positive social interaction” where “participants constantly exclaimed the joy of being with others, family members and meeting new people” (Little, Burger & Croucher, 2018, p. 83). This positiveness is also found at RWMF:

Pretty relax. No stress. (Ghislane, festival-goer from Spain, personal communication, August 7, 2016)

Relax, no stress, not aggressive ... very chill (Francois, festival-goer from Spain, personal communication, August 7, 2016)

I think what I enjoy the most is being around people. (Vick N., festival-goer from Malaysia, personal communication, August 6, 2016)

People are in the good mood, want to have a good time. (Jammee K., festival-goer from The Netherlands, personal communication, August 7, 2016)

Everyone's very friendly. It's generally a very nice, happy atmosphere. So, people are generally happy. (Jan J., festival-goer from Malaysia, personal communication, August 7, 2016)

Fun people. Fun. They know how to have fun, because we are here to relax and listen to music, and hang out, and perhaps meet some friends here. (Edgar H., festival-goer from Indonesia, personal communication, August 6, 2016)

[Sounds that are liked] Laughter from these happy people. (festival-goer from the USA, RWMF survey, 2017)

[Sounds that are liked] People cheering in a crowd. (festival-goer from Malaysia, RWMF survey, 2017)

I think I like all the sounds even the cheer from the audience. (Hilary, festival-goer from Malaysia, personal communication, August 6, 2016)

I like all the sounds. (Vageesh J., festival-goer from the UK, personal communication, August 6, 2016)

Everything kind of just very pleasant here. (Hew L. Y., festival-goer from Malaysia, personal communication, August 6, 2016)

I like everything. (Michael, festival-goer from the USA, personal communication, August 7, 2016)

Overall, there is a sense of belonging and optimism in the communitas of RWMF that has made the festival-goers bonded together including new-comers and acquaintances. Consequently, this encourages more uninhibited dialogues, a sense of liberation in participation, positive vibe and sounds of enjoyment in the soundscape of the festival.

5.4.2.2.3 Cosmopolitanism in Festival Soundscape

An international festival usually has its festival-goers coming from diverse backgrounds with different purpose and expectation. Cohen (1979) delineated five modes of tourist experiences, namely “recreational”, “diversionary”, “experiential”, “experimental” and “existential”. One may be motivated to attend the festival in one of the modes, but it may also vary within the

festival itself depending on the type of activities, time and duration of participation. The mode of experience can affect the type of exposure, behaviour patterns and level of participation.

Festival-goer in the “recreational” mode is usually searching for pleasure and entertainment without much concern towards the question of authenticity or commercialisation in the experience of world music or other activities. Enjoying the fun of the activities is the primary purpose that grants them a restorative effect. The “diversionary” mode usually occurs in those who are looking for an escape from their daily routine thus seeking an experience of difference. Satisfaction can be obtained with an experience of a different environment such as being away from city life to being in nature, listening to different musics that are not heard in the usual radio broadcast, and meeting new friends.

Those who are in the “experiential” mode is critical about values where meanings in experience are searched for. The festival-goers can be concerned about authenticity or looking for the “real” things. Nevertheless, any evaluation is only for the purpose of observation without the intention of being engaged. The “experimental” mode are “seekers” (Cohen, 1979) who attempt to partake in the meanings of experience by making attempts to be part of the community yet still not fully involved.

The festival-goers in the “existential” mode are those who “live in the two worlds” (Cohen, 1979) and are attached to the centre of the other via a sense of belonging and regular visits. This happens in some of the repeated festival-goers or volunteers including non-local communities who have been taking part in the formation or management of the festival, showing concerns and willing to contribute in a significant way.

While each individual may have different modes of experience, a music festival is a “temporary Cosmopolitan space” (Chalcraft, Magaudda, Solaroli & Santoro, 2011, p. 27) where “different spaces and venues of the festival are chosen and managed in order to create the conditions for different forms of audience participation and involvement” (p. 30). This cosmopolitanism is a shared common thought of openness and positive attitude toward diversity as well as otherness. Acknowledging the “world” culture and the differences in musical taste and preferences in participation lead to tolerance towards others in a music festival setting:

Some bands want the sound to be that way. So it's part of their music, it's part of their way their performance. So I can't really say it's noise. It can be noise to some people, but it's actually music to their ears. So you're going to respect different type, different music, different people's music. (C. Wei, personal communication, July 28, 2016)

Because it's all around the world, people are here, there's a generation gap, there's an age gap, there's racial gap, and all the music are well-blended but might not be centred to specific crowd. What people

hear is not something that you like, and not everything they hear is something that they would not like. ... I think it's just that getting people expose to different set of music and different tone, different feel. I think that's about music festival. (Vick N., festival-goer from Malaysia, personal communication, August 6, 2016)

In relation, the soundscape of RWMF is intended to be diverse to cater for varied ways of participation and appreciation:

I think festival in a sense that there is no, it's not like you go and see Justin Bieber and there're two warm-up bands before them playing before he arrives. This one is a presentation of many bands, and you are there to see many, it's just not one band and support groups. So, and it's over three days, it's not one day. It has more elements than just music, that's, you have to eat, you have to drink there. ... It's a, is that the right word, "conglomerate", it's a *kumpulan* [group], it's a collection of everything put together in one venue, and you experience. (Yeoh J. L., personal communication, July 29, 2016)

The first few bands, I like them because the committee they auditioned and choose the bands because they first introduced the world music, so they'd like to really, really, really, really confined to the world music sounds. Yeah, later on, when people, the youngsters come, because all kinds of group begin to come, they begin to overshadow the people who truly appreciate music in the raw music, original form. So, sometimes organiser pressured to make the concert louder. And then, those who really appreciate music say, "why the music is getting louder?". They want to appreciate music as it is. Then, the organiser has to, like, do *mix*. (Jane L. L., personal communication, August 1, 2016)

It's different than the festivals that I've been to in the States where it's just a big open fields and couple of stages ... we've been here for our three days, but there're still things that we're finding that we didn't see before. (Celine, festival-goer from the USA, personal communication, August 7, 2016)

For example, there is a matinee at the auditorium that the soundscape is intended to contain only musical sounds for silent appreciation:

At the amphitheatre [auditorium], we have those *professional musicians who really appreciate the music and really enjoy it*. ... In that indoor theatre, we have bands which are like more chamber music kind of bands. And that is where we attract those professional musicians who are there to sit and listen, and when it finished, then [only] applaud. ... And we found that this has drawn back people again to the festival. Something different. (Angelina B., personal communication, July 29, 2016)

There are sessions designed for more informative sounds:

There's an *intellectual* part of it, partly the workshop role. (R. Basiuk, personal communication, July 28, 2016)

Workshops will cater more for the students and people who want to have a go at trying out the instruments. (Angelina B., personal communication, July 29, 2016)

It's like a more, I don't want to say academic, but a more kind of *exploratory explanation* about something, like Connie [a volunteer attached to the Friends of Sarawak Museum] did for *sape* and where it came from. ... So I'm doing the children's workshop and it's to do with the Tree of Life. And then we have doodle wall, Tree of Life. And then we have a talk about the Tree of Life and what it means to the Sarawak, to the other cultures like Vietnam, Haiti, the Swedish, the Indian, the Buddhist, the Thai. (Yeoh J. L., personal communication, July 29, 2016)

Some music presentations allow moderate sounds of people during music presentations where there are communal ethos and tacit acceptance of "imperfections" in music or even the making of "unmusical" sounds such as cheering and shouting. There is also participatory sound making such as the Drum Circle where non-musicians are welcomed to play. Turino (2008) explained that:

It is not that people do not make qualitative judgments about other participants' performance inwardly or that everyone is happy about problematic contributions to a performance—overall, people

have a better time when the music and dance are going well. It is simply that in participatory traditions a priority is placed on encouraging people to join in regardless of the quality of their contributions. In highly participatory traditions, the etiquette and quality of *sociality* is granted priority over the quality of the sound per se. (pp. 34–35)

Turino (2008) also pointed out that in a participatory setting, the distinction between people is less highlighted, and everyone in all levels of skilfulness or competency are welcomed to contribute in sound and motion in their personalised way. The sounds of people are mostly not considered as interference but a part of the collective orchestration of the festival. Some noise of the people during music activities gives a sense of relaxation and excitement to the environment, for example, “Cheering creates a festive mood” (Angelina B., personal communication, July 29, 2016). Another related response says that:

The workshop is okay because that is the time everybody is noisy. (Joyce L., festival-goer from Malaysia, personal communication, August 7, 2016)

There is also soundscape with loud music that is suited mostly for those who usually stay back late at night especially young adults:

Those who don't like loud, they can go from 7pm to 10pm, and they can go and relax and drink a beer. Yeah, those who really want loud and really, have a break, and have fun, they really have to wait till 10pm. So, I think *there is a space for everybody*. (Jane L. L., personal communication, August 1, 2016)

On the other hand, there are also sessions that do not relate to any musical sounds in the festival setting such as the children's workshop, the wellness program, craft exhibition and the diverse food stalls.

These different anthrophony soundscape designs that determine the type of soundscape composition also form an expectation on the types of sounds to be present or absent among those attending the sessions. Talking and cheering are not allowed in the auditorium and during more intellectual sharing moments; loud sounds and musical mistakes are acceptable during Drum Circle, and random sounds of people are welcomed during Evening Stage Performances.

Those who come to listen to the music may find it distracting when there are too many sounds of the people:

It's about the *enjoyment for everybody*. You've got a number of people who come to listen to the music, and they don't want be listening to some yahoo. (R. Basiuk, personal communication, July 28, 2016)

In another example, even though loud sounds are welcomed during the Evening Stage Performances, an unexpected sound that is out of context and caused distraction was found to be unfavourable:

Some people bring those, that was a year of the football ... a huge trumpet [vuvuzela] that makes a horrendous sound. (Yeoh J. L., personal communication, July 29, 2016)

5.4.2.3 Summary: “People” of RWMF

The RWMF is a cosmopolitan space that accommodates diverse people who come from multiple backgrounds with different motivations in attending the festival. The diversity in terms of the sound sources, sound properties and soundscape structure also cater for the different modes in experience such as pure entertainment, searching for a difference from daily life, seeking meaning in experience, questing attachment, and the sense of reunion to be a part of the festival. Although there are different people, the sense of community is built up through the shared interest in the act of travelling to one place and attending the same festival together. This liminal stage of participation that excludes social differentiation creates a high social acceptance and integration hence a sense of *communitas*. Thus, the variety in the soundscape for the cosmopolitan audience is also added with an air of positiveness from the sounds of friendliness and excitement.

5.4.3 “Place” and Environmental Sounds (“Rainforest”)

5.4.3.1 “Place” of RWMF

The festival venue, Sarawak Cultural Village is a combination of natural, cultural and socio-economically constructed environments. It is near to the sea and surrounded by forests and mountains. The village itself is a touristic site with replicas of traditional houses.

The festival site is the third in the list of the best experience among the festival-goers of RWMF that has approximately 11% of nodes from the three-year surveys (Table 5.4). In general, the words used by the respondents relate to the natural environment, the cultural setting and the equatorial climate.

A further survey on “place” was carried out during RWMF 2017 using the open-ended question “What do you like the most about the festival venue (Sarawak Cultural Village)?”. The result from the Word Cloud shows that the most frequently used general word was “environment” and other words related to nature were “nature”, “greenery”, “scenery”, “rainforest”, “forest” and “jungle” (Figure 5.13). The words “atmosphere”, “vibe” and “ambience” belong to another category that expresses the overall flair of the festival. The words “culture”, “traditional”, “longhouse” and “buildings” relate to the ethnicity element of the place. The services provided at the venue such as “food” and “drinks” are also mentioned not only as necessities for a

festival that lasts for a long period but also the availability of different options. Another two frequently used words that are significant to be highlighted are the word “diversity” and “variety”, which are also consistently appearing in the aspects of “music culture” and the “people” of the festival.

The responses were categorised to provide an overview of the major characteristics of the “place” (Figure 5.14). The categorisation of nodes is exclusive and meant to provide an impression rather than definite categories; the meanings of certain words may overlap as some responses contained rather general words. The coding result shows that “natural environment”, “atmosphere” and “cultural environment” are mostly valued by the festival-goers. Table 5.7 presents the descriptors of the categories which are exact words used by the respondents as well as examples of quotes.

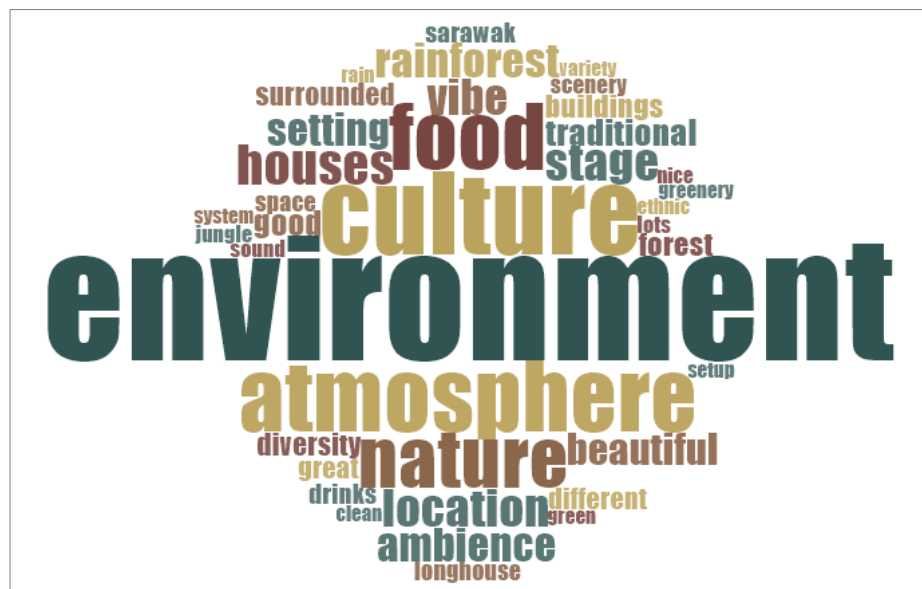


Figure 5.13: Word Cloud of the responses to the survey on “What do you like the most about the festival venue (Sarawak Cultural Village)?” in RWMF 2017.⁴

⁴ NVivo Word Frequency Query Results of top 38 words, grouping with stemmed words. Stop Words List: place, venue, area, festival, music.

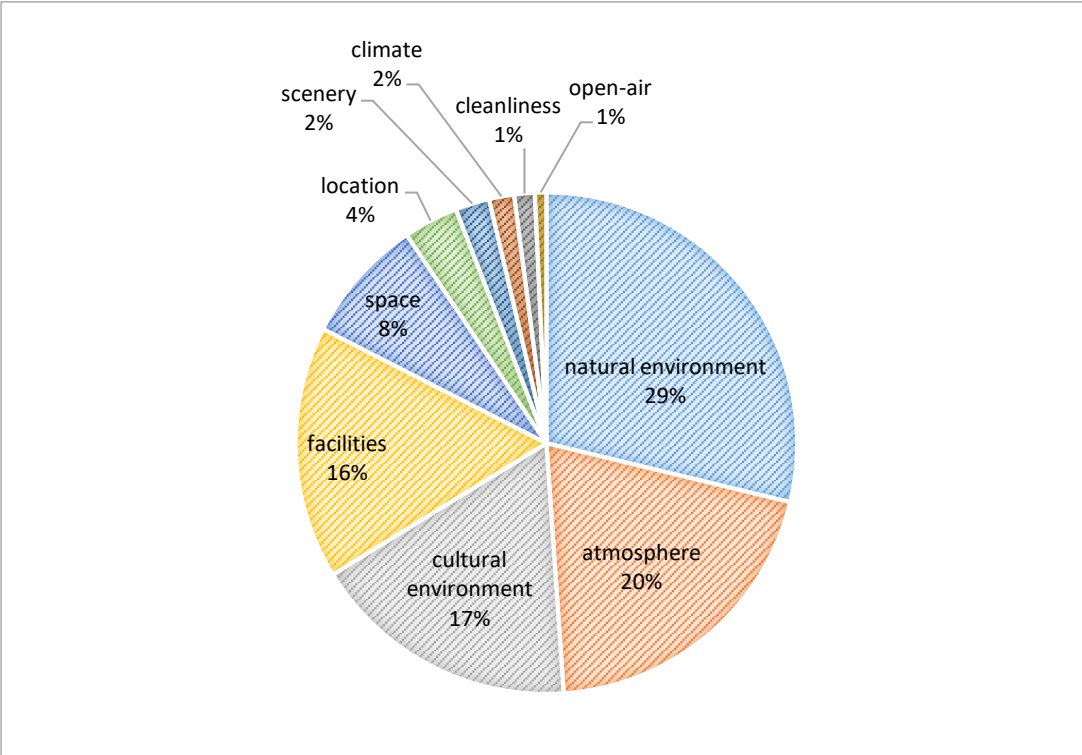


Figure 5.14: Percentages of responses in each category from the survey on “What do you like the most about the festival venue (Sarawak Cultural Village)?” in RWMF 2017. (The categorisation of the words is intended to provide an overview of the characteristics of the festival sites and may overlap in meaning.)

CATEGORY	DESCRIPTORS (words used by the respondents)	QUOTES OF RESPONSES
natural environment	the environment, nature, rainforest, beach, mountain, forest, greenery, jungle, monkey	“in the forest environment (away from city)”, “the setting of the stages with the rainforest as a backdrop is amazing!”, “the location itself represent rainforest”
atmosphere	atmosphere, ambience, vibe, buzz, setting, relaxing, unique, beautiful, calm, cosy, friendly, cheerful, welcoming, diverse, different, laid back	“perfect fit for the name & theme”
cultural environment	traditional houses, cultural buildings, indigenous, ethnic, heritage,	“exposure to various cultures of Sarawak indigenous people”
facilities	food, maps, stalls, booths, sound system, screen, stage set up, lighting	“it's equipped with basic facilities”, “excellent wooden walkways [plankwalk]”, “frequent maps and information points”, “sound system & stage are good”
space	layout, huge, spacious, organised	“great spread and placement of facilities, attractions, and eateries”, “no congestion”, “not cluttered”, “not so crowded”, “accessible layout”, “big enough for large amount of audience”
location	location	“strategic”, “the area is isolated from the lousy city life!”, “far away from city”
scenery	scenery	“magnificent view & environment”, “it's picturesque”
climate	cool, rain, weather	“rain in the forest”
cleanliness	clean	-
open-air	open-air	“open-air concept”, “open area for the concert”

Table 5.7: The descriptors of the categories developed from coding and quotes of responses to “What do you like the most about the festival venue (Sarawak Cultural Village)?” in RWMF 2017.

5.4.3.2 Experience of “Place” and Perception of Environmental Sounds

The RWMF site offers a variety of sounds of its own and the music festival adds on to the existing diversity in the soundscape. Most events during RWMF take place in open-air settings or not fully enclosed spaces where one can still be close to the outdoor surrounding. Besides the basic necessities of the facilities and infrastructures that are important to hold a festival,

the festival site is valued as a natural and cultural environment as well as it being Sarawak or Borneo.

5.4.3.2.1 Rainforest and the Equatorial Climate

The rainforest refers to a regional area with an equatorial climate. The environmental sounds are related to the passive sounds of geophony (rain, wind, waterfall) and biophony (birds, insects). These sounds are random and form a background to the soundscape of the place. The surrounding area with the forests and the mountains can be described as serendipitous “borrowed scenery” (*jièjǐng* in Chinese; *shakkei* in Japanese) to the SCV that gives the festival site a sense of remoteness and being in a jungle.

The respondents described the contents of the “natural environment” of the SCV during the festival as follows:

If you look at it from the standpoint of an audience itself, if it's daytime, you can see Mount Santubong right in front of you. And you've got the beach which is actually at the back of you, the South China Sea, which is actually nice in that sense. But then, the thing is you cannot direct, you cannot visually, directly see the beach. That's one thing, but you know for sure that the beach is at the back. That's a very nice setting, and you've got forest around you. (C. Wei, personal communication, July 28, 2016)

You can find little corners here in the park which they are very quiet, and you can hear the birds, and you can hear the nature is in there. So, yeah, it's a really nice mix of a percussion music and nature. And thunder, yesterday with the rain. (Beren G., festival-goer from Spain, personal communication, August 7, 2016)

The crickets, and the birds ... I like the jungle background kind of adds to it, it doesn't distract you from the performance. (Ghislane, festival-goer from Spain, personal communication, August 7, 2016)

I like the sounds between loud sounds, for example, now you can hear frog ... sometimes you can hear birds, and it's very beautiful. It's a jungle sound and it's amazing. (Jennifer N., festival-goer from Germany, personal communication, August 7, 2016)

Nice to hear frogs while walking between attractions. (festival-goer from Australia, RWMF survey, 2015)

Those days [during the early years of RWMF] we can, we all sit down on a mat ... lying down and watch [the stage performances] under the stars. (C. Wei, personal communication, July 28, 2016)

We've got a lot of feedback on the media ... the backdrop of Mount Santubong and the jungle around it that creates an ambience. (Angelina B., personal communication, July 29, 2016)

The natural environment is perceived as creating a conception of being in a specific place:

You are at centre of the nature ... you can smell the grass, and you can smell the earth, to begin with. (Vick N., festival-goer from Malaysia, personal communication, August 6, 2016)

I think everything just elevates the entire environment of the place, like, the birds, even the mosquitoes, really. So, it just brings everything together, like, it is quite surreal because you are in the middle of the rainforest. So you need all of these to remind you, “Hey, you are in the middle of rainforest”. (Hana, festival-goer from Singapore, personal communication, August 7, 2016)

The surroundings ... the fall of the waterfall, and how it creates a comfort zone of the person. If you walk into a modern, you just go into a different frame of mind; or if you walk into the seaside, it's a different frame of mind; you go to the mountain ... It was brought up once that, “festival was too big ... can we move to the convention centre?” I don't think it will work somehow if we did it in the hall, glass and iron everywhere, somehow. (Yeoh J. L., personal communication, July 29, 2016)

Some enjoyed the rain during the stage performances:

I'm glad that it rains today. It brings some significance to the entire function of rainforest. Although we all getting dirty and getting wet, but I think that's the whole beauty about it. (Vick N., festival-goer from Malaysia, personal communication, August 6, 2016)

The sound of the rain yesterday, it was so beautiful. ... We're there in the rain. In the rain and in the mud. (Abdul Razak M. A., festival-goer from Malaysia, personal communication, August 7, 2016)

The sound of the squishing mud yesterday [during the rain]. Squishing feet, squishing. ... It's unusual, like, we don't experience that that often plus combine with actually feeling our feet sticking the mud was unique. (Celine, festival-goer from the USA, personal communication, August 7, 2016)

The rainforest also gives a sense of randomness as well as a casual and relaxed atmosphere:

Our forest is the rainforest ... we have some other forests in the world ... for example, I went to Australia, I have my *bapa angkat* [step father]. [Narawi said] "Er... I like to go to forest". "Okay, I bring you to forest." Drive. When they reached forest, he didn't tell me. I just asking, "Where is the forest?". "We are in the forest now". "Ah, forest, oh, so nicely arranged" ... *macam you tengok getah punya ladang* [it's like seeing a rubber estate] ... [our rainforest] random, not uniform. (Narawi R., personal communication, August 1, 2016)

I love the sounds of nature. I love the insects at night, the songs they sing. And last year I spend three months in the Amazon, and it's very noisy at night. But here it's very *calming*. And the rain, I love the sound of the rain. (Maellyn M., festival-goer from UAE, personal communication, August 7, 2016)

It's just a relax place ... some wind blowing (S. Brown, festival-goer from Brunei, personal communication, August 6, 2016)

The rain is even making people be very cheerful. It is a distress factor as well. (Vick N., festival-goer from Malaysia, personal communication, August 6, 2016)

I think it might be because of the environment. It's very relaxing so everyone sort of just very chill-out. (Hew L. Y., festival-goer from Malaysia, personal communication, August 6, 2016)

The objective of being relaxed at "home" [the SCV], to appreciate music, one of the benefits is you, to get you relaxed. So, before you hear the sounds, you're already fifty percent relaxed. (Jane L. L., personal communication, August 1, 2016)

Some festival-goers enjoy the other natural places near the festival site, and there are those who came to the Borneo Island by sea:

Usually, I come for the workshops, and then I live in Permai [Rainforest Resort], so I go trekking in the mornings. (Jan J., festival-goer from Malaysia, personal communication, August 7, 2016)

We have mountain and sea ... sometimes people like to go to place where they have can see the nature. After festival, before the festival, they want to climb up, to go for sea, or go to the island nearby. And then, all the yacht, the sailing, sailors, there's a lot at the Santubong nearby, [at] the terminal, every festival. There is a terminal, the Santubong, 4km from here. There is a *sungai* [river] there. There is more than 10 to 20 yachts over there, the sailor. ... So, Sarawak itself it's already attractive for the tourists. They like, most of they like to go to longhouse there. And then they go to Mulu, go to Bario. (Narawi R., personal communication, August 1, 2016)

A memorable incident of witnessing a flying fox during a stage performance was mentioned by a few interviewees:

I think this was our fifth year ... the flying fox flew around the trees. That was *magic*. (Yeoh J. L., personal communication, July 29, 2016)

[Flying fox] Flying across through the audience. *Woohoo*. Spotlight also *terus tembak* [immediately shot at it]. In the big crowd there, the stage is there, suddenly the flying fox is flying over (imitating the flying fox sound), *wow*. (Narawi R., personal communication, August 1, 2016)

One year when we had the festival going on, it was a *moonlit night*, and we had this flying squirrel just across the stage ... Somebody captured it, very nice. So it's like *really authentic in the jungle*. (Angelina B., personal communication, July 29, 2016)

For festival-goers who come from other countries especially outside of Southeast Asia, the natural soundscape that has a distinctively different biodiversity sounds can indicate a sense of being far away from home.

5.4.3.2.2 Cultural Environment

The feedback on the cultural environment of the SCV relates to the cultural buildings as well as traditional architectures or constructions such as the plankwalk, a Bidayuh bamboo bridge and ethnic sculptures. The responses also indicate that the ethnic longhouses were appreciated because of them being “unique” in a way that they can only be seen in Sarawak and are “different” from what the festival-goers have in their countries.

The building is authentic ... people come here not only for the music, they also benefit on the scenery. They can take photo on the bamboo bridge. They never experience it. They like to ... play the *rakit* [raft]. ... The longhouse, good for their photos, good in the picture. But if you put [the festival] in the stadium, I think maybe people don't want to see, hear the music. “Where do you want to photo? This building? My country is much better than your building”. But this one [the houses in the SCV] they cannot say that. They do not have. (Narawi R., personal communication, August 1, 2016)

It [the SCV] really brings all the essence of the Rainforest [World Music] Festival. ... It really helps just like, local and tourists alike to really understand, sort of like what is Kuching ... Because for me, I grew up in a city ... I don't know like what the ethnic houses are like. So it's really nice to see those here. (Hew L. Y., festival-goer from Malaysia, personal communication, August 6, 2016)

Another aspect of the cultural environment is the setting and cultural practice of the place. In local traditional practice, the verandas of the Iban Longhouse and the Bidayuh Longhouse are communal areas where people gather for public events. The practice of sitting at the veranda for a communal activity is also the way the festival-goers do when attending the Mini Sessions. The workshop venues and the local lifestyle give a sense of home and warmth as well as an experience of intimacy and connectedness.

It's a small place you can feel home. (Jennifer N., festival-goer from Germany, personal communication, August 7, 2016)

The *ruai* [veranda] is the, is the *community centre*, isn't it? You come out of your room [at the longhouses] and then, *ruai* there ... longhouses and *sharing compounds* They're [the musicians] playing ethnic music. We are presenting traditional ethnic music instruments ... and we're also *keeping to the informality about rainforest* ... All the workshops, people sit on the floor. ... People sit on the floor, *you're up close and personal*. (Yeoh J. L., personal communication, July 29, 2016)

In a workshop, you sit on the floor together with the musicians. ... So, you're at the same level with the musicians, same platform. So, *you can go into their world, and they can lead you to the world*. (Jane L. L., personal communication, August 1, 2016)

Another custom of dancing bare-footed is also encouraged at the festival:

People who appreciate culture, who know the meanings of culture, actually give respect and roots to each community. ... In KL [capital city of Malaysia], they said it's very primitive to do the dance barefooted. But in Sarawak here, we still respect the dancers to dance with barefoot because some of the dance are ritual in origin. They communicate with Mother Earth, the body is in sync with Mother Earth, so you respect the earth like your mother. ... So, if you begin to dance with high heels on stage ... it's just a dance with no links, no aura, no nothing. But in Sarawak, we still prefer to have our dance barefooted because you want to communicate or have connection with the earth. (Jane L. L., personal communication, August 1, 2016)

The rainforest materials that are traditionally used to construct the traditional ethnic houses and the pedestrian walk around the village also produce the incidental sounds of walking. The sounds of the plankwalk around the village and the wooden or bamboo floor of the ethnic longhouses were appreciated by some:

I like this too, the steps on these plank woods. (Jennifer N., festival-goer from Germany, personal communication, August 7, 2016)

It's lovely walking along the boardwalk [plankwalk] and listening to the boardwalk cracking and creaking ... walking across the mats as you go to sit down in the longhouses. (Monique M., festival-goer from Australia, personal communication, August 7, 2016)

There was one year when I was asked whether I'd like to come back, and my answer was a "Yes, I'd still like to come back". The reason why, because I can't get the feeling out of my head, out of my mind, the feeling of walking on the planks towards to the main stage, the sun and everything, the buzz here. It was exciting. (H. Foh, personal communication, August 11, 2016)

Another example is related to the Asian style of food preparation:

I also like the sound of people cooking, like the *stir-fried pan*, and, like when you're sitting there [at the Food Mart], you can hear that a lot. (Ghislane, festival-goer from Spain, personal communication, August 7, 2016)

The "local" aspect of the festival is a recurring theme not only in the aspect of the "place", but also the "music culture" (Section 5.4.1.2.2) and the "people" (Section 5.4.2.2.2) of the festival.

5.4.3.2.3 "My Hometown"

The SCV as a multi-cultural village with its surrounding nature and ethnic buildings give relevance to the diverse local communities. To the locals of Sarawak, the festival venue is favoured merely "because it's in Sarawak—my hometown" (Monica, festival-goer from Malaysia, RWMF survey, 2017), and "the venue shows and promote Sarawak culture internationally" (Abby, festival-goer from Malaysia, RWMF survey, 2017). Other related comments were:

We are very supportive for the festival to be in our place. Good for the village, people now, our village, our culture village is on the map. I think more, now more people know where is Sarawak Cultural Village. (Narawi R., personal communication, August 1, 2016)

We would like to promote the indigenous culture ... with the buildings such as the Iban longhouse, Bidayuh longhouse and so on ... this is a best way to promote and keep our heritage. (Lyle, festival-goer from Malaysia, personal communication, August 7, 2016)

We're lucky enough to live on Borneo, and it's nice to see some of the culture in [Sarawak] Cultural Village, it's a perfect setting for it. (S. Brown, festival-goer from Brunei, personal communication, August 6, 2016)

Sarawak is a peaceful place ... with the friendly peoples ... I'm proud being a Sarawakian. (Gladys M., festival-goer from Malaysia, personal communication, August 6, 2016)

The ethos and values of the Sarawak people can be felt in the festival through the use of local dialects in conversations, traditional costumes, tattoos, ways of life and traditional dishes. Thus, the place gives a strong sense of identity as well as a sense of pride and reverence.

5.4.3.3 Summary: “Place” of RWMF

The SCV as the festival site is beyond a wide space of accommodating a mass of people; it is a “place” with the significance of a rainforest environment associated with local cultures that holds values in parallel to the theme of the festival. The natural site gives enlivening rainforest sounds of insects, birds and the rain. The intermittent high-pitched chirrups of insects can be heard along with the Evening Stage Performances (Section 4.2.2.4). The sounds of the Sarawak cultural lifestyle from speech, daily task or way of life at the ethnic houses bring a localised aural character to RWMF. Both the natural and cultural sounds set the “frame of mind” of a sedate pace and homely atmosphere.

Together with the other environmental elements such as the air quality and climate, the soundscape is an aural geography that can be a distinguishing indicator in the experience of the “place” of RWMF as compared to an artificial visually decorated space. It also gives a synchronic live experience of the place that can be different to, for example, WOMAD (World of Music, Arts and Dance) Cáceres that is held at a Renaissance architectural place with a retrospective meaning instead.

These sounds of “place” may not be featured or showcased, and some of them are incidental; they may also not be clearly audible sometimes especially when there are amplified sounds of music in the soundscape. Nevertheless, they give an “enabled outcome” (Brown, 2013)—soundscape that can bring an effect even without conscious awareness—in this case creating an atmosphere that denotes the sense of being in a living rainforest environment and in Sarawak.

5.5 Conclusion: Experience of RWMF and its Sound Sources

The RWMF is a trichotomy experience of music culture, people and place, with the trifold sound sources of cultural, social and environmental sounds. Each of these components contains the experience of “culture”, “local-ness”, “difference” and “atmosphere”. These terms and their synonyms were frequently used by the respondents in relation to their experiences (Figure 5.5).

World music from diverse territorial expressions and ethnic identities is a strong presentation and participation of “culture”. Similarly, the festival-goers from diverse backgrounds and the musicians usually in their traditional garbs also made up the “cultural” composition of the “people” of the festival. The “place” of SCV is a distinctive “cultural” space with ethnic buildings and cultural lifestyle of the local people.

The presence of “local-ness” can be found in the widely shared and performed *sape* music and the community of the festival. The experience of the local traditional cultures is enhanced by the presence of ethnic elements in the SCV via the structures of the buildings and construction of infrastructure such as the plankwalk. The rainforest environment also gives a sense of being in the regional area of Southeast Asia or Borneo. The experience of “local-ness” can be a sense of reverence of cultural identity among the locals, and at the same time, it can also be a kind of “difference” especially to the foreign tourists.

The “difference” in music culture is seen in the other of self in the binaries of “the west and the rest” or “traditional and modern”. The various age groups of people, the international festival community from diverse cultures, and the sense of *communitas* are the “different” social encounters from one’s usual milieu. The conglomeration of the sounds of nature in the “place” as well as the loudness and vibrancy of festivity are the “different” sound experiences from one’s daily life.

The combination of the characteristics of the trichotomy festival experience and trifold sound sources creates an “atmosphere” with the buzz from the world music performances in the soundscape, the positive vibe of the people, and the ambience from the SCV environment.

Chapter 6

NEXUS OF SOUND-PEOPLE-PLACE

Each of the elements of “World Music”, “Festival” and “Rainforest” has its specific characteristics and the relationship between them can be discrepant or dialectical. The first, immediate impression of “World Music” may be organised sounds with musical aesthetics; “Festival” on the other hand implies spontaneity, boisterous celebration and discordant sounds of the crowd; and contrastingly “Rainforest” suggests quietness, serenity and seclusion.

The synchronous trichotomy experience of RWMF and their trifold sound sources are simultaneous encounters of these seemingly contradictory yet not incompatible components of “World Music”, “Festival” and “Rainforest”. The conjunction of “World Music” in a “Festival” or “Festival” in the “Rainforest” result in new meanings for each of the elements. Both “Festival” and “Rainforest” provide a sounding and spatial context that shapes the formation of “World Music” and consequently its soundscape creation.

The following sections present the characteristics of the nexus between World Music and Festival as well as World Music Festival and the Rainforest.

6.1 Soundscape Experience of “World Music” in a “Festival” and Festivalisation of “World Music”

While world music has its history and attached meanings proceeding in gestation over the decades, festivalisation has been giving this music culture different functions and values as well as soundscape formation and experience. The distinct characteristics of having world music in a festival—in contrast to another setting, for example listening to a record label at home or broadcast from the radio—is the appreciation of the music in a “time out of time” (Falassi, 1987, p. 4). This time aspect is not controlled at one’s discretion where there is no oversupply or ease in accessibility as with recordings at hand that may weaken the impact of ephemeral quality in experience. It is also a temporary separation from the ordinary of every day and committing oneself to another liminal experience. Stoeltje (1992) describes it as “a

major shift from the frames of everyday life that focus attention on subsistence, routine, and production to frames that foster the transformative, reciprocal, and reflexive dimensions of social life” (p. 263).

This time dimension is the condition of being in a transitory state for a significant period. Being in that phase is an experience that varies not only within the three days of RWMF but also along the year and over the years. Before the festival, it invites expectation and preparation; the festival period itself is a process, and the end of it marks a closure. The longer the duration of stay at the festival, single day versus multiple days, would magnify the benefits in social, festive and music experience (Ballantyne, Ballantyne & Packer, 2014). For repeated-goers, which comprises 40% of the RWMF audience, the temporal experience of the festival is a line of past, present and future. The cyclic periodicity of the festival with yearly repetition during the summer season provides a simultaneous experience of recollections, the synchronic encounter of the present and the anticipation of another forthcoming recurrence.

Besides this, the arrangement of the program at a specific time within the festival itself is also important. The following remark says that the Evening Stage Performances suit the night time where lighting effects can come into play to add to the lively atmosphere:

Visual is one thing, sound is also the other thing ... Both sound and lights together, without them also, you don't have much of a concert going on. ... Lights are not effective during daytime. So only night time that you'll be able to. (C. Wei, personal communication, July 28, 2016)

Another aspect of a music festival is the condition of being with people, either personal crowd (family and friends) or communal crowd (other festival-goers). Festival humanises the experience of music culture with the inclusion of active-anthropology of people.

The following sections present the different facets in the nexus between “World Music” and “Festival” in regard to the experience of world music at a festival, and the way festivalisation shapes world music. Section 6.1.1 explores the different types of soundscape experience in the multiple types of sound environments during the three-day RWMF. Section 6.1.2 puts into perspective the multi-intermediated soundscape constructions where cultural sounds are not solely the expressions of the musicians. Following that is the discussion on the massive use of technology and its implications in Section 6.1.3, and subsequently the review of the discourse on heterogeneity and homogeneity as well as the authenticity of world music in Section 6.1.4.

6.1.1 Types of Soundscape Experience of World Music in a Festival

Sound properties, the types of acoustic space, the sound mediums and cultural notions can shape the physical soundings in an environment of a music festival. Nevertheless, the way sounds are received ultimately in the auditory space is not only affected by the sound characteristics itself, but also by the behaviours, preference and level of involvement of the festival-goers in terms of ways of listening and soundscape perception. The design of the soundscape of the music festival and the discretionary setting of a festival creates different types of soundscape experience that can be categorised into “presentational” (Turino, 2008), “participatory” (Turino, 2008), “spectatorial” and “background” (Table 6.1).

TYPES OF SOUNDSCAPE EXPERIENCE	COMMON TYPE OF SOUNDSCAPE	LEVEL OF PARTICIPATION	POSITIONALITY OF SOUNDS IN PERCEPTION	FUNCTIONALITY OF SOUNDS IN PERCEPTION
Presentation	Featured sounds made by a group of people dominate the soundscape to be listened to by another group of people	Passive with attentive listening	Centralising the sounds of others	Sounds for consumption
Participation	A collaboration in soundscape creation by different groups of people	Active by contributing sounds	Being in the sounds of self and others	Sounds for doing
Spectatorship	Any types of soundscape, mostly happening in participatory setting	Passive in observational mode	Sounds on a display	Sounds for observation
Background	Any types of soundscape	Passive with acknowledgement of the presence of sounds but without direct connection	Sounds at the backdrop	Sounds as atmosphere

Table 6.1: The different types of soundscape experience at RWMF.

The music culture program at RWMF involves both “presentational” and “participatory” elements (Graves, 2005; Turino, 2008). Presentational sounds are featured sounds that are intentionally made dominant in the soundscape and are designed to be experienced with mere attentive listening thus passive participation. The performance is in the centre of one’s attention and is the primary material of consumption.

Participatory experience happens when the soundscape is a joint product of both the music makers and the audience. Participatory experience here refers to the active participation of “doing” together and thus “being” in the sounds during the course of the action. Turino (2008) distinguished participatory music from the more commonly discussed presentational for the reason that each deserves different conceptualisations and perspectives in its purpose, the role of musicians and audience, types of activity, meaning and values, and sonic outcome.

There are two other types of soundscape experiences as noted from the RWMF festival-goers. Spectatorship is a passive participation of observing others experiencing the soundscape. The process of sound making or the experience by others becomes a display object for viewing where the spectator observes passively from a distance thus can be a vicarious experience.

The soundscape is experienced as background when it is not listened to attentively or observed in detail but its presence is still acknowledged. There is no direct participation in sounds, and the sounds become a backdrop that creates an atmosphere that facilitates other activity of the festival-goer.

The different degree of listening will affect the type of soundscape experience. A focused listening usually happened in presentational soundscape, and sounds that are experienced in the background are merely overheard. Kang (2007) termed it as “descriptive” in contrast to “holistic” listening, of which the latter usually happens as background soundscape experience:

There are two kinds of sounds related to the different ways of processing in terms of the users’ listening. One is holistic hearing, which processes the soundscape as a whole without semantic processing. In other words, ambient noise of the city or background noise is considered and no specific event can be isolated. The other is descriptive listening, which is aimed at the identification of acoustic sources or events. (p. 83)

Whether it is presentational, participatory, spectatorial or background, it can be seen as a spectrum of inclination rather than an exclusive category depending not only on the sound characteristics of performance but also the circumstances of place, time span and personal condition:

While one’s attention is focused to a point on something specific, it is possible to remain aware of one’s surroundings, one’s body, movement of all kinds, and one’s mental activity (in other words remain aware of inner and outer reality simultaneously). Attention is narrow, pointed and selective ... Awareness is broad, diffuse and inclusive ... Both have a tunable range: attention can be honed to a finer and finer point. Awareness can be expanded until it seems all-inclusive. Attention can intensify awareness. Awareness can support attention. There is attention to awareness; there is awareness of attention. (Westerkamp, 2011b, p. 8)

This categorisation can be a way to understand the complex characteristics of soundscape and the diverse soundscape experience of an open-air world music event. The following sections elaborate on each type of the soundscape experience.

6.1.1.1 Presentational Soundscape

In presentational soundscape experience, the soundscape is mostly dominated by a featured sound, usually the sounds of performances, and there is a clear distinction between the sound makers and the listeners (Turino, 2008). Presentational experience focuses on the listening product with “the conception of a musical piece as a set item” (Turino, 2008, p. 54) for mere “consumption”, which means a one-way of “reception of information or entertainment” (en.oxforddictionaries.com).

The elements surrounding the presentational experience of sounds are very much related to the perceived authenticity of world music, aesthetic appreciation, the skilfulness in display and informative-ness (Section 5.4.1). Music that is meant to be more presentational also includes some criteria to attract the attention and sustain the interest of a passive listening audience such as high virtuosity, variety and contrast in music as well as appealing stage appearance. Most of the performances are presented as rehearsed with clear beginnings and endings, and attention to details.

The response below is an example of a repeated festival goer commenting about the soundscape characteristics for presentational experience as well as the details for attentive listening:

Somebodies [some performing bands] really are more workshop oriented, they're not main stage, but they fit really well in the workshop setting where you got a much smaller crowd, a much more intimate setting, and you can quiet people down and listen to it. That's where it worked, and that's important. That's a really good thing. You throw them on to the main stage like that it just gets lost in this hubbub. ... that really makes it challenging for the musician, alright. So, it has, you have to choose the music that fits in, to a degree to fit into that setting. ... So, a lot of it has to be entertainment, right? It has to be big enough to be on stage, and give the people something to listen to. ... If it's someone that's singing, obviously you listen to how good the voice is, and sometimes you can't understand what they're singing because they're speaking some foreign language. It's about the skill and how they sing, and how they present them, how much they are engaged in, and obviously, it's about all the talent of the combination of people that are backing them up. And how tight that music is, how tight it is together as a group, as a performers, to tell you that they were actually, really rehearse this a lot, and this is something that they all in tune to each other, both tuning wise, but as well just in terms of their whole music approach. (R. Basiuk, personal communication, July 28, 2016)

6.1.1.2 Participatory Soundscape

In participatory soundscape, festival experience is not limited to personal enjoyment and knowledge gain but communal participation and collective sound(scape) making. The festival-goers are the participants of the soundscape, and the contributors of sounds as well as the main listeners. In other words, those in the participatory soundscape are the actors of the

soundscape. The participants “actively contributing to the sound and motion of a musical event through dancing, singing, clapping, and playing musical instruments” and these involvements are “considered integral to the performance” (Turino, 2008, p. 28). Turino’s (2008) description on “simultaneous and sequential participation” (pp. 48–51) can be seen during the Mini Sessions and Evening Stage Performances such as dancing and clapping to the music, and when audience provides a drone while the musicians improvise (“simultaneous”) (Figure 4.29) as well as call and response between musicians and the audience (“sequential”).

The soundscape structure of the Evening Stage Performances can be divided into two parts: the more inclined to presentational music during the earlier part of the evening and the more participatory music at approximately after 10:00 PM until midnight. This is a mutual arrangement where the Artistic Director designs this particular soundscape structure over time (Section 5.4.1.2.3) whilst the audience also expects a different way of enjoying the music during the late hours of the night.

Contrasting to presentational music, the overall quality of the sonic outcome is less strict as compared to the experience of “being” in the process of making sounds together. As “doing” and interaction is important in the participatory soundscape, the sounds produced by the musicians and with the audience together is “more like a set of resources” (Turino, 2008, p. 54).

Nevertheless, the sound characteristics in the participatory setting are not entirely negligible as it can “inspire greater participation” (Turino, 2008, p. 29). The Drum Circle, which is fully a “participatory” experience, is usually made up of loud sounds and upbeat rhythms to create vibrancy with few manageable skills and contrasts. The music is usually in an “open form” that “can be repeated for as long as the participants and situation requires” (Turino, 2008, p. 37).

The more presentational music in the earlier part of the Evening Stage Performances has the characteristics of “transparent textures/clarity emphasised; varied textures and density for contrast” (Turino, 2008, p. 59) so that details in the music can be observed by the listening audience (Section 4.2.2.4.1). The characteristics of the more participatory music during the second half of the evening can be described as “densely overlapping textures”, “buzzy timbre” and “consistently high volume” (Turino, 2008, p. 46) (Section 4.2.2.4.2). Sounds are becoming highly repetitive in cyclical forms, mostly in common time signature and with less dramatic contrasts.

The rationale of this soundscape character is well-explained by Turino (2008):

Constancy of rhythmic motion ... rather than leading to boredom, as it might for a seated audience, highly repetitive forms and rhythms actually add to the intensity of participatory performance because more people can join in and interact—through synchronised, interlocked sound and motion—and it is this stylised social interaction that is the basis of artistic and spiritual pleasure and experience. (pp. 40–41)

Rock musicians who conceptualise themselves as presentational performers may arrange pieces with dramatic shifts in rhythm and tempo to make the music artful and interesting for listening audiences. On one occasion I invited a partner out onto the floor because a song began with a rhythm that was attractive for dancing, only to be left standing there feeling awkward when the song shifted in the middle to something that wasn't danceable. But an ensemble that unpredictably changes its rhythms and tempos will not be trusted by dancers; musicians with a participatory mindset would not have altered the rhythm and tempo of the piece, even if the changes had been preplanned. (p. 55)

Participatory experience is highly favourable when festival-goers play a role in contributing and being a part of the other result in a more immersed and personalised experience as compared to being solely a receiver. Turino (2008) found that the act of participating is a way of “social bonding” and “diminished self-consciousness” (p. 29) as “moving together and sounding together in a group creates a direct sense of *being* together and of deeply felt similarity, and hence identity, among participants” (p. 43); “It is *in the doing* that the feelings and direct experience of being in sync with others is most pronounced” (p. 44). Research at a music leisure environment found that “corporeal [dancing] experience of the soundscape ingrains a memory of entertainment and encourages future attendance” (Çamcı & Erkan, 2012–2013, p. 22). On the same line, Stoeltje (1992) commented that:

Festival action as a combination of participation and performance in a public context what is spoken, acted, or displayed in festival—public or private—anticipates a response, social or supernatural. This active mode, then, makes demands on participants, requiring their attention. And this concentration of attention heightens consciousness, creating an intersection of individual performance and social reflexivity. (p. 263)

Some respondents connect their well-enjoyed participatory experience with people by mentioning situations such as “being part of the crowd” and “everybody” doing the same thing together:

It is the *combination of music and the response from the audience*. Response in terms of the acceptance, the dancing, yeah, *to be part of it*, that's the beauty of it ... *Being* part of the crowd, absorbing the music, and having fun. (Abdul Razak M. A., festival-goer from Malaysia, personal communication, August 7, 2016)

I think I found very interesting the little concerts [Mini Sessions] at the longhouses because people are more *participating with the music*. (Ion V., festival-goer from Basque Country, personal communication, August 7, 2016)

(At) Dewan Lagenda, that one very cool. *Everybody was dancing* at one time, big crowd was dancing. (Francois, festival-goer from Spain, personal communication, August 7, 2016)

I really like that [the Mini Sessions at Dewan Lagenda] ... *everybody got involved*, so it's very *active* and very fun, happy. So that was really cool. (Ghislane, festival-goer from Spain, personal communication, August 7, 2016)

It's a very *community feel* [Drum Circle], I like the entire. Give people instruments, *make them play together, make music together* as a community, so very nice gesture actually. (Vivek, festival-goer from Malaysia, personal communication, August 7, 2016)

With “world music” going in tandem with “festival”, where the former is more inclined to be intentional-featured-structured and the latter contrastingly different as incidental-background-random, the soundscape of RWMF results in an intermesh of contradictions in character. The semantics of world music with cultural substance are received with relatively less complex and less informative sounds of cheers, whistle, singing, dance, hand claps and casual conversations among the crowd. However, in a participatory setting, this juxtaposition of different sound properties is complementary due to its interactive-ness and heteronomous characteristics.

6.1.1.2.1 Interactive-ness in Sound Expressions

Participatory experience as collectively creating and simultaneously “being” in the holistic soundscape is a two-way flow of communications in sounds and information. From this aspect, the favour towards participatory characteristics is termed as “interactive” (Figure 5.5) where one can also learn through the process:

I like the Irish band ... they were nice bands because they were *reactive* to the audience. (S. Brown, festival-goer from Brunei, personal communication, August 6, 2016)

The workshop especially when you say interactive workshop that you can learn the dances, musical instruments and the culture. That's the nice part about it. (Lyle, festival-goer from Malaysia, personal communication, August 7, 2016)

They made an instrument during the workshop, and then they played it, and they tell us how to do the native dance. (Dmitry, festival-goer from the USA, personal communication, August 7, 2016)

6.1.1.2.2 Heteronomous Sound Making

In the autonomous performance of Classical Music in a concert hall, the audience is obligated to abide by specific etiquettes of one-way listening culture. Any extra sound contribution from the audience or intervention in changing the sounds during the performance is unwelcomed. At RWMF, contrastingly, soundscape experience of the music performances in Mini Sessions or Evening Stage Performances can become participatory with the active involvement of the audience even if the music is initially intended to be very much presentational.

Just as Stoeltje (1992) pointed out that “festival explores and experiments with meaning, in contrast to ritual [that includes music performance in a concert hall], which attempts to

control meaning” (p. 262), world music in a festival not only creates flexibility in experience but also negotiation in soundscape formation. In this way, the featured sounds of world music that can be designed to be fully presentational sounds can become heteronomous where the audience’s response and demand play an influential role.

Kant (1997) described “heteronomous will”, as opposed to the autonomous will, as “one that is influenced by something outside itself” (cited in Benson, 2006, p. 453). Chan (2013) characterised the genre of jazz as heteronomous, also by referring to Kant (2010, p. 33), as “one in obedience to rules of action that have been legislated externally to it” (p. 204):

A music system is determined or dependent upon resources that are external to it. But heteronomy does not mean that it is a state without ownership, or authority. It is not a state of lawlessness. There is a system, structure, and could be coherent and self-sustainable. Heteronomy rather highlights the nature of the system where there is no one clear trait within it that can claim to be the legislative, the governing trait, that the entire system is unified under it. It is not self-sufficient in this sense. (p. 205)

The ways that the crowd influence the soundscape of RWMF—either to the musicians or the intermediaries (Artistic Director and Sound Engineers)—were noted by some of the respondents:

You want people's attention, crowd's attention. ... Obviously, the sound level has actually increased because of the crowd's demand. It has changed over the years. (C. Wei, personal communication, July 28, 2016)

It's really about entertainment. It's a festival. So, festival, it's *entertainment people want*. ... One year they had some Pakistani musicians and the crowd was like *overwhelming*, I mean, just in terms of their energy and *demands for beats*, and all these things. And so, these musicians were having to *follow the crowd* ... They [the crowd] want dance and jump up and down. ... The crowd was starting to *dictate how the musicians would play*, like *the crowd were overwhelming the musicians*. (R. Basiuk, personal communication, July 28, 2016)

They actually now try to *attune the choice of music to what the audience expects* ... they leave the top dance bands towards the end, they're going to give the climax of the night, the last hour, or hour and a half for two, it's just basically dance music. (Ong, E., personal communication, July 27, 2016)

As “the success of a performance [in a participatory setting] is more importantly judged by the degree and intensity of participation” (Turino, 2008, p. 33), “noise” from the crowd can be much wanted as it signifies given attention to the musicians and highly entertaining performance. The organising Director of RWMF also said that:

If they [the audience] [are] participating, dancing and really taking part in it, I think that's how I feel as a success. (Angelina B., personal communication, July 29, 2016)

Thus by responding by ear, musicians tend to provide the sounds according to the audience’s demand in the desire of achieving the perceived “triumph” in their performance.

6.1.1.3 Spectatorial Soundscape

Some festival-goers of RWMF commented on the sounds they like as the enjoyment of observing others and the environment with very similar responses: “everybody enjoying themselves” (Richard, festival-goer from the USA, personal communication, August 7, 2016); “the sounds of people enjoying themselves” (Sadiyuk H. R., festival-goer from Malaysia, personal communication, August 7, 2016); “people enjoying themselves” (Phil N., festival-goer from the UK, RWMF survey, 2017); and “buzz from people having fun!” (Alexis K., festival-goer from Cyprus, RWMF survey, 2017). Some other comments are:

You enjoy seeing people enjoying what you have done, what you have put forward. (Angelina B., personal communication, July 29, 2016)

I like, I enjoy with it [people cheering or shouting]. I enjoy to see them enjoying. ... Thousands of them put our hands on (imitating the sound of the crowd). And then, I enjoy to see them enjoy. (Narawi R., personal communication, August 1, 2016)

Spectatorial soundscape is experiencing the experience of others through observation. It is a “second-hand” experience similar to watching a live reality show in real-life situations. While sounds are inseparable from the self in a participatory experience, sound in a spectatorial soundscape is an external object for aural gaze. Similarly, Tuan (1990) described that “the bystander in a glassed-in world of his own He enjoys the safety of physical and emotional distance, and yet he is enthralled, riveted in place. A part of the spectator is engaged—a part we call curiosity” (p. 242). An example in RWMF is the Drum Circle music making process where it becomes a “presentational” product for the spectators surrounding the venue who are not involved in the playing.

Spectatorship can be a choice of soundscape experience when the presentational and participatory mode is not compatible with the preference or the condition of the festival-goer. The fascination in spectatorship experience is usually happening in a participatory soundscape by having the anticipation of seeing how people react to circumstances. This creates an alternative pleasurable way of continuing to be at the festival and connecting indirectly with the festival community. In an incident, a festival goer drew himself away from less preferred sounds but not wishing for a change in the sounds as he found it enjoyable to others:

If I am listen to music, I am not in front of the stage, a bit away. ... I enjoy it. Because, in front there, for all the one like to jump here with the music, they want that sound. If you put down the music, they can't feel the music. With everything shout, people shouting, and then, they want the music is above everything. (Narawi R., personal communication, August 1, 2016)

6.1.1.4 Background Soundscape

The sounds of the festival become a background when it is not listened to attentively yet their presence is noticed and sometimes wanted. Sounds are experienced as background mostly at the situation when one is present with the sound species but not the sound sources. These are mostly schizophonic sounds (Schafer, 1977/1994) that are amplified throughout the festival venue thus covers a wider acoustic space surrounding the person. A soundscape that has no specific featured sounds or distinct sounds—that occurs either in a quiet or over-crowded auditory space—are also usually experienced as a background. Ironically, loud sounds may catch attention, but it may not result in continuous concentration after some time of exposure; the listener may be immersed or engulfed in the ambience.

One of the best experiences of RWMF is termed in a similar group of words, namely atmosphere, vibe, buzz and ambience (Figure 5.5, Figure 5.6 & Table 5.5). These words may have different connotations. When focusing on the sound environment, an atmosphere is usually sensed when there is an agglomeration of different sounds, and those composite sounds from near or far are regarded as one whole element in background soundscape experience. It is the sound environment that one is within and does not intend to contribute to the soundscape although he or she may do so, for example, in a conversation with others.

Some responses to the experience of the bandwagon in background soundscape are as follow:

There is a buzz to the festival. There's a certain noise to the festival that occurs during the day, the background preparation and the music, and just this kind of buzz of six thousand people that are moving around and talking, and music, and that, there is that, yeah. There is certain type of background noise, it's kind of all in anticipation of the festival ... Well, it builds anticipation definitely. I mean you hear that noise, and you can't help it so infected by the anticipation. So, there's a certain buzz factor there. (R. Basiuk, personal communication, July 28, 2016)

[In response to the question “the sounds that you like”] I think the atmosphere of the festival, it's always, it's a buzz. I can't describe it. It's not the cheers. It's just the buzz of activity. Everything. I've seen people, it's not just they're talking ... the village is picking up in terms of its intensity ... each day has a different vibe. It's the buzz I hear around the festival. There's music everywhere, there're sounds everywhere, children everywhere. (H. Foh, personal communication, August 11, 2016)

Most people are not going to stay with the ten groups performing there. They want to move around. They just come back for some groups only. But they want the sound, they want the festival, the sound, compound, environment, festival. ... Just sit at the restaurant, sit at the food stall, drink. Just like to be, see people around, hear the sound from far. This house, that time, this house sound, that house sound, you can hear. Then just walk by. I think that is me, I think more people, most people also like that. They enjoy the environment. (Narawi R., personal communication, August 1, 2016)

It's not really when I focus on the concert actually that I like. It's when I walk around, and I hear this, this ambience ... even if you just do nothing, you can still hear the music, it's nice. You don't get that every day. (Edgar H., festival-goer from Indonesia, personal communication, August 6, 2016)

It's always nice to hear the background music, the drumming, or the guitars or the singing, the local ethnic singing, and really nice, makes it a really good atmosphere. (Monique M., festival-goer from Australia, personal communication, August 7, 2016)

With the choice of open-air setting and having ethnic houses as Mini Session venues, sound “invasion” and masking effect inevitably occurs during the workshop hours. For example, the sounds from Dewan Lagenda are frequently present or even dominating the Mini Sessions at Iban Longhouse and Bidayuh Longhouse in the afternoons. These foreign sounds are perceived as background “noise” that give a sense of context, informing one of being a part of an event and the potentials of the surroundings that contain other live activities thus giving a sense of excitement and a desire to explore:

Sound is a by-product of a physical event, and an indicator that *something is happening now*. ... Sound is thus a constant and critical source of feedback from the environment; an unbroken dialogue between the space and those who inhabit it. ... Its ability to convey the progression of time and to stimulate changes in one’s emotional and physiological response patterns. (Harriet, 2013, pp. 90–91)

Similarly, research on the leisure sounds in a three-storey building with different music events reported that “what little leakage may happen is welcome due to its implication of vibrancy and multi-functionality throughout the venue” (Çamcı & Erkan, 2012–2013, p. 22). From this aspect, one may not evaluate the quality of the local sounds that may be compromised due to the “intrusion” of foreign sounds especially when this soundscape is experienced as a backdrop to the festival.

Even though a background soundscape experience is a peripheral consumption of sounds where intricacies are omitted and with no direct connection to the sounds, “the soundscape of a place may enable certain outcomes/activities, without people consciously dissecting why it is that the environment of a place provides so well for that activity” (Brown, Kang & Gjestland, 2011, p. 389). At the very least, having sounds at the background can make a person feeling accompanied.

6.1.2 Intermediaries-Based Soundscape Construction of World Music Festival

Presentational performance of world music in a festival has an audience. Thus, the sound expressions are inherently not solely of the musicians or in a confined cultural practice but also being affected in consideration of external demands. Here, “cultural intermediaries” such as the producer or band manager usually exist in between to play a role in connecting production and consumption by informing the interpreted taste of the potential listeners (Boyd, 2008; Haynes, 2005; Taylor, 1997). Similarly, Taylor (1997) commented that “Often, the discourses of authenticity, or spirituality distances the makers of other musics so far that to bring them back for consumption by westerners an intermediary is required” (p. 28). Hence, world music is usually a sound construction of the amalgamation of the expressions of the musicians, the

advice and direction of cultural intermediaries and/or the perceived demand of the targeted consumers.

The route to achieving consensus between cultural or sound intermediaries and musicians is not always mutually agreed. It is reported that discrepancies usually occur when musicians or community from the culture want to incorporate modern elements while “cultural intermediaries often define world music as a cultural formation in fixed opposition to the West” and recommend more “pure” traditional music (Haynes, 2005, p. 374). A music producer, Joe Boyd (2008) viewed the choice of hybridity as a wrong move: “preservation of tradition is usually proposed by ‘First World’ producers while the artists mistakenly support technological distortions of traditional rhythms in the hope of reaching a modern international market” (p. 295). Boyd specified an example of an African musician, Youssou N’Dour who ignored his advice and desired to incorporate Michael Jackson’s recording techniques and resulted in his album not being well-received (pp. 295–297).

However, this is not a straightforward concept as Connell and Gibson (2004) put it:

It would be elegant if the 'local' could be equated with the 'authentic' and globalisation with the inauthentic and commercial, but such simplistic distinctions have little bearing on the complexity of the migration, fusion and hybridity of contemporary cultural forms, their credibility or their enjoyability. (p. 357)

Boyd (2008) further commented that:

The notion that the forces of international musical capitalism are recklessly endangering local traditions does not square with my experience. Musicians from developing countries are certainly caught between conflicting forces. But those forces are not their fellow countrymen begging them to remain true to their roots while cynical world music entrepreneurs dangle riches in exchange for selling their musical souls. The obverse—a producer from London or Paris or New York trying to convince a musician to turn off his drum machine or his synthesiser and play in the traditional fashion while the local audiences berate him for being “backward”—is closer to reality. The inescapable fact is that there are two audiences who want different things from a “world music” performer. The world music audience wants “authenticity”, while the “authentic” audience wants their own version of excitement, which in most cases takes—at least partly—the form of “modernity”. (p. 298)

Taylor (1997) also commented that “Musicians from the margins of the global economy, however, have demands of authenticity made of them by western listeners, even if these third world musicians grew up listening to the same popular musicians as any western kid” (p. 201).

This discrepancy is not foreign to RWMF, and the Artistic Director commented on a phenomenon that:

You'd be surprised that Asians wants it very loud. They *want* the drums and bass loud, [I] *always have to turn it down*. (Yeoh J. L., personal communication, July 29, 2016)

At RWMF, and possibly other music festivals, the overall outcome of the soundscape in terms of the type of sound sources and soundscape characteristics of the world music performances are intermediated by the Sarawak Tourism Board (STB), the Artistic Director, band managers,

the Sound Team and the emcee. The Sarawak Tourism Board acts as the organiser and funding body. The Artistic Director designs the program on the selection of territorial sounds and styles. The Sound Team controls the sound properties based on the direction of the Artistic Director, the intentions of the musicians and/or the requests of the band managers. The emcee prepares or promotes a certain atmosphere among the participating audience that can bring changes to the overall soundscape.

The Sarawak Tourism Board (STB) has been the main organiser of RWMF since its inception. The influence of the organiser towards the festival is known as the fundamental force and direction of the event:

I think it goes down to who is actually the main organisers ... I won't say the people who is actually working on a concert. I would say it has to start from the top, chairman of the organising company. Because if the chairman of the organising committee is not musically inclined, the whole festival is not going to be musically inclined. ... Because whoever, that is actually the one who's going to drive the force, the workforce or whoever it is, for the organising, has to get his head, or his or her head straight to where this intention is. (C. Wei, personal communication, July 28, 2016)

One of the aims of this governmental department is to promote Sarawak as a destination. In line with this, the festival is very much inclined to incorporate local music and culture in the festival. The *sape*, the traditional instrument of Sarawak is presented every year without fail, with the addition of introductory lessons and historical lectures in recent years.

The STB is also the body who do publicity and find sponsorships. In one year, RWMF was sponsored by the beer company Heineken. As a result, it set a different impression on the image of the festival and encouraged more drinking behaviour thus affecting the festival experience:

Heineken, main sponsor. That means you have to be alcohol around all the place, with the big balloon [high up in the sky with Heineken brand written on it] ... station [beer booths] here and there ... If this is the size of bunting, 90% is Heineken's, Rainforest World Music Festival is just small there. So, we [ask] ourselves, "Is this a Heineken Music Festival?" (Narawi R., personal communication, August 1, 2016)

Due to engaging to the beer sponsor, there was a rare addition of a sound species to the festival in one year and that became an annoyance to some:

The worst time is when Heineken was handing out those inflated clappers, which is the most stupid thing I can ever imagine ... Then you got everybody keep in time with some kind of clapper, and it's just insane. (R. Basiuk, personal communication, July 28, 2016)

The frame of the sounds of the festival in terms of the choice of territorial expressions and musical styles according to the defined authenticity of world music is designed by the Artistic Director (Section 5.4.1.3). During the festival, the Artistic Director works with the Sound Team in deciding the ultimate sound output.

The Sound Team is the intermediary who manoeuvres the sound expressions from musicians and intercedes in the overall soundscape creation. The level of intervention of sounds in a world music festival is considered significant as compared to, for example, a Classical music performance in a concert hall. In the concert hall, amplification is used to create a wider acoustic space with the engineering practice very much keeping a close fidelity to the sounds produced by the musicians. The Sound Team acts as the final “controller” of music in a festival by modifying sound properties either by amplifying, enhancing or changing the sound qualities. The sounds are usually changed in terms of timbres and the proportion of loudness of instruments as well as the frequencies being modified where the bass sounds are usually more enhanced.

The “power” of the Sound Team at the music festival is not unknown. It is also noted that a very well-performed world music on the stage will not be well-received by the listener or may even backslide without an adept Sound Team.

For the stage performance, I just can comment everything is controlled under the sound engineer. If sound engineer is good, it sounds good ... as you can see the workshop it's like not very good amplification ... you can't listen the sound quality for the workshop. (Saufi A. Y., personal communication, August 10, 2016)

If you go into the Theatre Stage [the matinee at the auditorium], I've got my engineer James, he's BBC Radio 3. He is ... (with an exclamation expression) as pure as you can get. So, also I've got to choose the right engineer for the right venue. I will never put James on the outside stage [for Evening Stage Performances]. And I wouldn't put the Jungle Stage, Niall [the Sound Engineer], I will never put him at the Theatre Stage. So again, it's a judgment call. Some bands, why do they have to work in the theatre and some are outsides? So, same as the engineers. ... The sound production is very important. I mean, you can have the best band up there, but if the sound production is bad, it's painful, really painful. So, I have a very good team, just hand-picked over the years. And I also had brought in engineers who didn't quite get what I wanted, it's again, you have to change. But last year's team was ... (giving sounds of liking), I was so happy. (Yeoh J. L., personal communication, July 29, 2016)

There were occasions when the opportunity of negotiations between musicians and the intermediaries did not happen. Furthermore, with authority on the machines, there are times intermediaries transform the sound outcome against the intention of the musicians.

With a different song, it's different. And we have musicians at soundcheck, they play like this, and you think, “Okay, I've got their level”. And then when they come to the show, “Bang”! We are like, “Oh my god, quick, down, down”, even though we set it all already. ... Their bass is sounding very loud, actually in front we're like, “tone it down”. Always have singers that's so loud, oh my god, the Cuban singers, so loud. We had before, we *can compress* it. ... Sometimes, the band wants it like that ... And sometimes, we are saying, so we keep them happy on stage with the monitors. So the monitors sound is different from what's out there. So we keep them happy there, they can hear their bass, they can hear their this, that. If they get a good sound, they play very well. If they get terrible sound on stage, there, it's not. And then, we control outside there. Sometimes it's not quite what they want. But if they have a manager and an agent who happens to be out there, and he's saying “I want more this, more that”, so we also have to find the medium. (Yeoh J. L., personal communication, July 29, 2016)

The complication in making the decisions is heightened when discrepancies also exist between intermediaries. During RWMF, the Sound Team works closely with the Artistic Director. The subjectivity in the judgment of sounds is often a debate during the music performance itself

with frequent adjustments made according to the listening experience and spontaneous decisions made every now-and-then. Nonetheless, the final call falls on the Artistic Director even when the Sound Engineer, band managers or musicians have different opinions.

We [Sound Team] got it loud from Artistic Director. Artistic director says "too loud", but then the audience were okay. Then again, it's good challenging for us also. So we do not know, how to, who to really follow. But we know that for sure that crowd sometimes wants to have a little bit more oomph to the whole thing, so we can't have it too soft. So we have to decide, we have couple of compromise sometimes. (C. Wei, personal communication, July 28, 2016)

Sometimes it varies, and I'm always tapping my engineers on the back. We always have discussions about this. I've got one engineer who doesn't like it too loud, one [another] engineer who likes it a little bit louder than... It's a personal thing. In the end, it's my call ... they [the Sound Engineers] don't like it all the time. I'm like, "Nope, too loud", or "too soft, bring it up". ... They [the Sound Engineers] all good guys, and it's not that we fight, but we have to. I'm saying "it's too loud", and we have a think, and then we settle for a medium. Or I'm saying, "I'm staying here, you walk over there, and you run over, and then listen". But they do anyway, they pop down, and they come back, but they can't be there all the time. ... And we question our own ears all the time, of course. It's a worry, like I always say, "I'm hearing this, are you hearing this?". "I'm looking at the cajón, but I'm not hearing that cajón, where is the cajón?". And somebody else says, "I hear it", and I'm like, "Is it my ears or your ears?". But somebody's got to make the call, so, in this case, it's me, rightly or wrongly, I have to make the call. (Yeoh J. L., personal communication, July 29, 2016)

The host of the Evening Stage Performances usually speaks in between different bands to connect the performers with the receivers:

I think they [emcees] have a role, definitely, to play to help bring the crowd along, influence may be a bit ... For me, I'm helping them to move along with the program. I think that's my [role] even though the time is very limited, if I can, connect you [the musicians] to the crowd. (H. Foh, personal communication, August 11, 2016)

The emcee explained that the use of his voice in loud or soft and/or fast or slow speech prepares the audience and sets the atmosphere. In this way, he is influencing the soundscape experience:

A certain band should have a certain way of being introduced: loud, softly. Like, even the band from Sarawak Gendang Melayu, what I did there was, instead of screaming, but it is a very festive way ... excitable but not screaming. ... Like the band from Haiti, they didn't want a very fast introduction. They don't want me to shout, they don't want me to be excited ... according to them, "if you can, sound like you're scared". So that one has to be really slow. ... One year I had a singer ... she asked me to go and see her. She said, "I like what you do, but I want you to do it this way. Because I am the first performance, the sun will be setting, so we're trying to match that" ... for her, it was a very slow, soulful song. So, she said, "Don't introduce me fast, take your time, that way it will match". So, I try my best to do that. So sometimes I'm fast, sometimes I'm slow. (H. Foh, personal communication, August 11, 2016)

There were also situations where the emcee attempted to change the participatory level of the crowd, sometimes in a contrasting way:

Maybe on Saturday night, I was faster because I wanted to create the mood, because of, after the rain and everyone is back, they're feeling happy or whatever. So rather than staying on a slow beat, I checked and they said, "Let's go for it ... we give them the excitement". ... So, maybe it's because of situation, the situation being that night after the rain, we wanted everyone to stay, we don't want people to go like, "Oh, it's raining, we have to go back". ... There are times when we want the crowd to just settle down a bit. So, it falls on me to get a crowd that's been screaming for 45 minutes to just slow down a little bit because we've got something important to tell you ... [because] the next band probably needs everyone to be quiet because it's a more ritualistic, more personal. ... If they [the crowd] make a loud cheer, and then it's not loud enough, [I will say] "That's it? That's the best you can do? Really?". Then, they respond because they want to show that "We can do better than that". ... I

know they were shouting really, really loudly already ... when I say things that, "I know you can do better than that", it's just to get more a little bit. (H. Foh, personal communication, August 2, 2016)

If the organisers kept, you bring out an emcee that kept saying, "Come on, we're gonna party, we're gonna have a good time, we're gonna party", you end up building, building, building. (R. Basiuk, personal communication, July 28, 2016)

The responses above show that the final condition of the sound characteristics in production is beyond the control of the main sound makers. The preparation by the emcee, the direction of the Artistic Director and the control of the Sound Engineers have been inevitable in the formation of the soundscape music festival where their artistic ability, creativity skills, discernment and professional competency highly affect the process and the very end product of soundscape creation. More discussions on technology-engineered sounds are presented in next section (Section 6.1.3).

6.1.3 Soundscape of Technology

6.1.3.1 Striated Soundscape

While the purposive integration of technology into a festival creates an enhanced and functional soundscape in music culture presentation, machines inevitably also deliver the incidental mechanophony of the hum of generators and electric fans at 78 Hz and 85 Hz in most of the venues. As these sounds only give one piece of information about its operation and are redundant for any other functions, they can be considered as a sound waste. These peripheral sounds may not be noticeable to many as their constant and non-impulsive low frequency naturally makes them aurally less detectable.

However, it is not always an unheard or unfelt sound. It becomes the ubiquitous base layer of the festival soundscape, the fundamental sound characteristic when active sounds come to a minimal level. While the rainforest environment produces passive geophony and biophony of diverse characteristics, this underlying quality of the environment is superseded by a constant mechanophony. Both sound species of natural and industrial sound sources occupy the two ends of the range of frequencies in the soundscape: the generators at very low frequencies and the insects and birds at the much higher range (Figure 4.30 & Figure 4.31). This becomes the palimpsest of the active sounds of world music and the sounds of people (some examples: Figure 4.9, Figure 4.17, Figure 4.33 & Figure 4.40).

These constant parallel sounds that appear as horizontal lines at the frequency spectrogram are termed and criticised by Schafer (1977/1994) as “the flat line”:

In all earlier societies the majority of sounds were discrete and interrupted, while today a large portion—perhaps the majority—are continuous. This new sound phenomenon, introduced by the Industrial Revolution and greatly extended by the Electric Revolution, today subjects us to permanent keynotes and swaths of broad-band noise, possessing little personality or sense of progression. Just as there is no perspective in the lo-fi soundscape (everything is present at once), similarly there is no sense of duration with the flat line in sound. It is suprabiological. We may speak of natural sounds as having biological existences. They are born, they flourish and they die. But the generator or the air-conditioner do not die; they receive transplants and live forever. (p. 78)

Lacey (2011) termed it as “striated soundscape” as opposed to “smooth space” that has “the voice of dialogue, spontaneity and imagination” (p. 26). The term “striated” is borrowed from Deleuze and Guattari (1986) on geographical space of “the built environment such as the aqueducts and pillars of ancient Rome or the highways and grid-lines of the modern city”:

Homogeneous space is in no way a smooth space; on the contrary, it is the form of striated space. The space of pillars... These parallel verticals have formed an independent dimension capable of spreading everywhere, of formalising all the other dimensions, of striating all of space in all of its directions, so as to render it homogenous. (as cited in Lacey & Harvey, 2011, p. 263)

Some responses in the survey mentioned that the sounds that are not favourable are the “air conditioner in theatre” (J. Tade’, festival-goer from Australia, RWMF survey, 2017), and the “audible generators” (festival-goer from Australia, RWMF survey, 2017). The sounds of the generator are being described as “horrible” (Abdul Razak M. A., festival-goer from Malaysia, personal communication, August 7, 2016). Another festival-goer implied that the sounds of the generator do not create a relaxed place:

This generator that is generating behind me is not very interesting. ... I come to festival mainly for musical experience, and good time. ... I think there should be place of relaxation and place of excitement. And I think relaxation place should be relaxation place, in the perspective should be *absence of sound* ... you can rest and relax, and, yeah, there should be *no other sound*. Like this, the *generator*, for instance, should not be there. (Jammee K., festival-goer from The Netherlands, personal communication, August 7, 2016)

The other striated sound which is impulsive and heard occasionally is the audio feedback from the sound system (Figure 4.10 & Figure 4.27):

There are always sound as you get some electrical feedback through the speakers, that's *not pleasant* ... that high-pitched squeak. (S. Brown, festival-goer from Brunei, personal communication, August 6, 2016)

The interference between the microphones on the stage, so those are *unwanted* sounds. (Abdul Razak M. A., festival-goer from Malaysia, personal communication, August 7, 2016)

Other machines that produce similar striated and jagged tones are also disliked:

One noise, the helicopter with little thing [drone with camera]. This I don't like, because it makes a lot of sounds, so a little bit noisy ... It was very low, and so, it was a little bit disturbing. (Jennifer N., festival-goer from Germany, personal communication, August 7, 2016)

There were cutting woods ... motor saw in the background. That was not a nice sound. (Nichuel B., festival-goer from The Netherlands, personal communication, August 7, 2016)

According to Truax (2001), the soundscape that is occupied by machines creates a dominating and homogenising effect, and this poor information sound has little essence of meaning to communicate or to build any relationship. Lacey and Harvey (2011) also discussed that the striation of the soundscape is a global incident in that many other places have acquired a similar soundscape pattern and consequently a similar listening experience:

The mechanisations that create such [striated] sound are global ... the outcome of this is that listeners are deprived of a sense of place, as the homogenising mechanical agents of modernity dominate space ... sense of place, aurally, requires the ability of listeners to project themselves into space, impossible in the modern soundscape which is loud, homogeneous and 'fixed'. A sense of place also requires a diverse acoustic ecology, which in turn creates a diversity of environments from which a sense of place can be felt, and from which a sense of place can emerge. (p. 264)

In this age of technology, there seems to be very minimal exclusivity in a soundscape with only biophony-geophony and/or anthrophony; mechanophony exists and permeates, becomes omnipresent even in a rainforest environment.

6.1.3.2 Auditory and Non-Auditory Soundscape Sensations

Technology seems to be indispensable to a world music festival that is held open-air with a large audience to enable a multi-sensory experience. The next sections present the auricular and physical experience of loudness, low frequencies and rhythmic groove of RWMF.

6.1.3.2.1 Perceptual Loudness

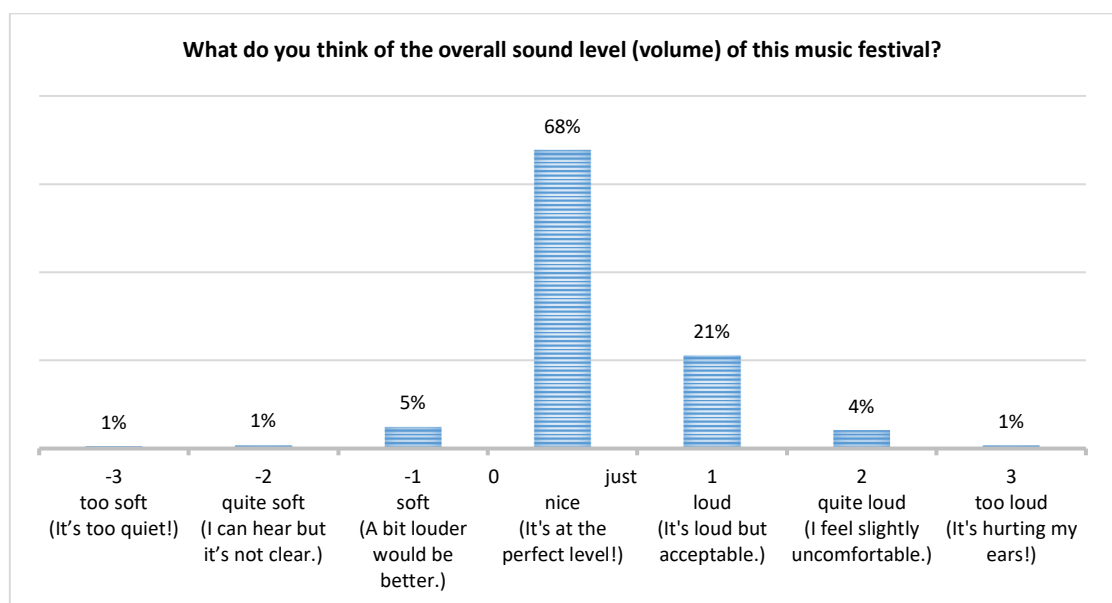


Figure 6.1: The percentages of responses on the overall sound level of RWMF.

As an overview, the survey on the perception of overall sound level shows a rather high percentage of satisfaction of nearly 70% from 1194 responses (Figure 6.1). Sixteen respondents evaluated the sound volume as “too soft” or “quite soft”, and fifty-nine respondents think it is “quite loud” or “too loud”. A total of 252 (21%) think that the overall sound is acceptably loud. From this general survey, it seems that most of the festival-goers are pleased with the overall loudness of the festival.

Although with immense amplification, loudness is considered acceptable due to the unique experience of the sound level different from daily life as well as the favour towards the type of music presented:

I think I can [accept the loudness in the festival], I mean it's because it's something unique, it's something different [from daily sound environment], and yeah, I find it actually a welcome change in a way. (Angelina B., personal communication, July 29, 2016)

The sound environment is alright ... because it's only for three days. As a human, I'm okay ... but maybe the monkeys around might get disturbed for the three days. (Umesh M., festival-goer from Malaysia, personal communication, August 6, 2016)

Yeah [I can accept the loudness of the festival], because the music is my taste. (Narawi R., personal communication, August 1, 2016)

Loud, being, but still in the world music form. You can't have rocks here ... You can't have too much of rock music because rock music has rock concert, world music has world music concert. ... In the past, one or two really goes on loud, not very appropriate ... hopefully this year we can go according to the philosophy of the world music. (Jane L. L., personal communication, August 1, 2016)

It's loud, but it's in a good loud. (Sadiyuk H. R., festival-goer from Malaysia, personal communication, August 7, 2016)

Loudness is also preferable when it does not mask sounds that are perceived as necessary:

I think it's [loudness] just right ... it's not offensive or anything, but it's loud enough for you to be able to have fun. But it's not glaringly loud that you cannot hear other people or anything. (Hew L. Y., festival-goer from Malaysia, personal communication, August 6, 2016)

I really hate when the music is too loud. Often at live festivals or gigs, the instruments are too loud. They're louder than the voices, and then it drowns out the actual singing or voices. And I think this [RWMF] is perfect because you hear everything. (Maellyn M., festival-goer from UAE, personal communication, August 7, 2016)

The evaluation of loudness is also affected by the quality of the sound system. The sound system during the Mini Sessions and Evening Stage Performances were highly rated as 5.6 and 5.8 mean value respectively on a 7-point Likert scale.

It's [the loudness of the festival] okay ... if you have sound system which is not good, even if you're not a musician, you can tell right, that it is not good and you don't appreciate it ... the quality of the sound system is important, plays a part. (Angelina B., personal communication, July 29, 2016)

I think they did a pretty good job making sure the acoustics are fine. And, in the concert at the night, it's loud enough that everyone can hear it but it's not loud that it's deafening. So, okay, no complains there. (Stanley, festival-goer from Malaysia, personal communication, August 7, 2016)

The sound is fantastic, like at night the sound system is really, really good. I don't think it's too loud, and it's really clear. (Monique M., festival-goer from Australia, personal communication, August 7, 2016)

For an international music festival the sound is appropriate, plus full marks to the sound engineer. (festival-goer from Ireland, RWMF survey, 2015)

For people who appreciate music, they want sounds, sounds of nature, sounds of water, sounds of wind that comes from the instruments. And with good amplified sounds, you can actually appreciate the sounds well. (Jane L. L., personal communication, August 1, 2016)

The tolerance towards the loudness of the festival is high due to the voluntary attendance of the festival and expected noise:

To some people it's music, to some people it's noise. But I think for those who actually come here to visit this place, I think we will regard it as music. ... After all, it's a festival, some noise is expected. So, yeah, I don't see a problem with that, and I think it's cool. (Stanley, festival-goer from Malaysia, personal communication, August 7, 2016)

You expect this noise level as you come for such a venue. So, I don't think so there's any irritant aspects of it. ... I don't think so I hate it, but I think it's alright because it's music anyway ... that's the whole idea about a music festival. (Vick N., festival-goer from Malaysia, personal communication, August 6, 2016)

I don't think I've come here and say that it was noisy or anything. (Hew L. Y., festival-goer from Malaysia, personal communication, August 6, 2016)

Sometimes people talk too loudly when you're listening to a show ... mostly people are having a good time, so you have to excuse their excitement. (Monique M., festival-goer from Australia, personal communication, August 7, 2016)

The ambience sounds are wonderful, and of course, human beings create noise, but it is festival after all, so quite expect people to enjoy it, and dance and shout occasionally. (Richard, festival-goer from the USA, personal communication, August 7, 2016)

There are times when loudness becomes unfavourable when it is deemed as:

(a) unnecessarily loud:

Unnecessarily loud. (festival-goer from Malaysia, RWMF survey, 2015)

Extremely loud music. (festival-goer from Malaysia, RWMF survey, 2017)

Over-amplified music. (festival-goer from Malaysia, RWMF survey, 2017)

Oversteered microphones. Speaker output too loud. (Bella, festival-goer from France, RWMF survey, 2017)

Popping speakers because sound engineer makes it too loud. (Lee, festival-goer from the USA, RWMF survey, 2017)

(b) masking the featured sounds thus affecting the appreciation of music:

The mixing of the performances (too loud + not clear enough). Reduce the volume and gain clarity. (Steve, festival-goer from Australia, RWMF survey, 2017)

You have great musicians but you push the volume too high. It destroys the quality of sound of the performance. Loud does not = good! (festival-goer from the USA, RWMF survey, 2017)

[Sounds that are disliked] Too many simultaneous things blasting. (festival-goer from the Netherlands, RWMF survey, 2017)

Together hearing a few performance sound. Confusing. (festival-goer from Malaysia, RWMF survey, 2017)

People screaming disturbing the natural beauty of music. (festival-goer from Malaysia, RWMF survey, 2017)

People are performing, and people are chatting like pretty loud. It's not very respectful. That's the only noise I could notice. (Francois, festival-goer from Spain, personal communication, August 7, 2016)

One lady just go inside really small house where really old women were dancing, and she was with the phone like doing video, talking really loud. (Ion V., festival-goer from Basque Country, personal communication, August 7, 2016)

Human noise ... some of them [younger kids] were shouting above the music, and I couldn't really hear the performance, so I heard them more. (Hana, festival-goer from Singapore, personal communication, August 7, 2016)

The thing is you don't want it so that it is actually thudding in your skull. It's not rave. You want to hear the music, you want to hear the voice. You don't want the bass overwhelming the voice. (R. Basiuk, personal communication, July 28, 2016)

(c) disturbing communication:

Maybe a little quieter so it's easier to talk to and hear my friends talking. (festival-goer from North America, RWMF survey, 2015)

(d) physically damaging:

It's hard on the ears because they usually over-amplified it all the sounds. They could actually turn it down by at least one third, and still, people can enjoy it and be comfortable. It's always over loud, always. (E. Ong, personal communication, July 27, 2016)

Have some headache now, so sounds are slightly painful. (festival-goer from Southeast Asia, RWMF survey, 2015)

6.1.3.2.2 Low Frequencies and Rhythmic Groove

Another sound property that is liked is the “bass produced by musicians on main stage” (festival-goer from Malaysia, RWMF survey, 2017), which usually appears in tandem with the “beat of the song” (festival-goer from Malaysia, RWMF survey, 2017). These sound properties are regarded as integral in the enjoyment of music thus favourable:

Certain music will definitely need it ... I've got nothing against it. (C. Wei, personal communication, July 28, 2016)

Personally, I prefer the percussion. I find it very lively, and it brings up the mood. (Sadiyuk H. R., festival-goer from Malaysia, personal communication, August 7, 2016)

The drum beats will make us want to jump and dance to the beat. (Stephanie R., festival-goer from Malaysia, personal communication, August 7, 2016)

I think the bass is, of course, how much of a depth to the bass given, I think it's really, really nice. I think it really boosts up people to move. The quality of sound is also very specific, so if you ask me particularly, I like the bass. I really like the depth of the music and the sound itself. ... It really gives you the thrill, it gives you some adrenaline rush ... it gives you a momentum to move, to dance. (Vick N., festival-goer from Malaysia, personal communication, August 6, 2016)

The pleasure of the unheard soundscape also includes the tangibly felt vibration—a pleasure to many since the advent of woofers:

When they [musicians] were playing the drums, you know what we felt? The vibration hitting us, wow. That is an experience. ... Not just the sound ... but the pounding itself from the ground on the stage, we can actually feel it. (H. Foh, personal communication, August 11, 2016)

I think a lot of it has a lot of bass, deep sound, that if you are close enough to the stage, you can feel it right at your chest, I think that is one of my favourite sounds. (Hana, festival-goer from Singapore, personal communication, August 7, 2016)

They [musicians from Asia] want the drums and bass loud ... They are like no, no feel, you know they want to feel it banging. (Yeoh J. L., personal communication, July 29, 2016)

At the same time, there were some who dislike these sound properties as they are viewed as not presenting the meaning of world music or unmusical:

I don't really like that [heavy bass sounds], I think you're thinking more like the Electronic Dance Music sometimes a bit. (Angelina B., personal communication, July 29, 2016)

The kind of music that I can't stand is the trash, the heavy music pop music, the modern ... they use for DJ, for disco, that one I can't. (Narawi R., personal communication, August 1, 2016)

[Sounds that are disliked] Heavy metal band. Get rid of it. (Azinuddin A., festival-goer from Malaysia, RWMF survey, 2017)

Perhaps less of this dance music, the recorded music. (Edgar H., festival-goer from Indonesia, personal communication, August 6, 2016)

There are some kinds of music that sound more like noise to me, "bang, bang, crash, crash". (H. Munan)

[Sounds that are annoying or irritating is] When there's a lot of techno, because it's act over, especially when it overshadow the natural sounds of the other instruments. (Jane L. L., personal communication, August 1, 2016)

I would hate to say don't like something. Maybe this year it's been a little bit too heavy percussion music. (Richard, festival-goer from the USA, personal communication, August 7, 2016)

6.1.3.3 Rewards of Immense Technological Sensations

Amplification is a way of spatial creation by distributing sounds over an intended area. This expansion of auditory space includes increasing the amount of sounds that can be heard as well as the number of people who can be exposed to the sound. Amplified sounds are usually meant to be featured, and they appeal for attentive listening. When it is used in an acoustic space that has a high sound level or crowded sound species, amplification can be a way of masking that blocks other sounds:

Because everyone is talking at the festival, and, we almost have to put the music louder ... everyone's talking, you don't hear the music ... So, in a way we have to be louder than everybody talking. (Yeoh J. L., personal communication, July 29, 2016)

However, at a music festival, the use of loudness and other engineering technologies is usually beyond creating a wider auditory space but also concerns the meaning and effects that this sound characteristic can offer. At RWMF, the Evening Stage Performances especially during the latter part of the evening are presented with intensified loudness, reinforced bass frequencies, fuller texture and groovy rhythmic beats. These sounds are wanted as they can be rewarding.

When the soundscape becomes more participatory rather than presentational, the sensation in audibility becomes more prominent than visibility and cognitive understanding.

Todd and Cody (2000) found that exposure to loudness above 90 dBA and frequencies between 100 and 300Hz can produce “acoustically evoked vestibular responses” that can be pleasurable. Loud sounds are also regarded as arousing. Blesser (2007) suggested that “An aural space with loud music is often experienced as ‘exciting’ because loudness represents intense activity. Because sound is always associated with a dynamic event that requires energy, loud music is equivalent to intense energy” (p. 3). He also alleged that the domination of loud sounds could transport a person to another dimension of space experience:

Loud music makes a listener functionally deaf to everything but the music In real sense, loud music transports listeners into another aural space, moving them from the social space of people to the musical space of the performers. Loud music also suppresses the internal space of daydreams, overpowering the inner space of self-generated sounds and pictures, and listeners are only in the space of the musicians. Everything else is gone. Loudness is a space transporter because you become functionally deaf to the immediate environment. (pp. 2–3)

Furthermore, Welch and Fremaux (2017) found that “loud sounds facilitated social interaction by removing people’s social inhibitions” (p. 7). Besides this, they also identified that loud sounds could control emotions:

Loud sounds, particularly music, were seen as a form of “escapism” to distract people from their thoughts and feelings. In particular, the feeling of “losing oneself in the music” was felt to be facilitated by loudness. ... a direct effect of loud sound making it harder to think—about anything—which is perceived as beneficial when negative thoughts are intrusive on a person’s life. (p. 7)

Similarly, Schafer (1977/1994) also commented that low-frequency of bass effects “seeks blend and diffusion rather than clarity and focus” (Schafer, 1977/1994, p. 117), for “experience of immersion rather than concentration” (p. 118), which he termed as “*audioanalgesia*, that is, the use of sound as a painkiller, a distraction to dispel distractions” (p. 96).

The engineered sound properties also create effects that are not meant to be heard but felt as vibrations and groove. This soundscape characteristic with exuberant music performance especially towards the latter part of the evening creates another alternative way of experience amongst the diversity in the festival through dance and party. Similarly, Taylor (1997) commented that the intrinsic quality of world music is in its rhythm (p. 20). There were responses such as:

It's [the loudness] slightly above the normal hearing, I mean, you can still talk, but you still have that kind of groove-ment, groove to it. ... Pretty much fusion thing [referring to a band called Huun Huur Tu which is a collaboration between Mongolian throat singers, horse fiddle playing and a Russian deejay and band]. And they were good because it got everybody really up on the feet and really dancing to the music, and with their throat and stuff like that. And, yeah, it's very, it was then, was very danceable. So I think the whole crowd really love them. (C. Wei, personal communication, July 28, 2016)

The drum beats will make us want to jump and dance to the beat. (Stephanie R., festival-goer from Malaysia, personal communication, August 7, 2016)

“Any sounds that is hard to dance” can be viewed as a dislike (festival-goer from Malaysia, RWMF survey, 2017).

Loud sounds are also found to encourage drinking behaviour (Welch & Fremaux, 2017, p. 6). Drinking is much related as an act towards pleasurable sounds. An owner and manager of a café, bar cum dance club in Istanbul mentioned that by “inducing familiarity [via music] and therefore a sense of loyalty towards the venue ... people tend to refresh their drinks when they are cued with ... ‘key songs’, prompting this familiarity”; and it was also reported by another manager of a live music concert that, “alcohol sales are not causal factors but rather outcomes; indicators of whether a given performance was a rousing success or not” (Çamcı & Erkan, 2012–2013, p. 22).

At RWMF, drinking also happens or is suggested as an alternative activity when one would like to take a break or does not favour the world music presentations:

Those who don't like loud, they can go from 7 PM to 10 PM, and they can go and relax and drink a beer. Yeah, those who really want loud and really have a break and have fun, they really have to wait till 10pm. So, I think there is a space for everybody. (Jane L. L., personal communication, August 1, 2016)

[During the latter part of the night when it is mostly dance music] Oh, go back and drink. Go back to my group in the beer tent, whatever, or talk to friends you went there with. (Ong, E., personal communication, July 27, 2016)

6.1.3.4 McDonaldisation of “Control” in Sounds

The excessive use of technology in transforming and delivering sounds can be related to “McDonaldisation of Society” coined by Ritzer (2015). “McDonaldisation” is not about the fast-food business of McDonald but is a borrowed term by Ritzer as a paradigm to a conceptual and behavioural process. McDonaldisation is an extension of the theory of rationalisation by the German Sociologist Max Weber. The rationality here means an attempt to achieve an optimum through an institutionalised structure that can create more uniformity in actions and eventually similarity in experience. One of the positive changes in the application of McDonaldisation is that goods and services can be more acceptable and utilisable to a wider population, similar to McDonald chain stores that are popular at diverse places around the world. Besides this, the product is kept at a stable and standardised level with quality control even in different environments. It is also easily attainable at a faster speed.

The four dimensions that lead to the success of McDonaldisation are efficiency, calculability, predictability and control. Although McDonaldisation has been mostly applied to tangible materials such as marketing products at McDonald, KFC and IKEA, soundscape seems not excluded. According to Ritzer (2015), McDonaldisation has permeated into many areas in current society beyond fast-food: “McDonaldisation has shown every sign of being an inexorable process, sweeping through seemingly impervious institutions (e.g. religion) and regions” (p. 1). The principle of McDonaldisation mostly appears in consumption settings, and its pervasiveness has brought the mentality to the global world that they are the “should have” elements in many aspects of life.

The “efficiency” dimension of McDonaldisation can be seen in RWMF where it is a one-stop place to travel around the world in three days without the need of going through long and different journeys or even omitting the difficulty in reaching to remote places. Its “calculability” is its diverse activities and multiple concerts with the quick delivery of these quantities in the back-to-back programs. The entry ticket is considered cheap as the price is almost the same as attending only two concerts elsewhere, and at an even lower cost for some foreigners due to currency exchange rate.

The “control” dimension of McDonaldisation can be related to the immense engineered soundscape. In brief, “control” means non-human technology exerting control towards human activity, where in this case, the engineered sound properties can be a determinant in influencing the behaviours of the festival-goers. Sounds are identified to have “perlocutionary” power that can cause actions (Vannini, Waskul, Gottschalk & Rambo, 2010, p. 334). For example, it was reported that loud sounds in a religious festival in India turned the soundscape into “an immersive environment which drowns everything else out, [and] which draws people totally into immediate religious experience” (Shankar, Stevenson, Pandey, Tewari, Hopkins & Reicher, 2013, p. 93).

There is less variety in the soundscape of the latter part of the Evening Stage Performances, and the audience is provided with the standardised sounds of mainly loud, heavy and groovy beats in a thick texture. The rationalities of these sounds are that they can draw a much larger crowd. They are centripetal in that they can bring the audience who may be strangers to each other together to enjoy the music with the musicians. These sounds create a sense of immersion that can be emotionally gratifying. Expectations can be fulfilled when the audience want to dance and party. Furthermore, although Blesser (2007) alleged that loud music is not “the result of being manipulated for commercial profits” (p. 1), it has been reported that loud

music increases drinking rates, thus a positive effect to business (Forsyth & Cloonan, 2008, p. 71; Guéguen, Jacob, Le Guellec, Morineau & Lourel, 2008; Gueguen, Le Guellec & Jacob, 2004; Van de Goor, Knibbe & Drop, 1990; Welch & Fremaux, 2017, p. 6). This various enjoyment of the people is regarded as a success to the organiser.

6.1.3.5 “Irrationality of Rationality” in “Control”

The rationalities in the McDonaldisation of products are usually not questioned, as the end products are logically rewarding and overpowering any thoughts of criticism. The McDonaldisation characteristics in soundscape can be even more subliminal due to the ephemerality and invisibility of sounds but it is not unperceivable through its effects.

There is what Ritzer (2015), in reference to Weber, termed as “irrationality of rationality” which refers to the downside of the advantages. Ritzer (2015) addressed that:

We must look at McDonaldisation as both “enabling” and “constraining”. McDonaldised systems enable us to do many things we were not able to do in the past; however, these systems also keep us from doing things we otherwise would do. McDonaldisation is a “double-edged” phenomenon. (p. 17)

This “irrationality” may not always connote negativity, at least in the case of RWMF, but acknowledging it would provide an understanding of the contrasting side of the phenomenon; the rewarding soundscape of RWMF has been much discussed, but the understanding of soundscape may not be complete without looking at the other side of the coin. For example, the standardised benefits of McDonaldisation may have resulted in less space for personal exploration and alternatives where consumers are given a set of available choices without much room for creativity. One of the irrationalities presented by Ritzer (2015) is dehumanisation. The following sections present the discussion on multiple dehumanising effects as the irrationalities of the “control” from immense engineered soundscape beyond the need of audibility.

6.1.3.5.1 Forced Listener

The sounds from technology, either the incidental sounds of generators (Section 6.1.3.1) or the intentional amplified sounds of music, can be sounds that force attention and turn one into a captive listener especially when they are unwanted (Sewald, 2011). Festival-goers commented on the presence of unwanted technological sounds that were unavoidable as one traversed the festival site:

[Sounds that are disliked] The announcement of the drum circle facilitator being *broadcasted all over* the village. (festival-goer from Malaysia, RWMF survey, 2017)

Drum circle ... *nowhere to escape* from it. (Caroline W., festival-goer from the UK, RWMF survey, 2017)

When loud music encourages drinking (Çamcı & Erkan, 2012–2013; Welch & Fremaux, 2017), the sounds of revelry were much disliked by some:

Rowdy teenager after a few drinks. (festival-goer from Malaysia, RWMF survey, 2017)

People shouting, screaming because they are too drunk. Please go back and drink your booze in the toilet. (Marad L., festival-goer from Malaysia, RWMF survey, 2017)

Although one can change the type of sound exposure by moving to another area, there is limited aural getaway despite a rather big compound of the festival site. One may find that the overall sound properties such as level of loudness or variety of sound sources are similar at different areas. Some perceived that the festival site offers an inadequate option for quieter aural space, most of the time due to the domination of foreign sounds at few places masking the local acoustic profiles (Section 4.3). Hence, it is ironic that it is still inescapable when festival-goers escape from the noisy cities only to find it also aurally demanding at the festival in the jungle. For example, a festival-goer mentioned that he could not find a relaxation place as there is “no absence of sound” at the festival (Section 6.1.3.1). Other comments were:

For RWMF, when I get in, it feels like a festival. But didn't feel that the village ... cannot listen to the village sound. ... It's not noisy, it's like it's too much, a lot of things happen where you miss the silence part. (Saufi A. Y., personal communication, August 10, 2016)

It would be nice if there's more like ... secluded place and you can just hear like the real sound of forest, like the nature, the bird chirping. (Stanley J., festival-goer from Malaysia, personal communication, August 7, 2016)

The prolonged exposure to similar soundscape and loudness can lead to aural fatigue:

You see the concert, the workshop is, previously the workshop is not that long, it starts at two o'clock, and it ends at five. But now they have, even that they have this Drum Circle. ... I was there, and the noise is really loud. And also that 7:30pm it starts again, and so I think there isn't any space for people to rest for a while. And for the whole day, that noise is loud, and that is why I get a little bit, I need to go down to the beach there. And the beach there also has a lot of music, and I just think that, wow, I'm extrovert person, and what about for introvert person, I think that they will even get a little bit too much. ... Too many, I think that there isn't enough space and quiet. I think five to, what, seven o'clock, that needs to have time to kind of quiet. Everybody just enjoy fellowship and dinner with one another instead of music all the time. Yeah, that is already over, what about for those who come for three days ... for one day, I already feel too much already. (Joyce L., festival-goer from Malaysia, personal communication, August 7, 2016)

Another incident is that those who leave the Arena Grounds due to unfavourable sounds of the stage performance may opt to search for food. Nevertheless, the sound level at the Food Mart is also considerably high with LAeq between 69.2–79.8 dB from evening until night time (Table 4.9).

I can tell you especially what I don't like is that where are the eating place, for example, you still have the loudspeakers, and you're always hearing something, and you like to have a break in between sometimes, because the whole day having sounds around. ... So, it would be nice to have also a space where there's no music, just to relax a bit, and then go back to see the stage and the band. ... When I

sit there to eat something ... It's my personal opinion that, then I would like to have like 20 minutes of time out. (Anja S., festival-goer from Germany, personal communication, August 7, 2016)

Due to the high volume of the music during the Evening Stage Performances, those who like to communicate with their friends will need to shout to talk to each other, or resort to giving up interacting when they cannot fight over the technologically dominated auditory space. Besides this, the act of dancing with the crowd seems to be a communal togetherness. However, interaction can be built upon superficial friendliness and by having companionship to dance. It is a detachment of deeper human contact and understanding yet masked by the camouflage of being physically together with people. What Ritzer (2015) termed as “false friendliness” (p. 136) may occur due to restriction from the sound environment rather than one’s unwillingness.

6.1.3.5.2 Conformity

Sounds of technology have become a part of the acoustic lifestyle of many. It could be a question whether technologically controlled sound is a personal preference in the first place or an acculturated understanding and acceptance of a collective behaviour. After three decades since the advent of world music, and with festivals presenting more world beat with danceable music, it has become a style of the mainstream that people may feel left out if they do not pursue the same behaviour. Welch and Fremaux (2017) found out that one of the reasons that loud sounds are preferred is that they emphasise the personal identity of “masculinity” and “being cool” (p. 8). They also reported that “Loud music was associated with forming a connection with others, a sense of belonging to the group through the sharing of an experience” (p. 7). On the same line, Htouris (2001) stated that:

The density of events, their repetitiveness, create a total and internally connected understanding. In series of similar events, the social and cultural environment shape common rules of perception for the sound, as well as rules that evaluate its quality, and classify noises—sound into acceptable and non-acceptable the soundscape as structure participates in symbolic relations, and in this manner become a significant factor to the cohesion and the propagation of a cultural community. In this sense the preservation and propagation of certain characteristic elements of a soundscape constitute a cultural necessity, and a rule. (pp. 10–11)

Some festival-goers of RWMF are inclined towards the experience of immense engineered sounds. The culture has been spreading with the festival-goers including newcomers expecting the same availability of this sound product over the years. There could also be some who have learned the culture by being in the environment. As described by the interviewees, the festival-goers can be “schooled and brainwashed” (Ong, E., personal communication, July 27,

2016) and “adapting to the crowd” (R. Basiuk, personal communication, July 28, 2016), thinking that the “right” thing to do perhaps is to join the dance and drinking. Just as “eating fast food at McDonald’s has certainly become a ‘sign’ that, among other things, one is in tune with the contemporary lifestyle” (Ritzer, 2015, p. 14). Some related comments were:

People who haven't heard of RWMF, they will imagine ... “Oh, rainforest, oh, have this thing [traditional culture]”. People who heard about RWMF, they will know: “RWMF, wow, hyped, wow.” Right? Because they want that, so they go there. (Saufi A. Y., personal communication, August 10, 2016)

You could see that actually the youngsters and the young ones do enjoy themselves a lot, because they *expect* to come here and dance. ... There are still people coming, people who are already *brainwashed* and they *know* what they get, they can *expect* party in the rainforest for three nights. And if it rains, it's mud, and dancing in the mud. (Ong, E., personal communication, July 27, 2016)

In regard to sound engineering, it seems that a performance has to be mic up, whether it can be audibly heard or not, because that will give the meaning that it is a “performance”. That includes even a loud instrument played in an ethnic house setting during Mini Sessions. The engineered sound effects are also presumed to enhance the natural sounds of the music. A response from the Sound Team described that it is “the way” of sounds:

I don't think it's a matter whether I like it to be loud or not, it's just *that's the way how things are right now*. You get *a lot more people* ... and gets a little bit *louder* with the band, different types of band ... nowadays which is more danceable, *you need more beat, you need more groove, you need more the low end*. So that changes compared to those days. Because those days you don't really have those kind of, you don't really require those kind of heavy bass and stuff like that. So it's different. It has changed over the years, it has changed definitely. There's *nothing you can do about it*. Yeah, so it got a bit louder, compared to those years. Quality wise, of course, sound quality wise is much better nowadays compared to those days. Technology wise also much better than those days. So, yeah. *Nothing wrong or nothing right about it*. (C. Wei, personal communication, July 28, 2016)

In addition, Blesser and Salter (2008) commented that “Loudness, acting as an intensifier of pleasure can then become addictive” (p. 4). This can be related to Ritzer’s dehumanisation as engineered sounds can dictate the way performances should be and to a certain extent can be indispensable to some cultured listeners. The sounds of unplugged, of hearing the “authenticity” of the “real” sounds are decreasing, but this situation is not much verbalised by the festival-goers. Amplification and sound engineering have become the culture of performances including traditional musics.

6.1.3.5.3 Safety

The soundscape of immense technological sounds promotes dancing party and drinking behaviours that sometimes create a mob with aggressive drunk people. The rave can bring insecurity among family members who are worried about their children or elderly parents thus

affecting the way of experiencing the festival. Different respondents gave similar comments in regard to these soundscape characteristics and the crowd behaviour:

It hit a point when the rave mentality came in ... If we bring all the kids to the festival, and say, "Look, don't drink anything anyone gives you". We have a bunch of young girls, they were with us, "I'm telling you, there's drugs out there, you don't know". And that's *not a nice way* to have to go to a festival, is it? So, I have to say, yes, *that affects your experience a lot*. You sitting there, worry about it, teenage were in there, in the crowd. ... I don't particularly agree that it should be a party festival. ... It was meant to be a very good showcase of music from around the world, and it was meant to provide a platform for local musicians. ... You don't want the head-bangers there either. (R. Basiuk, personal communication, July 28, 2016)

We don't accept probably for the last bands, we don't have those really Electronic Dance Music ... we also do not want to have those kind of music. Because when you have that kind of music, then you will have different kind of crowd. Yeah, so that will also have social problems. (Angelina B., personal communication, July 29, 2016)

I would prefer to have it in a way that actually family members can go and attend ... rather than just the party-goers. ... Those days when we had Rainforest World Music Festival, it's very much family-orientated. ... Nowadays I don't think you see that anymore ... You see a lot more the teenagers and the young adults. They are, who are the party-goers. It's different kind of demands already. (C. Wei, personal communication, July 28, 2016)

Before [during the early years], Rainforest World Music Festival is friendly, family friendly. You can bring children for the festival ... Now, maybe people won't come with the family because too much alcohol inside. ... [After the festival] going around the village see the people is lying down at the ground, lying up at the staircase, down at the "dewan" [hall]. (Narawi R., personal communication, August 1, 2016)

The crowd behaviour is also observed as less suitable for the perceived traditional culture of the festival:

I like it previously, it's much more quiet. And think that now music is getting a little bit loud. And of course that the congregation is a little bit different. And previously I like it, it is more decent, decent in such a way that they dress properly, and nowadays they [the audience] can dress a little too much, some of them are even, see them they can wear something like swimming suit, that is not supposed to be ... And nowadays I see quite a lot of alcohol involved as well ... And that is why now a lot of smokers there, they even have that electronic type [vape]. ... This is more like a cultural indigenous kind of music, I think it's not like rock and roll kind of music. (Joyce L., festival-goer from Malaysia, personal communication, August 7, 2016)

When safety becomes a concern, the festival environment can be considered as less human-friendly.

6.1.3.5.4 Denaturalised Soundscape

Exposure to highly engineered sounds means direct contact with electrified sounds replacing the more natural sounds of the instruments. For example, a local musician commented that:

Like the *sape*, you amplified it, it doesn't sound natural ... When it's like too much bass ... too much alter on the mixer, it doesn't sound like the original. So it might change perception. Because sometimes I listen [at the audience floor], wow, why the sound like this. When I go on top [the stage], hey, sound different. ... Some world music that is unfamiliar by the sound engineers, so that one may be like missed a few parts ... like musician, they know the tone of the instrument, and then you can't hear that tone during the performance. (Saufi A. Y., personal communication, August 10, 2016)

This also creates less appreciation in the content of the music itself as compared to the arousal from the engineered sound properties.

It's a party. Personally, I think a fairly large part of it. ... Put it this way. It wouldn't matter what music is up there. Okay, as long as they have a beat "dom, dom" [imitating rhythmic, heavy bass sounds]. As long as you have that beat going, then they wouldn't care. So, they're looking for a rave. (R. Basiuk, personal communication, July 28, 2016)

If you want to have closing acts, *not so much about the sound*, but it's also about the *excitement* on the stage. I mean, people are not feeling excited. So, what you have is like there's a gap in the crowd and people are sort of like sitting at the back ... it supposed to be dancing ... That's not very cool. You don't feel the vibe, you don't feel the energy ... that's not good for this concert. (Jan J., festival-goer from Malaysia, personal communication, August 7, 2016)

The playback of music through machines was also undesirable:

[Sounds that are disliked] background music at eating [area]. (Ed K., festival-goer from Malaysia, RWMF survey, 2017),

I think when you have live performers, it's a distraction to have recorded music. ... I think this [recorded music playback] is more noise than the music that I can pay attention to. (Kathryn H., festival-goer from the USA, personal communication, August 7, 2016)

The General Manager of the SCV has experienced an unplugged version of a casual performance by RWMF performers outside the festival period and recalled that her experience was healing:

I also like the vocals, vocals that come out from women or men. And some of the sounds and vocals can be produced clearly in the natural form without being amplified, and that is good. (Jane L. L., personal communication, August 1, 2016)

A denaturalised soundscape can be considered "dehumanising". On the same line, Schafer (1977/1994) commented that "the overkill of hi-fi gadgetry ... creates a synthetic soundscape in which natural sounds are becoming increasingly unnatural while machine-made substitutes are providing the operative signals directing modern life" (p. 91). With the presence of schizophrenic sounds, the experience of "live" music in a festival can become similar to an open-air discotheque.

6.1.3.5.5 Aural Health

A guideline of the sound level limits for concerts and festivals by the Norwegian Directorate of Health sets critical limits of LA, 30 min = 99 dB and LCpeak = 130 dB (Tronstad and Gelderblom, 2016, p. 2). The European Agency for Safety and Health at Work (2005) also stated that "The risk of instant, irreversible damage begins at around 130–140 dB(C) peak level" (p. 16).

Berglund, Lindvall and Schwela (1999) recorded that:

To avoid acute mechanical damage to the inner ear, adults should never be exposed to more than 140 dB peak sound pressure. To account for the vulnerability in children, the peak sound pressure level produced by toys should not surpass 120 dB, measured close to the ears (100 mm). To avoid acute hearing impairment, L_{max} should always be below 110 dB. (p. 45)

At RWMF, sounds are usually projected at high volume levels and at times exceeding the recommended health guidelines for both adults and children. Sound level measurements at the Mini Sessions showed LAeq of approximately 90–100 dB (Figure 4.13–Figure 4.16). Drum Circle session recorded the readings of LAeq = 99.2 dB, LAmax = 106.9 dB and LCpeak = 135.8 dB (Figure 4.24). A five-hour exposure during the Evening Stage Performances at different locations at the SCV shows LAeq = 91.2 dB, LAmax = 113.0 dB and LCpeak = 140.5 dB, with dose exposure of 261% (Table 4.8). At the Arena Grounds, the highest measurements taken were LAeq = 102.8 dB, LAmax = 109.6 dB and LCpeak = 139.5 dB (Figure 4.32 & Figure 4.47).

The sound levels at RWMF are not unique among leisure soundscapes. The European Commission (2008) noted that the Sound Pressure Level for folk music are usually 90–98 dBA, and for dancing it is often more than 100 dBA (p. 123). A study of a music festival in Switzerland found that exposure for one evening ranged from 87–104 dBA with LAeq = 95 dB (Mercier, Luy & Hohmann, 2003, p. 4), and that “the average visitor to the Paleo Festival is exposed in one evening to a noise dose equivalent with the maximum permitted in the workplace over a period of one week” (p. 5).

Few reports on the noise exposure level at nightclubs were LAeq 98 dB with the values ranging from 90.7–105.7 dB for up to 5 hours (Williams, Beach & Gilliver, 2010), 107.8–112.2 dBA (Serra et al., 2014) and 110 dBA (OSHA, 2013, p. 4). In festivals, it is reported that sound level exposure was between 82.3–95.1 dBA at the Concerts “Gay pride”, Paloma virgin, St. Isidro, St. Julián and St. Mateo festivities (Ballesteros, Fernández & Ballesteros, 2015, pp. 291, 295). In a religious pilgrimage festival during Magh Mela, “the noise level was rarely below 75 dB, was mostly around 80–85 dB and occasionally rose to around 95 dB” (Shankar et al., 2013, p. 89).

Although the Occupational Safety and Health Administration (OSHA) and the National Institute of Occupational Safety and Health (NIOSH) have specific standards and regulations that deal with occupational noise exposure, the rules for leisure noise exposure are limited and varied due to the diverse differences in individual background, the frequency of visit and the types of exposure. Accordingly, some literature noted that “Population-based studies associating exposure to leisure noise with the risk of tinnitus are rare” (Fritschi, Brown, Kim, Schwela, & Kephelopoulos, 2011, p. xvi) due to limited availability of information and complications in measurement and prevention; and “popular festivities, sometimes do not have limits of emission levels in these laws” (Ballesteros, Fernández & Ballesteros, 2015, p. 288); and that “no such legislation applies to leisure or voluntary activities” (Truax, 2012a, p. 3).

Nevertheless, the significance of aural health does not seem to be justifiably compromised. Leisure sounds of music events involve a few hours of exposure to amplified loud music and very low frequencies of which this kind of prolonged and repeated exposure will cause hearing impairment. A report informed that “a single four-hour exposure to 94 dB amplified music induces marked changes in the outer hair cells and can result in temporary or even permanent changes to the auditory system” (Mazelova, Valvoda, Popelar & Syka, 2001, as cited in Mercier, Luy & Hohmann, 2003, p. 1). It is reported that “As a consequence of increased recreational noise exposure, noise-induced hearing symptoms such as hearing loss, tinnitus, and hyperacusis have become more prevalent in the younger population” (Gilles, Thuy, De Rycke & Van de Heyning, 2014). Research also found that even “teenagers with no occupational noise exposure show an increasing number with a substantial and measurable irreversible inner ear damage” due to loud toys and leisure activities including music events (Maassen et al., 2001). Hearing loss may cause further complications such as speech interference, decreased productivity in work and even physical injury due to reduced responsiveness towards dangers in one’s surroundings.

Music festivals which can be beneficial socially and psychologically (Ballantyne, Ballantyne & Packer, 2014; Little, Burger & Croucher, 2018; Packer & Ballantyne, 2011) seem to be not solely a gain but a cost to aural health. While loud sounds can be rewarding, the irrationality can be its health hazard (Ritzer, 2015, pp. 138–142). The detrimental effects of leisure sounds are not unknown as versed by the Artistic Director:

We actually have a decibel thing going on. And I'm saying we don't pass that, we don't pass. Because that's for health reasons. (Yeoh J. L., personal communication, July 29, 2016)

Any possibility of hearing impairment among festival-goers can be considered as self-inflicted since attending leisure events is voluntary. The European Commission (2008) described loud sounds as being “essential” for entertainment:

The music and entertainment sectors are unique in that high sound levels and special effects loud enough to cause hearing damage are often regarded as elements essential to performance. ... Relevant sound levels are not an unwanted secondary effect but to some degree are expected by the audience. (p. 122).

With this dilemma, Blesser (2007) termed loudness in music as “seductive (yet destructive)”. The soundscape of immense technological sounds is a desire of the undesirability—wanted harmful sounds.

6.1.4 Different Yet Similar Sound(scape)

6.1.4.1 Exotic Yet Universal Sound Characteristics

As promoted by the Sarawak Tourism Board and the Artistic Director, world music at RWMF is regarded as suitable or successful with presentations of non-mainstream music cultures from diverse origins with the presence of traditional roots (Section 5.4.1.3). Although the musical preferences of cultural intermediaries are inclined towards “traditional” and geographical affiliated sounds, a “universal” element is also considered to be necessary for world music that is being presented in an international scene to the audiences at a festival that may have a congenial and cosmopolitan taste. Consumers of world music tend to be listeners of “other-ness”, usually of something exotic, and at the same time looking for “self-ness” of sounds that are familiar to them. In line with this, Chalcraft, Magaudda, Solaroli and Santoro (2011) stated that “Turning the culturally specific into a shareable experience appears to be a hallmark of ‘world music’ as a genre” (p. 31), and “The obvious point that ‘world music’ is global, means that it is the ideal symbolic soundtrack for cosmopolitanism” (p. 32). Some other literature commented that:

World music takes advantage of the skills and resources of the dominant traditions: it appropriates the latest technology and know-how in its production, marketing, and distribution and features many of the musical characteristics of the mainstream musics heard on the global market. By doing so, it uses a kind of lingua franca, if not understood, at least recognised by everyone. (Guilbault, 1993, p. 37)

“World music” as a genre explicitly implies shared mutual understanding and appreciation, whilst there is, in fact, an implicit (and troubling) universalising tendency in the very idea of world music itself: diverse musics are somehow seen as aesthetically accessible, regardless of the fact that amongst ‘global’ audiences knowledge of the cultures and socio-political contexts from which they originate may be patchy at best. (Chalcraft, Magaudda, Solaroli & Santoro, 2011, p. 34)

At RWMF, a festival-goer seemed to be not paying much attention to the main content of the music but expressed enjoyment due to some familiar sounds:

There was another really good band. *I can't remember where they are from ...* It's more of a *rock-based type of sound* which is something I am more *familiar* with. (S. Brown, festival-goer from Brunei, personal communication, August 6, 2016)

Some expressed that effort is needed to enjoy the unfamiliar:

Take a few minutes to get into it ... the Vietnamese one. It was like very high. I had to get used to it because I've never heard it before, it was very like “ngg” (imitating the sound of the instrument), very high. Like, after a while, I kind of like it, but the first time I was like, whoa, it sounds like this. (Francois, festival-goer from Spain, personal communication, August 7, 2016)

Some of the other different cultures, perhaps, in the beginning, you might need to get used to it. But as you ease into it and start to appreciate it, you have a different feeling altogether. (Stanley, festival-goer from Malaysia, personal communication, August 7, 2016)

It seems that it is a welcomed tension between sounding unfamiliar yet familiar: something that one can relate to, but at the same time feeling it as new and fresh.

6.1.4.1.1 McDonaldisation of “Predictability” in Sounds

Apart from the presence of “control” in the McDonaldisation of soundscape (Section 6.1.3.4), the other dimension is “predictability” in relation to the “universality” of sounds. Ritzer (2015) described predictability as “The assurance that products and services will be the same over time and in all locales. ... The workers in McDonaldised systems also behave in predictable ways” (p. 15). Predictability is favourable when one prefers less risk, less intellectual work to understand the unknown, and less effort in adapting to foreign sounds.

Inevitably, there are characteristics of uniformity in predictability. What can be considered as “universal” sound is the global musical flavour. World music in a festival as a sound product and the experience of soundscape as materiality has, to a certain extent, invited the shaping forces of standardisation and industrialisation that create sounds for mass consumption. Taylor (2014) indicated that the origin of world music as an industry necessitates a “genericisation” process in “making it into single entity that is thought to be knowable and learnable”, also relating to the standardisation in Max Weber’s capitalism (p. 193).

The characteristics of “uniformity” and “standardisation” in sounds can be heard more in participatory music, especially towards the latter part of the Evening Stage Performances (Section 6.1.1.2). Although these sounds are still comparatively fresh, they are predictable in their sound properties, structure, groove and climax due to their repetitiveness and less contrasting musical elements.

6.1.4.1.2 Sounds of Globalism and Cosmopolitanism

The range of diversity in world music is comparatively richer than most other types of music such as rock or Classical. However, this range can be narrowed down by the soundscape creation of world music performance in a festival setting. The sounds of globalism in a world music festival can be described in two ways: firstly, the use of instruments of the mainstream western music, and secondly the standardised sound properties.

Although there are different types of traditional instruments and combinations in stage presentations, some of the familiar sounds are from the inclusion of modern instruments such as drum set, electric guitar, bass guitar and synthesiser. Referring to an electronic music festival in Barcelona, Chalcraft, Magaudda, Solaroli and Santoro (2011) interpreted that

“Artificial sounds, electronic rhythms, as well as the presence of technology and computers in the performance, constitute what can be considered a contemporary expression of a cosmopolitan cultural common language” (pp. 29–30). In another definition, “international sound” is described as “the use of preponderant Euro-American scales and tunings, harmony, electronic instruments” (Guilbault, Averill, Benoit & Rabess, 1993, p. 150).

During the Mini Sessions in the afternoon, after the introduction and demonstration of instruments, there will be an improvisation session that involves various musical instruments from different countries that is usually done without any rehearsal or detailed explanation before the jam session. This is a practice where cosmopolitanism in music is presumed, with the use of shared musical vocabularies of common diatonic chords and 4/4 metric system. This session is very much liked by some festival-goers:

What impressed me the most about the music festival, I really like when all the musicians, when there are no rehearsal ... either they sing or play the music, they kind of improvise, and that becomes a beautiful music. And I think that creativity, that's really amazing. I think that is the most highlight of the music festival. (Joyce L., festival-goer from Malaysia, personal communication, August 7, 2016)

We had the last workshop at the Dewan Lagenda where that people from 11 countries, each of them will play their own musical instruments, but each music, each sound, complements each other. (Lyle, festival-goer from Malaysia, personal communication, August 7, 2016)

They just bring people together who don't know each other and said “play”. And that's for me was my favourite part of the festival. (Frank D., festival-goer from Australia, personal communication, August 6, 2016)

Workshops are really world music because you really sit down and understand things, and you see the melting of cultures, and at the same time, you see the distinction between the different cultures ... when you have different groups of people from different parts of the world ... and then mixing it all up together, sometimes it's magical, you know, just happens. (Jan J., festival-goer from Malaysia, personal communication, August 7, 2016)

At the Evening Stage Performances, music is partially the expression of the Sound Engineers and the ultimate production of the machines. This electrification can transmute the supposed leisure sounds of a music festival to “industrial noise” especially when Electronic Dance Music is used in the performance. Ironically, with the use of technology, sounds can be modified to a broader range of variety. Nevertheless, towards the latter part of the Evening Stage Performances, the overall sounds are highly amplified to the same level, and the low frequencies are enhanced similarly for different pieces or performing bands. The fundamentally different world music cultures become superficially similar as the nuances are being masked by the intensified loudness, the modified timbre and the enhanced low frequencies.

The continuous appearance of low rhythmic frequencies, high level of loudness, upbeat and rhythmic groove go in tandem with the choice of line-ups that include more modernised or

fused performing bands. This seems to be appropriate to the soundscape: sounds that are considered to be integral and necessary for a music festival suitable for a participatory setting especially to welcome a mass of audience and for dance at the late hours of the festival. On the same line, Feld (2000) reported that “[in the 1990s] the phrase [world music] swept through the public sphere first and foremost signifying a global industry, one focused on marketing danceable ethnicity and exotic alterity on the world pleasure and commodity map” (p. 151).

6.1.4.2 “Irrationality of Rationality” in “Predictability”

The rationality of predictability in the soundscape of world music festival is known to the musicians, the Artistic Director, the Sound Engineers and the festival-goers. It is perceived as a gain and pursued in compliance. While predictability can invite a large audience participating in the music and create an enjoyable time, there is also “irrationality” that relates to the debate between heterogeneity and homogeneity in world music and the authenticity of sounds including the experience of “difference” (refer to Section 6.1.3.4 on “McDonaldisation” and 6.1.3.5 on “Irrationality of Rationality”).

6.1.4.2.1 Heterogeneity in Sounds and Homogeneity of Soundscape

There are different views about whether world music on the global market is leading to more heterogeneity or homogeneity. Seeing the diverse origins of musics and the limitless potentials in hybridisation as what Feld (1994b) described as schismogenesis, it seems cogent to say that world music is becoming more heterogeneous. The diversity goes beyond the world music category itself with the availability of more alternatives through the overlapping of genres such as pop music that includes ethnic borrowings. Below are some quotes from the literature in regard to the different views on the matter.

Chalcraft, Magaouda, Solaroli and Santoro (2011) considered WOMAD as being heterogeneous in terms of its presentation of diverse musical traditions:

World music began as a marketing category, though this rather prosaic beginning does not detract from the actual heterogeneity of the genre: multiple musical traditions and varied music scenes stretching from the “traditional” and “classical” to the most innovative, politicised and ground-breaking. The genre [world music] itself has permeable boundaries and a review of WOMAD programming over nearly 30 years supports this: the festival has maintained a consistently heterogeneous and eclectic cultural programme. (p. 33)

Haynes (2005) also described the characteristic of world music as a:

Fascination with difference ... it incorporates a vastly heterogeneous collection of musical styles ... features diverse cultural traditions and musical communities that are subject to cross-fertilisation and hybridisation. (p. 366)

On the same note, Feld (2000) wrote that:

Musicians are having a great time, and they are very invested in reminding everyone that for them, world music means the joy of playing any kind of music, anywhere in the world, with anyone (live or virtual) they choose. The opportunities are numerous for crossing what were once physical and aesthetic boundaries. Industry has the ability to take big risks in technological and promotional support of those crossings, and musicians are eager to do the exploring, to be identified as voyagers. Audiences are happy; there is plenty to listen to, plenty to buy, plenty to dance to. (pp. 166–167)

Nevertheless, there are also views that both heterogeneity and homogeneity exist simultaneously:

Musical globalisation is experienced and narrated as equally celebratory and contentious because everyone can hear equally omnipresent signs of augmented and diminished musical diversity. Tensions around the meanings of sonic heterogeneity and homogeneity precisely parallel other tensions that characterise global processes of separation and mixing, with an emphasis on stylistic genericisation, hybridisation, and revitalisation. (Feld, 2000, p. 146)

Brian Stross (1999) has described [world music] as a *hybridity cycle*. In Stross's [sic] *formulation*, cultural entities move periodically from heterogeneous forms to more homogeneous ones and then on to more heterogeneous forms. As it trends toward a homogeneous phase, an art form becomes increasingly crystallised taking on a fixed identity. But that fixity is often temporary since change occurs gradually through time. ... nostalgia for the purity of the past can keep coming back as an aesthetic preference even when it is clear that the past contained hybrids that were not heard as the pure sound of their own present. ... what was once hybrid has come to seem ordinary and authentic even as it is being hybridised into something new. (Weiss, 2014, pp. 512–513)

Festivals can be understood as a field of tension with globalising and homogenising forces at the one end, and localising and diversifying forces at the other. (Ronström, 2016, p. 76)

From these sources, questions arise on what precisely the heterogeneous and homogeneous characteristics of world music are. In the context of RWMF, it is found that heterogeneity occurs in origins and combination of sound sources (musical instrumentations) and creativity in playing style, very much evident in the local instrument *sape* that has been performed every year during the festival. Homogeneity occurs in its overall soundscape through sound engineering.

Loudness usually dominates the soundscape of the music festival. While each band or a different piece of music may project different volume, the overall loudness is decided based on the design of the soundscape structure instead with a range of decibels increasing over time during the evening. Consequently, there is also less contrast in dynamic range. Engineered sounds may also cause loudness of different instruments that are playing together being disproportionately amplified, mostly with the low frequencies being empowered to a vibration level. Furthermore, the experience of progressive ebb and flow in structure and climaxes can become less distinctive with the continuous presentation of thick texture.

Due to the amplified loudness and reinforced low frequencies, the timbres of different instruments are diluted and blurred. For example, different performing ensembles use drums in different sizes, drum skins and mallets that could produce various types of timbre acoustically. Nevertheless, in one incident, the performing group Auli from Latvia who transported a big drum of about a metre height to the festival did not produce much aural distinction to a hand drum played by Téada, an Irish traditional band through the machines. The more appealing aspect in the presence of the big sized instrument lies in its visual appearance on stage.

With these sound properties, the heterogeneous world music from diverse places, including very remote cultures that can be peculiar and unanticipated can become standardised in soundscape experience. This quantitatively different appearance of instruments and the qualitatively similar width of low-frequency bands and intensity of amplitude seem to be the normative soundscape to the festival organiser and some group of the audience especially during the late hours of the stage performances. The characterisation of this soundscape can be considered as a homogenisation—one of the irrationalities of McDonaldisation (Ritzer, 2015, pp. 142–143).

There are some festival-goers who do not favour this type of soundscape with one giving the response of “monotonous music” to the question on the sounds that are disliked (festival-goer from Malaysia, RWMF survey, 2017). Other related comments were:

Drum music, come on, that's so painful... drums are for sport matches... on stage, 40 minutes of drumming? ... The crowd gets into it I guess because they can jump up and down. But again, all you're doing is, it's just leaping up and down. It's not that interpretative, it's not telling you that much of a story. (R. Basiuk, personal communication, July 28, 2016)

[Sounds that are disliked] Music in terms of volume, and too much percussive and rhythmic music, sometimes can be quite overly stimulating and uncomfortable. (Lee S. W., festival-goer from Malaysia, RWMF survey, 2017)

They [some bands] kind of get grating after a while, so ... It gets monotonous, and it starts grating ... When you have too much of that, it's sometimes a little bit more difficult to digest. (Jan J., festival-goer from Malaysia, personal communication, August 7, 2016)

Other than music festivals, Huang and Kang (2015) who studied soundscape of historic places also indicated a homogenised soundscape across cultures:

In a comparison study of the soundscape of two historic city centres with similar scales but different cultures, it was found that, despite the cultural differences, there were similarities in the soundscapes as a result of the homogeneous globalisation of human activities. These activities can endanger local cultural identities and characteristics. (p. 653)

As a summary, there is a variety of instruments and styles in world music presentation that are built upon a fundamental layer of homogenous engineered sounds with the sound properties

of loudness, low frequencies and thick texture. The festival setting has placed world music as new and diverse yet with a tinge of commonalities.

6.1.4.2.2 Authenticity Challenged

With the incorporation of sounds from the mainstream and technology, the “authenticity” in world music—“positionality”, “emotionality” and “primality” (Taylor, 2007) (Section 5.4.1.3.3)—can become ambiguous in the world music festival.

A musician cum festival-goer criticised the blurring of territorial expressions that the sounds of ethnicity or of the country is important apart from sounding nice:

If possible, make sure the content, means the aim ... showcase your culture, or it's to showcase your country's music. So, make sure your audience, after your performance finishes, they still know, “Okay, Cuba, it's this sound. Latin...”. Do they really know that? Try to ask back. ... For instance, the performers is from Brazil, they sing jazz. What so Brazil about jazz? ... So what's so world music about that? (Saufi A. Y., personal communication, August 10, 2016)

The authenticity of “primality” can be obscured when the “rest” embraces the “West”, as Baumann (2001) commented: “many similar productions in which electronic instruments are added and combined to produce pop, synthesiser or techno music, thereby causing the traditional instruments to lose their individuality and to subordinate themselves to the ‘Western’ musical idea” (p. 18). The missing sounds of traditionality in the soundscape were considered as not suitable for the world music festival:

It used to be very traditional, now it seems there are rock music. Last year there was a rock band ... I prefer the traditional like. (Sadiyuk H. R., festival-goer from Malaysia, personal communication, August 7, 2016)

They put the bass too high ... it's not a world music concert, it's like a rock concert, so it's too bassy ... it's not logic ... That is like too modern. ... When you went there [to RWMF], “dum stak dum dum stak dum” (imitating drum beats). I was like, “Huh? That's not Rainforest World Music Festival. That's like some contemporary gig”. Today's RWMF is like, they just took anyone from various countries, and must at least have the element of world music by means of instrument or the arrangement ... mostly are like some bands but insert traditional instrument. We don't call that as world music. It's like you're a jazz man, you put *sape*, you call it world music? No, right? ... Saw the performance Vocal Sampling? What's world music about Vocal Sampling? Means five people singing a cappella [some of their repertoires are famous tunes or imitating the sound of musical instruments of the mainstream], what's world music about that? You're world music festival, but the performer is not world music. It's like random. *Paling penting* [most importantly], oh, famous; second, oh, some elements; third, oh, looks interesting but actually not world music. So that's the problem. ... But world music also refers to some ethnic music mixed with modern element, yeah, it still refers to that, but the way, the *arah tuju* [direction], you listen, you will know whether it's a world music or not. (Saufi A. Y., personal communication, August 10, 2016)

Over the decades, world music has been gaining much popularity via Billboard charts, awards as well as big world music festivals such as WOMAD. Consequently, some world music

performing troupes have earned some reputation and fame. The authenticity of “positionality” is in question with hierarchical status becoming more significant in the market. The Artistic Director of RWMF also described the way popular bands choose their performing platform according to the reputation of the festival based on its past line-ups:

If I approach big names ... the first they do, invariably as a manager and agent ... if somebody who doesn't know me, doesn't know the festival, the first thing they want to know is who has played at your festival. And you better be credible. If they look, and they think, “Oh, these people [famous bands] have played, it must be okay then”. Then they will be more likely. ... It's a tightrope all the time. (Yeoh J. L., personal communication, July 29, 2016)

Similarly, one of the pioneers of RWMF wrote in an online news article that:

We have seen its (RWMF) appeal from a very small niche and highly acclaimed “world-music” concert showcasing small, new and rather obscure musicians and artists from inside Borneo, and some of the lesser-known World Class acts, become a purely commercialised big-dance-party-in-the-jungle disco affair, which some had called “just another WOMAD off-shoot set in a jungle location”. ... The playlist of performers these days appears like it's being ticked off and taken out from the last WOMAD programme, wherever it was held. (Ong, 2015)

He further expressed that the reason the program has been chosen from other world music festivals is that it is easier with less risk in quality, both being the characteristics of rationality in McDonaldisation:

Easy, it's easier ... it gives them [the organisers] a lot less work than they actually look around and to either audition them if they are local or listen to music that they sent, or watch the video of what ... And of course, we, how do you call it, the fear, okay, something a known quantity is easier to impress the bigger group than somebody who might completely fall on the face ... The risk is greater. (Ong, E., personal communication, July 27, 2016)

The authenticity of “emotionality” also seems to be challenged. Ritzer (2015) pointed out from his reference to Max Weber that rationalisation of both “control” (Section 6.1.3.4) and “predictability” are the main forces to “disenchantment”:

No characteristic of rationalisation is more inimical to enchantment than predictability. Magical, fantastic, dreamlike experiences are almost by definition unpredictable. Nothing will destroy an enchanted experience more easily than having it become predictable or having it recur in the same way time after time. ... Both control and the nonhuman technologies that produce control tend to be inimical to enchantment. As a general rule, fantasy, magic, and dreams cannot be subjected to external controls; indeed, autonomy is much of what gives them their enchanted quality. ... Instead of a world dominated by enchantment, magic, and mystery, we have one in which everything seems clear, cut-and-dried, logical, and routine. ... Although we undoubtedly have gained much from the rationalisation of society in general, and from the rationalisation of consumption settings in particular, we also have lost something of great, if hard to define, value. (Ritzer, 2015, pp. 137–138)

For example, the numerous fast food chains of McDonald have been maintaining the same standard to lower the risk of offering a bad experience; the irrationality is that “Customers take great comfort in knowing that McDonald’s offers no surprises. They know that the next Egg McMuffin they eat will not be awful, but it will not be exceptionally delicious, either” (Ritzer, 2015, p. 15).

When sounds are designed to be consumed in a mass, it may not be inspiring. A dance party is fun but may not be spiritual. It is suggested that “the idea of ‘universal’ experiences

necessitates glossing over important differences in both perception and experience, aesthetic as well as practical” (Chalcraft, Magaudda, Solaroli & Santoro, 2011, p. 34). Subtlety and nuances in music that can be a touch of emotion and soul can become a superficial, physical appreciation when danceable beat and loudness dominate them. On the same note, a response commented that the “spirituality” in one moving experience in the past is no longer possible in a mass party environment:

I remember one year they brought a lady out of, Penan [an ethnic group in Sarawak] lady to play the nose flute... she gets up there to play the nose flute, which is a very soft, and very quiet thing, right. And it could have been a disaster, people could have just talked over it. But what happened is they brought it out and introduced it and interpreted it, and *people quiet it down and listened to it*, and it was a *very moving experience*. ... That time it was much *smaller crowd*, so it worked ... you need put it off now, *ten thousand people waiting for the next “wow, wow, wow, wow”*. (R. Basiuk, personal communication, July 28, 2016)

Another response mentioned that the medium of sound transmission and sound properties could affect the emotionality in experience:

You can't get that kind of feeling in a concert, no way. So, music can do a lot of wonders, a lot more benefits to the listeners, rather than just produce it at a concert, loud. (Jane L. L., personal communication, August 1, 2016)

Furthermore, a published feedback stated that:

“Some of my friends from overseas, people who come every year, think that the festival may be *losing its soul!*” comments Edgar Ong, who was in at the creation himself. ... Like many an old-timer, he thinks the good old days were the best. (Sarawak Tourism Board, 2007, p. 42)

Emotionality is also compromised when commercialisation is regarded as replacing the aim of the festival:

Sarawak has got something really unique about it ... people, the culture, the atmosphere, there's a certain *spirituality* in Sarawak ... for a West Malaysian who has come to East Malaysia [where Sarawak is], falling in love with the place, I love the people, I love the culture ... and I keep coming back here, any given opportunity. Then to see when something that is really beautiful and wonderful, see the *spirit taken away* from it, *the passion gone*, then you feel disappointed more than anything else. Because I really want everyone to experience what I had experience. ... So, the festival was a very Sarawakian festival ... there's a very innocent at that point of time. Early years was very natural, there's a lot of passion. It was small, but it was growing like crazy. But now, when you remove the passion, all you have is the beer, right? ... Commercial aspects don't matter if the passion is there. ... When you remove the passion, then you just have the commercial aspects of it. (Jan J., festival-goer from Malaysia, personal communication, August 7, 2016)

Before it was different. Before *it was all about music* ... It's all about showcasing the various music, musicians or musical instruments. And bringing people together. Now, it's different. I think now a lot more, it's very commercialised ... It's all about money. (C. Wei, personal communication, July 28, 2016)

We need to return to the roots, to the days when we had founded the festival and what its prime purpose was—to showcase the musical talents of musicians from Borneo—and let the commercial side run parallel to it, and not as part of it. ... Today, it's simply a marketplace with sales of beads and souvenirs; it's a playground—an outdoor dance party; it's a drinking session—with beer tents costing a hundred thousand ringgit just to sponsor; and basically it has *lost its edge, lost its mission* and its entire vision along the way. (Ong, 2015)

The above responses on the loss of “authenticity” seem to point out that the repeated-goers—especially those who have attended the early years of the festival—viewed that, rather than having the “festival” to portray the meaning of “world music”, it has turned the other way that

the “world music” presentations have become more “festival”-like. In other words, RWMF was formed with the intention of promoting world music, but it is now more likely that world music serves the purpose of the festival. However, the intention of its formation to focus on world music is still remembered and expressed as follows:

The first year, Randy Raine-Reusch, brought by Edric Ong, president of Atelier Society, they came, they go around, they said, “Jane, we’re planning to, we have this vision of music festival, world music festival”. I said, “What’s world music?”. “World music is just a brand, it’s just a type to call it. Actually it’s really a folk, it’s a traditional music”. So, part of it is to conserve and preserve disappearing musical instruments, so when the musical instruments disappear, the sounds will disappear. When the sounds disappear, the music will disappear. (Jane L. L., personal communication, August 1, 2016)

Further comments by different individuals described the festivalisation of world music as follows:

Most of the people who went to RWMF, they just want to jump, have fun at the mud there ... they just want fast faced where you can dance to, where not all world music you can dance. Some world music is like so slow, what can you do about it? ... the audience want it to be hyped ... So the management needs to think of something that can make the night hyped ... because of pure world music it’s not all very *rancak* [vibrant] ... Most of it are boring ... so, they need to find some contemporary approach. That’s why there’s a lot of bands are not that really world music ... It’s not due to the world music, but it’s because they want to hype the festival ... the world music quality is already *jatuh sikit* [slightly dropped] because they want to *naikkan* [increase] the festival. (Saufi A. Y., personal communication, August 10, 2016)

Personally, I think the festival veered away from where it should be ... it was trying to make a party out of things when it should have just make a music festival out of things. You can enjoy, you can have a party, but when you’re trying to pump up the volume party, well, you end up with a rave. And you’re wasting good acts on a crowd that just want to jump up and down ... to me, that was the mistake ... I mean it still kept popular, obviously is it, but I think that it chase away a lot of people, yeah, brings in a different crowd, right. So, you end up with a rave. ... If you want a rave, you can make a lot of money with the rave, just have a big open field, lots of speakers, and put the music up there ... you’re not going to spend the whole lot of money on bringing acts in. But if you want to bring quality acts and do that, then focus on that and make sure that the quality experiences follow that. (R. Basiuk, personal communication, July 28, 2016)

By now they have already schooled and brainwashed the audience to expect a dance party of the jungle every year, which was not the case when we started the entire Rainforest World Music Festival. Yeah, we wanted it, at least have some intellectual level, people who actually appreciate ethnic world music. We’re looking for a crowd of 22 thousand, we don’t mind if it’s just ... Yeah, it is great if you just have a crowd 1500, 2000, nicer, more intimate, and yet you get real musicians, “Wow, this one blew my mind, never heard of them before”. (Ong, E., personal communication, July 27, 2016)

It [RWMF] has evolved. During those days ... many years ago ... You will bring your own instruments, you’ve got your different instruments to showcase instruments ... But I think because we have to go, they grow and they evolve in regard to audience demand. (C. Wei, personal communication, July 28, 2016)

When it is more about the festivalisation of the world music, the appeal of excitement overpowers the desire to understand the content of the music of which in this case, authenticity in world music may no longer be a concern. Ronström (2016) described the homogeneity of world music as the production of “fast and clear-cut messages” (p. 67). This cultural insularity can also be related to the “recreational” mode of experience (Cohen, 1979) that seeks pleasure and entertainment.

With the dance culture at RWMF, an audience member expressed his disappointment when the soundscape was not danceable as he desires an exciting vibe rather than cultural content to be listened to:

On the Sunday night, especially people are coming to dance and, so you probably have a mix of music, you pick the excitement, you bring it up to layers, different layers. But what I see over here is that the mix is not been very exciting. ... It's not just about breaking the monotony, it's also building the excitement. So people are coming to this event, not just to listen to music, but also to experience it, to feel the excitement, to feel the vibes ... when you basically create music, you depend on the beat, the rhythms, you build up ... essentially this is a dance party at the end of it ... the night is all about the party itself, right? So, when you're having that, you have to be able to distinguish between what is culture and what is music, and what is the crowd coming for. So, I would say that the crowd are coming to listen to music that is exciting ... so you have to be able to *segregate the cultural aspects from the sound aspects*. ... So, if you look at the performances ... West African music sounds which we only have, like, one group in this whole, usually there'll be two or three. And the headliner groups and the final night and the night before will actually be literally dance groups, right? So, yesterday's the Ghana group were not, yeah, but there were no dances in there ... I think that was kind of like not as upbeat as, that will be a third act for me, and it won't be like a headliner act. ... that's the problem, they're not headliner acts ... In the night, *it's really just the show, so it doesn't really matter what you're playing*, it could be singing "Rasa Sayang" [a local, traditional tune] for like a, but if you're doing it properly, and the crowd are happy, and the crowd excited, it builds up a certain vibe ... it's all a form of energy, right? So, sound almost at a scientific level, sound is just slow waves ... the energy that you put into that translates that you capture the energy, you feel the energy. ... I don't think I'm unique in that sense, if you just look at the crowd. (Jan J., festival-goer from Malaysia, personal communication, August 7, 2016)

Nevertheless, there were disagreements to these criticisms from the Director and the emcee of RWMF:

I do not think so [that RWMF is commercialised]. I thought in the past when we had very big sponsors, it was more commercialised I think where the branding of the Rainforest World Music Festival was subdued and their brand came out. But I think in the last couple of years, we have not had any big sponsors ... I think previously we had Telcos, so they were like, you know. So, once you have a big sponsor ... of course with the money they put in ... they will brand their [products] ... We still have beer at the festival because I think people at festivals still like. We have them at designated areas. (Angelina B., personal communication, July 29, 2016)

How would a festival survive without commercialisation? ... We still our very best *to keep everything as authentic as possible*. ... How would a festival survive without support from the main sponsors? ... I don't think we are commercial. We knew the festival needs fund to bring the festival to everyone. (H. Foh, personal communication, August 11, 2016)

Homogeneous sounds can lead to a monotonous soundscape. The sounds of predictability that are related to mainstream and commercialisation can lead to a way of consumption where meaning and comprehension are not the focus, variety becomes standardised, creativity becomes a patterned expression, isolated genres become conforming, and deep appreciation and empathy becomes an outward physical response. It seems that now a festival that incorporates "predictable" sounds is wanted and considered as successful to some with a mass of audience attending and enjoying themselves. Contrastingly, a music producer commented that:

Despite repeated object lessons such as this [that hybrid records do not sell well], large amounts of money are spent every year on this kind of distorted production. The successful records and tours, meanwhile, continue, over and over, to be those that adhere to the most virtuosic and faithful representation of a distinctive culture. (Boyd, 2008, p. 300)

The wave of world music has partially replaced the popularity of rock, jazz and pop due to their no longer satisfying demands for energy and creativity (Haynes, 2005; Taylor, 1997). Will there also be a time soon that world music becomes a saturated experience of “difference” and is substituted by another wave of a new music category?

6.1.4.2.3 Personalised Sense of “Difference”

“Difference” may have connotations of not being on a par with a standard as well as a sense of alienation; but in RWMF, “difference” is embraced as being new, fresh and unique, and a very much wanted characteristic (Section 5.4.1.3.4). The “otherness” defined through the lens of oneself is regarded as the desired difference in the binaries of “West” and “the rest” as well as “modern” and “traditional”. Depending on where one stands, the preference of the “other” is in something opposite of oneself, but at the same time familiarity is also wanted for a sense of connectedness.

“Difference” can be subjective, either collectively or at the individual level. The discrepancies in authenticity is what Taylor (1997) termed as “discursive trope”, and Weiss (2014) as “relative” and “malleable”, even to the point that authenticity can be self-defined or claimed by one for being “true to his or her spirit or character” (Weiss, 2014, p. 522) rather than “cultural/ethnographic accuracy” (Taylor, 1997, p. 21) (Section 5.4.1.3.3.2).

The local traditional musicians may see global sounds as “different” and pursue them, and the West sees being “purely” traditional as the desired “different”. For some, perhaps technological sounds of loudness, low frequencies and danceable beat are not of homogeneity, but a “difference” that is usually not experienced in the ordinary daily life, for example as in the response below:

The worst is effect after the event. When the event is the whole week practising, rehearsal sound, suddenly after the event—because *I’m staying inside* [the SCV], I have a chalet there, 26 years I am staying there—I feel, oh, *very silent now, very drop*. I feel very sad. (Narawi R., personal communication, August 1, 2016)

The differences in world music can be felt more because of one’s level of exposure rather than the distinctive quality or essence of the sound itself. World music is being presented as a package in a festival, and festival-goers learn about diverse cultures through these packaged products. What is considered as the authenticity of cultural accuracy is already limited as one is not exposed to cultures in their original settings and forms. With McDonaldisation of

“predictability” as well as “control”, our sense of difference can also be diminished due to less availability of choices, as Ritzer (2015) puts it:

The spread of American and indigenous fast food causes less and less diversity from one setting to another. In the process, the human craving for new and diverse experiences is being limited, if not progressively destroyed. It is being supplanted by the desire for uniformity and predictability. (p. 143)

Gorlinski (2006) commented that “What we frequently find, then, in events like RWMF, and the Festival of American Folklife, as well as the Sarawak Cultural Village and comparable institutions, is an urban showcase of urban perceptions of non-urban life” (p. 260). The case of newness and freshness in experience is usually due to not being exposed to the music culture before rather than a difference felt in authenticity as one may be incapable of contemplating due to the lack of knowledge and contact. The divergence of “difference” in the festival is acknowledged by having a variety of programs with both traditional and modern elements as well as intellectual and entertainment content to cater for different interests.

Nevertheless, what is found “irrational” can become a decided choice instead and overturn decisions when the rationality of the irrationality is being recognised. For example, the once well-liked standardised service and environment of hotels are replaced, to a certain extent, with the more personalised bed-and-breakfast and AirBnB (Ritzer, 2015, p. 21). In the case of world music, its initial emergence could be a non-versed reaction towards the irrationalities of the commercialised world of pop and rock. Once an act against McDonaldisation of other types of music and containing much diversity at its inception, some world music today also embraces some McDonaldised characteristics, following the global need and flow, in the dimensions of “control” and “predictability” that seems to reduce the “difference” in soundscape experience. What is rational or irrational is a cycle of rise and fall within itself.

6.2 Soundscape Experience of “World Music Festival” in “Rainforest”

Attending a world music festival at a specific “place” is travelling to another space and attaching oneself only within the availabilities at the festival ground. Ryan and Wollan (2013) also found that there were “strong bonds” between four Norwegian festivals with their landscapes: “landscapes are not just about seeing, but rather about intimate synaesthetic encounters. Landscapes constitute the world we live in, and for festivals, they are performative landscapes” (p. 110). The experience of world music festival in Sarawak at the SCV is perceived as an escape to a different environment, having mobility around the wide area of the festival

site for different experiences, and compatibility of the meaning of the place with the themes of the festival.

6.2.1 Escape

Escape refers to temporarily leaving one's daily environment for a different experience. This can be related to Cohen's (1979) "diversionary" mode (Section 5.4.2.2.3) where visitors seek a departure from the usual life. Some literature showed that this is a significant theme either as motivation or benefit of attending music festivals (Little, Burger & Croucher, 2018; Šimková & Holzner (2014). Brennan (1999) also noted that "listening to chamber music in a barn ... provides an escape from the noise and work of the city" (p. 26). Packer and Ballantyne (2011) explained that:

The separation experience provided a context within which attendees could disconnect from their everyday lives, and thus become open to exploring new relationships, new ways of understanding themselves, and new ways of perceiving the world. Such times not only provide space for people to think, feel and behave differently but also stimulate self-reflection and re-evaluation. (pp. 178–179)

Some responses on "escape" at RWMF were as follows:

For audience, it's almost like you have to go there [the SCV]. I mean, okay, you can say that's so not accessible, if it's in town, more people can go to it ... But, in a way, it's almost like I go away to the festival, and then I come back again. Where if it's in town, I go there and come back to my own house, it's not quite the same as *going away*. (Yeoh J. L., personal communication, July 29, 2016)

That's the time people like relax, because middle of the year is, people burnout ... Executive, managers, professionals, everybody burnout that time. So, they want to, like, go *take a break*, go barefooted somewhere. (Jane L. L., personal communication, August 1, 2016)

I would say is that probably people are coming here to *forget* some of that stuff [unhappy situations]. (Jan J., festival-goer from Malaysia, personal communication, August 7, 2016)

Beyond simply leaving one's usual surroundings, an escape is also about entering another environment that is "different" from one's own. The RWMF festival-goers viewed the natural environment as an escape from the developed cities, and the relaxed atmosphere of SCV as contrary to their busy daily life:

I think it's very good because it's a lot of trees, it's our asset. Fresh air, you feel *different from city*, a lot of buildings. But here, it's a lot of, type of plants, grass. (Harmend, festival-goer from Malaysia, personal communication, August 7, 2016)

It is *outskirt away from everything else*, so it serves the purpose being nature itself. It is just right next to Damai beach which is awesome ... that's what I love about the place. (Stanley, festival-goer from Malaysia, personal communication, August 7, 2016)

It's good because it's *away from the crowd of the city* in a way, so it's quite *secluded* and perfect place as in, the venue is like at the foothill of the mountain, and there's beach in front. (Stanley J., festival-goer from Malaysia, personal communication, August 7, 2016)

It's really beautiful, very calm, such a nice setting ... it's in the middle of nature, it's got water around, and trees and fresh air, and it just means that people are a little, like calm, they're receptive to the

music, and it's a, it's *very different than having something in the city*. (Maellyn M., festival-goer from UAE, personal communication, August 7, 2016)

Enjoying the surroundings, enjoying the nature, which *I don't get back in Kuala Lumpur* [capital city of Malaysia]. The people, the music and the food. (Umesh M., festival-goer from Malaysia, personal communication, August 6, 2016)

Besides the experience of the physical change of the environment, the different soundscape was also commented on:

Most of the time noises like traffic, but *here you don't hear it*. So that's good. (Ghislane, festival-goer from Spain, personal communication, August 7, 2016)

The good thing is, you don't hear cars. Exactly, you don't hear cars, you don't hear motorbikes. So, it's nice, in that respect, the location is nice. (Abdul Razak M. A., festival-goer from Malaysia, personal communication, August 7, 2016)

It gets you *away from the city, the loudness of cars, vehicles*, so you are *transported* into a venue, into a space where *you can appreciate sounds and differentiate from other sounds*, noise pollution, things like that. (Jane L. L., personal communication, August 1, 2016)

6.2.2 Mobility

A festival setting creates flexibility in exploration as one's experience is navigated between one's need or interest and the fixed programs offered at different venues. The mobility around the festival compound creates a variation in soundscape experience at one's discretion

(Section 6.1.1):

It's really nice *to walk around and see*. First of all, I observe nature and see what else, what does the culture of Sarawak have for us. (Vivek, festival-goer from Malaysia, personal communication, August 7, 2016)

It's very nice. I think it's because we are *strolling around*, so there's *moving from one place to the other*, there's a lot to do. Yeah, it's a nice place to discover. (Dorothe I., festival-goer from Austria, personal communication, August 7, 2016)

I like *the separation of the areas*, so they have chilled-out areas where it's not so loud, and only the main stage area, the really, really loud area. (Harvir, festival-goer from Malaysia, personal communication, August 7, 2016)

Even I'm musician, I just go there for half an hour, sit there. And then I *move around, walk around ... "cari makan"* [find some food] and relax. And then go back again, sometimes just pass by the stage. (Narawi R., personal communication, August 1, 2016)

I was very keen in one or two bands, so for that, I purposely went in to listen to the first set, two or three songs. And after that, you do your usual, go back to drinking with friends, or just *walk around* and chatter. (Ong, E., personal communication, July 27, 2016)

The behaviour of the audience, they *don't stick* to the main stage. They like to watch one or two, and then go for a drink, and then sit around with their friends. They have a choice. Now they can go through the program, "Oh, okay, I wait for this group, this group. Meanwhile, I just *go around*, go around and look for souvenirs, or go around and try food and drinks, or just watch the screen. (Jane L. L., personal communication, August 1, 2016)

I think I just actually really enjoy the concert for few minutes only, maybe 20 minutes then I already off ... the reason of people going to a concert, some people want to jump around, like me I don't want to jump around sometimes ... So I just try to find faces that I'm familiar ... just *walking around*, look at people, what are they doing, observe people. (Saufi A. Y., personal communication, August 10, 2016)

Mobility also provides higher tolerance to unwanted sounds:

If it's too loud, you step back; *if it's not loud enough, you move closer ... just walk away if it's too loud.* (S. Brown, festival-goer from Brunei, personal communication, August 6, 2016)

I think it pretty much has it [the sound level] right. I mean, yeah, I'm getting older now, so maybe it's a bit too loud, it's a bit too much. But that really hasn't happened. Actually, I think they do keep the volume down. And if you want, *you can obviously get a little bit away from the speakers.* (Richard, festival-goer from the USA, personal communication, August 7, 2016)

There's no [sounds that I don't like] because it's not very noisy. It's, everything is music. And if you want to have, because there's a big park, if you want to have a, your more peaceful time, you can go and find it. There's so many places, so many corners that you can go and sit and relax, and even take a book if you want to for a little bit, and read, and then go back and take part in the workshop or hear workshop from a distance. (Beren G., festival-goer from Spain, personal communication, August 7, 2016)

I do [attend the Evening Stage Performances] every night ... Just today, I feel a little bit kind of, maybe too hot or something, I just want to walk around a little bit. And also I think that I get a little bit too much noise. (Joyce L., festival-goer from Malaysia, personal communication, August 7, 2016)

We have our time slot, we can choose which we one to go, which we don't need to go. And then the part that you know it's loud, you can attend one, tomorrow you attend other that is more softer. That's because the workshop, as you can see, it's been scheduled one is like very happening, one is like very slow. That's the reason for that. Because if everything is like happening, we cannot rest. Our ears cannot rest. (Saufi A. Y., personal communication, August 10, 2016)

The one that gets to me most is when people have a band or whatever it is, and they've got far too much bass, so the drum goes "mong, mong, mong". And at some place, if you sit there, you can feel your bottom vibrates. I say, "Okay, the bass is too much". But that does not happen in an outdoor setting. If you're in a hall, with a floor, then you get the vibration. ... [At RWMF] *you can pick the place you want to be ...* that's the advantage of an open-air setting ... you can choose how much noise you want, and in the daytime how many workshops you want to attend ... it's not like a structure that you have to go from A to B to C to D. (H. Munan, personal communication, August 7, 2016)

If it's sounding not particularly keen on it, and then I'll go somewhere else ... I wait, hoping something will change and if nothing improves, then I'll go and get a drink, and go to toilet, and come back, and hope that the next act is. (R. Basiuk, personal communication, July 28, 2016)

Not really [on experiencing any pain or headache or ringing in the ears after the festival], because *I choose my bands. ... If that band is loud or no meaning to me, I can't connect to it, I just leave it and then have, go for drink, go for a makan [eat] or something like that.* (Jane L. L., personal communication, August 1, 2016)

6.2.3 Compatibility

Research in leisure events reported that "The pleasantness of the constituent sounds of a venue's acoustic habitat relies heavily upon whether they maintain a 'functional coherence' with the space" (Çamcı & Erkan, 2012–2013, p. 21). Another research in a religious event addressed the significance of compatibility as "valence" and "consonance":

Social framing rather than physical characteristics underlie the ways that pilgrims experience the loudness of the Mela ... The first is in terms of valence. That is, the Mela is seen as a positive context (more positive than the city) and so anything associated with it, including sounds, will be evaluated more positively. The second is in terms of consonance ... sounds are evaluated in terms of how fitting they are with that context. (Shankar, Stevenson, Pandey, Tewari, Hopkins & Reicher, 2013, p. 90)

Similarly, the close affiliation of RWMF to the SCV has, to a certain extent, established the festival as a site-specific event due to their compatibility. Respondents used words such as "fit", "blend", "spot on to the theme" (Sadiyuk H. R., festival-goer from Malaysia, personal

communication, August 7, 2016), and “correct atmosphere” (Jammee K., festival-goer from The Netherlands, personal communication, August 7, 2016) in describing the coherency of the place with the festival.

The compatibility of the “place” to the theme of the festival is related to its natural environment that is portrayed in the word “Rainforest” in the title of the festival. Besides that, a world music event that is linked with being traditional is perceived as suitable in an environment that is surrounded by cultural elements of the SCV. The Director of RWMF commented that “rainforest” is “synonymous with our destination”, and that “we are equated with the rainforest” (Angelina B., personal communication, July 29, 2016). Some other comments were:

Tourists come here, they expect first of all for the rainforest, all the natural ... So it would be a big disappointment if it's held in a concrete “jungle”. (Ong, E., personal communication, July 27, 2016)

You are in the setting of a rainforest which is actually very befitting to what the concert is called. ... It's the surrounding environment, perception which people would love to be associated with. Because we call it “Rainforest World Music Festival” ... and at the same [time], we've been so used to having it in a very rainforest, forestry kind of feel. Then you bring it out to a concrete “jungle”, it's totally different. So I don't think it will work. I don't think anybody would love it also. (C. Wei, personal communication, July 28, 2016)

If it is about music and about how the ethnicity of the music and having in the centre of a rainforest and, I think it cannot get any beautiful than this. (Vick N., festival-goer from Malaysia, personal communication, August 6, 2016)

If you are imagining a rainforest, then people playing instruments carved out of bamboo, this is *on brand*, this *goes with the theme*. (Dmitry, festival-goer from the USA, personal communication, August 7, 2016)

I like the sounds of, that are very natural, like things made up of bamboo. The *sape* for instance, it is plucked or electric or otherwise, it's very calm, natural, and it *goes well with the atmosphere* here. So, the beach is nearby, forest is nearby, so that's the general vibe that I like. (Jan J., festival-goer from Malaysia, personal communication, August 7, 2016)

It's nice where they *blend* the music with the physical aspects of being in Borneo. (Kathryn H., festival-goer from the USA, personal communication, August 7, 2016)

I really like the music festival sounds mixed with nature sounds. There appear to be some insects making a lot of noise (or rather singing), but the mixture fits the place very well. There is also sound of dripping water + very beautiful. (festival-goer from Europe, RWMF survey, 2015)

The compatibility setting is perceived as enhancing the overall experience of the festival:

Not only the [music] sounds, not [only] the festivals, but the venue itself must be protected, conserved and preserved to retain that kind of *feeling good about the sounds of the festival*. (Jane L. L., personal communication, August 1, 2016)

I think that is a very interesting place to have a festival here because it's really traditional and *improves the feeling of the music and the cultures*. (Ion V., festival-goer from Basque Country, personal communication, August 7, 2016)

It's [the SCV] really perfect. Because it's got the Santubong mountain at the back; you got this huge primary jungle, giant trees; and you got the hill slopes, hillsides; and got the sea, beach, front, right in front; and you got slightly landscape scattered, but still perfectly designed to blend in the environment. So I think it's perfect. That's one of the reasons why it *enhances both the sounds and the sights in the ambience*. (Ong, E., personal communication, July 27, 2016)

A particularly emotional experience among the crowd on a nose flute playing, a traditional instrument from the interior of Sarawak, was related to listening to it in the type of the environment of the festival site:

Setting helps, because you're surrounded by the rainforest, and that provided a very nice link ... the context was very good. (R. Basiuk, personal communication, July 28, 2016)

6.3 Conclusion: Sound-People-Place

The “difference” in the sounds of RWMF can be revealed from the total soundscape of world music, festival and rainforest. Each of the components has its own characteristics but can be contrasting to each other (Table 6.2). In terms of sound characteristics, world music is mostly an intentional-structured-featured sound, but contrastingly the festival invites incidental-random-background sounds of the crowd and human activities as well as necessitates the immense use of technology and thus incorporates mechanophony. The rainforest, on the other hand, provides passive sounds in contrast to the active sounds from the world music festival with different sound species of biophony and geophony. Moreover, while the sounds of world music festival are loud and many, the rainforest does not add on to the loudness and it fills up a different frequency range in the soundscape (e.g. insects at higher frequencies in Figure 4.28). While difference and diversity can be found within each of the components in the trichotomy experience of world music, people and the place; the conglomeration of dichotomous characteristics of sound species in each of the trifold sound sources adds a further layer of “difference” in the soundscape experience of RWMF.

Although world music has its own discourse, the context of “festival” in the “rainforest” can bring different meanings upon its definitions and concerns. Aside from music producers and band managers, world music in a festival is intermediated by additional parties such as the organiser, the Artistic Director, and the Sound Team. The creativity, competency and authority of these intermediaries play a determining role in the overall and ultimate soundscape expressions, sometimes beyond the intention and capacity of the musicians. The presentational world music performance is heteronomous in a festival setting where the audience’s response and demand can be influential in the sounding of music. Traditional sounds are highly engineered for expansion of the auditory space and entertainment. The diversity in world music can become more homogenous in terms of sound properties for participatory experience.

World music festival in a rainforest denotes an escape and travel towards a destination that is usually an inversion of one’s daily environment. The compatibility of the natural and cultural environment with the theme of the festival can enhance the experience through coherency and by meeting the expectations of the festival-goers. The soundscape structure design, the time dimension and flexibility around the festival compound also lead to different types of soundscape experience; besides presentational and participatory sounds (Turino, 2008), the soundscape also offers spectatorial and background experience.

WORLD MUSIC	FESTIVAL
autonomous presentational, participatory heterogeneous traditional authenticity (meaning)	heteronomous participatory, spectatorial, background homogeneous engineered entertainment (pleasure)
anthrophony intentional structured featured	mechanophony random incidental background

WORLD MUSIC FESTIVAL	RAINFOREST
active-anthrophony loudness boisterous crowded	passive-geophony/biophony quietness serene secluded

Table 6.2: The contrasting sound characteristics of “world music” and “festival”, and the contrasting soundscape characteristics of “world music festival” and “rainforest”.

Through the perspective of McDonaldisation, the socio-cultural condition of RWMF is shaped by the soundscape that involves the dimensions of “control” and “predictability” mostly through the use of modern technology. Transmuted sounds were found rewarding in terms of its arousing pleasure, familiarity and suitability for mass consumption. On the other hand, it can also be “dehumanising” by asserting listening attention, imposing conformity to the way of experience, and endangering safety and health.

The festivalisation of world music with the predictability in sounds adds complexity to the construction of the meaning of authenticity in world music. Sounds of territory, ethnicity, traditionality, and spirituality are highlighted to present “difference” yet packaged for a festival setting that can demand standardisation. For dance, the use of the Western mainstream

instruments and the sound properties of loudness, thick texture, and low rhythmic frequencies have become the normative soundscape that forms a fundamental layer underneath the diversity of world music. Thus, the distinctiveness in soundscape experience may challenge the notion of heterogeneity in world music. Nevertheless, the debate of “authenticity” and “difference” may not be relevant when entertainment becomes the signifying element of celebration in the festival.

Chapter 7

CONCLUSION

World music has been rigorously studied through ethnomusicological methods used for the understanding of music cultures. However, “world music” in the industry sense differs from a self-contained tradition that is practised within its own cultural system; it is a form of product mostly for the consumption of outsiders and is, therefore, a dependent entity strongly connected with context and experience. The understanding obtained from scrutiny of the “text” of world music may be forfeited as its identity is formed within a “context” comprising an amalgamation of its sound, the environment and the way of experiencing it. On the other hand, in-depth soundscape studies have not been extended to leisure soundscapes previously due to the significant weight of intrinsic cultural meanings beyond functional purposes, effectiveness and aural comfort.

The combined approach of soundscape studies and ethnography employed in this research has led to a more holistic account of world music in the context of a festival and the interrelationships between sounds, experience and place. This research formed a framework termed “sound ethnography” that studied the leisure soundscape of a temporal event that has featured and organised sounds attached with musical considerations, aesthetic preferences and cultural meaning.

This interdisciplinary study adopted the paradigm of contextualism and generated findings on the prominence of scape-sounds in soundscape experience; the influential effects from the medium of sound transmission where technology and intermediaries play significant roles in the sounding at its reception; the delineation of four distinctive types of soundscape experience; the consideration of the time dimension in soundscape experience; and the relationship between place identity and soundscape condition. Additionally, this study derived implications on the festivalisation of world music and examined the in-depth meaning of “difference” in experience. Moreover, a deeper understanding of the socio-cultural meaning of a world music festival was obtained through the lens of McDonaldisation.

7.1 Framework of Sound Ethnography: Contextualism

In this study of sound ethnography, contextualism is defined in three contexts, namely sounding (sound as a constituent), experiential (sound as a phenomenon) and spatial (sound as a being). The underlying concept of this approach is that the outcome of sound depends on its medium and the effect of the experience is related to the setting.

7.1.1 Sounding Context

In the sounding context, sound is considered as part of the whole soundscape and is dependent on the condition of its auditory space. The sounding context of the world music festival is multi-mediated in that it is a creative joint production of the musicians, the Artistic Director and the Sound Engineers. Through this study, the sound potentials of the scape-sounds that are generally regarded as peripheral due to their characteristics of being non-musical, passive, incidental, unstructured, by-products and in the background are recognised in soundscape experience and meaning construction. From an ethnomusicological perspective, this study places a new emphasis on these “other” sounds besides “musical text” as well as sounds at the point of reception rather than production.

The trifold synchronous sounds of culture, social and environment characterise the soundscape of RWMF. The incidental sounds of the crowd form an inseparable component in the festivity of world music not only to the musicians but also to the festival-goers. The sounds of people create an air of positivity as well as a sense of community. Moreover, the passive sounds of the rainforest enhance the festival experience by a change of the daily sound environment thus indicating an escape and travel to another different “place”.

The examination of sound properties has also made visible the sounds of technology that have been overshadowed by the more organised and featured sounds of music. The presence of a striated soundscape from mechanophony forms a ubiquitous ambience level or aural backdrop of an electric hum.

The use of technology is a significant aspect of sounding even when greater amplification is not audibly needed. Loudness and low frequencies from cultural presentations permeate through time and space. These sound properties can be modified beyond the capability of the sound sources, for instance through amplified loudness, thick soundscape texture, altered timbres

and enhanced frequencies. The Mini Sessions in the afternoon measured 75–100 dB and the Evening Stage Performances 88–103 dB; the Food Mart was around 80 dB during the evening hours. The non-auditory sense of vibration created from immense audio amplification is also another form of consumption. These sounds are used in the design of the soundscape structure and form a palimpsest that characterises the festival soundscape. Sounds of and through technology have created an alternative experience, and to some, have become a favourable aural taste even when its extensive use can be detrimental to aural health.

7.1.2 Experiential Context

The mediums of sound transmission such as interventions by intermediaries, technological transmutation and sonic interaction such as masking have a significant influence on soundings at times beyond the intentions of the musicians. Consequently, the understanding of soundscape is more revealing through the study of its reception in the experience and perception of the soundscape participants as compared to an objective examination of sounds solely from the expressions of the sound makers.

This study forms a framework of soundscape experience and perception based on three theoretical perspectives. Firstly, soundscape perception involves awareness, understanding and interpretation that can be either allocentric (object-centred) or autocentric (subject-centred) (Schachtel, 1963). Perception of the soundscape is further grouped into structural (identification of sounds and their properties), contextual (the setting of sounds), denotative (the meaning and function of sounds) and connotative (affective-ness and preferences of sounds). Secondly, soundscape experience can be a “direct” or “enabled” outcome (Brown, 2013), meaning that the effect of the soundscape can occur with or without awareness. Apart from that, the meanings of soundscape can be articulated or unarticulated (Lofland & Lofland, 2006) where some existing experiences may not be expressed by the listeners.

The main findings through this framework of study are the identification of four different types of soundscape experience, extending Turino’s (2008) categorisation of “presentational” and “participatory” musicking. Furthermore, the added time dimension in experience is found to be an influential factor in soundscape preference.

In the experiential context of the festival goers, the sounds of the music festival are not only “presentational” (sounds of others as the focus of consumption) or “participatory” (sounds of

self and others in doing) but also “spectatorial” (sounds of others on display for observation) or “background” (sounds at the backdrop). Hence, the semantic values or authenticity of world music may not always be the central meaning in experience. In participatory soundscape experience, the world music in a festival is characterised by heteronomy where the audience’s responses and demands are found to be reciprocally influential to its soundings. A participatory experience through dance correlates with a more homogeneous soundscape, which is very much characterised by loudness, low frequencies and vibrations. The spectators are the bystanders in which soundscape becomes an object of pleasurable aural gaze. In the experience of soundscape as a background, the details of sounds transform into an agglomeration thus an atmosphere.

Time in terms of a specific period or duration is a significant aspect of experience in the context of a leisure soundscape with live events. In this case, the festival creates a diversion from daily life as “time out of time” (Falassi, 1987) which derives an expectation of inversion from normal days where loudness as well as the sounds of other cultures and the rainforest, are perceived as welcomed differences. The time span of a number of days of festival experience necessitates variety in soundscape to maintain a continuous aural appetite. Thus, cosmopolitanism in soundscape structure and design forms an essential characteristic in a festival to cater for a different “tourist’s mode” of experience (Cohen, 1979). On the other hand, the prolonged exposure to loudness and low frequencies is found to cause aural fatigue among some festival-goers.

In regard to soundscape design over time, the more exciting and “groovy” sounds are desired for dance during the late evening after the more intellectual workshop sessions in the afternoon. An increase in the intensity of loudness and low frequencies during the Evening Stage Performances introduces new stimulation but also reduces the variety of sounds in world music for participatory experience. Consequently, “authenticity” in the “text” of the music becomes less of a concern.

7.1.3 Spatial Context

Spatial context refers to the relationship between the type of auditory space and sounds as well as sound distribution. The sounds of the rainforest play a significant role in creating an “enabled” soundscape (Brown, 2013) of an escape from the city. The compatibility of diverse cultural sounds with the cultural village adds to the acoustic pleasure. Mobility around the

festival compound also creates a higher tolerance for loudness or unwanted sounds. Nevertheless, sound dispersion that causes invasion of foreign sounds and masking of local sounds can result in aural saturation.

There are a few types of soundscapes at RWMF, namely cultural and intellectual (at the Mini Sessions and Evening Stage Performances), commercial (craft bazaar at the Melanau Tall House and Food Mart), social (Arena Grounds and Food Mart) and transitory (Persada Alam and Penan Hut). Adapting and furthering Çamcı and Erkan's (2012–2013) "acoustic communication threads", the different venues at RWMF can be classified into "musician-customer thread" (MC), "customer-customer thread" (CC) and "venue-customer thread" (VC). The MC thread is found at cultural and intellectual soundscape venues where the featured sound is an important factor in a positive soundscape experience; the importance of place lies in the adequacy of space for the facilitation of that experience. The CC thread happens mostly in the commercial and social venues at the Melanau Tall House and Food Mart. A positive soundscape can be created by a low ambience level and good acoustic effect with less reverberation and better sound diffusion; the place for the CC thread is a transferable space. For the VC thread, the place is site-specific and has distinctive self-contained sound characteristics such as those of the Persada Alam and Penan Hut. A pleasurable soundscape can be achieved by the clarity of local sounds that are compatible with the venue and the absence of foreign sounds that may mask the local sounds. Hence, soundscape quality can be achieved through the identification of the type of acoustic communications thread in relation to the function of the place.

7.1.4 Trichotomy Experience of Sound-People-Place

The three components in the trichotomy experience of sound, people and place are interrelated. In this study, it is found that an autonomous presentation of world music becomes heteronomous and is also experienced in a spectatorial way or as background in a festival setting. Moreover, the heterogeneous sounds of world music are homogeneous in their sound properties mainly due to traditional sounds being technologically treated for a more participatory experience.

7.2 Festivalisation of World Music

Rather than studying world music as a tradition without giving attention to its mode of consumption as found in current literature, this study reveals new insights by focusing on world music in a festival setting.

World music is wide-ranging and is often better identified by its ethnic affiliation, territorial associations and what it is not. Authenticity involving “positionality”, “primality” and “emotionality” (Taylor, 1997) has been one of the main topics in the discourse of world music. Nevertheless, while festivalisation of world music can be a platform for celebrating cultural diversity and intellectual understanding, it is also a festivity where entertainment has an important role. The claim of authenticity is challenged when modernised sounds dominate over traditional ones, distance sounds gain popularity and emotionality becomes disenchanting. World music is heterogeneous in terms of the different combination of styles and the variety of musical instruments in the hybridity cycle. However, it can be homogeneous in terms of the aural experience of the soundscape, volume and texture; The sound varieties are built upon a fundamental layer of homogeneity.

The study of RWMF reveals that “difference” is the recurring theme in speaking of the sounds, the people and the place as well as the relationship of the three components, echoing several writings on world music (Haynes, 2005; Weiss, 2014). “Difference” is interpreted by RWMF festival-goers as being unique, not of everyday life, new, fresh and/or diverse. As authenticity can be subjective and relative, world music is valued more when there are sounds that are not of one’s self and yet that are congenial. The “local-ness” is also appreciated as a unique culture of the festival and the place. To the local people, it is an esteemed identity felt for being distinctively different from the rest.

“Difference” is also desired in attending a festival that is meant to be an escape from the usual daily environment. Flexibility to traverse around the festival compound creates different types of soundscape experience from “presentational” to “background”. The diverse festival community from various countries and cultural backgrounds also creates a “difference” in the social environment. The sense of positivity that is felt in the *communitas* of the festival is also a unique experience.

The sense of “difference” in the festival is also enhanced by the simultaneous experience of contrasting yet not incompatible characteristics of sound, people and place. For example, the

sounds of music culture are featured and structured, but social sounds are incidental and random. The sounds of anthrophony that include music and human activities are active, but the rainforest provides passive sounds. Moreover, while a world music festival is loud and crowded, the rainforest provides opposing characteristics of serenity and a sense of seclusion.

This personalised sense of “difference” can be further explained through Cohen’s (1979) tourist’s mode where festival-goers may have different focuses such as seeking pleasure (recreational), difference (diversionary) or authenticity (experiential). In all, the experience of the soundscape of a world music festival can be broadly categorised as, firstly, comfort and pleasure, and secondly, meaning. Aural comfort and pleasure is an enjoyable feeling and can be psychologically restorative. In contrast, the experience of meaning is an intellectual construction, interpretative and inspirational where there may be cultural or humanistic concerns related to the authenticity of sounds and their significance at the societal level.

7.3 Meaning of World Music Festival Soundscape: McDonaldisation

The soundscape of RWMF reveals the notion of McDonaldisation (Ritzer, 2015). Besides the characteristics of “calculability” (diverse activities and experience with an affordable entrance fee) and “efficiency” (“travel” around the world in three days at a one-stop location), the way sounds shape socio-cultural space at RWMF is mainly through the other two dimensions of McDonaldisation: “control” and “predictability”.

“Control” happens when engineered sound properties have perlocutionary power in influencing the behaviours of the festival-goers. The “rationalities” lie in the centripetal power of drawing a large crowd, sound immersion, gratification in dance and party and an increase in alcohol consumption. “Predictability” of sound properties creates standardised sounds that are easier to attain and consume in mass. Nevertheless, the “irrationalities” are dehumanisation (denaturalised soundscape, forced listening, safety and aural health issues), homogenisation of soundscape properties and disenchantment with quantification sought at the expense of taste and meaning. While the festival was initiated to portray and promote world music, world music has now come to serve the festival.

7.4 Future Directions

Future research of leisure soundscapes could incorporate further scientific acoustical analysis in relation to soundscape experience such as octave band analysis to investigate frequency range and the use of sound maps to understand soundscape composition through space and time. Moreover, a longitudinal study on the experience of repeated festival-goers could shed some light on the meaning of prolonged attendance at music festivals. The framework of sound ethnography could also be adapted to other world music festivals that are held in different geographical locations or those involving other musical genres to derive comparative results for a deeper understanding on the leisure soundscape of musical events.

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APPENDIX

List of Audio Recordings

REC NO.	VENUE	TIME	DATE
1	Bidayuh Longhouse	16:45	August 5, 2016
2	Bidayuh Longhouse	14:37	August 9, 2015
3	Bidayuh Longhouse	15:13	July 14, 2017
4	Iban Longhouse	15:35	August 7, 2015
5	Iban Longhouse	15:53	August 8 2015
6	Arena Grounds	19:33	June 20, 2014
7	Arena Grounds	23:59	August 7, 2016
8	Arena Grounds	10:20	August 7, 2015
9	Arena Grounds	10:43	August 8, 2015
10	Arena Grounds	11:10	August 9, 2015
11	Arena Grounds	15:11	August 7, 2015
12	Arena Grounds	17:27	August 5, 2016
13	Arena Grounds	17:27	August 5, 2016
14	Arena Grounds	18:43	August 9, 2015
15	Arena Grounds	20:05	August 7, 2015
16	Arena Grounds	21:31	August 5, 2016
17	Arena Grounds	23:24	August 8, 2015
18	Arena Grounds	21:03	August 7, 2016
19	Arena Grounds	20:46	June 20, 2014
20	Arena Grounds	20:46	June 20, 2014
21	Arena Grounds	19:40	June 20, 2014
22	Arena Grounds	19:40	June 20, 2014
23	Arena Grounds	20:09	June 22, 2014
24	Arena Grounds	20:09	June 22, 2014
25	Arena Grounds	20:21	August 8, 2015
26	Arena Grounds	21:11	June 21, 2014
27	Arena Grounds	21:11	June 21, 2014
28	Arena Grounds	21:26	August 7, 2016
29	Arena Grounds	20:37	July 14, 2017
30	Arena Grounds	20:37	July 14, 2017
31	Arena Grounds	23:29	June 21, 2014
32	Arena Grounds	00:19	August 6, 2016
33	Arena Grounds	23:24	August 6, 2016
34	Arena Grounds	23:24	August 6, 2016
35	Arena Grounds	23:19	August 9, 2015
36	Arena Grounds	23:19	August 9, 2015
37	Arena Grounds	22:47	July 14, 2017
38	Arena Grounds	22:47	July 14, 2017
39	Arena Grounds	22:43	August 7, 2015
40	Arena Grounds	22:43	August 7, 2015
41	Arena Grounds	23:59	August 7, 2016
42	Arena Grounds	23:59	August 7, 2016

REC NO.	VENUE	TIME	DATE
43	Melanau Tall House	11:47	August 8, 2015
44	Melanau Tall House	16:31	August 8, 2015
45	Melanau Tall House	19:28	August 9, 2015
46	Melanau Tall House	21:27	August 9, 2015
47	Melanau Tall House	00:13	August 9, 2015
48	Food Mart	16:44	August 9, 2015
49	Food Mart	19:21	August 9, 2015
50	Food Mart	21:19	August 9, 2015
51	Food Mart	23:55	August 9, 2015
52	Penan Hut	16:07	August 8, 2015
53	Penan Hut	17:50	August 8, 2015
54	Penan Hut	17:50	August 8, 2015
55	Persada Alam	15:22	August 7, 2015
56	Persada Alam	15:22	August 7, 2015
57	Persada Alam	19:00	August 9, 2015

Audio Recording Files (CD)