

SONATA 12, DESCRIPTION

"Acoustic wallpaper" in the public space – from *musique d'ameublement* to audiomarketing.

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The phenomenon of the ubiquity of music has become a distinctive feature of contemporary media-dominated culture. Due to the technological development music has become present virtually everywhere as background music which, on the one hand comprises a vital element of individually shaped acoustic human environment and on the other hand, it appears in public space, often as “acoustic wallpaper” imposed on a listener. In accordance with the assumptions, background music functions somehow beyond listener’s attention; it is heard, but not listened to in an active way. Because of inattentive way of perception it can become a very effective tool of hidden persuasion and even manipulation.

The concepts, in which the background music becomes the programmed element of public space is the main theme of this project. At its sources stood the need to upgrade or even a redefinition of the concept of "acoustic wallpaper" and the desire to depict the diverse field of exemplification also taking into account contemporary practice. The project focuses on the selected concepts of background music, which appeared on the basis of Western culture in the 20th and the 21st century and which relates to the issue of sound engineering in public space. The main objective of the project is an innovative attempt to indicate the relationships between concepts, in which background music is an instrument of social influence (Muzak and audiomarketing) and artistic concepts (Erik Satie and *musique d'ameublement*, Brian Eno and ambient music) in the intention of composing geared to the creation of a neutral background filling the public space.

The problem of “acoustic wallpaper” in the public sphere has not been analyzed in the integrative perspective, although it attracts researchers representing various scientific disciplines. The project is an innovative attempt to analyze the musical culture of the 20th and the 21st century through the prism of "acoustic wallpaper"; it focuses on the problem that has been ignored in the musicological literature so far. The obtained results give the chance to indicate a new research perspective, and to fill the gap existing in historical, theoretical and empirical studies. The subject of the research concerns the current phenomena and their effect can not only contribute to the deepening knowledge, but also to better understanding of human behavior and social phenomena. The project matches lasting for several years now discourses on contemporary soundscape initiated by R. Murray Schafer (1977) and corresponds with the issue of cultural consequences of acoustic pollution and doubts concerning the usage of music as a tool of social control.