

Abstracts

Cristina Ghirardini, Guido Raschieri, Ilario Meandri, Giorgio Bevilacqua,
**Old and New Questions on the Soundscape,
Musical Heritage and Musical Instruments.
The Museo del paesaggio sonoro of Riva presso Chieri**

Taking into consideration the experience of the *Museo del Paesaggio Sonoro* in Riva presso Chieri (Turin, Italy), this article deals with the role of sound and music in a cultural environment, considering both the process of changing of traditional music and the issues of folk revival, in order to improve a sustainable and non-nationalistic sense of belonging to a place and to raise awareness of the relevance of sound in human and non-human life. It also deals with the opportunity to join the existing digital networks of museums of musical instruments, without affecting the museum's distinctive features and those of the musical instruments it hosts.

Magdalena Izabella Sacha, **Pomerania non cantat.
Museum Exhibitions of Kashubian-Pomeranian Music**

The article is a case study of visually representing the phenomenon of 'music' in a museum exhibition. For the purpose of this analysis, the Museum of Writing and Kashubian-Pomeranian Music in Wejherowo (Muzeum Piśmiennictwa i Muzyki Kaszubsko-Pomorskiej w Wejherowie) is identified as the sole museum in Poland that includes the word 'music' in its official name. The problems described centre around two issues: definitions connected with the ethnic (regional) and thematic specificity of a museum collection in the region of Kashubia, and technical exhibition strategy in the context of 'Kashubian-Pomeranian music'. The phenomenon of 'music' undergoes a process of reification at the museum exhibit, but it also remains a living phenomenon that integrates the local community owing to the museum's active engagement in various forms of musical activity.

Aneta I. Oborny, “The Temple of Cognition”. A Polish Instrument Exhibit in the Szydłowiec Museum of Folk Music Instruments: Appreciating Tradition Through Auditory Experience

A specific kind of museum space, particularly in the context of the audiosphere, are musical instrument exhibits. The audiosphere of the Polish exhibit in the Szydłowiec Museum of Folk Music Instruments has been conceived on various levels in tastefully polyphonic structure that works everyday to form individual sonic planes. The number of active levels is dependent on visitor preference. The background music constitutes the first level, softly filtering from the speakers. Further levels are created by: soundtracks and audiovisuals controlled through touch panels, films shown on monitors, a type of visual ‘user’s manual’ on the basic types of musical instruments and their sound possibilities, the contents of audio guides, experiments with the sounds of original instruments displayed in the exhibit chambers as a complement to the exhibition, and finally, musical concerts: a spiritual embodiment of the Museum’s founding purpose: experience of the Polish musical tradition.

Joanna Gul, The Soundscape of Musical Instrument Museums

Musical instrument museums differ substantially from institutional collections whose collections are primarily destined for visual appreciation. Adding sound is a desirable practice, but poses certain challenges due to the dissonance between necessary protective measures and the need for the exhibits to be heard, not just seen. The paper examines this conflict and suggests a number of possible solutions, with examples drawn from selected musical instrument museums and collections. It also touches upon the problem of imaginary soundscape: the dissonance experienced by the viewer of silent museum pieces originally designed to produce sound.

Justyna Kutrzeba, The Sonic Re-Creation of Medieval Kraków in the Main Market Square Underground

The first part of the article describes the sounds forming an integral part of *On the Traces of Cracow’s European Identity in the Underground Tourist Trail in the Main Market Square* with the author’s conception for the sonic exhibit. In the second part, these premises are confronted with their reception by the public. For this purpose, a survey was conducted among 100 Poles and 100 foreigners who visited the exhibition in July. Respondents spoke positively about the exhibit’s audiosphere, which facilitated their feeling of travel back in time. The

author writes about the challenges of reconstructing medieval city sounds – not just in terms of sonorous objects, but above all human voices. She concludes that despite difficulties, museums should continue their work on historical exhibit sonification.

Monika Widzicka, *Work With Sounds. Museum Archive of the Sounds of Work*

The aim of this paper is to present the process of creating a sound archive put together by six European museums as part of the project *Work With Sounds*. Methodological premises, the licensing policy, and results of the project are discussed. The author reflects on the employment of recordings in building a historical narrative and the risk of conflating one's own listening experience with the actual historical soundscape.