Along his career in the field of ethnomusicology, Steven Feld has been interested in sounds, human voice and senses, incorporating linguistics and poetics, music and aesthetics, acoustics and ecology, world music and local contexts in his reflections. From 1975 to 2000 he studied soundscapes, bird songs, language, poetry and music of the Bosavi rainforest inhabitants in Papua New Guinea. More recently, he engaged a multimedia project on the history and culture of bells, with research and recording in France, Finland, Norway, Greece, Italy, and Denmark. Since 2004 his research concerns jazz history in Accra, Ghana, focusing on the legacy of Ghanaba, the man who introduced talking drums to American jazz drummers in the 1950s.

Both prolific and awarded (he received the John D. and Catherine T. MacArthur Foundation award in 1991, was elected member of the American Academy of Arts and Sciences in 1994 and won the Fumio Koizumi Prize of ethnomusicology, for his life work in 2003), along the last thirty years, Feld has contributed with a rich written production specialized in media and art anthropologies. His book *Sound and Sentiment* (1982; 1990) was awarded the 1991 J.I. Staley Prize by the School of American Research; for *Music Grooves* (1994, with Charles Keil), he received...
the 1995 Chicago Folklore Prize. His other books include *Senses of Place* (1996); *Bosavi-English-Tok Pisin Dictionary* (1998); and more recently *Jean Rouch: Ciné-Ethnography* (2003). His books and essays have been translated into French, Spanish, Italian, Portuguese, German, Greek, Russian, Turkish, Serbian, Chinese, and Japanese. Feld has lectured and performed at more than 150 universities around the world and also appeared on radio and TV programs in the US, Canada, Europe, Asia, and the Pacific.


In addition to his academic interest in sound, Feld worked for many years on documentary photography and cinema, directing the Documentary Laboratory of the Annenberg School of Communications, University of Pennsylvania. In recent years, he produced works for festivals, galleries, and museums in Africa, Europe and the USA.

Written in 1976 for the Society for Ethnomusicology Journal, the article *Ethnomusicology and Visual Communication* takes us back to a time when cameras powered by “portable battery weighing around eight kilograms” were novelties celebrated for their lightness and for allowing “filming noiselessly by twelve minutes
in perfect synchronization with a sound recorder “. In this article, Steven Feld examines a wide filmic production carried out by ethnomusicologists until then. Translated now for GIS, after almost forty years, his considerations still sound relevant for ethnomusicologists interested in making audiovisual production a serious methodology of expression and sharing of musical ethnographies.