VOICE VS NOISE
TECHNOLOGY-MEDIATED SOUND IN INTERFAITH DIALOGUE

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ABSTRACT

This research attempts to describe connection between sounds, religion, and interfaith dialogue in Yogyakarta and its bordering areas. It portrays several acoustic sources produced from various sacred places, such as mosque, church, vihara, and shrine. It will not specifically portray voices produced by mosque, while in Indonesia it often generates sonic disputes. This research also questions whether or not such voices and noises has altered the way people tolerate one another. To some extent, when it comes to religious sounds, people psychologically respond differently. In terms of interreligious relations, individual responses toward religious sounds provide an indication on the degree of tolerance that people of different religions have toward the religious others. This paper also explains how people of different faith respond to varied sounds that represent religious identity of the others delivered through hearing. In doing so, this research will (1) discuss several acts of noise control, (2) explain theoretical perspective of soundscape and acoustic communication, and (3) analyze people's perception toward voices of religious other.

Keywords: soundscape, religious dialogue, and acoustic communication.

INTRODUCTION

Recently, sound-based religious conflict in Indonesia has been increasingly discussed and criticized. One of the reasons is the case of Tanjung Balai (7/30/2016) which reminds us that problems of sound-making and sound-management have still ensued within social and religious field. The case emerged from a complaint posed by a resident, Ms. Meliana, for the sound of *adhan* delireved from Al Maksum Mosque in Tanjung Balai. Discovering that the sound of *adhan* had annoyed her, Ms. Meliana asked the Mosque to lower the loudspeakers' volume. However, Meliana's complaint caused misunderstanding and assumed to be a religious insult. As a result, it drove angry mobs that nearly burned Meliana's house. After a meeting and dialogue between Meliana and Al Maksum board failed and decided nothing,[1] the mobs burned down several Viharas and Chinese temples in the city.

Meliana's case did not symbolize the only one grievance concerning with religious voice and *adhan* volume in Indonesia. in 2010, Luke Gregory has pulled out the plug of mosque's sound system in Kuta, Lombok. Like Meliana, Luke felt that the sound of *adhan* from the mosque had been

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[1]The Jakarta Post, 7/30/2016.

annoying him. His acts drove people rage which caused his house despoiled and ruined. Later, the court sentenced him to seven months in jail.[2] The case, again, remains challenging roots of religious sound.

Another case was Sayed Hasan's lawsuit for the sound of several mosques in Banda Aceh. It happened in 2013 when he indicted several names to the District Court, relating with his objection on sound speaker from mosque in Banda Aceh. Hasan summonsed a chairman of Ministry of Religious Affairs Banda Aceh (defendant 1), a chief of MPU Aceh (defendant 2), chief of MPU Banda Aceh (defendat 3), a chief of Islamic Law Division (defendant 4), District chairman of Gampong Jawa (defendant 5), the imam of the mosque defendant 6), and the chief of the mosque (defendant 7).[3] In his lawsuit, Hasan complained 10 mosques which recited verses of the al-Quran 30 minutes before *magrib* (sunset prayer) and *subuh* (dawn prayer).

When the conflict of Muslim-Christian occurred in Tolikara, 2015, some analyses depicted that one of the problem grounds was a sound.[4] There were at the time two religious ceremonials conducted in contiguous area, Tolikara. Sound from the mosque and sound from the church was overpassing, which caused some of Christian people demolished several booths and stands of Muslims and burned the mosque. Responding to the case, vice president Jusuf Kalla urged religious believers, especially Muslims, to soften and harmonize sound volume of the mosque. As a chief of Dewan Masjid Indonesia (DMI/the Mosque Council of Indonesia), Jusuf Kalla asked mosque management in Indonesia to manage sound-making and acoustic volume of mosque. He trained approximately 700 technicians and prepared more than 100 unit of sound-management cars.[5]

Historically, in 1978, general director of Social Advice for Muslim (Bimas Islam) launched an official instruction to manage sounds and voices produced by mosque. This instruction aimed to avoid noise and acoustical clatter that might come from mosque.[6] Although this instruction was specifically ordered for Muslim society to improve mosque management, but the spirit of it could also be implemented in other sacred places of other religions. It was intended to reduce noise pollution and harmonize "religious" voices produced by any sacred places.

It is known that our life is full of voices which could produce noises. In his book, *Soundscape Ecology: Principle, Patterns, Methods, and Applications*, Almo Farina explains that sounds in our environment were formed by three sources: geophonies, biophonies, and anthroponies. Geophonies are sounds produced by non-biological natural agents, biophonies are non-human sounds produced by living organism, and anthroponies are sounds produced by the movements of human devices.[7] They are connecting and affecting each other. Several previous cases on "religious" noise from

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[2] http://www.indonesiamatters.com/12082/gregory-luke-lombok/

[3] http://www.merdeka.com/peristiwa/gugat-pengeras-suara-masjid-sayed-hasan-nyaris-diamuk-massa.html

[4] http://www.cnnindonesia.com/nasional/20150717143914-20-66909/jk-kerusuhan-antaragama-di-tolikara-disebabkan-speaker/

[5] http://nasional.republika.co.id/berita/nasional/umum/15/07/25/ns1ntb301-keliru-jika-tuduh-jk-tidak-suka-pengeras-suara-masjid

[6] See Lampiran Instruksi Direktur Jenderal Bimbingan Masyarakat Islam, Nomor: Kep/D/101/1978, 17 Juli 1978.

[7] Almo Farina, *Soundscape Ecology: Principle, Patterns, Methods, and Applications*, pp. 6-10

mosque show that regulation and acts of voice and noise pollution is important and relevant to be discussed, be implemented.

This research attempts to describe connection between sounds, religion, and interfaith relationship in Yogyakarta and its bordering areas. It portrays several acoustic sources produced from various sacred places, such as mosque, church, vihara, and shrine. It will not specifically portray voices produced by mosque, while in Indonesia it often generates sonic disputes. In other countries, religious noise can be intruded from church, shrine, or vihara. For instance, in his book, *Religion Out Load: Religious Sound, Public Space, and American Pluralism*, Weiner tells the story of Bishop Rick Painter who was accused for ringing church bell. Weiner wrote:

> Neighbors had complained after Painter's church installed an electronic carillon system that rang every half hour from 7:00 a.m. to 9:00 p.m., every day of the week. A belligerent Painter refused to back down, insisting that this amplificatory technology was essential for fulfilling his church's mission. "CKC rings carillon bells to honor and glorify God," he explained in documents submitted to the court. "CKC believes that ringing the carillon is a way of acknowledging God's sovereignty over time and all that exists. CKC also rings the carillon as a way of evangelizing by notifying anyone nearby that the Church is there and is a place of hope, help, and prayer."[8]

This research also questions whether or not such voices and noises has altered the way people tolerate one another. To some extent, when it comes to religious sounds, people psychologically respond differently. In terms of interreligious relations, individual responses toward religious sounds provide an indication on the degree of tolerance that people of different religions have toward the religious others. Studies on interreligious studies, in relation to identity, are so far mostly focused on visual and textual forms of representations. This paper explores identity embedded in auditory accounts. It also explains how people of different faith respond to varied sounds that represent religious identity of the others delivered through hearing. In doing so, this research will (1) discuss several acts of noise control, (2) explain theoretical perspective of soundscape and acoustic communication, and finally (3) analyze people's perception toward voices of religious other.

Noise Control Acts

Referring to David A. Bies and Colin H. Hansen, in their book *Engineering Voice Control Theory and Practice*, it is important to know grounded relation between sound pressure, sound intensity and sound power. These elements influence and affect response of people toward voice and noise.[9] In this context, sound making should consider social environment and individual conveniences. Resource Management Act 1991 of New Zealand, for instance, marked what so called as *excessive noise* in its explicit point. It describes excessive noise as "any noise that is under human control and of such a nature as to unreasonably interfere with the peace, comfort and convenience of any person (other than a person in or at the place from which the noise is

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[8] Isaac Weiner, *Religion Out Load: Religious Sound, Public Space, and American Pluralism* (New York: New York University Press, 2013)*, 2*
[9] David Bies and Colin Hansen, *Engineering Voice Control Theory and Practice* (New York: Taylor and Francis, 2009), 260.

being emitted)."[10] In the US Environmental Protection Agency, precisely in tittle IV, it was stated of *noise pollution* which is traditionally defined as "unwanted or disturbing sound". It furthermore explains that "sound becomes unwanted when it either interferes with normal activities such as sleeping, conversation, or disrupts or diminishes one's quality of life."[11] In Singapore, management of voice was listed in Environmental Protection and Management Act (Chapter 94A), specifically in Part VIII of noise control theme.[12] From these sampling regulations we could assume that the topic of voice and noise was more connected with environmental sources, but not include "religious voice" specifically.

Unlike the previous regulation of Singapore, US, and New Zealand, in 1978 Ministry of Religious Affairs Republic of Indonesia issued regulation to control and manage voices displayed from mosque and other Islamic sacred places, such as *mushalla* and *langgar*.[13] In general, the instruction advised mosque board to keep social composure and control voices of the mosque. It enquired mosque to have inside and outside sound system: the latter is to deliver only call for prayer (*adhan*), while other voices (*zikir, shalawat*, recitation of the Qur'an, etc) should be conveyed only by the inside speaker. Here is the text:

> Pada dasarnya suara yang disalurkan ke luar masjid hanyalah adzan sebagai tanda telah tiba waktu shalat. Demikian juga sholat dan doa pada dasarnya hanya untuk kepentingan jamaah ke dalam dan tidak perlu ditujukan ke luar untuk tidak melanggar ketentuan syariah yang melarang bersuara keras dalam sholat dan doa. Sedangkan zikir pada dasarnya adalah ibadah individual langsung dengan Allah SWT. Karena itu tidak perlu menggunakan pengeras suara baik ke dalam atau ke luar.[14]

Furthermore, the regulation attempted to control timing of sound production from the mosque. It must be no more than five minutes before regular *adhan* and no more than 15 minutes before *jumah* prayer. It also provided mosque management to have an expert of sound mechanic for balancing and harmonizing the sound. Nevertheless, it does not clearly explain and give any extents on noise levels and noise zones.

Another regulation from Ministry of Health (No: 718/MENKES/PER/XI/1987) classifies noise zones into four definite spaces: zone A for hospital and research area (between 35 – 45 dB), zone B for schools and living area (between 45 – 55 dB), zone C for office area, market, and business area (between 50 – 60 dB), and zone D for industrial area, factories, train and bus station (between 60 – 70 dB).[15] Involving sacred places into the

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[10] Ministry of the Environment New Zealand, *Resource Management Act*, 22 July 1991, pp. 485-486.

[11] https://www.epa.gov/clean-air-act-overview/title-iv-noise-pollution (downloaded, 9/8/2016)

[12] http://statutes.agc.gov.sg/aol/home.w3p

[13] Hafiz, activist at LKiS, said that this instruction should not be taken as specific issue of Islamic sacred places, because other sacred places could produce some noises. The regulation will be fairly discerned if also preserves to control and manage religious voices from churches, viharas, or temples. Interview, 09 August, 2016.

[14] See Lampiran instruksi Direktur Jenderal Bimbingan Masyarakat Islam, Nomor: kep/d/101/1978, Tanggal: 17 juli 1978.

[15] See Peraturan Menteri Kesehatan Nomor 718/MENKES/PER/XI/1987. In Indonesia, other state regulation concerning with this topic can be seen in Dewan Standardisasi Nasional (SNI)

zone of living areas, this research measured some voices produced by several sacred in Yogyakarta and its neighboring places, using noise meter and another tool.

To some extent, regulations of noise illustrate that human need to control voices, both of human or non-human construction. Voice is a tool of communication, but noise could be a barrier of it. In his book, *Noise Matters: The Evolution of Communication*, Wiley explained that features of voices and signals could affect communication style in different environment. Power and pattern of voices and signals are able to drive different receiver's respond and attitude. In this regard, human—as actor of communication—formerly need to reduce noise and enhance performance.[16] It means that for some reasons, acoustic difficulties occur because of its sender/speaker than its receiver/listener. Truax Barry perceives that "listening is the key issue in communication via sound because it is the primary interface between the individual and the environment."[17] Modern society in general do not care with sound creatures or acoustic devices, unless it ensues in form of the noise. According to Barry, we need to socially learn and listen more sensitively to the sound as a tool of communication.

Soundscape and Acoustic Communication

Simply, soundscape could be defined as "acoustic environment". However, for Truax Barry it means more: it is a basic term for acoustic communication.[18] Individual and society build their understanding and relationship using sounds and voices. Patterns and structures used in this process of communication could affect the achievement of it. There is a system in this kind of communication where the listener and the environment are not isolated and inaccessible entities. The listener in some cases is also sound-maker in other cases. Furthermore, psychologically volume and power of the sound become significant element on building such harmonious relationship among acoustic society. Excessive voice and noise can cause psychological illness.[19]

In this regard, Almo Farina explains three levels of cognitive approach that transform voice to be meaningful. First is *physical level* where is "dominated by the physical properties of the sound, ranging from infrasound to ultrasound frequencies." The second level is *perceptive level* where psychological perception of individual becomes a basic factor of listening and responding. The third level is *interpretative level* where individual "interpret"

Batasan Kebisingan Ruang Berdasarkan Fungsinya; KepMen LH No. 48/1996, Batas Kebisingan Kawasan Pemukiman; Departemen Pekerjaan Umum: Pusat Penelitian Pemukiman, Pusat Penelitian Jalan dan Jembatan, Penataan Ruang; Depnaker: KepMen 51/MEN/1999 tentang Batas Kebisingan Area Kerja; and Departemen Perhubungan: Bandara : UU No. 29/2009 LLAJ : Ambang Batas Emisi & Kebisingan.

[16] R. Haven Wiley *Noise Matters: The Evolution of Communication* (London: Harvard University Press, 2015), 104.

[17] Truax Barry, Acoustic Communication (New Jersey: Ablex Publising Corporation, 1984), xi-xii.

[18] Ibid.

[19] Focus Group discussion (FGD), Gedung Pascasarjana Universitas Gadjah Mada, August 19, 2016.

sound according to genetic or cultural/social de-codification of the sonic signal. In this last level, "human experience and acoustic characters are considered."[20]

If sound (voice) was perceived to be one of environmental tools for building relationship and acoustic communication among society, noise seems to be "an alienating force that loosens the contact the listener has with the environment, and an irritant that works against effective communication."[21] Noise can be seen as a blocking factor of building mutual understanding among society. Some previous cases mentioned in this paper were based on noise complaint. Nevertheless, it is not easy to define and determine whether noise is subjective or objective realm. When US Environmental Protection Agency defines noise as "unwanted or disturbing sound", Barry critically wrote:

> This definition clearly shifts the responsibility for the identification what is noise to the listener and the level agreement regarding prohibition to that of majority decision as in the democratic model…. Although the subjective definition may be adequate in some situation, it should be realized that on the larger scale it reflects, supports and encourages desensitization of the majority at the expense of the reactions and feelings of the minority. Some studies have suggested that the percentage of those in society who are "very sensitive" to sound, and therefore most vulnerable to noise, may be as small as 20-30% (Bryan and Tempest, 1973). The subjective definition of noise, when as the basis for community standards, supports the adaptive behavior of the majority.[22]

Regarding to this argument, this research examines whether people used the word "noise" to mean any voices which are not potentially meaningful for them or not. Jim Cumming, in his paper "Extra-polluting Beyond Chinchillas: Behavioral Response Ambiguity through the Lens of Variable Human Responses to Moderate Wind Farm Noises", explains that individual's response toward—what is so called—noise is variable. It depends on their sensitivity of sound. In the same level of sound, people could give different response of annoying.[23] Sometimes, it is not a matter of sound space but a matter of perception. In this context, what Farina says as *interpretative level* could be discussed.

However, it is important to mention what Truax Barry says as *sound profile,* "a relatively small area over which sound could be heard."[24] It means at least two things: space and loudness. There can be a consensus of people hearing certain sound to speak about loudness and quietness, subjectively, although it can also be measured by acoustic technology, objectively. Sound has its own limit to reach broader and wider area, and voice has its own limit to speak to more and larger society. People can control intensity and power of the sound, but they cannot control sensitivity and response of the listener. Some people said that volume of religious voices have annoyed them, frankly, but

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[20] Almo Farida, 108-109.
[21] Truax Barry, 85.
[22] Barry, 86.
[23] Jim Cumming, "Extrapoluting Beyond Chinchillas: Behavioral Response Ambiguity through the Lens of Variable Human Responses to Moderate Wind Farm Noises" in Arthur N Popper and Anthony Hawkins, The Effect of Noise on Aquatic Life (London: Springer, 2012), 501-503.
[24] Truax Barry, 111.

they understood it as another piety of other believers.[25] Some said that annoying voice could be "regular voice", a habit to hear, and finally become just only a repetition.[26]

Theoretically, "no sound had ever been heard twice exactly the same."[27] Repetition in quantity does not mean repetition on quality. Psychological manners are able to touch sensitivity of individual and produce an altered response of the listener. Religious voice overheard from sacred places will be very pleasing for sometimes, but also be very annoying for others.[28] In this context, scientific dimension of acoustic seems to be sideline entity. Someone will focus more on his feeling than power of sound he heard, psychologically. Moreover, in term of medical anatomy, disorder on auditory system could be caused of several sources: *hyperacusis, misophonia,* and *phonophobia.* "Hyperacusis is a lowered threshold for discomfort from sound; misophonia is a dislike for specific sound, and phonophobia is fear of sound."[29] When religious voice generates some distresses of listener, it can produce specific feeling of aversion, which eventually embodies within the feeling of panic. Here, religious sense encounters with acoustic inquiry.

Inter-Faith Dialogue and Soundscape

Religious harmony requires encounter between religious believers. It could appear within various aspects (economic, political, and cultural), but encounter has substantial meaning for building mutual understanding. It could also remain religious dialogue among the people of other religions and decrease religious prejudices among them. As it was stated in the slogan of Yogyakarta, *the city of tolerance*, the city has attempted to create harmony among citizens. People from different countries, coming to and staying at Yogyakarta, need to perform and experience dialogue, as a basis of mutual understanding.[30] In this regard, Yogyakarta hold on the keyword of *tolerance*.

In the present time, identity of being *the city of tolerance* has been questioned and criticized. Some events happened in Yogyakarta signify intolerant preferences of its people.[31] City slogan of *Jogja Berhati Nyaman* has been parodied to be *Jogja Tak Lagi Nyaman*. Environmentally, there are many ecological devastations happening in Yogyakarta, running with industrial and commercial development. Field areas has growingly become modern-market areas, departments, villas, hotels, and other commercial spots. Bio-phonies have been replaced more by anthro-phonies that superficially represent capitalistic desires. Ecological, Economic, political, and cultural changes have constructed new environment which eventually perceive and define social and religious harmony differently.

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[25] Interview with HT, Jagatnata temple board, Yogyakarta, 08/08/2016.

[26] Interview with Munawar, 10/9/2016

[27] Truax, 114.

[28] Interview with Hafiz, 9/9/2016

[29] Aage R. Moller, *Hearing: Anatomy, Physiology, and Disorders of Auditory System* (United Kingdom: Plural Publishing, 2013), 321.

[30] See Leonard Swidler, "The Dialogue Decalogue: Ground Rules for Interreligious, Inter-ideological Dialogue".

[31] Just to mention few of them are: closing the sacred place, obstructing religious ritual, breaking a discussion, repudiating certificate for religious building, etc. see https://m.tempo.co/read/news/2016/03/11/173752571/kasus-intoleransi-di-yogyakarta-tinggi

Within these changes, linking religious harmony and soundscape studies becomes important. As a tool of communication, sound (or voice) psychologically and physiologically exemplifies as significant element for influencing and affecting people.[32] In this regard, religious voice—or say voice from religious places and practices—remains the same role. It delivers religious message to religious believers. Otherwise, it produces religious nuance for its own believer. The question is: how is people's response toward this voice; how is their perception regarding to process of building religious harmony; and where will *tolerance* be positioned and placed among this phenomenon.

For the majority of respondents in this research, religious voice does not represent matter of acoustic difficulties. They presume that religious voice is a piety, a holy instrument by which religious believer use to build and deepen religious spirituality. Some Muslim said that Christian songs they heard from the church could be perceived as "lovely song" as long as the volume of it does not devastate the harmony of hearing; Some Christian supposed that the sound of *adhan* and *zikir* produced by the mosque would never be annoying, unless the volume of it does not overcome the earing limit of the people.[33] The content of religious voice was reasonably understood, but the recital of it should be managed and performed satisfactorily. In the context of Islam, *Dewan Masjid Indonesia* (the Mosque Council of Indonesia) established division to control and synchronize voice of the mosque, such as *adhan, shalawatan, zikir*, etc. However, only several mosques that have good understanding and concern of this instruction. In another side, some churches in Yogyakarta have good regulation to complement and balance voices produced by the church. The churches are concerned to regulate good sound system within religious worship.[34] Vihara and shrine, to some extents, have the same concern for balancing the voice.[35]

According to Bikkhu Jotidhammo, sound is not the essence of Buddhist teachings, especially in Theravada's denomination. He explains that the main course in Buddhist ritual is meditation which is practically and principally distant from using or making sound. In some cases, Buddhists are used to use chants for doing meditation, but it is surely and only for improving and deepening meditation. Jotidhammo does not refuse that in Mahayana Buddhism some people perform acoustic practices in their rituals, but he persists that this is not the essence of Buddhist teachings. In this regard, he classified religious voice into two typologies: voice of religious ritual and voice for religious ritual. The first represents the essence because it is a part of ritual, while the second signifies complementing factor of ritual.[36]

In Islamic tradition, every religious sound should entail a message. A Muslim participant in Focus Group Discussion describes that even the sound of *bedug* (large drum at mosque to announce time of prayer) in mosque attempt to deliver message: now is the time for praying and the mosque is still empty.[37]

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[32] See Henry J Watt, The Psychology of Sound (Cambridge: Cambridge University Press, 1917); Eberherd Zwicker, Psycho-Acoustic: Facts and Models (New York, Springer, 1999).

[33] FGD, 19/8/2016.

[34] FGD, 19/8/2016.

[35] Interview with HT, 10/9/2016 and Jotidhammo, 30/9/2016.

[36] Interview with HT, 10/9/2016 and Jotidhammo, 30/9/2016.

[37] FGD, 19/8/2016.

Referring to Jotidhammo, in this context, *bedug* is the *voice for* and not the *voice of*. *Bedug* is media of calling as well as *adhan*. As a media of calling, it should be transmitted rightly and esthetically to attract its listeners. When the Prophet Muhammad selected Bilal to call for prayer, his choice was based on Bilal's respectable voice. It was a matter of religious and aesthetic reference. In the book of *The African Diaspora*, Isidore Okpewho wrote that "Bilal's voice made history from the minaret—calling believer for prayer. He was the first great muezzin in the history of Islam—calling believer to those five physical forms of submission. Bilal (son of Rabah) used his black vocal chords to call Muslim to their physical worship."[38]

The Prophet's choice of Bilal's voice historically and theologically should inspire Muslims to place *adhan* as a very aesthetic matter, not only religious. DMI's instruction to resolve sound management in mosque will be more meaningful if it was also reinforced by the same instruction of training and coaching how to call for prayer properly and respectively.[39] Otherwise, it may reduce some psychological illness of hearing and listening unpleasant or bad religious voice.

Some critics given by the respondent in this research are more about volume control and time management of the religious sound, not much about content and structure of the sound. People around the Vihara Mendut, for instant, mostly said that sound of the vihara bell, which is regularly percussed in every 10.00 am., does not interrupt them. For them, it is kind of habitual sound that they could enjoy or ignore it. Otherwise, they presume it as time marker (*penanda waktu*).[40] In this regard, Muslim people around Pura Jagatnata have also the same impression toward religious sound transmitted from the Pura. They tend to enjoy the sound as art performance than religious ones. When Hindus people in Pura Jagatnata celebrated their annual ritual, such as Galungan and Nyepi, Muslim people do not feel distressed or displeased. Sounds, voices and performances produced by this ritual were appreciated as art performance.[41] They highlighted that as long as the sound was timely arranged and soundly controlled, it was forgivable. Although he is a Muslim, Hafiz extremely said that the sound of *shalawatan* and *zikiran* from the mosque has annoyed him more that the sound of Hindus ritual from Pura, because it was transmitted in the very earlier time: around 3.00 to 4.00 am.[42]

To some extents, what Hafiz argued is in tune with the verse of the Quran which explicitly describes time schedule into night and day: "And it is He who has made the night for you as clothing and sleep (a means for) rest and has made the day a resurrection."[43] Another verse said, "Do they not see that We made the night that they may rest therein and the day giving sight? Indeed, in that are signs for a people who believe."[44] These two verses implicitly guided us to manage our time properly: time to rest, time to work; time to be "silent", time to be "noisy". Christian teaching pointed the same: it is better to be silent in worshiping God than to be noisy. In Matthew 6:6 said, "But when

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[38] Isidore Okpewho and Ali A. Mazrui (eds.), *The African Diaspora: African Origins and New World Identities* (Bloomington: Indiana University Press, 2001), 348.
[39] Read an essay on this idea at http://geotimes.co.id/mem-bilal-kan-toa/
[40] Interview with winarto, Sum, Sukiswanto, and Endah, 12/7/2016.
[41] Interview with Munawar, 10/8/2016 and Hafiz 9/8/2016
[42] Interview with Hafiz 9/8/2016.
[43] Q.S. 25:47.
[44] Q.S. 27:86.

you pray, go into your room, close the door and pray to your Father, who is unseen. Then your Father, who sees what is done in secret, will reward you."[45]

Such division (night and day times) environmentally has been issued into some noise regulations among countries. Just to mention as an example, Chapter VII of Local Order No. 61/91 and Article 42 of Administrative Order No. 211/91 in the UAE Federal Environment Agency which divides noise level requirement based on night-day times (see table 1).

Table 1
Noise Level Limit-UAE Federal environment Agency[46]

| Receptor Areas | Allowable Limit for Noise, dbA | |
	Daytime (7 AM - 8 PM)	Nighttime (8 PM - 7 AM)
Residential Areas with light traffic	40 - 50	30 - 40
Residential Areas in Downtown	45 -55	35 – 45
Residential areas with some workshops and commercial or near highways	50 - 60	40 – 50
Commercial areas and downtown	55 - 65	45 – 55
Industrial areas (heavy industry)	60 - 70	50 -60

Practically, it is not easy to perceive religious noise (excessive voice transmitted from sacred places) as usual noise. People tend to respond differently while hearing or listening religious voice. Trace of sacredness, holiness and piety emerge when the believers listen to that kind of voice. To some extents, when religious voice was publicly transmitted, it become acoustic-religious power which is able to construct and affect consciousness of the listeners. It embodied within affective soundscape. In doing so, religious voice should be tender and affectionate. In his book, *The Ethical Soundscape*, Charles Hirschkind wrote that "the soundscape produced through the circulation of this medium animates and sustains the substrate of sensory knowledges and embodied aptitudes undergirding a broad revival movement within contemporary Islam."[47]

CONCLUSION

Sound-based religious conflict in Indonesia entails religious sensitivity relating to voice-making and voice-management. Religious people do not only need to perform good and pious voice religiously, but also need to consider proper and nice voice culturally and acoustically. In this regard, it is important to understand how to deal with technology as a tool of producing or transmitting sound. To build enjoyable and lovely environment, people should recognize ecological soundscape and its role as tool of acoustic communication. Besides its content, voice has other elements that must be thoughtfully considered, such as power, intensity, and time. It aims to reduce complaint and create acoustic compliance. In doing so, some noise acts and

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[45] Matthew, 6:6.
[46] Read Technical Guidelines: Requirements for the Reduction of Construction and Demolition Noise, Government of Dubai, April 2011.
[47] Charles Hirschkind, The Ethical Soundscape (New York: Colombia University Press, 2006), 2.

regulations issued to control and reduce auditory problems among society. Harmonious voices could produce symphonic feeling, individually and socially, which could eventually construct mutual understanding toward others. It is kind of good acoustic communication that can prevent religious conflict and sustain religious tolerance. []

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