

World Forum for Acoustic Ecology WFAE Newsletter

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Volume 6, Number 5. September-October, 2009
WFAE Newsletter

WFAE Affiliate News



Diversion from the WFAE Chair! By Nigel Frayne. The sounds of Winter were ringing in my ears, wind in the power lines and sheoaks, rain and occasion hail on the tin roof and resigned Aussie voices drawling on about lost sunny days. What to do but divert to the northern hemisphere! As I remove the ear plugs at Charles de Gaulle airport I am immediately greeting with florid French public address announcements. As usual this airport is caked in confusion compounded by my lack of comprehension of the French language. The last English I hear for 2 days is the Immigration Officer, "enjoy your trip". "Merci!", I'm enjoying it already.

The white noise of an A380 has crossfaded into the deep diesel rumbling of an Air France bus. Two hours to get into Paris in peak hour traffic is relieved by 4 hours of TGV comfort as we speed towards Toulouse. My reserved seat is taken, in fact the whole carriage is overtaken with young school kids heading for the Pyrenees. At first the voices are softer, a rolling chatter of animated cadence. As the boredom starts to set in and the sugar from sweets and soft drink start to take effect the friendly banter becomes a din and I wonder how any of them can actually discern anything meaningful from this aural stream of mass consciousness.



The first thing that strikes me about Figarol is the backdrop of deep silence. We have assembled our bicycles and rolled out for an afternoon ride. The chatter of our small group ends when we reach a small climb, overtaken by heavy breathing; inhalation and exhalation if not gasping. The slower speed causes the rush of air in the ears to cease and one can finally connect with the soundscape and thereby the extraordinary beauty of the lower reaches of the Pyrenees. Speeding along the valleys the sound of a bicycle chain takes on a smooth whirring character which is amplified by the tarmac and is reflected from posts, road barriers and signs to create a rhythmic mechanical song, of sorts. But it is during the climbs, when the speed is low, that one can most enjoy the natural beauty of the soundscape, the transparent sheets of sound from the wind in the upper trees, the rising and falling cadence of rushing water as one passes small ravines and the occasional bird alarm at the appearance of our two wheeled machines of 'torture'. [CONTINUED - PAGE 2](#)

Report: Forum fuer Klanglandschaft (FKL) By Gabriele Proy and Lorenz Schwarz. For the first time an international symposium with the topic '[Soundscapes & Listening](#)' took place in Austria: in May 2009. The bi-annual FKL-Symposium was hosted by the St. Poelten University of Applied Sciences (Photo at Left).



Members of the four FKL European member states Austria, Germany, Italy and Switzerland as well as guests from Austria, Finland, Germany, Great Britain, Canada and Japan participated at the symposium and presented their recent works in presentations, concerts and sound installations.

One of the aims of the FKL-Symposium is to offer its members a platform to present and share their most recent works and thoughts. Thanks to the FKL-president and project-leader Gabriele Proy, and to the head of the Institute of Media Production and co-organizer Hannes Raffaseder and team at the St. Poelten University of Applied Sciences.

The event started with an evening concert in the Klangturm St. Poelten (sound tower), where Hannes Raffaseder, curator of the Klangturm, guided participants through the current exhibition. The opening concert presented 'Haru' (Spring) by the Japanese composer Yoshihiro Kawasaki, 'Looted cityscape' by the Swiss composer Bernadette Johnson, 'Gently Penetrating - beneath the sounding surfaces of another place' by the Canadian composer Hildegard Westerkamp and finally the piece 'Waldviertel' of the Austrian composer and FKL-chairwoman Gabriele Proy.

[CONTINUED - PAGE 2](#)

Report: Finnish Society for Acoustic Ecology (FSAE). By Noora Vikman. The FSA has been quiet over the summer but it would like readers to know about two items. First, up-to-date information regarding the *International Conference of the World Forum for Acoustic Ecology, Koli, Finland June 16-19, 2010* and a *Call For Papers* is now [available here online](#). Second, the FSAE's recent publication, *Acoustic Environments in Change & Five Village Soundscapes* (reprint) now appears as a joint publication together with four CDs. [Read more](#).

Report: American Society for Acoustic Ecology (ASAE) Compiled by Andrea Polli. Here are two reports from ASAE chapters:

New York Society for Acoustic Ecology.



NYSAE members Jonny Farrow, Todd Shalom, Andrea Williams and Jamie Davis are to lead several soundwalks for the 2009 edition of the Art in Odd Places festival with the theme of Sign. The festival centers around 14th street in Manhattan and features work and performances from over 60 artists and artist groups. Running the entire month of October, NYSAE will be leading walks on festival weekends listening to many aspects of the busy 14th Street/Union Square nexus. For more details (which are currently evolving) visit this page of the NYSAE site.

Art in Odd Places also will feature a collaboration with free103point9 and thier 2009 Radio Festival at the Ontological Hysteric Theater at St. Mark's church in Manhattan's East Village Neighborhood on October 24. NYSAE will lead mobile broadcast soundwalks that will begin from three different parks in the 14th Street vicinity, converge, cross and split again to end at St. Mark's as a leadup to the free103 evening event. Soundwalk leaders will each have a mobile broadcasting unit which walk participants will tune into with small receivers. They will listen to an amplified version of their own walk as it is mediated by/interfered with the local airwaves as well as hearing the other walker's aural perspectives when the walker's paths cross. (Image: "Light Pendulum," Tony Martin. [Radio Festival NYC 2009](#))

Upcoming installments of Giant Ear))) feature a dispatch from Eric Leonardson of MSAE and the World Listening Project (August), Back to School sounds curated and produced by NYSAE member Mikhail Iliatov (September), and October and November Giant Ear))) shows to be produced by Hunter College Interdisciplinary Media Arts masters students as part of their Sound Environments course. Listen to Giant Ear))) every Sunday night from 7-9pm Eastern time at free103point9.org. A new show runs the last Sunday of every month. And if you haven't done so yet, please get your copy of [Giant Ear\)\)\) Webradio Inside/Out NYC](#).

Midwest Society for Acoustic Ecology

The Midwest Society for Acoustic Ecology supports the Gropius in Chicago Coalition (GCC), a local citizens' group who is attempting to the Save Michael Reese Hospital campus. This 37-acre site was purchased by the City of Chicago to house a future Olympic Village if selected to host the 2016 Olympic Games. Rather than preserve 28 buildings designed by a team renowned architects, including world famous Bauhaus architect Walter Gropius; this natural and cultural treasure is slated for demolition. Once possessing some of the city's most beautiful landscaping designed by Hideo Sasaki and Lester Collins; tragically, it is now destroyed. GCC is continuing to campaign preserving what remains. For more information visit the [MSAE website](#) and [Gropius in Chicago Coalition](#).



MSAE member Dan godston started the month of August off with a pair of [soundwalks](#) at Chicago's in East Garfield Park neighborhood, one at the Chicago Center for Green Technology and another at the Garfield Park Conservatory. Soundwalks are planned in September and October, conducted in partnership with local organizations, the Nelson Algren Committee and the Gropius in Chicago Coalition. Some will happen in the Fourth Annual Chicago Calling Arts Festival, happening October 1-11, 2009. More info: [Chicago Calling](#).

Report: Japanese Association for Sound Ecology (JASE). Submitted by Masami Raker YUKI. Reflecting (or, perhaps, in spite of?) the fact that not many universities in Japan offer undergraduate or graduate courses on soudnscape, the Soundscape Association of Japan has been increasingly receiving requests from SAJ student members to provide them with a mentoring program. As a result, on August 1, 2009, SAJ held its first meeting/mentoring program for student members at Tokyo University of the Arts. After three lectures by SAJ members (on soundscape and architecture by TSUCHIDA Yoshio, on soundscape and arts by KAWASAKI Yoshihiro, and on soundscape study by NAGAHATA Koji), four student members gave presentations and attended a mentoring session afterwards. It was a truly intimate and rewarding meeting and many SAJ members have expressed the wish to continue having these kinds of opportunities.

Since we missed the chance to include the SAJ annual symposium in the last issue of the WFAE newsletter, here is a brief report. The SAJ 2009 annual symposium was held in Kyoto on May 23, 2009. Under the theme of "Soundscape as Human Rights," there were three presentations: "Noise Pollution was Sensory Pollution" by HIRAMATSU Kozo (Kyoto University), "A Campaign for Less-Noisy Town" by UENO Masaaki (Osaka University), and "Theorizing Conflict

in Soundscape Design" by DAIMON Shinya (Hosei University). The presentations were followed by lively discussions with the audience and concluded with comments by sociologist and guest commentator FUNAHASHI Harutoshi (Hosei University)

Finally, there is a change of JASE representative from TORIGOE Keiko to Masami R. YUKI. JASE would like to express our deep gratitude and thanks to Keiko for her many-year hard work.

Up-coming event: 23 November 2009

SAJ Research Presentations

B-nest Shizuoka, Japan

~~~~An annual gathering for research presentations hosted by Soundscape Association of Japan. For more information: <http://www.saj.gr.jp/events/kenkyu2009.html>

## SOUND BITES:

### Central Park Sound Tunnel. (NYC Parks and Recreation)

This summer, avant-garde composer John Morton's sonic collage, *Central Park Sound Tunnel*, will be installed in one of Central Park's iconic pedestrian tunnels between the Central Park Zoo and the Tisch Children's Zoo at 65th Street. Beginning every half-hour with the ringing of the Delacorte chimes, this 20-minute, 6-speaker sound installation incorporates field recordings made in Central Park over the last year. Experience: 8:00 a.m. – 8:00 p.m through September 10th. [Read More](#) and listen to sound samples.

**Mapping New Orleans By Sound.** (NPR) You can identify New Orleans neighborhoods by their architecture, like the Greek Revival verandas along St. Charles Avenue, or by their smells, like the scent of beignets wafting out of Cafe Du Monde in the French Quarter.

And the Crescent City also has plenty of sounds that you'd hear only along its streets.

Independent producers Jacob Brancasi and Heather Booth are mapping the city by sound for Open Sound New Orleans, an interactive audio project. Brancasi and Booth have asked New Orleanians to record what they hear in their neighborhoods, and then upload the audio to [OpenSoundNewOrleans.com](http://OpenSoundNewOrleans.com). [Read More](#).

**Western Soundscape Archive.** (Scout Report) You can get a good sense of the American West by reading authors as diverse as Sherman Alexie, Mark Twain, John McPhee, but can they really accurately describe the sounds of a resting short-eared owl? Perhaps, but if you're looking to listen to the natural world of the Western states, you should probably click on over to the Western Soundscape Archive website. This aural database is housed at the University of Utah's J. Willard Marriott Library and features recordings contributed by state and federal agencies, conservation groups, and dedicated volunteers. [Visit Site](#).

**Murmurations.** (ORION Magazine) The starling, like its cousin the mynah bird, improvises a pastiche of motifs drawn from life. An adult starling may collect sixty or more songs from which to pick and choose. These snippets are altered, rearranged, and spliced into an explosive sequence. We can discern in them what absorbs the starling's attention: predators, rivals, and anomalies. These echoes are not only expressive but also exploratory. To discover what a sound means, the mimic essays it on the air, gauging the effect of each stolen phrase on its fellow creatures. [Read More](#).

**When The Fog Horns Blow.** (SF Gate) On June 18 around 9:30 a.m., Golden Gate Bridge electrical foreman Jim McKnight was driving south on the span when he looked west and saw that it was clear and sunny. Fifteen minutes later, McKnight walked out onto the span for a second look, and the fog was so thick you could see it in your hand.

"The fog is on the water," he said as he went into the power house, near the toll plaza, and got on the microphone: "Electrical shop to all bridge personnel. We're going to energize the foghorns."

Thirty seconds later, McKnight pulled a toggle switch, and two seconds after that, the low moan of a foghorn could be heard for the first time since May 28. [Read more](#).

### Acoustic Environments In Change Publication Now Available.

The long-awaited Finnish publication, *Acoustic Environments in Change*, and the reprint of the 1978 *Five Village Soundscapes* document is now a reality, and the result is an impressive 430 page book with 4 CD's (2 from the 1978 material, the other 2 from the Finnish research). Available from [Granum](#).

**Sonorous City.** Zai Tang's *Sonorous City* is an immersive surround-sound installation exploring the relationship between the soundscape and our perception of the urban environment.

A series of soundwalks stemming from the River Thames form the basis of the work, which reveals an experience of London lead by the ear.

*Sonorous City* is the result of a 2 year MA research project in Digital Arts and part of the Camberwell College of Arts MA final degree show 2009. [Learn More](#).

### Walks around the World by Five International Writers.

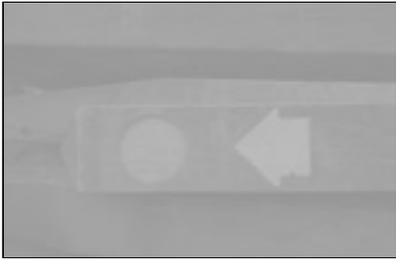
(Orion Magazine) A good walk is a conversation between the walker and the environment, and here we present five "walk" pieces in translation, fiction and nonfiction, by Tomas Espedal, Manik Datar, Homero Aridjis, Sait Faik Abas?yan?k, and Yuri Rytkeu, published in collaboration with the online magazine for international literature *Words without Borders*. [Read](#).

**Granby bans 'excessive noise' on Sundays** (Global Quebec). The City of Granby, 70 kilometres east of Montreal, wants residents to enjoy their quietude on Sundays and has passed a bylaw to prohibit excessive noise on that day.

Residents of the Quebec community will still be allowed to mow their lawns or to chop wood on Sundays, but they

won't be able to use such devices as chainsaws. [Read More](#)

## RESOURCES:



**James Wyness - figure and ground.** A listening environment for loudspeakers and headphones, designed to energise and activate the listening space. All sounds are taken from a digital sound archive of field recordings which documents key sonic features of the Scottish Borders and North Northumberland. [Visit Web Site.](#)



**Acoustic Environments in Change & Five Village Soundscapes (reprint)** By Järviluoma Helmi & Kytö Meri & Truax Barry & Uimonen Heikki & Vikman Noora.

In 1975, the Canadian World Soundscape Project research group visited five European villages. The villages, located in Sweden, Germany, Italy, France and Scotland were re-visited by the Finnish Acoustic Environments In Change project group, in the years 2000-2004, in order to study the changes in village soundscapes and undertake new approaches on the subject. In addition, the village of Nauvo in Finland was studied. [Read More.](#)

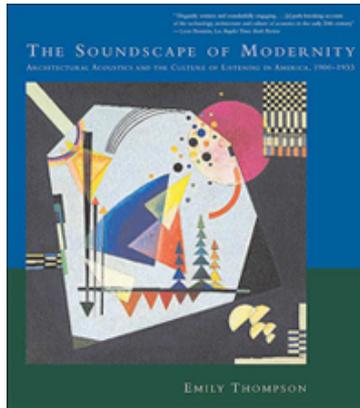
430 p. + 4 CD  
2009

ISBN:978-952-5264-78-4

Language: eng

Publisher:

Tampereen ammattikorkeakoulu



**Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900-1933** by Emily Thompson.

In this history of aural culture in early-twentieth-century America, Emily Thompson charts dramatic transformations in what people heard and how they listened. What they heard was a new kind of sound that was the product of modern technology. They listened as newly critical consumers of aural commodities. By examining the technologies that produced this sound, as well as the culture that enthusiastically consumed it, Thompson recovers a lost dimension of the Machine Age and deepens our understanding of the experience of change that characterized the era. [Read More.](#)

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Pub. Date: October 2004

ISBN-13: 9780262701068

Sales Rank: 172,145

510pp



**Save Our Sounds I & II.** By Trevor Cox (BBC) In this BBC Discovery programme, acoustician Trevor Cox joins a soundwalk in central London and explores the world of acoustic ecology. Trevor meets artists and city planners to discuss how sound influences our lives and affects our well being. Are cities getting noisier or is it just that we're losing the quieter places we once had – the back streets and urban squares where citizens can go for a respite from the wall of noise? How has the soundscape in London changed and what sounds are in danger of being lost in the future?

In a second Program Cox continues his exploration of the urban soundscape as part of the BBC's Save our Sounds project.

Trevor meets scientists from the Positive Soundscape Project attempting to influence the future sounds of our cities; and he travels to Hong Kong to meet artists campaigning to save the acoustic heritage of old neighbourhoods, under threat from for commercial redevelopment. [Click Here To Access Broadcasts.](#)

**Web Site Features Dound of London.** The mission of the London Sound is to present a neutral and recognisable account of the capital's sounds. It meets this objective with recordings of incidental sounds from around London, plus more purposeful sounds courtesy of street market traders, demonstrations, hustlers, buskers, football fans and more. There are about 250 recordings in all and growing slowly but steadily.

The site is divided into sections including: Sound Actions (sounds designed to have an effect on people); Sound Maps (Recordings of background atmospheres and incidental noises); Historical Sounds (references to sounds prior to recording technology).

## RESEARCH and PROJECTS

**Anthropological Phenomenon Of The Siren.** In this essay, student Katherine Shera explores "the anthropological phenomenon of the siren, from its eighteenth century genesis as a scientific instrument to its contemporary manifestation as a ubiquitous form of public warning and address.

The siren plays a vocal role in cultural patterns so deeply embedded that they almost seem second nature—excellent motivation, from an anthropological standpoint, for taking of the measure of the phenomenon.

The anthropologist Clifford Geertz says, "Man is an animal suspended in webs of significance he himself has spun. I take culture to be those webs" (Geertz 5). How is the sound of the siren part of this web? R. Murray Schafer and Steven Feld, in their examinations of auditory culture *The Soundscape* and *A Rainforest Acoustemology*, have helped us to understand the way that sound, at least as much as other forms of human engagement, is deeply expressive and reflective of culture.

What exactly is it that makes a siren "a sound that matters"? How does the sound of siren affect human behavior? How can we understand the rich symbolism the sound has accumulated for us?" [Read Complete Paper.](#) March 5, 2008

**British Library Provides Research Assistance.** The British Library is developing its collection of soundscapes to support research. 'Soundscape' is an overarching term used to define sounds that are location specific and pertain to an acoustic identity of place. The [Library's website](#) includes several sections including: Collection Overview; Example Collections; Natural Soundscapes; and information on Accessing the Collection that includes a Sound Archive Catalogue and Listening and Viewing Services at the Library.

The library includes:

- Environmental recordings
- Vanishing sounds
- Recreational events
- Soundscape research, also referred to as 'acoustic ecology', crosses many disciplines, ranging across social, cultural and ecological aspects of the acoustic environment.

The library also includes an online [Archival Sound Recording](#) section related to Soundscapes. The soundscapes on this site comprise six separate sound packages: Soundscapes of Canada; The Sounds of Harris and Lewis; Sounds of Dartmoor, Fog Warning Signals; Wildlife Soundscapes and Industrial Mechanical Sounds Preserved.

## OPPORTUNITIES: EVENTS

**Deadline: September 11, 2009**

**Call for Papers: FILM MUSIC CONFERENCE**

**School of Music, University of Leeds - Friday 6 November 2009**

~::~ The conference is intended to be wide ranging, and paper proposals dealing with all aspects of film music scholarship will be considered. Proposals with a brief abstracts (c. 150 words) for papers of 20 minutes' duration should be sent by email to Ian Sapiro ([i.p.sapiro@leeds.ac.uk](mailto:i.p.sapiro@leeds.ac.uk)) by Friday 11 September 2009. For further details contact Ian Sapiro ([i.p.sapiro@leeds.ac.uk](mailto:i.p.sapiro@leeds.ac.uk)), or see the Conference website: <http://www.leeds.ac.uk/music/filmmusic>

**September 14-18, 2009**

**XXII IBAC Conference**

**Lisbon, Portugal**

~~~ The 22nd International Conference of the International Bioacoustics Council (IBAC) will be held from 14-18 September 2009 at Calouste Gulbenkian Foundation in Lisbon, Portugal. Following the tradition established over 35 years ago, the IBAC meeting fosters interactions among scientists interested in the factors that regulate sound production in animals. Moreover, IBAC meetings aim to bring together, in informal settings, biologists from different specialists (ethnologists, physiologists, taxonomists, etc) with engineers, sound archivists and amateur sound recordists, to foster discussion and exchange of ideas.

The scientific program will be composed of sessions of invited speakers integrated with contributed short talks and poster presentations. Please visit the conference [website](#).

Deadline: September 15, 2009

Soundwave ((4)): Call for Proposals:

GREEN SOUND

Summer 2010, San Francisco USA

~~~ The next season of Soundwave will explore our sonic connections to the environment. For GREEN SOUND, Soundwave seeks artists, composers and musicians to investigate the wonder of natural world, and examine environmental responsibility and sustainability through sound.

Soundwave seeks experience-driven performances that interpret the connections between sound and environment through its instrumentation, concept, visual collaboration, installation, audience interaction, or production by local and international sound artists, designers, musicians, and composers. [Details online](#).

**Deadline: September 30, 2009**

**International Open Call for Art Projects**

**Nodar Artist Residency Center, Portugal**

~~~ Binauralmedia and Nodar Artist Residency Center announce: PAIVASCAPES #1 STRUCTURE, PROCESS AND PERCEPTION OF A RIVER, an International Open Call for Art Projects. The process will include the selection of 12 art projects to be developed during several 2-week residency modules to take place between February and October 2010 at the Nodar Artist Residency Center in Portugal. For full details visit the [call online](#).

Deadline: October 15, 2009

Call for works - Phonurgia Nova awards 2009

~~~ Among the awarded prizes for acoustic creation, the Phonurgia Nova competition has, since 1986, occupied a special place by virtue of its recognition of artists whose work exploits sound as a medium for expressing the real and the imaginary. In 2008, 289 productions and projects from 20 different countries entered the competition. The winners were Andréas Bick (Germany) and Bernadette Johnson (Switzerland), Erik Bullot (France), Alessandro Bosetti (Germany) and

Nicole Marmet (France).

This year's contest will once again distinguish authors whose work manifests a keen sense of sound and listening as means of expression, in two areas : A) Radio Arts, will privilege all forms of inventive radiophonic creation : feature, new documentary, fiction, essay, radio mix, hörspiel, soundscapes, phonographies, etc... B) New Media awards will go both to "sound installations" and to sonic works which are specially created for "new media" or a new combination of media, and which bring new sound experiences to listeners.

The Jury is chaired by the French sound director Daniel Deshays. The preselection of the candidates will be communicated at the beginning of December. The jury will deliberate the 12th and 13th of December in the Reattu Museum - Arles (France) - during two days of listening and discussion open to all applicants. To get more information go to <http://www.phonurgia.org>.

**Deadline: November 30, 2009**

**Call for contributions for edited collection on Noise, Audition, Aurality: Histories of the Sonic World(s) of Europe, circa 1500-1945**

Contributions are invited for a proposed collection of essays exploring the soundscapes of Europe from c.1500 to 1945. The collection seeks to develop existing and open up new areas of interdisciplinary scholarship from a range of fields including (but not limited to) musicology, urban geography, history, the history of architecture, literary studies, cultural studies, psychoanalysis, psychology and anthropology, and will build on existing work in acoustic ecology, the sociology of noise and histories and historiographies of noise, audition and aurality. We will favour contributions that deal with historically- informed topics in the following areas (although this is by no means an exclusive list):

- The noise-sound-music nexus
- Urban/rural soundscapes
- Public/private soundscapes
- The acoustic ecology of communities
- Legal histories of noise
- Noise, music and the body
- Listening and the erotic
- Political economies of noise
- Noise, music and landscape

- Theories of hearing and listening
- Historical acousmètres
- Historiographies of noise, audition and aurality
- Technologies of sound reproduction and their histories

Prospective contributors should send a 250-word abstract and a short biography to Ian Biddle (i.d.biddle@ncl.ac.uk) by no later than November 30, 2009.

If your contribution is chosen, we will require your finished chapter by April 19,2010.

If you have any queries please also contact Dr Ian Biddle and Dr Kirsten Gibson (both Newcastle University, UK). at the email address above.

### **Call For Sounds: Sound Is Art**

~~~ Margaret Noble has started a new ezine that in some ways functions as a museum of unique sound recordings. It is called, 'Sound Is Art!'. It is currently hosted on her website as a blog but her plan is to get a more appropriate domain name soon. She is interested in sound submissions from those who would like to contribute. Visit site: <http://margaretnoble.net/blog/>

Call For Papers

"Ideologies and Ethics in the Uses and Abuses of Sound"

International Conference of the World Forum for Acoustic Ecology, Koli, Finland June 16-19, 2010

~~~ The 2010 WFAE conference will be held at Koli in Eastern Finland. Koli is a plausible site for reflecting upon ideologies, ethics and soundscapes, since it was amongst the key places of the national romantic artist pilgrims in the late 19th century Finland. The Finnish Society for Acoustic Ecology (FSAE) invites researchers and artists from all disciplines to join this forum of discussion. [Learn More](#).

### **Call For Work: Submissions for Letters on Sounds, Luvsound's new Journal**

~~~ Luvsound is now accepting submissions of new writing on sound for a forthcoming online (and possibly short-run print) journal called Letters on Sounds.

We're interested especially in writing on the practice of making, listening, and living with sound from artists who work primarily with sound. Please do not submit album reviews or other similar work.

Letters on Sounds hopes to be a platform for people working in new ways with sound, especially as that might relate to a particular community, to share their approaches and experiences with others of a like mind.

To submit, please send a short email to erik@luvsound.org with a two to ten sentence description of your piece, as well as a brief biographical statement. [Luvsound](#) is a arts co-op and record label based in New Orleans and Brooklyn.

Hawaii International Conference on Arts & Humanities. The HICAH conference will be held from January 13 (Wednesday) to January 16 (Saturday), 2010 at the Waikiki Beach Marriott Resort & Spa and the Hilton Waikiki Prince Kuhio Hotel in Honolulu, Hawaii. The conference will provide many opportunities for academicians and professionals from arts and humanities related fields to interact with members inside and outside their own particular disciplines. [Web Site](#).

WFAE: INFORMATION

🚩 WFAE MEMBERSHIP

Become a member of a WFAE Affiliate organization. Download a [membership](#) form today.

🚩 WFAE BOARD AFFILIATE ORGANIZATIONS

- American Society for Acoustic Ecology (ASAE): contact-asae@wfae.net
- Australian Forum for Acoustic Ecology (FAEW): contact-afae@wfae.net
- Canadian Association for Sound Ecology (CASE): contact-case@wfae.net
- Finnish Society for Acoustic Ecology (Suomen Akustisen Ekologian Seura (FSAE): contact-fsae@wfae.net
- Foro Mexicano de Ecología Acústica (MFAE): contact-mfae@wfae.net
- Forum fuer Klanglandschaft (FKL): contact-fkl@wfae.net
- Hellenic Society for Acoustic Ecology (HSAE): contact-hsae@wfae.net
- Japanese Association for Sound Ecology (JASE): contact-jase@wfae.net
- UK and Ireland Soundscape Community (UKISC): contact-ukisc@wfae.net

🚩 WFAE AFFILIATE WEB SITES (Current):

- [American Society for Acoustic Ecology](#)
- [Australian Forum for Acoustic Ecology](#)
- [Canadian Association for Sound Ecology](#)
- [Finnish Society for Acoustic Ecology](#)
- [Forum fuer Klanglandschaft](#)
- [Japanese Association for Sound Ecology](#)

Issues of this publication dating back to 2004 are archived [online](#). Back copies of *Soundscape, The Journal of Acoustic Ecology* are also available.

The World Forum For Acoustic Ecology has a MySpace account and welcomes friends from around the world working in the field of acoustic-ecology to join us. If you have a MySpace account sign in and then access [WFAE MYSpace](#) on line. Click on "Add Friend" and become a partner in creating this network gathering place for ear-minded friends on the Internet.

[TOP](#)

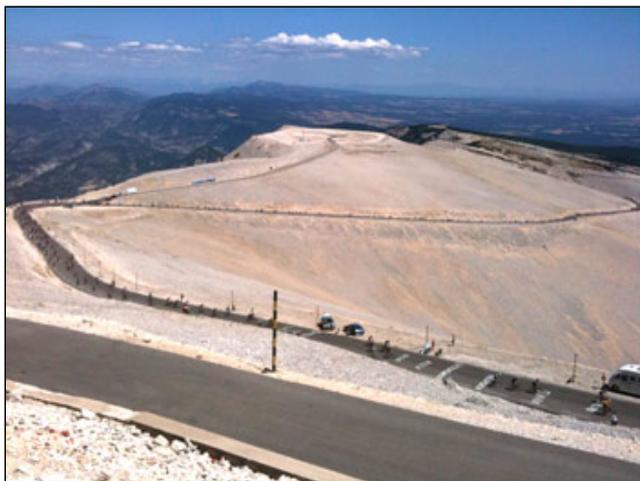
World Forum for Acoustic Ecology WFAE Newsletter

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(Continued) Diversion from the WFAE Chair! By Nigel Frayne.

Today we ride up the Col d'Aspin. It's Stage 9 of Le Tour de France so the mountain is alive with humanity. The soundscape is dominated by the sounds of happy people, laughing, joking and cheering on the hundreds of amateur cyclists like ourselves who are grinding their way skywards. We pass motor homes with localised music and occasionally the voices of TV commentators broadcasting the latest news on the famous bicycle race. A constant stream of police and official cars busily push through with a warning blast on that da-ded-ali-dar melodic claxon horn that has become such a motif of Le Tour. From our vantage point about 1km from the summit we can see all the way down to the bottom of the climb. An hour before the race arrives the bizarre mayhem of the caravan blasts it's way through the crowd hurling impossible quantities of sweets, T-shirts, bottled water and useless trinkets. Each vehicle has amplified music or voice blasting out distorted and incomprehensible corporate messages mixed with excited engines revved highly in an effort to reach the summit. Eventually they diminish to a low rumble and the sound of happy un-amplified voices of spectators returns.

The gradually increasing drone of helicopters announces the imminent arrival of the peloton as it weaves its way up towards us. As the leaders round each hairpin the cheering and clapping increases in intensity and clarity until at last the leaders approach us. The drone of the helicopter is now a loud whipping and chopping and one realises that this is the only sound the riders will be hearing all day. The density of sound is strikingly contrasted by the silence of the riders on their two wheeled chariots who gaze about as if in a bewildered trance. As quickly as it came it departs and the voices of cheer shift to a murmur and hubbub of apparent awe as the spectators start to descend.



L'Etape du Tour is an event where the public get to ride a stage of Le Tour de France. This year it is Stage 20 from Montelimar to Mt Ventoux through 172km of the regions of Vaucluse and Provence. 9,500 riders take part setting off in waves of 1,500 riders. I start with the last group so have to wait 35 minutes after the first group has departed.

The sound of a thousand cleats clipping into pedals rolls over the group from front to rear. We are rolling at last. During the hour standing in our starting pen there had been voices of anticipation in every imaginable language. These voices are soon replaced by cheering and clapping by thousands of spectators who come out of their homes to encourage and cheer on the stream of passing cyclists. As the ride progressed this stream must have stretched out for 20 kilometres. Incredible! The climb up Mt Ventoux

was a trial of self preservation and determination. The only sound I can recall is that of my own inner voice urging myself on and seeking out any kind of diversion and distraction from the pain and suffering of climbing this awesome, some say mythical, mountain.

Belgium is often cited as the home of cycling and certainly it is a wonderful place for cycling activities, particularly racing. My time in the group of 105 riders contesting this year's Veteran World Championships was short lived. The pace was way too tough for me however I was there long enough to experience the awesome sound of speeding bicycles at very close quarters. Sound plays an important part in orienting oneself in the peloton. A clicking freewheel ahead indicates that pedalling has stopped and bicycles are slowing. Continuing to pedal would cause one to ride into the wheel in front causing an inevitable crash. Shimano, Campagnolo, SRAM, each freewheel hub has it's own distinct sound. Generally riders remain silent enabling the sound of the machinery to dominate. Modern bicycles are thoroughbreds made of carbon and lightweight composite metals. Tyres are highly inflated and resonate with a soft singing tone as they roll along the asphalt and concrete roadway. Lightweight wheels are made of carbon and have a duller louder sound. There are plenty of those in this group. Together with whizzing chainrings and clicking shifting gears the soundscape is a delicate mechanical symphony complemented with swishing fabrics and air flowing through helmets and around breathing gasping bodies.

Inevitably this diversion must come to an end and I refit the ear plugs to diminish the noise of another Airbus A380 which is sending me back home. The Winter soundscape of Melbourne has shifted to the more vibrant and lively character of Spring. Enjoy your northern Summer while it lasts for soon the sounds of Summer will be ours again. (Photos by Nigel Frayne).

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**(Continued) Report: FKL By Gabriele Proy and Lorenz Schwarz
FKL-Symposium 'Soundscapes & Listening' 14th to 16th of May 2009 in St. Poelten, Austria**

During the symposium sound and video installations from the following artists were presented to the public: Erwin Ablinger (A), Mario D'Andreta (I), Richard Graf (A), Katharina Klement (A), Valeria Merlini (I), Francesco Michi (I) & Anton Roca (I), Luca Miti & Alessandro Cerratti (I), Knut Remond (D) und Stefano Zorzanella (I). Furthermore the project „TONSPUR für einen öffentlichen raum“ of the museumsquarier in Vienna was present with works from Andres Bosshard (CH), Hans Peter Kuhn (D), Sylva Smejkalová (CZ), Andrea Sodomka (A) und Miki Yui (J). The evening concert „Soundscapes – Landscapes“ featured works from Eléonore Bak (F), Dieter Kaufmann (A), Andrea Polli (USA), Lasse-Marc Riek (D), Pierre Thoma (CH) and from several students of the University of Offenburg (D).

In over 15 presentations, experts from Canada, Japan and Europe discussed various aspects of soundscape: Ellen Waterman from Canada looked at the relations between experimental music and its surroundings. Tadahiko Imada presented how soundscape is introduced to the formation of young teachers in Japan and Helmi Järviuoma from Finland explained her research project 'Acoustic Environments in Change' where she examines how the perception of the acoustic environment has changed in Europe between 1975 and 2000.

Peter Payer from the Technical Museum Vienna spoke about the history of public silent space in cities and John Goodyear reported on the English Anti-Noise-Movement during the World War II. Stefano Zorzanella of the Sicilian Soundscape Research Group spoke about sound atmospheres in acoustic design, Hans-Ulrich Werner systematized acoustic creativity in media production and Michael Hanisch analysed soundscapes in computer games.

Hein Schoer demonstrated soundscape design in museum pedagogy and Knut Remond gave a first hand report on his sound workshops for children. Francesco Michi und Mechi Cena documented the importance of the human body as resonance body in medicine and Luca Miti gave the audience an experience of the Sharawadji effect that stands for contemplative immersion in the unexpected beauty of a soundscape. Iliaria Mancino spoke about the relation between the sounds of language and its surroundings and Elisa Chiodo presented an interactive atlas of soundwalks in the city of Milan

The event concluded with a round table discussion with Volker Bernius, radio editor at the Hessischen Rundfunk, Roland Haas, former Headmaster of the Mozarteum and chairman of SANOSON, Bernhard Bamberger of the Association of Austrian Sound Designers and Lasse Marc Riek from the label Gruenrekorder about listening habits in today's media and the needed listening sensibilisation in pedagogy, medicine and city planning.

The FKL-Symposium was kindly sponsored by the County of Lower Austria (Land Niederoesterreich), the Austrian Federal Ministry for Education, Arts and Culture, the Austrian Federal Ministry of European and International Affairs and by the Austrian Composers' Society (OEKB).

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World Forum for Acoustic Ecology WFAE Newsletter

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(Finnish Society for Acoustic Ecology (FSAE) Report)

International Conference World Forum for Acoustic Ecology Koli, Finland June 16-19, 2010

Please Note:

- **the starting day of the conference has changed**
- **the last day to send abstracts have changed**

Call for papers (see also below):

Please send ABSTRACTS (max. 400 words) to FSAE by October 12th, 2009 to the e-mail address koli@akueko.com. The abstracts are being dealt with in early November, and the people whose papers and sonic art works are chosen to be presented **will be notified on November 10th**.

General Conference Information:

Preliminary information about the conference can already be found at the web page of FAES at <http://www.akueko.com/Default.aspx?p=WFAE%20-%20Koli%202009%20CFP>. However, a new web page will soon be opened under the University of Joensuu, department of Finnish Language and Cultural Research <http://www.joensuu.fi/suomi/english/>

Registration:

Among other things you can find the registration form with payment options (also with credit cards) on the new web page. You can also tick and reserve your hotel accommodation on the same registration form.

Accommodation:

We have reserved 75 rooms from the Sokos Hotel Koli for the four nights between June 16.-20. 2010. The prices will be confirmed a bit later, but the different options range from 90 to 125 euros. You can tick and reserve your hotel accommodation on the registration form (soon available at the conference web-page) so you don't have to contact the hotel yourself. However, you can take a look at the hotel web-page at <http://www.sokoshotelkoli.fi/>. If you wish to reserve other than hotel accommodation (cottages), please contact our conference service director, Ms Arja Hukkanen at Arja.Hukkanen@kareliaexpert.fi

After Conference Trip:

After the official program, between June 20-21, there will be organised a one and a half day trip across the border to Russia, to the beautiful monastery island [Old Valaam](#). The price of the trip is not yet confirmed; this will be affirmed in September (not included to the registration fee).

Arriving to Joensuu:

The best connections to Joensuu are from Helsinki. You can reach Joensuu by plane from Helsinki-Vantaa airport. There is also a direct train connection from Helsinki to Joensuu (appr. 5 hours). From Joensuu the conference will organize a free bus transportation to Koli (70 km) on June 16th and back to Joensuu after the conference.

Web Information:

<http://www.kareliaexpert.fi/en/transportation/>
<http://www.fc.fi/>

CALL FOR PAPERS 'Ideologies and Ethics in the Uses and Abuses of Sound'

The 2010 WFAE conference will be held at [Koli](#) in Eastern Finland. Koli is a plausible site for reflecting upon ideologies, ethics and soundscapes, since it was amongst the key places of the national romantic artist pilgrims in the late 19th century Finland. The Finnish Society for Acoustic Ecology (FSAE) invites researchers and artists from all disciplines to join this forum of discussion.

Proposals are invited for papers, workshops, roundtable, or artistic contributions relating to, but not limited to the following topics:

Nations, nationalism and soundscape

There has been an abundance of research on the topic of nationalism and music. What about nationalism and soundscape? Within sound of religious movements Martin Stokes mentioned recently that in order to understand certain Islamic movements today it would be crucial to understand their soundscapes. Collective listening or giving 'voices' to subjects and their religious experiences, are some examples.

Constructing past and progress in the uses and abuses of sound

Both past and progress can be used and abused as part of many ideologies. Have past soundscapes been used as a resource as part of these negotiations? The ideology of progress, then, is intimately related to the acceptance of noise as an inevitable phenomenon.

Ethical challenges of working with the sounds

How do soundscape researchers and artists answer to the ethical challenges of working with the sounds of other people – and of themselves. How do we understand cultural convergences, differences and sameness? Or would it just be more important to learn to tolerate the other? Should the researcher or artist make an intervention -- or would it be best just to observe the uses and abuses of sounds from outside?

The commodification of aural space, sound and silence

How does silence, its commodification and tourism fit under the same sky? What kind of strategies can the citizens and planners develop in different localities in order to guarantee the soundscape comfort, tourism as a means of livelihood and the touristic search of silence all at the same time? What about the urban environment with its ubiquitous transphonic phenomena? Who has the right to fill the urban space with music, and how is it currently happening?

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