

# World Forum for Acoustic Ecology WFAE Newsletter

**Volume 5, Number 5. September-October, 2008**  
**WFAE Newsletter**

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## WFAE BOARD: AFFILIATE NEWS



### Board Chair Report: Report from the Chair

I trust all of you in the Northern hemisphere are enjoying your Summer! Here in Australia we are in a kind of 'information hibernation' as we sit out the cold weather and ponder what the rest of the year holds in store. Reports from our Finnish affiliate indicate that the next Soundscape Journal is on track for publication before the end of the year. A good range of articles has been proposed from authors around the globe. We have yet to allocate which affiliate will produce next year's journal (2009) so will be discussing that in the coming weeks. We (the WFAE Board) will also be looking at ways of distributing the various tasks that I (Nigel Frayne) undertake in order to create a smooth transition to a new Chairperson, as yet to be identified. After 10 years in the chair it is time for some new energy. Meantime we anticipate a good attendance in Mexico City in March 2009 for the next major WFAE conference. Keep an eye out for more information and updates on the WFAE home page and in upcoming issues of this Newsletter.

### AFFILIATE NEWS

**ASAE.** On August 16th New York Society for Acoustic Ecology (NYASE) artists Jonny Farrow, Edmund Mooney and Andrea Polli participated in the the final weekend of San Francisco's [Soundwave>Series \(\(3\)\)](#). Sound festival in San Francisco hosted by the [ME'D1.ATE Network](#) and sponsored in part by Meet the Composer. They also held very popular public soundwalks near City Hall and had a great meeting with members of the new [Bay Area Soundscape Ecology](#) group.

The New York Society for Acoustic Ecology (NYSAE) has received a grant from the Canary Project to participate in their new public art series 40/73: Works at the Intersection of Art & Ecology. NYSAE co-chair, Jonny Farrow, and NYSAE co-founders, Edmund Mooney and Andrea Williams, will each lead soundwalks throughout various neighborhoods in Brooklyn that are undergoing rapid change to engage participants in attuning their ears to the sonic environment and the politics of sound. Each walk on Sept 20th and Sept 27th will be followed by a brief discussion on sound and ecology. An outdoor town hall-style public forum and artist presentations will take place on Oct. 5th at the (OA) Can Factory in Brooklyn, NY. Details on the event and how to participate can be found online at the [Canary Project](#) web site.

On October 15th, NYSAE will host a series of public events for the [Ear to the Earth Festival](#) in New York City. Based at Judson Church, NYSAE will host public soundwalks, a Citizen Sound forum on urban sound issues, and a concert of urban acoustic ecology works on October 15th. In conjunction with the festival, NYSAE member Andrea Polli and Chuck Varga will present Cloud Car, a car engulfed in a cloud of mist, with the car stereo featuring acoustic ecology works by Polli, NYSAE member Andrea Callard and others. Cloud Car will be at Stuyvesant Cove Park on October 4th, [Eyebeam](#) on October 18th and at the New York Hall of Science on October 25th.

NYSAE member [Scott Sherk](#) is a part of the SIM Artist Residency in Reykjavik, Iceland. He is developing an installation that will include incidental sounds and ambient color with Pat Badt. He is recording walks to be combined with three-dimensional realizations of the walks and says: "It is nice and cool up here".

NYSAE member Katie Down gave a performance at the Brecht Forum on September 13th of all glass instruments with Miguel Frasconi.

ASAE's emerging [Bay Area Soundscape Ecology](#) group has gone online with a new web site. Thanks to Jeremiah Moore Aaron Ximm co-chairs pro tem for their efforts in moving this group forward in the San Francisco area.

**FKL.** President Gabriele Proy and FKL-member Anke Haun will held a lecture about soundscape didactics and perform a concert with soundscape compositions at the [VDS Bundesschulmusikwoche](#) in Stuttgart (Germany) 18.09.2008.

**CASE.** As summer winds down, The Canadian Association for Sound Ecology (CASE) in association with New Adventures in Sound Art (NAISA), will be conducting the last in its series of Soundwalks on Toronto Island (as part of the [Sound Travels Festival of Sound Art](#)). Be sure to wear appropriate footwear and clothing for any weather condition.

In its sixth consecutive year, the Vancouver New Music soundwalk coordinated by Hildegard Westercamp since 2003/04, has now grown into the Vancouver Soundwalk collective. This season's first soundwalks will be conducted on September 28th and October 5th - and they are popular. For more information and reservations, go to the [New Music](#) web site.

CASE member Darren Copeland and Andreas Kahre, produced Fish on Air an interactive eco-installation based on a series of underwater recordings from various locations near Gabriola Island, part of the Gulf Islands of southern part of the west coast of Canada. The project consists of three parts: a web-based map of the island with soundfiles; a number of short electroacoustic compositions; and a series of "narrowcast" (on community -made low-powered FM transmitters ) radio stations. To listen and read more go to the [event web site](#) then click on "Artist Projects" and then click on "fish on air".

For those who want to get in on the sound ecology action happening in Canada, artists and sound ecologists are invited to submit works on the theme "Ecology: Water, Air, Sound" for consideration in 2009 programming for the annual Deep Wireless, Sound Travels, and SOUNDplay festivals, produced by New Adventures in Sound Art in Toronto, Canada. The deadline for submissions is September 30, 2008. For more information and to download the submission form go to the [NAISA](#).

The CASE 2009 workshops and retreat are in planning phases to take place on the westcoast of Canada along with other exciting projects, soon to be announced. Keep your ears trained towards the north where, in the east and west, CASE is sounding out across the land.

## SOUND BITES: FROM THE PRESS

**German Radio Drama Birthday Party.** The first German Radio Drama went on air on October 24, 1924. The play was "Zauberei auf dem Sender"/"Radio Magic" by Hans Flesch. This piece was not only experimenting with the technical possibilities of radio, a contemporary new media in its time, it also reflected central aspects of acoustic medialization. Radio Bremen's Hoerspiel Department will celebrate this date of radiogenic invention and playfulness with a party, a special live program and a live webcast. Join Radio Bremen's birthday party on Sunday, Oct 24, 15-19 h CET. Tune in online at [www.radiobremen.de](http://www.radiobremen.de).

**Whales' Lower-Pitch Sound Has Experts Guessing.** (New York Times) The song of the blue whale, one of the eeriest sounds in the ocean, has mysteriously grown deeper. The calls have been steadily dropping in frequency for seven populations of blue whales around the world over the past 40 years, say researchers at the Scripps Institution of Oceanography, the National Oceanic and Atmospheric Administration and WhaleAcoustics, a private research company. The scientists analyzed data collected with hydrophones and other tools and found that the songs, which they believe are by males advertising for mates, had lowered by as much as 30 percent in certain populations. Much of the song lies at frequencies too low to be detected by the human ear. [Read More](#).



**World Listening Project.** On July 1st work began on a new project called the World Listening Project. The goals of the Chicago based effort are to collect field recordings from every country on earth, to create a sonic map of the world, and to archive those recordings on a website. Many of the recordings for WLP have already been recorded, but many more will be recorded and archived. The WLP website is a work in progress, and it will be part of the Third Annual Chicago

Calling Arts Festival (October 1-12, 2008). It will continue to be developed into the future. Anyone interested in participating in the WLP can email me directly. A WLP listserv has begun and interested persons are invited to join: <http://launch.groups.yahoo.com/group/worldlistening/>. [Read More](#).

## RESOURCES:



### TELEVISION: Public Service Announcement

Sponsor: Hearing Foundation of Canada

Theme: Listening to music too loud can be hazardous to your health - and your job.

Link: <http://veryfunnyads.com/ads/25603.html>

~~~ The Hearing Foundation of Canada is committed to eliminating the devastating effects of hearing loss on the quality of life of Canadians by promoting prevention, early diagnosis, leading edge medical research and successful intervention. Read more about the [Hearing Foundation of Canada](#).

### BOOK: The Intelligent Ear by Reinier Plomp

ISBN: 978-0-8058-3867-1

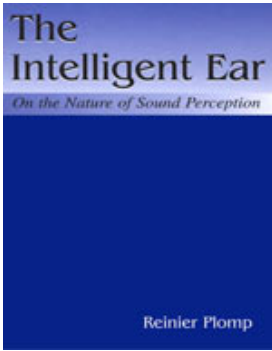
Binding: Hardback

Pages: 184

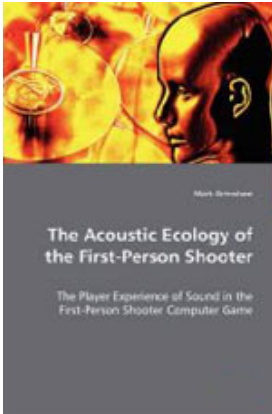
Publisher: Lawrence Erlbaum Associates (01/11/2001)

Publication Date: 01/11/2001

~~~ Plomp's Aspects of Tone Sensation--published 25 years ago--dealt with the psychophysics of simple and complex



tones. Since that time, auditory perception as a field of study has undergone a radical metamorphosis. Technical and methodological innovations, as well as a considerable increase in attention to the various aspects of auditory experience, have changed the picture profoundly. This book is an attempt to account for this development by giving a comprehensive survey of the present state of the art as a whole. Perceptual aspects of hearing, particularly of understanding speech as the main auditory input signal, are thoroughly reviewed.



**BOOK: The Acoustic Ecology of the First-Person Shooter: The Player Experience of Sound in the First-Person Shooter Computer Game by Mark Grimshaw**

ISBN-10: 3639024087

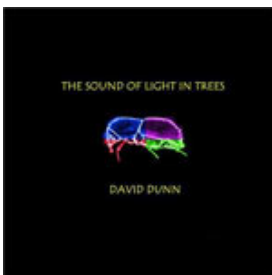
ISBN-13: 978-3639024081

Paperback: 216 pages

Publisher: VDM Verlag (May 21, 2008)

~~~ There has been little written on the player experience of computer game sound and so the research contained within this work is an important contribution to an area where the visual (the game as spectacle) is typically given primacy. It is an exploration of the relationship between the game player and the sounds of the First-Person Shooter computer game. Utilizing the run '\n\' gun sub-genre as an example, the book suggests that this relationship may be analyzed as an autopoietic acoustic ecology and it emphasizes the role of sound in enabling player immersion in the game environment. Covering a wide range of ideas,

from autopoiesis to acoustic ecologies and soundscapes, from film sound theory to sonification and auditory icon design, this lucid analysis will be especially useful to game sound designers and games scholars or indeed anyone interested in the fascination that digital media arts exert.



**AUDIO: The Sound of Light in Trees: Bark Beetles and the Acoustic Ecology of Pinyon Pines by David Dunn**

Audio CD

ASIN: B000EHQ090

Published: Earth Ear February 1, 2006

Number of Discs: 1

~~~ Using innovative microphones of his own design, David Dunn takes us into the almost unknown acoustical world inside pine trees, home to an extraordinary array of living sound makers. This intimate sonic environment includes the sounds of the trees' circulatory system, branches moving in the wind, and the communication of insects, most strikingly a concentration of bark beetles (*Ips confusus*) taking advantage of dry tree tissues in the midst of a prolonged drought. This soundscape composition presents a composite audio portrait of what we might hear in the myriad branches of a single pinyon pine in the foothills of the southern Rockies. In addition to being a compelling listening experience, the recordings presented here suggest that the acoustic behaviors of bark beetles are far more varied than previously realized. Dunn's extensive liner notes include descriptions of the physiology of beetle sound production and make the case for a breaking the mutually self-imposed barriers between science and the arts. 100% of the revenues from sales of this CD will support the work of the Acoustic Ecology Institute.



**MP3 AUDIO: Sounds Of Japan**

Web Link: <http://www.japanvisitor.com/index.php?cID=401&pID=1107>

Source: Japan Visitor Source

~~~ This site provides a number of sounds of Japan that can be downloaded as MP3 files. Some of the street sounds include: Street campaigner | Supermarket Subway announcement | Pachinko parlor | Street flyering | Answerphone | Gyoza vendor | Chindonya Subway station | ATM | Engakuji Temple | Myoshinji Temple bell | Pilgrims chanting | Talking intersection | Japanese right wingers | Hie Shrine Class observation | Muzak in Kyoto | Oversize garbage | Bicycle parking | Buddhist memorial | and many more.

**RESEARCH:**

## **Dissertation: La Clave Esta Marcando el Reloj: the clave marks the time Abstract** **By Vincent Andrisani, 2007**

**Abstract to the study:** The clave rhythm temporally embodies the essence of Cubañía, Cubanness. It symbolizes a history: a musical, and also a cultural history. It represents the nation's struggle for independence. It is steeped in local tradition. It penetrates culture to the extent of dictating behaviour: it is the fundamental rhythm that gives life to the Cuban dance environment. And much like competent musicians that have through countless hours of study developed their "clave awareness", Cuba's collective consciousness has also cultivated through its own social and cultural patterns, a heightened response to the rhythmic structure of the clave.

Cuban music is constructed upon a system of patterns and durations that echo the dynamics of contrasting moments that are likely to occur within Cuba's socio-cultural environment. Every component or aspect of the Cuban socio-cultural reality can be regarded as an individual rhythmic layer, or as part of the overlap – the dialogue that exists between the musical and the socio-cultural environment. The polyrhythmic structure of the Cuban environment is telling of the tension of energies that exist in both the socio-cultural, as well as the musico-cultural environment. The fundamental rhythm, the clave, provides the regular pulsation or beat that is the focal point in uniting these communal energies in pursuit of the collective destiny.

Los Van Van is one of Cuba's longest running and most popular dance music orchestras. Over the course of their thirty-seven year reign atop Cuba's music scene, they have continually been able to embody the local cultural environment in their music. Both musically and lyrically, they have not only captured the local essence of Cubañía (Cubanness), but they have also been fundamental in the modernization and evolution of Cuban music, and consequently, Cuban culture. Los Van Van has throughout their career retained the status of Cuba's quintessential dance band, as they continue to make evident the intimate bond between the music and the people. [Read full study online.](#)



**About:** Vincent Andrisani is a graduate of the Faculty of Environmental Studies at York University. He obtained his Bachelor degree in 2003, and in 2006 completed his Master in Environmental Studies (MES) by authoring a dissertation concerning the evolution of Afro-Cuban music.

His paper, entitled "El Clave esta Marcando el Reloj: the clave marks the time", doesn't adhere to an often used musicological approach of 'music in culture', but adopts a more expansive ideology that regards 'music AS culture'. This body of work parallels the evolution of the Afro-Cuban identity with the continually evolving sound of the Afro-Cuban musical environment.

Cuba was used as a case study in order to better his interpretation of the roll of the arts, music specifically, in a given socio-cultural environment.

## **OPPORTUNITIES:EVENTS**

**September 10, 12, 13, 2008**

**Creating an Atmosphere Conference**  
**Grenoble, France**

The international symposium, Faire une ambiance/Creating an Atmosphere, to be held in Grenoble will be the first step towards launching an interdisciplinary network on architectural and urban atmospheres. [Read More.](#)

**Deadline: September 15, 2008**

**Hydrophonia - Festival of Hydrophonic Sound Art**  
**Rome, Italy**

~~~ Hydrophonia is a festival dedicated to sound art made with hydrophones, coordinated in conjunction with Sgaurdi Sonori Festival in Rome Italy.

We are currently seeking proposals from people with experience in hydrophone construction and recording to submit ideas for workshops and/or presentations fthe Hydrophonia festival.

A proposal should contain the following: an outline of the proposed workshop/talk a list of equipment /or materials needed- a rough budget.

Keep in mind the participants will most likely be people with little to no knowledge of underwater acoustics and recording so all proposals should reflect this. Contact for submissions:

hydrophonia@anechoicmedia.com [hydrophonia@anechoicmedia.com](mailto:hydrophonia@anechoicmedia.com)

**Deadline: September 30, 2008**

**Call for Submissions on the theme: Ecology: Water, Air, Sound**

**Categories: Radio Art, Electroacoustic Music, Videomusic and Installation Art**

~~~ New Adventures in Sound Art invites artists of all ages and nationalities to submit works on the theme Ecology: Water, Air, Sound for consideration in 2009 future programming for the annual Deep Wireless, Sound Travels, and SOUNDplay festivals, produced by New Adventures in Sound Art in Toronto, Canada. Artists may submit works in one or

all of the following four categories: 1) Radio Art, 2) Electroacoustic Music, 3) Videomusic and 4) Installation Art (Note: please send separate submission forms for each entry). [More Information](#).

**Deadline: September 30th, 2008 (Extended Deadline)**

**Call For Abstracts - International Conference: Sound Megalopolis (Cultural identity and sounds in danger of extinction)**

**Location: Mexico City - March 2009**

~::~ Abstract submission is now open for Sound Megalopolis - 2009 in México. Researches, teachers, sound producers, musicians, and individuals are invited to submit proposals for paper presentations, panels, workshops and audio / audio-visual works, which may allow us to share various thoughts in acoustic ecology. We expect proposals concerning all the aspects of acoustic ecology and soundscape. [Download Details](#) (PDF) Sponsors: The National Council for the Culture Arts and The World Forum for Acoustic Ecology - Through The National Phonoteque of Mexico.

**October 13th-19th**

**The SoundCulture Audio Laboratory**

**Bundanon, Australia**

~::~ The SoundCulture Audio Laboratory at Bundanon, Australia, is a professional live-in symposium constructed as a series of peer-to-peer workshops, seminars and performances. In contrast to the normal academic conference structure, the SoundCulture AudioLab will be intentionally Informal; Informative and Intimate and focus upon in-depth exchanges and small group activities.

The Laboratory will focus on the theme of Sound and the Environment with a special focus on issues of location; locatedness; immersion; spatial and geo-spatially located audio; acoustic ecology; the body, sound and spatial memory; the relationship of natural and cultural soundscapes and acoustic patrimony; site history/oral history.

The lab will be at the Bundanon Trust: <http://www.bundanon.com.au/indexold.html> Basically a rural retreat with a purpose built visitor centre (Glen Murcutt) bounded by wooded hills and the Shoalhaven river, the site is ideal for field projects, just watch out for the army of Wombats at night!

It will run 7 days October school holidays 2008 Monday 13th to Sunday 19th October. Cost including special use of the centre at cost = \$80/day accommodation and basic catering (i.e. \$560 for full week). More information contact: Email Nigel Helyer <[sonic\(AT\)sonicobjects.com](mailto:sonic(AT)sonicobjects.com)>

**April 15-18, 2009**

**The 8th SCHOOL OF SOUND International Symposium**

**Southbank Centre, London**

~::~ Since 1998, the SOS has presented this stimulating and provocative series of master classes by practitioners, artists and academics on the creative use of sound with image. Directors, sound designers, composers, editors and theorists working at the highest levels of art and media show us the soundtrack from unexpected perspectives. [Read More](#).

**March, 2009**

**International Conference: Sound Megalopolis (Cultural identity and sounds in danger of extinction)**

**Mexico City, Mexico.**

~::~ Researches, teachers, sound producers, musicians, and individuals will gather in Mexico City to explore issues of cultural identity and the soundscape. Sponsors: The National Council for the Culture Arts and The World Forum for Acoustic Ecology - Through The National Phonoteque of Mexico.

## 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](mailto:contact-asae@wfae.net)
- [Australian Forum for Acoustic Ecology \(FAAE\)](#): [contact-afae@wfae.net](mailto:contact-afae@wfae.net)
- [Canadian Association for Sound Ecology \(CASE\)](#): [contact-case@wfae.net](mailto:contact-case@wfae.net)
- [Forum Klanglandschaft \(FKL\)](#): [contact-fkl@wfae.net](mailto:contact-fkl@wfae.net)
- [Japanese Association for Sound Ecology \(JASE\)](#): [contact-jase@wfae.net](mailto:contact-jase@wfae.net)
- [Suomen Akustisen Ekologian Seura \(Finnish Society for Acoustic Ecology\)](#): [contact-fsae@wfae.net](mailto:contact-fsae@wfae.net)
- [UK and Ireland Soundscape Community \(UKISC\)](#): [contact-ukisc@wfae.net](mailto: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.

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