

World Forum for Acoustic Ecology WFAE Newsletter

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WFAE Newsletter

Volume 7, Number 3. May-June, 2010

WFAE Web Site: wfae.net



Koli Finland - June 16-19, 2010 - [Ideologies and Ethics in the Uses and Abuses of Sound](#)

WFAE Affiliate News

WFAE VICE-CHAIR REPORT: By Hill Kobayashi, WFAE Board.



I am sure you all have marked your calendar already by now.

The Department of Finnish Language and Cultural Research at the University of Joensuu and The Finnish Society for Acoustic Ecology will be hosting the next major event of the WFAE in Koli, which was one of the key places of the national romantic artist pilgrims in the late 19th century Finland. Interesting meeting in a perfect location!

The Board of the WFAE is pleased to be endorsing this major conference in Koli, Finland on June 16-19, 2010.

This is a great opportunity to meet well known professionals and artists from the acoustic ecology and soundscape world community. The meeting also provides the WFAE Board with an opportunity to meet face to face. We will be discussing various current issues as well as prospects for the future of the WFAE.

The conference will feature keynote speakers: Steven Feld, Charles Hirschkind, Bruce Johnson, Anahid Kassabian, Andra McCartney, R. Murray Schafer, Barry Truax and Hildegard Westerkamp.

There also will be an after conference trip to [Old Valaam monastery](#) in Russia. We are looking forward to seeing you then! Photo: Hill Kobayashi.

AMERICAN SOCIETY FOR ACOUSTIC ECOLOGY (ASAE): Submitted by Andrea Polli

ASAE Retreat in Chicago July 9-11, 2010.



The ASAE's first retreat will be held July 9-11, 2010, hosted by the Midwest Society for Acoustic Ecology and the World Listening Project in Chicago. This will be the first acoustic ecology conference held in Chicago, home to a thriving sonic arts community and center world for world-class architecture, located on the shore of largest group of freshwater lakes on Earth.

Among other events, we are planning discussions around "Florasonic" - a sound art installation at the Fern Room in the Lincoln Park Conservatory by Lou Mallozzi Founder and Director of the Experimental Sound Studio (ESS), an afternoon soundwalk at Indiana Dunes National Lakeshore, Douglas Center for Environmental Education, a Chicago nightlife soundwalk, and a public

forum on urban sound environments addressing local, national and international sound and environment issues from multiple perspectives.

While this event has been designed to allow members of the ASAE to meet and plan for the future, members of the greater WFAE community are invited to participate. Contact andrea@andrapolli.com or info@mwsae.org for more information. Photo: ChicagoNet.org

ASAE Regional Chapters

New Southwest US Chapter Taking Shape. After the Incubator 2010 Workshop hosted by the Arts, Media and Engineering program at Arizona State University in Tempe, AZ, several students and faculty with backgrounds in music, social sciences, and engineering have developed interest in starting a local group at ASU, extending the Southwest chapter of the ASAE to Arizona. In addition to Albuquerque and Tempe there has been interest from Tucson, AZ, working to create a vibrant AE community in the Southwest.

New York Society for Acoustic Ecology NYSAE: The 2010 Whitney ISP Exhibition [Undercurrents: Experimental Ecosystems in Recent Art](#) (May 27-June 19, 2010) will feature [NYSAE's Sound Seeker](#) and sound walks at the Kitchen, NYC. The public soundwalks will include:

- Friday May 28, 11AM (starting at the Kitchen moving to the High Line): with Andrea Polli, Sha Sha Feng, Andrea Williams, Todd Shalom, Jamie Davis
- Sunday, May 30, 1PM at the [Riverwalk Waste Treatment Plant](#) with Edmund Mooney, Jamie Davis, Andrea Callard and Andrea Polli on the Hudson River, west of the West Side Highway from 137th Street to 145th Street

Midwest Society for Acoustic Ecology: A Nature Sound Recordists Camp out will be held Friday, April 30-Sunday, May 2, 2010, at the Crex Meadows Wildlife Area, Northwestern Wisconsin. Each year since 2003, a group of ten to twenty people has gathered for the purposes of sharing and recording natural sounds. The group has included sound artists, composers, birders, biologists, naturalists, media educators, filmmakers, news reporters and trackers. All have shared an interest in learning what nature has to give to their ears and the best methods for detecting and capturing these experiences. Contact: Rich Peet richpeet@comcast.net, or Rob Danielson type@uwm.edu. More information [available online](#). Photo: Paul Gaudynski

Other News: The World Listening Project is producing a mini-series of radio programs for *framework:afield*, a part of Patrick Mcginley's framework program presenting field recordings and field recording based composition, broadcast over Europe and the Internet since 2002. The first show of this series, produced by Dave Armstrong/DaveX, airs May 1st with the theme Sounds You Might Have Heard.

Submissions are being collected for the second show to air in July, produced by John Kannenberg under the theme Urban Archeology. Submissions will be accepted until June 30. Please contact john@stasisfield.com or visit the World Listening Project listserv for more information. The next two episodes will air in September and November. Please [visit framework](#) on line to listen.

CANADIAN ASSOCIATION FOR SOUNDSCAPE ECOLOGY (CASE) Submitted by Andrea Dancer



Soundscape Compositions that Span Canada's Wide Spaces...and beyond! Three Canadian Association of Sound Ecology members have new soundscape compositions that will be performed in an eight speaker spatial configuration at this year's Deep Wireless festival of [Radio art and Transmission Art](#) in Toronto this May. They have been commissioned to produce a piece of radio art around the theme of "home".

"There is no place like home" by Andreas Kahre takes its listener on a sonic tour of four places: a tiny village in a Bavaria, Berlin, Vancouver, and finally Gabriola Island, a small island community on the West Coast of Canada. Each place is represented by its sonic signature and accompanied by a narrative voice.

"Shybirds" by Charlotte Scott is a reflection on noisemaking and a meditation on the evolution of musical creativity once country road lullabies and crow songs take over when the artist and her family run to the hills after living the loud life in a Montreal rock band.

Andrea Dancer's "Sounds Like Home" travels between two beaches on the edge of an idea of home as consistently in motion. It explores ecologies and cacophonies of listening space between Prague in the Czech Republic and Mayne Island, in British Columbia's Gulf Islands. The piece records creature living on

the auditory edge of planes, trains, ferries and their sonic wake. Here, home is fleeting, sound-based, and "consistently washing out".

More about each of these compositions is available [online](#).

In addition, these works will air on CBC's program "Living Out Loud" as part of the festival's residency program. For more information, check it [out online](#).

FINISH SOCIETY FOR ACOUSTIC ECOLOGY (FSAE): Submitted by Noora Vikman



The 2010 WFAE conference, *Ideologies and Ethics in the Uses and Abuses of Sound* will be held in Koli, Finland June 16-19, 2010. The preliminary programme (including preliminary sessions) can be previewed [online](#).

If you have any questions (eg. finding a room mate to share hotel accommodation) please mail to koli@akueko.com for assistance.

Those who are attending the conference please contact the Koli hotel for your accommodation to ensure the hotel reserves enough capacity to accommodate us all. You can make your hotel reservation in address koli.reception@sok.fi

There is also the opportunity to get the newly published book *Acoustic Environments in Change and Five Village Soundscapes*. You can pick up your copies when arriving in Koli. If you are interested in ordering the book please send a message in advance to tiina.kenttala-koivumaki@tamk.fi with the title "Order AEC pick up from Koli". You can pre-order up till May 30th. The price of the book is 45 euros. Please be prepared to pay in cash. More details of the book can be found [online](#).

Research Project: The compact cassette, introduced in the 1960s', revolutionized the use of music. Soon cassette players and later the portable Walkman enabled almost anyone to change their individual and/or collective soundscape.

A project focusing on the collection of memories connected with the use of audio cassettes, from 1960 onward, was initiated in April 2010 and will continue until the end of September. Memories can be submitted on paper as well as using an Internet questionnaire (in Finnish and Swedish only) online at <http://www.musiq.fi/kasettikysely>.

This undertaking is a part of the research project *Musiquitous* that studies different forms of past, present and future mobile music use in Finland. The project is financed by the Academy of Finland and carried out by the Helsinki Institute for Information Technology with Universities of Tampere, Helsinki and Turku. More information about the project from the web address above.

HELLENIC SOCIETY FOR ACOUSTIC ECOLOGY (HSAE): Submitted by Ioanna Etmectoglou



The 2nd Hellenic Acoustic Ecology Conference took place in Rethymno, on the island of Crete on the 26th and the 27th of February 2010. The conference was organized by the Computer Music Lab of the Department of Music Technology and Acoustics ([Technological Educational Institute of Crete](#)) in collaboration with the Hellenic Society for Acoustic Ecology (HSAE). The main theme of the conference was "*The Poetics of Soundscape*". As explained by Nikolas Valsamakis and Katerina Tzedaki on behalf of the organizing committee:

"Poetics of the Soundscape refers to the ways in which the soundscape is shaped, transformed, perceived and interpreted. The soundscape is inextricably interconnected with the listener or the community that it includes. Listeners as part of the soundscape are both changing and changed by it. The relation of the listener with the environment (sounding or not) is an essential factor of the poetics of soundscape. From this relation emerge various practices like intentional listening, soundwalks and soundscape composition."

The conference program included twenty-three paper presentations covering the topics of a) Methodology of Soundscape Research, b) Acoustic Ecology and the Environment, c) Sound, Culture and Technology, d) Education and Acoustic Ecology, and e) Poetics of the Soundscape. There were also three installations, one workshop for students and educators which focused on the subject of 'silence' and one performance focusing on sound production by means of common objects. Each day ended with a concert of electroacoustic music, where 12 composers presented their work in a 26 loudspeaker diffusion system.

The conference was a big success as it was very well organized, balancing the scientific, educational and musical aspects of the subject. The «House of Culture» which hosted most of the activities, the open-air cafe across the street, the beautiful city of Rethymno, the sunny and warm weather as well as the excellent hospitality of the students and staff of the Technological Educational Institute of Crete made the 2nd Greek Conference on Acoustic Ecology a memorable experience to all participants.

Following the conference, the Hellenic Acoustic Ecology Society had its scheduled general meeting which concluded with the elections for a new Board. The recently elected Board aims amongst other things to work on further developing the society's website in an effort to encourage communication with its members and increase awareness on issues of acoustic ecology in Greece. Other immediate aims of the HSAE are to foster publications, to conduct summer educational programs for children in selected Greek islands and to intensify its relations with the WFAE. Photo: Rethymno Town by theGreekTravel.com.

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SOUND BITES:

Berlin's children given reprieve from noise police.

(BBC) Berlin recently became the first of Germany's 16 federal states to allow children to legally make a noise. Joanna Robertson, currently based in Berlin with two daughters, compares the varying attitudes to children she has encountered in Berlin, Paris, New York City and Rome. [Read More.](#)

Noise edict could kill Mackenzie pipeline.

(Reuters) A panel's recommendation to enforce strict noise limits at a bird sanctuary has the potential to shut down development of the C\$16.2 billion (\$15.1 billion) Mackenzie pipeline in Canada's Arctic, the project's backers said. [Read More.](#)

In Pursuit of Silence. (NPR) On NPR's "Fresh Air" George Prochnik, author of "In Pursuit of Silence", was interviewed. In addition to the usual mention of noise intrusion into daily life and its attendant psychological and physiological effects. You can hear the complete audio program (English) [online.](#)

World Listening Day. The first World Listening Day happens on Sunday, July 18, 2010. Its purpose is to celebrate the practice of listening as it relates to the world around us, environmental awareness, and acoustic ecology.

July 18 was chosen as the date for World Listening Day because it is the birthday of the Canadian composer R. Murray Schafer. Schafer is one of the founders of the Acoustic Ecology movement. The World Soundscape Project, which he directed, was an important organization which inspired activity in this field, and his book *Soundscape: The Tuning of the World* helped to define many of the terms and background behind the acoustic ecology movement. [Learn More.](#)

The Noise In Cario. (PRI) Noise pollution is especially bothersome in highly populated cities. The Egyptian capital Cairo is one of them. There are around 20 million people in the greater Cairo area, making it the most populated city on the African continent and one of the world's noisiest. But for Cairenes, their city just wouldn't be the same without all that commotion, as Daniel Estrin reports. [Listen](#)

Heathrow skies silenced by Iceland volcanic ash cloud.

(BBC) The scream of plane engines is a familiar sound to people living under the Heathrow flight path but all is temporarily quiet near the west London airport. [Read More.](#)

Is voice becoming the new text (again)? (CNN) The idea that people should be able to talk to computers, and that the computers should understand what we're saying, has been coming in and out of vogue since the 1970s. The technology never really went mainstream, though, and to this day, it's often talked about as a joke. [Read More.](#)

Using environmental sound to make music

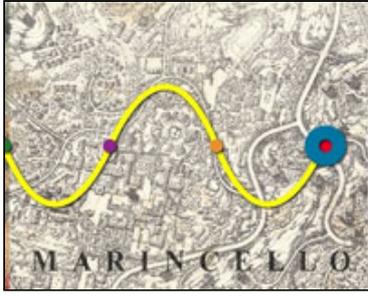
(BBC) Part time DJ Ben Langham has been turning the sounds of heavy engineering works into dance music. Ben, aka DJ Ben Phaze, samples a range of sounds from the London Underground and uses these loops in his DJ sessions. He attempts to capture the dark, haunting quality of being alone in the underground in the music he makes. (Flash Video) [View.](#)

Song sparrows adjust their songs to fit in with urban noise

(Washington Post) In a community garden beneath the flight path of jets roaring out of Reagan National, a song sparrow repeatedly shouts its claim to territory and enticement to mates. A nearby leaf blower joins the chorus. [Read More.](#) See also the following article.

Birds raise their voice over noisy traffic. (Australian Broadcasting Company) Some birds, it's been found, alter their song in response to noisy traffic. This finding follows the recording of bird songs in different locations along Victoria's Mornington Peninsular. Where traffic noise was intense, birds sang at a higher pitch. And bird populations were found to be lower in noisy environments. Kirsten Paris says road surfaces should be chosen that produce lower traffic noise. [Read More.](#)

RESOURCES: Video - CD - Web - Print



Book: Marincello Unsoundwalk. Author: Aaron Ximm. An archival history and walking tour through the invisible city of Marincello, California, a planned community proposed and approved for development, but ultimately blocked by opponents, in the Marin headlands just north of the Golden Gate Bridge. Paperback, 65 pages. Published: February 3, 2010. Aaron Ximm (Bay Area Sound Ecology) has recently lead a two hour soundwalk in this area that included numerous formal stops for listening.



Web: StoryCorps: Recording The Lives of Everyday Americans. StoryCorps' mission is to provide "Americans of all backgrounds and beliefs with the opportunity to record, share, and preserve the stories of our lives". Since 2003, 50,000 Americans have taken that opportunity, and some of their stories can be heard on NPR's radio show, Morning Edition. The StoryCorps website has links to over a dozen stories on its homepage, along with photos of those key to the story. (Source: Scout Report) .



Video: "Engaging with Sound" (2010) This documentary explores pedagogy and sound practice through interviews with professional artists

Web: SOINU MAPA. This site is Basque country Sound Map open archive project. Based on "phonography" or the art of recording environmental sounds, its aim is to show, share and exchange field recordings made in the Basque Country. Here, you will find more than 100 sound recordings: city noises, mountain ambiances, animals, celebrations and parties, places, happenings, musical events. You are encouraged to listen, consult and use its archive to any creative or educational purposes.

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Web: Sonic Spaces: Soundscape recording sound ecology. This site is s work in progress and it aspires as it becomes a source of information and resources about electroacoustic music, sound art, field recording, acoustic ecology, audio software and related topics. At present you will find a working sound map containing field recordings. There are also two other sections containing internet links to useful information related to field recording and sound ecology. The site manager is [Hector Centeno](#).

Recording: Global Islands Project. Ongoing series of multi-media pdf-books -- a pastoral, pictorial and phonic elicitation of island parameters.

Web: Copyright Criminals: Music Sampling and Copyright Law (Scout Report). The website for Independent Lens, PBS' independent film arm, has some great online features to go along with their new film about what was once called "borrowed melody".

In the 1980s and 1990s, it became easier for musicians to "borrow" from existing recordings of other musicians,

The "Classroom" feature for the film is for 9th-12th graders, as well as for college students. Video modules explain the different issues in the debate, such as "Can You Own a Sound?", "Sampling in Other Forms of Media and Industry", and "Hip Hop Sampling Theft or Tribute?"

Listening: 'Audiolab10: the language of place'. A selection of field recordings brought together for PVA MediaLab's (Dorset, UK) recent sound symposium 'Audiolab10: the language of place', are now available. The contributing artists are: John Drever, Carlos Suarez, Gilles Aubry & Stéphane Montavon, Dale Berning, Nina Perry, Rui Costa, Phill Harding and last but certainly not least Jez Riley French.



Web: Sound Tourism for Travellers. This a travel guide to our Sound World – listing places where what you hear is an important part of the experience. Find places either via the soundmap, or use the a sidebar to find a list of locations.

Recording: Freesound Project. The Freesound Project is a collaborative database of Creative Commons licensed sounds. Freesound focuses only on sound, not songs. This is what sets freesound apart from other sites. Freesound Project aims to create a huge collaborative database of audio snippets, samples, recordings, bleeps, all released under the Creative Commons Sampling Plus License. The Freesound Project provides new and interesting ways of accessing these samples, allowing users to browse the sounds in new ways using keywords, a "sounds-like" type of browsing and more up and download sounds to and from the database, under the same creative commons license interact with fellow sound-artists!

Recording: Adelaide Zoo Lyrebird. Chook the Superb Lyrebird has recently become a web sensation in a Youtube clip, where he shows off his extraordinary mimicry sound skills.

and workshop leaders. Learning and participation is taken as a model for creative practice, not simply as a challenge to traditional one-way presentation models (i.e. exhibitions and performances), but as a means to sustain their practice and to negotiate their role as artists.

The documentary features interviews with: Duncan Chapman (composer / artist), Simon Katan (artist / improviser), Caroline Pugh (vocal artist / workshop leader), John Richards (artist / lecturer), Tim Steiner (composer / artist), and Tony Whitehead (environmentalist / artist). 25 mins.

and a case for copyright infringement came to light. But, this thoughtful film is not just about a legal battle, it "examines the creative and commercial value of musical sampling, including the related debates over artistic expression, copyright law and money."

Sound Map: 1 Day - 24 Hours Shanghai China. Conceived and Directed by Yin Yi. Organized and Coordinated by Yu Yujiao, Xu Qiming, Liu Yanan.

To understand the complexity of the debate over sampling and copyright law, visitors should check out the link "Sampling" near the top of the page, which provides "Sampling: an Overview", a "Timeline", which can be viewed as a flipbook, list, map, or traditional timeline, and a "Glossary of Terms".

RESEARCH and PROJECTS



Masters Thesis: "Describing the Contemporary Sound Environment; An Analysis of Three Approaches, their Synthesis, and a Case Study of Commercial Drive, Vancouver, BC" by David Paquette. School of Communication, Simon Fraser University June, 2004.

ABSTRACT: This thesis presents and analyses three approaches to the subjective approach of the everyday sound environment: The World Soundscape Project descriptive model, Barry Truax's information based Acoustic Communication model, and the perceptual and phenomenological work of French researchers Jean-François Augoyard and Pascal Amphoux. These models are then combined in a methodological and analytical framework to study listeners' relationships to contemporary urban environments.

The methodology is applied to a case study—the soundscape of Commercial Drive in Vancouver BC, Canada—in order to explore the various models and provide a practical analysis of the soundscape of Commercial Drive. The methodology used consists of a series of interviews that proceed from the general to the specific, and finally move back to a macro analysis of the soundscape. First, short surveys and "sonic mind maps" were conducted with people chosen randomly on the street. Then, recorded interviews with long-term inhabitants provided more specific information about potential locations to study and various themes of inquiry. Three contrasting locations were selected and recorded, and these recordings were used in "reactivated listening sessions" with participants who possess a particular aural knowledge. These subjective accounts and other quantitative information gathered throughout the are analysed based on a communicational approach to the soundscape and with the help of Amphoux's qualitative criteria.

The results of the case study suggest the presence of a strong acoustic community maintained through active outdoor soundmaking practices, the omnipresence of non-mediated, vocal interactions and a blurring of traditional indoor/private and outdoor/public boundaries. The study has also helped in demonstrating how Amphoux's qualitative criteria can be used in the context of an acoustic communicational inquiry of the sound environment.

Read: [Online](#)

Download: [PDF](#)

Contact Author: david (at) sharawadji (dot) org

Editor's Note: David Paquette is currently a Ph.D. student at Concordia University in Montreal, Quebec, Canada. He will be presenting at the June WFAE Conference in Koli, Finland. His paper, *From Soundscape to Sonic Place: Listening in the Environment*, will offer a reflection on the traditional notion of the soundscape, and propose to consider place as a research paradigm in acoustic ecology. [Read Paper Proposal.](#)

OPPORTUNITIES: EVENTS

Call: Deadline on-going May 1 - September 30, 2010. MAGAIO VOICESCAPES The rural voice: sacrality, leisure and work.

Artistic Disciplines: Sound Poetry; Vocal Performance; Sound Art; Phonography; Acoustic, Electroacoustic or Electronic Composition / Improvisation; Radio Art; Video Performance. The application is open to art projects centered in the human voice, which work with issues such as the origin, meaning and relationship with the sacred (reconnected to its ancestral meaning of mystery and symbol), the voice as a pivotal element of rituals, customs and superstitions, able to enchant the listener and bring deep changes to the reality, to the communities and territory, the voice as the protagonist of memories, myths, archetypes, folk wisdom handed down through the centuries, or even the voice of everyday, tool for work and life. [More information online.](#)

Event: May 14-16, 2010. Megapolis Audio Festival, Baltimore, MD

[Megapolis](#) is a weekend-long festival dedicated to the craft of DIY audio creation. Artists, documentarians, musicians, and fans come together to share secrets on producing and presenting challenging audio works online, on-air, and on the stage.

Event: May 15, 2010 Microphone Mysteries Revealed At the Nature Sounds Society's Tech Talk

Learn the basics of recording technology in preparation for our annual field recording workshop.* This class also provides an opportunity to try out different types of microphones and recorders for the sounds you want to capture. Dan Dugan will teach and the NSS will host the event at Dan's laboratory. \$25 Members, \$30 non-members. Contact Dan Dugan (415) 821-9776 or events@nauresounds.org for further information. Advance registration is requested but not required —you can just show up! 290 Napoleon St., Studio E San Francisco, CA 94124



Event: June 16-19, 2010 International Conference of the World Forum for Acoustic Ecology, Koli, Finland. Theme: "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. [Learn More.](#)

Workshop: June 25-27. The 26th Annual Field Recording Workshop. The Nature Sounds Society (NSS) will present its Twenty-sixth Annual Field Recording Workshop June 25-27 at San Francisco State University's Yuba Pass Field Station, in the beautiful Sierra Nevada Mountains. This year's theme is Visions of Sound and Sight.

The field workshop is an opportunity for participants to learn about nature sound recording and technical equipment during daily sessions in the field with experienced recordists. Evening presentations will be made by world-renowned nature recordists and artists. The workshop is open to both amateurs and professionals, and families are welcome. Accommodations are in tent cabins in a beautiful setting beside the Yuba River.

Featured guests at this year's workshop are "The Sound Tracker," Gordon Hempton, Emmy award-winning nature recordist and author of *One Square Inch of Silence*; John Muir Laws, illustrator, naturalist and teacher, author of *The Field Guide to the Sierra Nevada*; Gina Farr of *FarrVisions* and the creator of *Wild Sound Stories*; and Dan Dugan, renowned sound engineer. Each guest has a unique point of view of the natural world and vividly expresses him or herself through art, environmental activism and education.

The Nature Sounds Society is an organization dedicated to the recording and creative use of natural sounds. Sign-up at our early bird rate of \$175 for NSS members, \$200 for non-members (includes one-year NSS membership) available until April 15, 2010 (after that date \$200 for NSS members, \$225 for non-members). For more information, contact the Nature Sounds Society at www.naturesounds.org or call (415) 821-9776.

Event: July 8-11, 2010 - American Society for Acoustic Ecology Symposium and Retreat. The ASAE is planning its first retreat to be held the second weekend in July 2010, hosted by the MSAE ([Midwest Society for Acoustic Ecology](#)) and the [World Listening Project](#) in Chicago. This will be the first acoustic ecology conference held in Chicago, home to a thriving sonic arts community and center world for world-class architecture, located on the shore of largest group of freshwater lakes on Earth. Mark your calendars. Ambitious public events are being planned. It will be an ideal opportunity for members the ASAE to meet and plan for the future. Members of the greater WFAE community are invited to participate, contact andrea@andrapolli.com or info@mwsae.org for more information.

Retreat: July 6-10, 2010 20th Annual Deep Listening Retreat Nau Côlea Camallera, Spain. Deep Listening® is a form of meditation based on experiencing heightened awareness of sound, silence and sounding. Deep Listening practice evolved and developed from *Sonic Meditations* (Smith Publications, 1971) an earlier body of work by Oliveros now performed in many parts of the world. Daily Retreat activities with instructors Pauline Oliveros, Heloise Gold and Ione include seven hours of daily ritual, attention to breath, listening/sounding meditations, T'ai Chi and Qi Gong movement practices, practicing, journeying for expanded creative resources, listening through dreams, tracking listening with sound journals, interaction, discoveries, exploration strategies for creating and performing, scoring, writing, drawing, creative movement sessions in the open air, listening for creative opportunities, free time, exchange and lively conversation. [Visit Deep Listening Retreat web site.](#)

Call: Deadline: August 1, 2010. Soundcrawl: Nashville. Calling all: electroacousticians, composers, musicians, sound artists, noise designers, aural engineers, audio tinkerers, etc., etc. from anywhere at any time to a call for works

for [SoundCrawl:Nashville 2010](#). We are looking for stereo works not longer than 7 minutes in AIFF format. Submitted files must be titled as LastName_PieceTitle. Video projection is available this year in one space. Submitted video files must be formatted in h.264 .mp4 with the same time restrictions and stereo sound. There are no live performances.

Event: September 8-10, 2010 Sounding Out. The fifth edition of [Sounding Out](#) will take place at Bournemouth University on 8-10 September 2010. It is intended that this international event will prove to be a major forum for discussion and interaction between sound artists of all kinds. The conference will be based on the overall theme of Soundworlds – Sonic Arts, Film and Radio. The theme will bring forward some convergent works and writings in this area.

Event: September 23-26, 2010 SuperCollider Symposium Berlin. Berlin is a very attractive city for artists and has great diverse and lively music scenes. We have found some great locations for concerts, workshops and conference talks, and we are currently finalizing the rest of the locations and will provide more detailed information on our [website](#) shortly.

The symposium will introduce SuperCollider (SC) to new users, show the current state of development, and host talks and presentations of a variety of artistic and/or scientific projects realised with SC.

The 4-day conference will be preceded by 5 days of workshops intended as community service to help beginning programmers, composers and artists with specific SuperCollider techniques All Concerts, performances and exhibitions will be open to the public.

**Event: October 1-3, 2010 19th Annual International Conference on Traffic Noise
Dresden, Germany**

~::~ The 19th Annual International Conference on Traffic Noise will be held on October 1-3 2010, in Dresden, Germany. The HAMANN CONSULT AG warmly invites you to take part in the 2010 symposium to discuss the issues raised together with national and international experts and top decision makers. Papers that focus on the described topics are very welcome. Our aim is to further increase the quality of the event regarding its expert content as well as to enhance the comfort of our conference guests. Therefore, we are grateful for any suggestion addressed to us regarding possible workshop topics and plenary papers to create an interesting conference program. For information concerning the conference, the submission of papers and for purchasing the conference proceedings please contact:

Ms. Gesa Ristock
International Conference Marketing
Email: gristock@hamann-consult.de
Phone: +49 351-473 78 15

Workshop: November, 2010 Mamori Sound Project 6th Annual Workshop/Residency for sound artists & composers Mamori Lake (Amazon, Brazil). Conceived and directed by Francisco López, the "Mamori Sound Project" is a 2-week workshop/residency for professional and semi-professional sound artists and composers with previous experience in the area of sound experimentation and field recordings. It takes place at Mamori Lake, in the middle of the Brazilian Amazon, and involves theoretical/discussion presentations, field work and studio work. The workshop/residency has a special focus on creative approaches to the work with field recordings, through an extensive exploration of natural sound environments. It does not have a technical character but is instead conceived and directed towards the development and realization of a collective project of sonic creation with the interaction of all participant artists/composers. For information contact [Francisco López](#) directly: e-mail: franciscolopez@franciscolopez.net

Call: On-Going FRAMEWORK:AFIELD. The World Listening Project is seeking submissions for a mini-series of radio programs for framework:afield. Hosted by Patrick Mcginley, framework is a show consecrated to field recording, and its use in composition. Framework:afield is curated and produced by guest artists from around the world. Field recording, phonography, the art of sound hunting; open your ears and listen. [Learn More](#).

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 (AFAW): 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

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