

World Forum For Acoustic Ecology WFAE Newsletter

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WFAE Newsletter

Volume 7, Number 5. September- October, 2010

WFAE Web Site: wfae.net



Oregon's McKenzie River

WFAE Special Tribute



A Tribute To Nigel Frayne

By Hildi Westerkamp.

Nigel Frayne was elected chair of the WFAE at the 1998 Stockholm conference and remained in that position right up to this year's conference in Koli, Finland! From the beginning and repeatedly Nigel emphasized that *the WFAE is not a separate organization acting on the world stage in isolation. Rather it is the 'world focus' of the member groups. Or in other words: the Affiliate Organizations *are* the WFAE and need to be responsible for running the WFAE.* [Read this special tribute](#) by his long time colleague and friend, Hildi Westerkamp.

WFAE Affiliate News



WFAE CHAIR REPORT: By Hill Kobayashi

Japan's trees, in this the middle of summer's high season, are filled with millions of chirping crickets. Their sound helps one to forget that their singing masks the traffic noise that worsen this time of year as travelers set out on the traditional Japanese "Obon" holiday. The crickets create the feeling of being in a natural surrounding such as a homely forest near a small country road or in a golden cornfield.

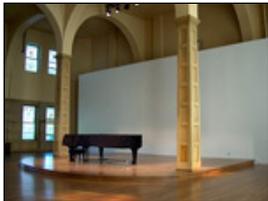
I have had time, since the WFAE conference in Finland, to step back and observe the management of our organization. There are still many activities that need to be taken care of such as managing the WFAE membership, finances, newsletter, and distribution of the Journal. Because the WFAE board has widen its administrative structure, we are looking for people who are willing to take on administrative responsibilities and and be actively involved in international activities. We are especially interested in attracting those individuals who are interested in connecting with people from different countries and cultures and who can share their energy and enthusiasm for acoustic ecology with others. If you are interested in serving the WFAE, please let me know by e-mail at vice-chair@wfae.net

AMERICAN SOCEITY FOR ACOUSTIC ECOLOGY (ASAE)

The ASAE welcomes new President Eric Leonardson! Eric is the founder of the Midwest Society for Acoustic Ecology and the World Listening Project and a Chicago-based composer, radio artist, sound designer, instrument inventor, improviser, visual artist, and teacher. He has devoted a majority of his professional career to unorthodox approaches to sound and its instrumentation with a broad understanding of texture, atmosphere and microtones. He also co-founded the Experimental Sound Studio where-in the late-80s and early-90s-he coordinated "Sounds From Chicago," one of the city's first internationally broadcast radio art programs. (Submitted by Andrea Polli)



Listening for the Future 2010 - an ASAE Symposium Report. The ASAE's first retreat was held this July in Chicago. Highlights were keynotes by Lou Mallozzi Founder and Director of the Experimental Sound Studio (ESS) and Gramh Balkany, Founder of the Gropius Coalition, a wilderness soundwalk at Indiana Dunes National Lakeshore, Douglas Center for Environmental Education during the Indiana airshow, and a Wicker Park nightlife soundwalk. [Read the full report](#) by ASAE President Eric Leonardson.



NW Chapter of the ASAE Forming. An organizational meeting to form a Pacific Northwest chapter of the ASAE will take place in Seattle, Friday November 19th at 7 pm.

It will meet in the fourth floor [Chapel Performance Space](#), one of Seattle's finest places for listening. The venue is located at 4649 Sunnyside Ave. N, Seattle (SW corner of 50th & Sunnyside in Wallingford).

The meeting will be followed by a performance of the [Seattle Phonographers Union](#), a collective of sound artists devoted to improvising with unprocessed field recordings collected at home and around the world. The performance is free to all who attend the meeting. For inquiries, directions, suggestions, comments, or questions, please contact [Christopher DeLaurenti](#), Chapter organizer. (Submitted by Christopher DeLaurenti).

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 next two episodes will air in September and November. [Learn More](#)

AUSTRALIAN FORUM FOR ACOUSTIC ECOLOGY (AFAE)

Submitted by Anthony Magen.



The AFAE was recently represented in a public exhibition '[Touch at a Distance](#)' as part of the [Seven Thousand Oaks Festival in Melbourne](#) 17 June 17 - 24 July.

"Touch at Distance" is a day of music, [installations](#) and Soundwalks in the Heide Sculpture Park that focuses on the importance of listening and its role in developing a more sustainable approach to our presence in the environment and community "... *this is why the event is perhaps more focused on the act of listening than that of playing, performing, or presenting work.*" (Ben Byrne from the 7K Oaks Catalogue).

Two other upcoming events of interest are the, [Australian Sound Recording Association](#) (ASRA) Conference being held at the [State Library of Victoria](#) Melbourne, 1-3 September 2010.

The event, "Outside the Circle" will include a Soundwalk and a brief talk on Acoustic Ecology by Anthony Magen clarifying the the relationship being developed over last 4 years with this Association whose members are mostly from the National film and Sound Archives and National Library and Commercial business. This will highlight the often non-commercial role of the AFAE and WFAE in the sonic landscape and the fundamental role of listening.

Secondly, a conference that is from left field in many ways but which some current and past members of the AFAE will be attending is the [Sounding the Earth: Music, Language, Acoustic Ecology](#) being hosted by The Association for the Study of Literature, Environment, Culture-Australia and New Zealand , Inveresk Cultural Precinct, Launceston, Tasmania, 20, 21, 22 October 2010.

The ASLEC-ANZ conference will present papers, performances, panels, photo/phonographics—on music, language, sound, and the earth—that reflect the multiversity of human and non-human worlds; that investigate music's power as intrinsic language to 'transcend social and cultural barriers'; and that examine the process of remixing, recycling, renewing in sound and the environment.

FINNISH SOCIETY FOR ACOUSTIC ECOLOGY (SAES/FSAE)

Submitted by Noora Vikman

The WFAE Conference in Koli Finland was successful. Many of the participants gave their permission to publish the recordings of the Koli keynote lectures and paper sessions and they will be available to listen to by accessing the [FSAE Web page](#) in September.

Events: Welcome to hear! "Korvat Rullalle" Listening exhibition for Children, Tampere, Finland from 7 August to 19 September at the City of Tampere Cultural Affairs' Children's Cultural Centre Rulla. The original concept and planning is by Olli-Taavetti Kankkunen, Sound by Tiia Vestola and Veera Niemi is the technical coordinator. [Read More.](#)

Event: Klangi – sound exhibition

[Aboa Vetus & Ars Nova museum](#), Turku, Finland

September 10th to October 9th 2010



Klangi, is an exhibition on international sound art that brings forth artists whose primary mode of narration is sound. The exhibition is the first in Finland to comprehensively study what, and how, an artist may present in their work and how the audience may experience through sounds. Klangi gives a new perspective to the relationship between sound and visual art, the essence of sound and the power of its expression. A work of sound art may be a sculpture, performance or something so minimalistic that the only visual element is a loudspeaker or headphones. The artists are: Simo Alitalo (Finland), Sophie Bélair Clément (Canada), Nigel Helyer (Australia), Rolf Julius (Germany), Christina Kubisch (Germany), Robin Minard (Canada) and Pessi Parviainen

(Finland).

HELLENIC ASSOCIATION FOR ACOUSTIC ECOLOGY (HAAE)

Submitted by: Ioanna Etmektsoglou, HAAE President

Members of the Hellenic Association for Acoustic Ecology were involved in organising and teaching an educational program on acoustic ecology in mid July 2010 in Corfu, Greece. This program offered a weeklong series of seminars, workshops, soundwalks and concerts specially designed for educators of primary and secondary schools, and for university music students.

The subject of the course was "*Acoustic Ecology and Music Education*", a subject especially relevant considering the challenges faced today by the Greek music educators in public schools; challenges which to a great extent are shared by music educators around the western world. The aim of the course was to provide the necessary knowledge and practical experience to present and future teachers, so that they could guide and inspire their students in an 'expanded' aural skills education which would enable them to approach critically, creatively and responsively their sound environment.

The Department of Music Studies of the Ionian University and [EPHMEE \(Electroacoustic Music Research and Applications Laboratory\)](#) have as one of their major interests the expansion and infusion of the field of music education with significant contemporary approaches. Being inspired by the ideas of R.M. Schafer, we decided to introduce this course, with a focus on education. Our special invited guest this summer was Hildegard Westerkamp, who led two soundwalks and performed two of her soundscape compositions in a concert, along with compositions by the Greek composers Theodore Lotis, Katerina Tzedaki and Apostolos Loufopoulos.



One of the very stimulating soundwalks, which Westerkamp led, took place in the Old Fortress of Corfu by the sea and at an urban area of the city. In addition to listening, it included improvisation and was attended by a large group of course participants and town people. The other soundwalk led by Westerkamp was in a protected area of the Lake Antinioti in the Northern part of the island. This soundwalk opened and ended with a silence meditation at a natural shelter, and included a "soundswim" with playful sound experimentations and listening while swimming.

In addition to Hildegard Westerkamp, seminars and/or soundwalks were conducted by the Ionian University teaching staff Andreas Mniestris, Theodore Lotis, Miranda Caldi, and Ioanna Etmektsoglou and by the collaborating educators/artists Nikolas Tsaftaridis, Panagiotis Kanelopoulos, Katerina Tzedaki, Gina Giotaki, and Apostolos Loufopoulos.

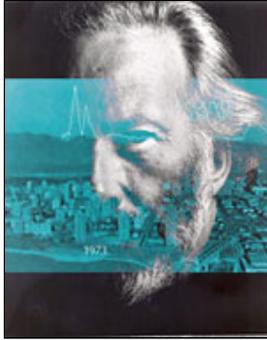
The course included workshops, presentations, performances soundwalks and other educational activities in the following subjects:

- Introduction to Acoustic Ecology with emphasis on Educational Applications
- Games of Acoustic Ecology
- Methods for Approaching Successfully Class Noise
- Searching, Developing and Adapting Educational Material on Acoustic Ecology for use in School.
- Music Improvisation in relation to the Environment: Teaching ideas
- Body and the Environment: Movement Improvisation.
- Making Musical Instruments using material from Nature
- Use of Technology in the Educational Applications of Acoustic Ecology
 - Basic Recording Techniques, Using a Sound Pressure Level Meter
 - Listening, Analyzing and Composing Soundscapes in School
- Soundwalks in different types of soundscapes (Listening, Analysis, Evaluation, Improvisation)
- Group Projects in Soundscape Composition and Sound Pollution for a final performance/event open to the local society.
- Guided visit to a Soundscape of Special Local Interest.

The whole experience seemed to have a very positive impact on both the students and the instructors and there was a demand to find the means to establish it as a regular course every summer. Volunteer instructors from other WFAE Associations are welcome!

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SOUND BITES:



R. Murray Schafer Soundscape Awards for 2010 (E-Mail Posting by Barry Truax)

The Glenfraser Endowment at Simon Fraser University was established in December 2009 by Barry Truax and Guenther Krueger to promote the work of the World Soundscape Project and acoustic communication research that

has been active at SFU for the past 40 years. The initial use of the fund is to sponsor the annual R. Murray Schafer Soundscape Award for student(s) at SFU who demonstrate high academic achievement, skills and interest in soundscape studies/composition or acoustic communication.

Eight applications were received and the review panel, impressed by their quality, has recommended two of them for this year's award, valued at \$1000 each. The recipients are Vincent Andrisani, a Ph.D. student in the School of Communication, and Jennifer Schine, an M.A. student in the same school. Vincent presented a paper at the WFAE conference in Mexico City and is the co-founder of the [Humber River Soundscape Project](#), and Jennifer is researching soundwalking as a tool for tapping into memory and nostalgia. Both will be presenting papers at this year's Canadian Acoustics Conference in Victoria, BC.

Q&A with an acoustic ecologist (BBC News). The unifying concept that the discipline of acoustic ecology is centred around is the notion of soundscape. Like its sister term landscape, soundscape is concerned with the relationship that we have to the environment with a partiality to the dimension of the environment that is sounding and audible. In fact acoustic ecology is often referred to as soundscape studies. This Questions and answers column provides an interview about Acoustic Ecology with Dr John Levack Drever, Unit for Sound Practice Research, Goldsmiths, University of London. [Read More.](#)

In Cairo, An End To The Cacophony Of Calls To Prayer (NPR). No longer will the melodic call, the azan, be delivered by a sea of voices from minarets across the sprawling Egyptian capital.

Responding to criticisms that the current uncoordinated delivery lacks dignity, the government's Ministry of Religious Endowment has announced plans to broadcast a single Islamic call to prayer from a downtown Cairo studio. [Read More.](#)

The Sound Of Freezing. (The Kimberly) Dr Philip Samartzis is a sound artist - he collects sounds from different locations and then brings them together to

UK Nationwide Sound Map. (British Library) Join the British Library in creating the first [nationwide sound map](#): a project that was recently launched with a pilot survey based around Sheffield and is shortly going nationwide. Anyone can take part by publishing recordings of their surroundings using the free AudioBoo app for iPhone or Android smartphones, or uploading sound clips via any web browser. [Learn More.](#)

World Listening Day Revisited. Over 130 participants contributed to the first World Listening Day on July 18th. Some of the recorded events are now [online](#). 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, is an important organization which has inspired a 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.

World Listening Day On Texas Radio. Cecilia Nasti, Executive Producer of the Passport to Texas radio series, recently interviewed Dan Godston (Chicago) about World Listening Day. You can listen to that interview / episode of Passport to Texas by tuning in to [Passport to Texas](#) or check out the [podcast](#) and transcription of the episode.

Nunavut judge blocks seismic testing in Lancaster Sound (Globe and Mail) In a ruling that further cements the right of Inuit to be fairly consulted on activities that take place on their lands, a territorial judge granted an injunction that blocks a major seismic program from proceeding this summer, just one day before it was set to begin. [Read More](#)

'Green' Sun Chips Bag Adds To Noise Pollution (NPR) Frito Lay has been selling its Sun Chips in a new bag that can be composted. It spent years developing environmentally-friendly packaging. But there's a problem: The bag is noisy. A Frito Lay spokesman says the loud crumple comes from a new polymer. [Read More.](#)

Eavesdropping on America's National Parks (NPR) For four years, the United States National Park Service has been gathering natural sound in dozens of parks across the country. The idea is to protect visitors — and wildlife — from unwelcome noise. [Read More.](#)

create pieces of sound art. He has returned from Antarctica where he managed to gather some amazing recordings, including ice sheets being stretched by tides and the guttural snorts of a group of elephant seals.

[Read/Listen](#)

RESOURCES: Video - CD - Web - Print

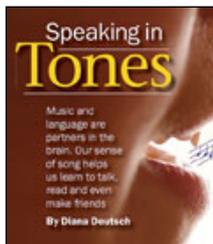


Book: Soundscape Studies and Methods. Edited by Helmi Järviluoma and Gregg Wagstaff

This collection of essays, edited by Helmi Järviluoma and Gregg Wagstaff, will be essential to anyone interested in the sonic environment. A growing ecological awareness in the later half of the 20th century has given rise to a widening concern for the state of our soundscapes. The last few years have witnessed promising developments in soundscape studies, and this book is the first collection to focus upon soundscape research methods. The contributors to this volume form an international and multidisciplinary team of researchers, from Architecture, Ethnomusicology, Sonic Art, (Time) Geography, Biology, Sociology and Urban planning.

"These studies of the acoustic order provide models of a rich cultural phenomenology which promises to renovate the stale hermeneutics of much recent cultural theory." Bruce Johnson, Associate Professor, University of New South Wales.

Finnish Society for Ethnomusicology Publ. 9
University of Turku Department of Art, Literature and Music, Series A 51
Helsinki 2002



Article: "Speak-ing in Tones". By Diana Deutsch. The July / August issue of Scientific American Mind (an excellent theme issue on recent memory research) includes Diana Deutsch's superb synthesis of recent educationally significant research discoveries on the underlying

neurobiology of the overlapping relationship between our brain's language and music processing systems. It's good news for those who believe that music education is a very important element of K-12 education, and bad news for the benighted folks who would eliminate music education in a wrong-headed attempt to reduce costs.

The basic point of the research discoveries is that an awareness of music is a key precursor to the development of language, and that explicit music instruction can enhance verbal communication -- including reading ability. [Purchase Article.](#)



BLOG: Song Path in the Minnesota State Parks.

This is the official blog for the Song Path Project. A series of guided sonic tours of state and national parks starting in Minnesota at Banning and Whitewater State Parks in the Summer of 2010. The initial summer of Song Path is funded with the generous support of the McKnight Foundation and the American Composers Forum as well as assistance by the Minnesota Department of Natural Resources. [Read Blog.](#)



Animal Acoustic Communication: Sound Analysis and Research Methods. by Steven L. Hopp (Editor), Michael J. Owren, Christopher S. Evans.

The field of animal acoustic communication has experienced exciting growth in recent years as techniques borrowed from many scientific disciplines have been applied in new ways. For a modern, integrated approach to research in comparative bioacoustics, researchers need access to a wealth of technical and methodological information. This volume answers that need. Animal Acoustic Communication not only provides researchers with an update on the most recent techniques, especially the application of digital computers, but also offers in a single volume an overview of all aspects of this field of study. Its consistent, readable style makes this volume an accessible handbook for students and a valuable resource for more established researchers.

Pub. Date: January 1997
Publisher: Springer-Verlag New York, LLC
Format: Hardcover, 421pp
ISBN-13: 9783540533535
ISBN: 3540533532

RESEARCH and PROJECTS

Positive Soundscapes Project: a Re-evaluation of Environmental Sound.

Joanne Leach- Project Manager

University of Salford

Salford, United Kingdom



Abstract: "The project set out to give a rich and rigorous account of human perception of and response to soundscapes. To do this it used overlapping methods from a wide range of disciplines, ranging from the quantitative (e.g. acoustics) to the qualitative (e.g. social science) to the creative (e.g. sound art). Qualitative fieldwork (soundwalks and focus groups) determined that people conceptualised a soundscape into three components: sound sources

(e.g. a market), sound descriptors (e.g. rumbling) and soundscape descriptors (e.g. hubbub). Lab-based listening tests along with the fieldwork have revealed that two key dimensions of the emotional response to a soundscape are calmness and vibrancy. In the lab these factors explain nearly 80% of the variance in listener response. Interview responses from real soundscapes further indicate that vibrancy can be expressed in two sub-dimensions expressing variation over time and over sound mix. Physiological validation of the main dimensions is provided by images of changes in the brain during listening from fMRI scans and by changes in heart rate. Artistic work and the public responses to it illustrate the huge range of sounds and soundscapes considered positive. Tools for simulating soundscapes have been developed and seem to be effective for several purposes, including design and public engagement - that is, sound play. The project results will lead to new metrics and assessment methods for soundscapes, new ideas for design and user engagement and, perhaps, better policy on environmental noise." [Explore Project](#).

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OPPORTUNITIES:

Call for submissions

Decadence Now! Erotics of Sound

Deadline: August 30th - Statement. Final work by September 15th.

Prague, Czech Republic

The Department of Art Education at Charles University, Prague, is preparing an adjunct educational installation / program as part of the upcoming international Decadence Now! Visions of Excess exhibition. We are calling the program "*Sexcess! The Erotics of Sound." Submit a piece and / or pass this information along to other audiophiles and recordists or cultural / social scientists or anyone who might be interested. There will, eventually, be a website with all the submissions for everyone to listen in and possible future exhibitions. It's just too delectable. [Learn More \(doc\)](#).

Call For Applications

Cornell Society for the Humanities 2011-2012 Fellowships - Sound, Culture, Theory, Practice, Politics.

Cornell University, Ithaca, New York

The Society for the Humanities invites scholars to reflect this year upon the theme of "Sound: Culture, Theory, Practice, Politics" as a means of analyzing the resonance of historical and contemporary representations, movements, ideas, and negations of sound. [Full details online](#).

Call For Papers

19th International Conference on "Traffic Noise"

October 1-3, 2010

Dresden, Germany

We are pleased to invite the global noise protection and soundproofing community to attend the 19th Annual International Conference on Traffic Noise. It will again bring together industry experts and highest level executives from every infrastructure to provide a forum for an interdisciplinary and international exchange to share experiences and solutions on existing and future approaches towards noise abatement. The 19th Annual International Conference on Traffic Noise focuses on all the key noise issues.

We are looking forward to welcoming distinguished guests and contributors. If you have any further questions concerning speaker or sponsor information please feel free to contact us.

Ms. Anja Klenke

Head of Conference Organization

Email: aklenke@hamann-consult.de

Phone: +49 351-473 78 15

Call for submissions

Organised Sound: An International Journal of Music and Technology

Volume 16, Number 3. Issue thematic title: *Sound, Listening and Place

Deadline, March 1, 2011

Date of Publication: December 2011

Publishers: Cambridge University Press

In his provocative book, "Ecology without Nature: Rethinking Environmental Aesthetics", literary ecologist Timothy Morton suggests that much ecocritical nature writing makes the same Romantic assumptions it seeks to critique. He posits that a properly ecological view of the environment must challenge aestheticised views of nature, and be immersed rather than observational.

How can, and does, sound-based music 'rethink' environmental aesthetics? How can sound-based music, and writing on it, contribute to the ecocritical debate? What is sonic ecology in art?

This themed issue aims to move forward from the valuable foundations of early Acoustic Ecology and soundscape composition, considering related and different approaches sound-based music as ecological reflection of listening, sound and place.

Submissions may consist of papers, with optional supporting short compositions or excerpts, audio-visual

documentation of performances and/or other aspects related to your submission that can be placed onto a DVD and the CUP website for "Organised Sound". Supporting audio and audio-visual material will be presented as part of the journal's annual DVD-ROM which will appear with issue 16/3 as well on the journal's website.

Properly formatted email submissions and general queries should be sent to: os@dmu.ac.uk

Call For Papers

"Keep An Ear On...? International Symposium On Soundscapes

May 20-22, 2011

Florence, Italy

Forum Klanglandschaft and TempoReale invite you to submit scientific and musical contributions related to the theme of soundscape to the fifth symposium of Forum Klanglandschaft to be held in Florence, 20 - 22 May 2011. The conference is held in cooperation between the two institutions, together with the contemporary art center EX3, and offers the opportunity to present, in the conference, papers, sound-works, installations and videos.

The title "keep an ear on ..." suggests, as the specific theme for this edition, the need to pay attention to and also to control what we all hear, both from the point of view of the danger of noise pollution, and from the one of the aesthetic quality of our sound environment. [Download Further Details](#) (PDF)

On-Going Call for sound works. Sonic Vigil V is the fifth annual sound art event held in Cork, Ireland and is curated by The Quiet Club.(Danny Mc Carthy& Mick O'Shea) This year we are issuing an OPEN CALL for Sound Works to be presented in four specially commissioned 'Sound Stations'. These stations have been designed by students of the Cork Centre for Architectural Education and fabricated by them in the National Sculpture Factory. These four 'Sound Stations' will form part of the Sonic Vigil V event which will take place on Saturday the 17th July in [St. Fin Barre's Cathedral](#), one of Ireland's architectural treasures Please send your works before July 10th to sonicvigil@ireland.com

Event: Field Studies 2010

September 13-16, 2010

Department of Architecture and Spatial Design, London Metropolitan University - London

A four-day summer workshop exploring architecture and the city through listening and recorded sound, led by Marc Behrens, Justin Bennett and John Levack Drever.

Field Studies 2010 is a four-day field-recording workshop led by three acclaimed sound artists and composers. It aims to explore recording as a creative and practical tool for artists, architects and urbanists, and the possibilities of working with sound as a means to engage with places and people.

Field Studies takes place from Monday 13 to Thursday 16 September 2010 at the Department of Architecture and Spatial Design, London Metropolitan University. The workshop is open to everyone and all ages, and no previous experience is required. The course will admit maximum number of 25 students.

Field Studies 2010 is organised by Musarc, an emerging sound and architecture research platform at the Department of Architecture and Spatial Design, London Metropolitan University.

Fees and registration: The cost of Field Studies is £150.00 For more info see: <http://www.field-studies.org>

Event: Designing Soundscape for Sustainable Urban Development

September 30 - October 1, 2010

Scandic Ariadne hotel, Stockholm

Participation fee: 500 SEK (approximately 50 EUR)

Designing Soundscape for Sustainable Urban Development is a hands-on conference on the promotion of soundscapes of high acoustic quality in urban planning and design. The two-day program includes plenary lectures, workshops on successful soundscape cases, and field trips to experience locations. Welcome to Stockholm, the first European green capital. [Learn More](#).

Event: Hydrophonia Barcelona 2010

October 29-30, 2010

Espai Cultural Caja Madrid - Plaza de Catalunya 9
Barcelona, Spain

A festival of hydrophone based sound art dedicated to raising public awareness of ocean noise. Artists and speakers include: Kim Cascone, Lee Patterson, Tomoko Sauvage, Enrico Coniglio, Emiliano Zeleda, and Mike Rooks. [Learn More](#).

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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

✦ **WFAE AFFILIATE WEB SITES (Current Available):**

- [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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World Forum For Acoustic Ecology WFAE Newsletter

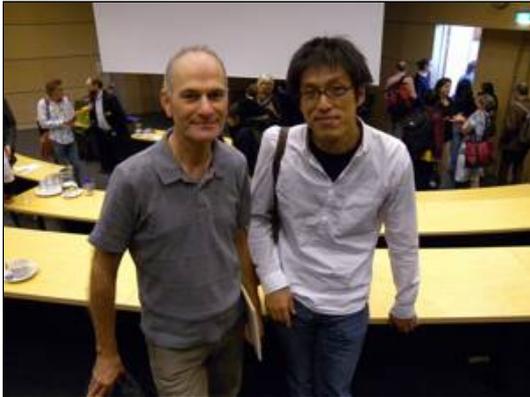
WFAE Newsletter

Volume 7, Number 5. September - October, 2010

WFAE Web Site: wfae.net

A TRIBUTE TO NIGEL FRAYNE

By Hidi Westerkamp - August 28, 2010



In the name of the entire WFAE I am transmitting here a wholehearted and deep *Thank You* to Nigel Frayne for his strong commitment and hard work during his *twelve* years as our chairperson. At the same time I welcome Hill Hiroki Kobayashi as the new chair and wish him a smooth and successful entry into the workings of the WFAE. Nigel, as well as other experienced colleagues in the organization, will be available to help with this transition and together we are looking forward to a whole new era! (At left: Nigel Frayne and Hill Hiroki Kobayashi on the last day of the 2010 WFAE conference, *Ideologies and Ethics in the Uses and Abuses of Sound* in Koli, Finland, June 16-19, 2010 photo credit: Kyoko Tsujimoto)

In the following paragraphs I will try to retrace the role that Nigel has played in the development and growth of the WFAE. Humble and soft-spoken as he is, he will not like this attention focused on him! But the significance of his involvement cannot be underestimated, as it has been precisely his quiet strength and persistence, which have guided the WFAE out of its rather insecure infancy into a more confident, consciously functioning organization.

The challenge to run and maintain the WFAE was more enormous than any of us realized at the time, because the people and organizations that are drawn to and become members of the WFAE inevitably come from a multiplicity of disciplines and cultures. How on earth could we find the focus under these circumstances in this very new field of acoustic ecology, which was only beginning to define and know itself? Nigel's persistence and patience helped to integrate this question into the ongoing process of building the new discipline and deepening our understanding of what it is we want to achieve as an ecological organization. Where many of us would have thrown in the towel Nigel remained calm, steady and firm in his belief that the organization would find itself, given the time and space necessary. When things seemed to happen at an unfathomably slow pace he continued to guide us through the silences and gaps with his subtle, almost unnoticeable leadership, never losing faith.



When I first met Nigel in 1996 I had no idea that the future first and long-standing chairperson of the WFAE had just walked into our life. It was clear from the start however, that Nigel was an ear-minded person, naturally drawn to acoustic ecology. His ways of listening perked up my own ears and I sensed right away, here is a new colleague for whom the WFAE would be a valuable context and vice versa, the organization would benefit from his input.

On this first trip to Vancouver Nigel had come to find out about the former activities of the World Soundscape Project at Simon Fraser University, the courses in Acoustic Communication and the workings of the relatively new World Forum for Acoustic Ecology. A year later after he had followed WFAE matters with great interest, including the International Congress of Acoustic Ecology at the Abbaye de Royaumont, near Paris in 1997 (organized by Ray Gallon and Pierre Mariétan of the Collectif Environnement Sonore) he wrote to me,

"I was so disappointed not to have been able to get to Paris - so many of the 'main players' seemed to be there and I needed to meet people face to face. Never mind, next we'll try for Stockholm.

Wow, reading the minutes of the Paris meetings indicated a pretty 'interesting' (read tricky) discussion. There is so much still to be worked out for the future of the WFAE. At least something is happening which can be observed and learned from.... I'm looking forward to playing my part (however small) in working for WFAE's survival.

No doubt it is going to take quite some effort and one day I'll be sighing like you. But that is okay. Acoustic Ecology (as such) has become a way of life for me now. And in that regard I have to say that meeting Susan [Frykberg], Barry [Truax] and yourself in Vancouver last year was formative in this process."

It did not take long until Nigel joined the WFAE Interim Board, which was formed in advance of *Hör Upp! Stockholm Hey Listen!* - as it turned out, a pivotal international conference on acoustic ecology in 1998 (organized by Henrik Karlsson of the Royal Swedish Academy of Music). Not only had Nigel contributed in a truly valuable, level headed and intelligent way to this board, but he also had developed a *vision* for the WFAE.

In his quietly energetic way Nigel pushed the idea that the WFAE would be - in his words - *a more manageable organization if it were structured into clusters of groups who administer themselves*. Thus the idea of Affiliate Organizations was born. Despite some initial resistance, Nigel convinced most of us that instead of having individual members scattered all over the world it would be more productive to encourage the formation of regional groups who would be active locally: *while it may seem that individual memberships provide a good income stream the downside is that those individuals are not active "on the ground" in their community - at least not in an organized way, and that is 'ground zero' for acoustic ecology*.

Not surprisingly Nigel was elected chair of the WFAE at the 1998 Stockholm conference and remained in that position right up to this year's conference in Koli, Finland! From the beginning and repeatedly Nigel emphasized that *the WFAE is not a separate organization acting on the world stage in isolation. Rather it is the 'world focus' of the member groups*. Or in other words: *the Affiliate Organizations *are* the WFAE and need to be responsible for running the WFAE*.

His sense of humour shone through frequently as in this email where he made us all laugh and successfully ended an unproductive, wordy board discussion about future WFAE memberships: *Let's not get bogged down with scenarios that are not necessarily problematic. Too many members would be a nice problem for us to have to solve...* Or when the going was tough and the silence on the board became too much, instead of getting annoyed and impatient Nigel thought: *Somehow I need to inspire them to generate more involvement*.

In many ways Nigel has *been* the WFAE for many years, developing his vision for the organization into an ever more workable reality. Today the WFAE consists of 9 Affiliate Organizations, who take turns in putting on conferences almost yearly, publishing *Soundscape - The Journal of Acoustic Ecology*, and with Gary Ferrington's help keep an online presence through its website and newsletter. The expanded possibilities for global communication and travel have helped enormously in connecting culturally and among disciplines, but at the same time they have also created new and unexplored challenges. In Nigel we had found someone who was able to combine his vision for the WFAE with his own sensitive perception as a sound designer and with his practical know-how in how an international organization could manage its affairs through email, Internet and a virtual office.

While his own business, *Resonant Design* - check it out at: <http://www.resonantdesigns.com/> - has taken Nigel to many places in the world, designing the soundscapes of a variety of museums, exhibitions, building environments and zoos, he also saw his travel as an opportunity to meet many WFAE affiliate members in person. How often did he make a point of dropping in on Affiliates in various places, on me in Vancouver - sometimes for less than 24 hours! - on his way to or from Europe, Singapore, or San Diego, with the express purpose to meet face-to-face, brain storming upcoming tasks, solving problems, answering troubling questions, clarifying misunderstandings, making new plans for the WFAE or simply spending time? We all know how exhausting travel can be and thus can appreciate to what extent his tireless personal attention has brought us all together.

In 2003 Nigel organized almost single handedly, with the help from his family, some colleagues and friends, and on a shoestring budget an international acoustic ecology conference in Melbourne, Australia. This first-hand experience of planning and organizing a conference on his own home territory in fact helped him to guide more effectively the organizers of future WFAE conferences. It had become clear over the years that acoustic ecology as a new field needed to assert itself as the central theme in each conference. This took an enormous amount of discussion and exchanges with individual conference organizers, sometimes visiting the places beforehand and helping realize the vision. Nigel was a driving force there, a catalyst, enabling others to pull off such a task successfully.

Whereas the initial acoustic ecology conferences had tended to consist of a series of often disconnected show-and-tell presentations from different disciplines, often only vaguely connecting to issues of acoustic ecology, recent conferences have become more focused in their approach. Nigel's vision became a guiding light in this context: to challenge presenters to link their own field (usually specialized in some area of sound) to acoustic ecology or better, learn to speak about their expertise in sound from the perspective of acoustic ecology.

Thanks to Nigel, the WFAE and its activities have expanded at a pace that was possible, given the many challenges: slowly and in keeping really, with the time it has taken to expand consciousness of acoustic ecology in all of us, that is, in keeping with a deeper sense of listening. Such consciousness, if allowed to blossom, cannot be pushed it seems. I have learnt through working with Nigel, not only to acknowledge such a pace but also to trust, that an ear-minded consciousness - a certain listening attention and creative presence - makes things happen in its own good time and in unexpected ways.

Although Nigel had tried to retreat from the position as WFAE chair for quite some time, it was not until this year that

some younger, energetic and committed people have come forth, willing to take on various tasks in the WFAE. This is wonderful and encouraging. It has made his resignation possible.

We will miss you, Nigel, and say goodbye to you as chair. We are delighted that you will continue to be part of the WFAE, offer your advice where necessary and lend a helpful hand transferring your know-how, experience and wisdom to Hill, our next chair and the board. Welcome Hill!

Most of all though, Nigel, we wish you much time and space for your own creative work, so that you can say again what you wrote a few years ago in an email to me: *I'm enjoying actually working with sound again, getting my ears dirty!*

Hildegard Westerkamp
August 28, 2010

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Listening for the Future 2010 - An ASAE Symposium Report

By Eric Leonardson, August 2010



The [American Society for Acoustic Ecology \(ASAE\)](#) held *Listening for the Future*, its first-ever national symposium and retreat in Chicago, July 9–11. It included a public policy forum called *Citizen Sound*, two concerts, two soundwalks, and a live radio broadcast performance. Hosted by the [Midwest Society for Acoustic Ecology \(MSAE\)](#) and the [World Listening Project](#), *Listening for the Future* provided an opportunity for the ASAE leadership to meet face-to-face and invent a future for our organization.

Citizen Sound kicked off the weekend with a reception for the public and members at Columbia College. It was initiated by [Andrea Polli](#) and realized by [Jesse Seay](#) as a public forum and featured leaders in Chicago's cultural and advocacy scene. Our two keynote speakers, Lou Mallozzi and Graham Balkany, shared their insights with a full capacity audience, elevating *Listening for the Future* as an event with serious concern for an effective if not interesting future.

Presentations and performances

Lou Mallozzi, a sound artist, director of the Experimental Sound Studio, curator, and professor at the School of the Art Institute of Chicago, gave a talk called "Eschewing Intelligence?: why 'ecology' makes me nervous." It is an interrogation of the contradictions within our language-based concepts of ecology, nature, culture, art, science, technology, and society. Lou's talk can be read [here](#).

Graham Balkany, architect and founder of the [Gropius in Chicago Coalition \(GCC\)](#), gave a talk called "Destructive Interference: An Attempt to Save the Total Environment of Walter Gropius." It described the effort to save the former Michael Reese Hospital campus, one of world's unique and historically important architectural sites from the City of Chicago's demolition. Before and during the demolition, the MSAE supported the GCC's call to save the Michael Reese Hospital, because the holistic landscape design by Hideko Sasaki considered the acoustic and visual together.

Following Citizen Sound we treated symposium attendees to a concert. [Edmund Mooney](#), performed his field recording-based *The City, The Brain and Ecstasy*; Viv Corringham performed her live vocal and field recording work *Singing in Place*; and Andrea Polli played her field recording and sonification works *Sonic Antarctica (excerpts)*. NYSAE member Michelle Nagai and I concluded the concert with *Sounds of Wood, Metal and Wires*, an improvisation on our self-built electronic and electroacoustic instruments. The sound system in Columbia College's Audio Arts and Acoustic Department was exquisitely suited to the full range of diverse sounds.

Soundwalks

Saturday's events consisted of a train ride to Miller Woods in the [Indiana Dunes National Lakeshore](#) for an afternoon soundwalk I led with Michelle Nagai. Thanks to the Gary Air Show, the streets around Miller Woods were blocked for traffic control, reducing the usual road noise and expanding the acoustic horizon. Buzzing and biting mosquitoes were a real challenge during the first half of our soundwalk in the shaded woods and wetland area, and though we were a feast for the mosquitoes at first, serendipity favored us when we arrived on a long boardwalk that crossed through the sunny, open space of a marsh (see image above). At the same time there was an intermission in the air show. The mosquitoes left us alone in the quiet, while a smattering of raindrops provided delicate, percussive accents as they hit the water surface. With the songs of birds, one lone frog croaked very near us while a distant one made a siren-like sound unlike any I've ever heard. It was sublime. An engaging discussion at the [Paul H. Douglas Center for Environmental Education](#) concluded the soundwalk.

On our return to Chicago we had dinner in Wicker Park, followed by a nightlife soundwalk. We experienced the dense, surprising mixture of sounds of social interactions and spatial phenomena. Some sounds were in reaction to our very presence, caused by our focused group listening. One residential street was a "dead zone," sonically compared to the

lively business on Milwaukee Avenue where the sounds of club-goers and bar and restaurant patrons, mix and reverberate with the noise of the cabs, buses, and elevated train. Back in the park itself, we played the children's playground equipment by hand, adding a variety of quiet metallic chimes to the soundscape.

Sunday's events included two performances. In the first set of performances (Sunday afternoon at Gallery 400) [Andrea Williams](#) performed her *San Francisco Bay Area Soundscape*. Jamie Davis performed *Something The City Said*, with vocal accompaniment of Viv Corringham, Ryan Dunn, and Edmund Mooney. [Chicago Phonography](#) (Chad Clark, Viv Corringham, Jamie Davis, Greg O'Drobinak, and Andrea Williams) performed an improvised composition of unprocessed field recordings. (The concert's audio stream is [archived](#) for re-listening.)

The second set of performances happened Sunday evening with a four-hour, late-night appearance on Philip von Zweck's show "something else" on [WLUW 88.7FM](#). [Andrea Callard](#) played *Breathing with Five Trains in Muncie*; Jamie Davis performed variations on *Something The City Said* (with vocal and instrumental accompaniment by Dan Godston, Viv Corringham, and Christopher Preissing); Edmund Mooney and Andrea Williams performed their soundscape compositions; Brandon Mechtley played his soundwalk mapping project; and then he joined Greg O'Drobinak, Christopher, and Chad Clark in a Chicago Phonography performance. Greg finished off the show early Monday morning with a suite of new field recordings from the [Nature Recordists Campout](#).

Sustaining the momentum of ASAE

Throughout the *Listening for the Future* events we were able to gain new members, quickly make important decisions in a cost-effective way, and meet face-to-face in public, which allowed us to strengthen our identity among diverse communities. Our soundwalks actively demonstrated the value and integrity of our ideas and effort, and we were able to add momentum locally and nationally to the developing practices and theories of acoustic ecology. But most important now we can take knowledge and ideas back to our professional practice and begin to implement them. All of this would not be possible without many talented people who invested their personal resources into the conference.

I'd like to thank [Paul Dickinson](#), who helped us acquire the space at [Gallery 400](#) (and he was a great technical ringmaster). Paul and Ryan Dunn's efforts made it possible for us to have a 5.1 surround sound system in the gallery and live Internet audio stream for remote listeners. Many thanks to our keynote speakers, Grahm Balkany and Lou Mallozzi, who generously devoted their time and effort to create cogent presentations, and much thanks to local MSAE members and supporters who provided free accommodations for some of our out-of-town members. Finally, I would like to thank Michelle Nagai and Andrea Polli, whose ideas and commitment were essential in realizing this conference. I wouldn't have been able or willing to organize an event of this scale on my own. Thanks to all.

Eric Leonardson, ASAE President
August 2010

Top Photo: Soundwalkers listen on the boardwalk, from left to right Mr. and Mrs. David Aftandilian, Andrea Polli, and Eric Leonardson.

Other Photos: Thanks to World Listening Project member Noé Cuéllar photos from the whole weekend have been uploaded to the [Midwest Society for Acoustic Ecology Facebook page](#).

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