

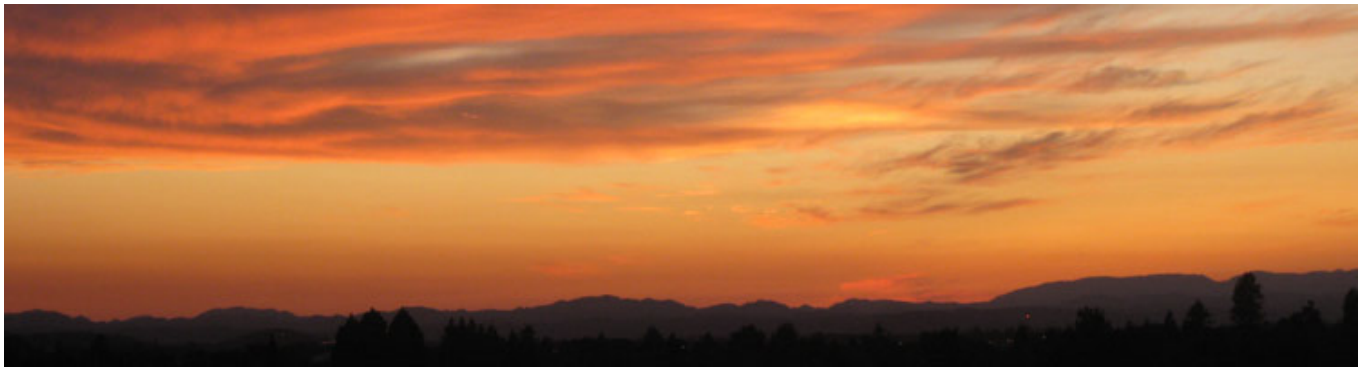
World Forum for Acoustic Ecology WFAE Newsletter

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WFAE Newsletter

Volume 7, Number 6. November - December, 2010

WFAE Web Site: wfae.net



Quiet Autumn Evening

WFAE Affiliate News



WFAE CHAIR REPORT: By Hill Kobayashi. On September 16th I traveled to our Mexican affiliate (MFAE) to record and broadcast their nation's bicentennial independence day celebration. I found myself experiencing a long parade with fascinating musical sounds as it passed in front of the presidential palace. The diversity of traditional instruments created a captivating acoustic experience as heard against the daily soundscape of Mexico City. This event let me experience an unknown side of Mexican Culture.

I deeply appreciate our Mexican affiliate's support while I was there and the cultural enrichment it provided. I enjoyed the opportunity to reunite with many of the organizers of our WFAE 2009 conference.

One important purpose of our organization is to support our international interactions at any level among affiliate members. Encouraging WFAE member participation in international acoustic-ecology events beyond local borders, cultures and languages facilitates new experiences, impressions, and understandings. The WFAE board always welcomes any kind of proposed global collaboration in the field of acoustic ecology field. By doing this, we will strengthen and improve our organization. If you are interested in being involved, please let me know by E-mail: [current-chair\(at\)wfae.net](mailto:current-chair(at)wfae.net).



Thank you Harold! Harold Clark, who has been with *Soundscape - the Journal of Acoustic Ecology* since 2001, has resigned from his long tenure on the Editorial Committee. His expertise will be missed.

During his nearly 10 years of assisting with the publication of the Journal he has contributed reviews and articles and has kept a keen eye on editorial standards. His efforts have been important in keeping the Journal alive and broadly relevant to the larger community.

Hildi Westerkamp writes, "Harold has been on the Journal's Editorial Committee for a good 10 years and has made many invaluable, thoughtful and intelligent contributions during this time. I am sad that we have to lose him and his discerning mind, and indeed his willingness to grapple tirelessly with an ever-deepening understanding of the field of acoustic ecology. Our discussions - 'live', because we live

in the same city - have been helpful and inspiring to me, and they invariably tended to realign our focus towards acoustic ecology and editorial matters. Harold's background in music composition and his very up-to-date know-how of audio design and technology served as an important perspective while he was active on the editorial committee." (Photo: Harold Clark 2001-Vancouver)

AMERICAN SOCIETY FOR ACOUSTIC ECOLOGY (ASAE)

Submitted by Andrea Polli

General News: The ASAE is building a new web presence [online](#). Please look forward to accessing the proceedings of "Listening for the Future," the American Society for Acoustic Ecology's first-ever national symposium and retreat, images, audio, and texts, to be published there in December.

The World Listening Project's fourth and final program in it's mini-series for framework: afield will be broadcast in December. This episode entitled "Worlds Unheard" will be curated by Greg O'Drobinak. Visit the [framework radio web page](#) for its broadcast schedule, and to listen to past shows.

Chapter Reports: The American Society for Acoustic Ecology has four chapters with a potential fifth being established in the American Northwest.



Bay Area Sound Ecology, Northern California chapter of ASAE. By Jeremiah Moore (Co-Chair). In February 2010, BASE hosted recordist and composer Cheryl Leonard for BASEbot listening salon number 5. Cheryl shared recordings from her residency in Antarctica, and the musical instruments she's built from penguin bones, resonant stones, and other Antarctic artifacts. She played us evocatively textured compositions-in-progress based on these instruments.

On June 13, 2010, in conjunction with Sound wave Festival, BASE presented Phantom Power at Yerba Buena Gardens in San Francisco. A free outdoor participatory sound event featuring boombox-soundcloud crowd sourced amplification.

Three composers were invited to create site-specific overlays of potential and vanished soundscapes over the existing urban soundscape of the Gardens. Andrea Williams presented Garden TOOR, a quadraphonic piece working with the history of the location as a now-erased tenement apartment neighborhood.

Jeremiah Moore presented Cycles, a sonic meditation on migration from fossil fuel-based to bicycle-based transportation, framed within a walking meditation circumambulation of the park.

Bernie Krause contributed recordings of a cross section of biophonies of the state of California, from the high mountains to the sea. Audience members arrayed across a section of the park in rough facsimile to the locations within the state, and were conducted by BASE co-chair Aaron Ximm in a long diminuendo from full cacophony to silence.

On Nov 13, 2010 BASE hosts sound designer Rudy Trubitt in San Francisco for BASEbot listening salon number 6. In 2011 we have plans for further BASEbot listening salons and soundwalks, details TBA. Please visit us on the web at www.basoundecology.org. (Photo: BASE)

Midwest Society for Acoustic Ecology. Submitted by Eric Leonardson, ASAE President. "Empty Spaces" is the theme of the MSAE's latest release, curated by Chris Preissing for the [Wandering Ear net label](#).

New York Society for Acoustic Ecology. Submitted by Edmund Mooney. We have been continuing Giant Ear))) programming on free103point9.org with a Sept. show curated by co-chair Edmund Mooney that was a recap of the "Listening for the Future" ASAE Symposium in Chicago in addition to an hour of specially created Chicago Phonographer's content. In October Jonny Farrow hosts "Haunted", Hunter College IMA/MFA student work on this Halloween-themed edition of Giant Ear))).

NYSAE has also embarked on preliminary data gathering for Edmund Mooney's web based mapping project entitled "QuietNYC".

Building on his own experience giving soundwalks, NYSAE member Todd Shalom started Elastic City this past May. Artists are commissioned by Elastic City to create their own walks. These walks tend to focus less on providing factual information and more on heightening our awareness, exploring our senses and making new group rituals in dialogue with public space in the city. More info at their [website](#).

NYSAE member Arline L. Bronzaft, spoke on the Impacts of noise on children at the symposium "The Global Wind Industry and Adverse Health Effects: Loss of Social Justice" Picton, Ontario, Canada, October 29-31, 2010.



Northwest ASAE Chapter Forming. Seattle composer Christopher DeLaurenti is holding an organizational meeting to form a Pacific Northwest chapter of the ASAE. The meeting will take place in Seattle on Friday November 19th at 7pm on the fourth floor [Chapel Performance Space](#), 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 those attending. For inquiries, directions, suggestions, comments, or questions, please contact [Christopher DeLaurenti](#), Chapter organizer. (Photo: Seattle Phonographers Union Event).

The Southwest Society for Acoustic Ecology. Submitted by Brandon Mechtley. SWSAE is a new chapter of the ASAE that covers the American Southwest and Southern Rockies, including Arizona, New Mexico, and Colorado and is planning

an inaugural meeting in Arizona, including soundwalks in the Superstition Wilderness. SWSAE has also been working to build a sizable student presence in conjunction with the Arizona State University School of Arts, Media, and Engineering.



CANADIAN ASSOCIATION FOR SOUND ECOLOGY (CASE)

Submitted by Andrea Dancer.

The Canadian Association for Sound Ecology will hold its Annual General Meeting at 1p.m. on December 12th, 2010 at the NAISA space (located in the Artscape Wychwood Barns in Toronto). It will include a potluck dinner. This is an important event as the assignment of board members will include a new executive and president of the organization. Those who cannot attend in person may be able to arrange to attend via Skype audio connection.

If you have any interest in participating in a year of change and revitalization for CASE, please send an email outlining your potential involvement and a brief bio to Nadene Thériault-Copeland (case@magma.ca) or Andrea Dancer (andrea@pandancer.net). It is vital that past and current members renew their memberships in order to vote. CASE is a formative organization in the world of acoustic ecology and it has untapped potential that needs YOUR interest and time contribution. Please communicate your involvement in sustaining CASE into this new phase of its existence -- no matter whether it's through renewing your membership or in a nomination to the executive. Every voice and ear counts.

News from the CASE Membership. Eric Powell presents "you could be here right now" an [interactive sound installation](#) through Nov 27, as part of New Adventures in Sound Art's SOUNDplay Festival. Listeners are invited to use a rotary phone interface to select sounds recorded from across the Wychwood area. As the public dials sounds from around the neighborhood, they are able to explore their relationship to these sounds, as well as compare and contrast the components of their surrounding soundscape.

Andrea Dancer is curating an [online exhibition](#) and educational program entitled "The Erotics of Sound" in response to the Decadence Now! art exhibition in Prague at the [Rudolfinum Gallerie](#) through January 2nd, 2011. The program features 12 international sound artists' erotic compositions and commentaries. In addition, the audio art pieces will precede each of the [Decadence Now!](#) Film Festival films airing at the [Aero Cinema](#) -- the first audio art venue of its kind here in Prague!



FINNISH SOCIETY FOR ACOUSTIC ECOLOGY (SAES/FSAE).

Submitted by Noora Vikman & Olli-Taavetti Kankkunen.

"Korvat Rullalle!" - was a listening exhibition for children in Tampere's Children's Cultural Centre RULLA from August 7 to September 19, 2010. It was staged by the team of Olli-Taavetti Kankkunen, Tiia Vestola and Veera Niemi in cooperation with The City of Tampere Cultural Affairs, which actively promotes children's culture and the Finnish Society for Acoustic Ecology.

The exhibition was open daily for one and a half months and it was a great success with over 2,129 visitors including 53 groups, school classes and teachers.

The main idea for this children's exhibition was to put together a collection of everyday sounds and things for listening and sound making. The thinking was that listening to the environment is a necessary part of child's education and that childhood is the time to start attentive listening activities. In this sense, we planners were a little bit disappointed with the willingness of most visitors just to have a short look at the instructions for the exhibition instead of listening to those recorded instructions made by two young children. However, it was easy to recognize how attracted and excited children were at the exhibition - not to mention the adults. Finally, one interesting detail from the exhibition: an old but

still working telephone with crank handle got a lot of attention.

Other News: Pessi Parviainen's soundwalk composition, presented during the WFAE conference in Koli, Finland, can now be re-experienced as a video, on his [website](#).

HELLENIC ASSOCIATION FOR ACOUSTIC ECOLOGY (HAAE)

Submitted by Ioanna Etmektsoglou and Andreas Mniestris.

The Hellenic Society for Acoustic Ecology has accepted the honor and responsibility for the editorial of next year's issue of the *Soundscape Journal*. Our Board has been discussing the theme of the journal, which will be announced in the next newsletter. On the national level, the board of the HSAE is offering a special acoustic ecology weekend in the island of Skiathos (Northern Greece) at the end of November. During this weekend, organized by the Cultural Society "Skiathos", there will be presentations, workshops and a sound safari that will be shared with adults and children.

SOUND BITES:

Sound Architecture Event. On October 7th the Chicago Calling Festival featured an event/composition called "Aural Architecture". In a Chicago studio musicians played simultaneously with artists in Berlin and Japan via 4 live internet connections. In Berlin artists brought to life the experience of walking through a 19th century morgue at 3am where sound artist had set up a collection of performances, installations and object/sculptures. [Read more](#) and [listen](#).

National Day of Listening: November 26, 2010. The [National Day of Listening](#) is a new U.S. holiday started by StoryCorps in 2008. On the day after Thanksgiving, StoryCorps asks all Americans to take an hour to record an interview with a loved one, using recording equipment that is readily available in most homes, such as computers, iPhones, and tape recorders, along with StoryCorps' free [Do-It-Yourself Instruction Guide](#).

Hyena giggles no laughing matter.(BBC) Researchers have begun to unravel the information and social content present in the hyena's famed laugh, which they say is only used in times of conflict. [Read More](#).

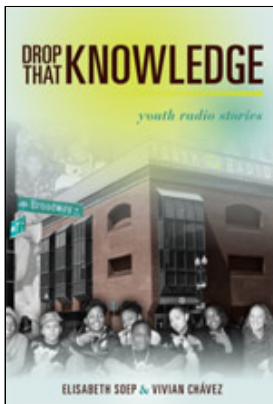
Background noise affects taste of foods, research shows. (BBC) The level of background noise affects both the intensity of flavor and the perceived crunchiness of foods, researchers have found.

Blindfolded diners assessed the sweetness, saltiness, and crunchiness, as well as overall flavor, of foods as they were played white noise.

While louder noise reduced the reported sweetness or saltiness, it increased the measure of crunch. [Read More](#).

Sounds of the Universe. (BBC) In space, no one can hear you scream'...or can they? The notion that everything's silent in space is being challenged. [Read More and Listen](#).

RESOURCES: Video - CD - Web - Print



Book: Youth Radio Explored.

Drop That Knowledge by Elisabeth Soep and Vivian Chávez is the first book to take us inside Youth Radio for a fascinating, behind-the-scenes look at a unique, Peabody Award-winning organization that produces distinctive content for outlets from National Public Radio to YouTube.

Young people come to [Youth Radio](#), headquartered in Oakland, California, from under-resourced public schools and neighborhoods in order to produce media that will transform both their own lives and the world around them.

Drop That Knowledge weaves their compelling personal stories into a fresh framework for understanding the relationship between media, learning, and youth culture at a moment when all three spheres are undergoing dramatic change.

The book emphasizes what is innovative and exciting in youth culture and offers concrete strategies for engaging and collaborating with diverse groups of young people on real-world initiatives in a range of settings, online and in real life. (Photo and Text: UC Press)

[University of California Press](#)

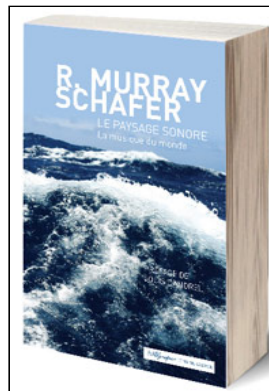
40 pages

PB-ISBN: 9780520260870 or HB-SBN: 9780520250215

April 2010

Journal: SoundEffects. A new international peer-reviewed journal on sound and sound experience operating on the Open Journal System. The first edition of Sound Effects is expected to be available in June, 2011.

SoundEffects brings together a plurality of theories, methodologies, and historical approaches applicable to sound as both mediated and unmediated experience. The journal primarily addresses disciplines within media and communication studies, aesthetics, musicology,



Book: Le Paysage Sonore: La musique du monde

by R. Murray Schafer. This is a new French edition of Schafer's book *The Tuning Of The World* with prefaces by Dandrel Louis and Jean-Claude Risset and Afterwords by Christian and Nicolas Hugonnet Misdariis & Patrick Susini (Ircam). Read an interview (in French) with the publisher by [Etienne Noiseau](#) or

read a [Google Translation](#). (Photo: Wildproject Editions)

[Wildproject Editions](#), collection "Wild Field"

420p., 20 euros

ISBN 978-2-918490-05-0.

Audio: World Ear Project. In 1970 radio station KPFA asked their listeners and friends from around the world to send in recordings made in common places of the sounds that surround our daily existence. The environments in which these recording were made were the sole subject of the project. It was the philosophy of those that began this endeavor, hosts Charles Amirkhonian and Richard Friedman, that one key step in trying to understand our neighbors is getting to know the setting in which they carry out their daily lives. [Read and Listen to Archive](#).



Web Site: Aqua Scape.

Aqua scape (the stethoscope for the Earth's waters) is an Internet project devoted to listening to water sounds from around the world. Visit the [Aqua Scape web site](#) and explore water environments all around the planet. (Photo: [aqua scape web site](#))

comparative literature, cultural studies, psychology and sociology. In order to push the boundary of interdisciplinary sound studies into new areas, we also encourage contributions from disciplines such as health care, architecture, and sound design.

As the only international journal to take a humanities-based interdisciplinary approach to sound, SoundEffects is responding to the increasing global interest in sound studies.

Audio: *Secret Songs of Your Surroundings*, a soundscape of the *A Line* bus transit corridor that runs from Tukwila to Federal Way in Washington state, is now [online](#). Adjustable sliders enable you to compose and re-compose with field recordings collected by Christopher DeLaurenti.

Interference: A Journal of Audio Culture.

Interference is a biannual online journal in association with the Dublin based Graduate School of Creative Arts and Media (Gradcam). It is an open access forum on the role of sound in cultural practices, providing a trans-disciplinary platform for the presentation of research and practice in areas such as acoustic ecology, sensory anthropology, sonic arts, musicology, technology studies and philosophy. The journal seeks to balance its content between scholarly writing, accounts of creative practice, and an active engagement with current research topics in audio culture. [Read More](#).

RESEARCH and PROJECTS



Mexico Bioacoustics Project Deploys the Ecological Acoustic Recorder (EAR). The Mexico Bioacoustics Project recently

deployed the Ecological Acoustic Recorder off the coast of the Yucatan Peninsula. The EAR project is designed to study the sounds of animals, including crustaceans, fish and marine mammals. It is a step toward developing new ways to monitor the health of coastal ecosystems. It is part of marine biologist [Heather Spence's](#) vision to establish an international center for sustainability studies in Cancun, Mexico. (Photo: NOAA)

SoundFjord. The London based SoundFjord is a gallery and research unit dedicated to the Sonic Arts

The gallery was founded to readdress the current lack of exhibiting space exclusively for works of sound art and focuses on the exhibition and documentation of art works, the development of artists within their creative and research practices, and ultimately, the promotion of sound art and its related interests to a wider audience.

This creative venture – a partnership between a fine artist and sound designer – is a center for experimentation and collaboration, with sound being central to all works researched or exhibited: as inspiration, conduit for artistic expression, or simply, the resulting work. [Read More](#).

Retrofit Scores. A project of composer and sound designer Mike Hallenbeck, Retrofit Scores are soundscapes to accompany films -- experimental cinema, animation, industrial/ training films, and home movies - which for whatever reason have no preexisting soundtrack. [Read More](#).

Locus Sonus Research Group.

Locus Sonus is concerned with the innovative and trans disciplinary nature of audio art forms some of which are experimented and evaluated in a lab type context. An important factor is with the collective or multi-user aspects inherent to many emerging audio practices and which necessitate working as a group. Two main thematic define this research - audio in it's relation to space and networked audio systems. [Read More](#). Explore an [interactive sound map](#).

Soundwalking Interactions - Research of Ethical Questions.

The objective of the Soundwalking Interactions research project is to consider improvisational and reflexive strategies in the design and the experience of public soundwalks as well as interactive installations and performances. In this context, listening is not considered simply as an exploratory process, but also as a creative act. To think of soundwalks not as the execution of a planned score, but rather as an improvisational performance, makes possible understandings of the complexity of the spatial, bodily, synesthetic, critical, ecological, creative and affective listening.

This project is led by Dr. Andra McCartney from the department of Communication Studies at Concordia. It involves faculty members as well as graduate and undergraduate students in soundscape studies. [Read More](#)

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OPPORTUNITIES:

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
Journal of Sonic Studies
January 32, 2011

We are pleased to announce the launch of the online Journal of Sonic Studies, a new international peer-reviewed journal on auditory culture. With the biannual, peer reviewed online Journal of Sonic Studies we intend to provide a platform for those theorists and artists who would like to discuss these, as well as other relevant, issues regarding auditory culture. For the first issue of the Journal of Sonic Studies we invite theorists and artists to submit a proposal for an article, or complete articles, on a particular aspect of auditory culture. Possible topics may include, but are not limited to, the history of auditory culture, the ontology of sound, the epistemology of sonic studies, the possible (interdisciplinary) approaches to productively study auditory culture, and the specificity of sonic studies.

An abstract of 800 words, or complete articles, should be sent by e-mail to v.meelberg@let.ru.nl or M.A.Cobussen@umail.leidenuniv.nl no later than January 31, 2011. See <http://www.sonicstudies.org> for more details

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)

SOUNDplay Festival
October 2 through November 28, 2010
Toronto, Ontario, Canada

SOUNDplay is a meeting point for experimentation in sound art and new media encouraging new avenues for exploration. Featured artists include: Mike Hansen, the Center DJ School with Erik Laar, Eric Powell, Helen Verbanz, Micheline Roi, Finger, Deb Sinha, Krista Martynes, Julien-Robert Legault Salvail, Videomusic pieces from Video Pool and Avatar Orchestra Metaverse with Tina Pearson. [Read More.](#)



Event: SCREAM Presents Noisefold. The Southern California Resource for Electro-Acoustic Music (SCREAM) co-presents NoiseFold a leading installation and performance group founded by artists Cory Metcalf and David Stout. The pair create interactive video installations, live cinema performances, large-scale public projections, fine art prints, and limited edition DVD and sound recordings. Calendar: 8:30 PM November 5th at the Roy and Edna Disney Theater in Los Angeles. [Read 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 (FAFW): 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 MYSFACE](#) 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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