

World Forum for Acoustic Ecology WFAE Newsletter

[AFFILIATE NEWS](#) | [SOUND BITES](#) | [RESOURCES](#) | [RESEARCH-PROJECTS](#) | [OPPORTUNITIES](#) | [WFAE CONTACT](#)

WFAE Newsletter

Volume 8, Number 2. March-April, 2011

WFAE Web Site: wfae.net



Autumn Farmland - New Zealand by Letha Erz



WFAE CHAIR REPORT: You should have received the latest copy of *Soundscape: The Journal of Acoustic Ecology*. It well represents the diversity of activities in our global international community. My thanks and appreciation goes to the WFAE Editorial Committee and especially

David Paquette (CASE/ACES) who served as Editor of this issue.

We are at the beginning of a new year and have two announcements to make. The Board is in the process of looking to fill the position of WFAE Treasurer. Interested individuals should contact me at current-chair@wfae.net.

Also, the WFAE sponsored International Conference in Corfu, Greece 3-7 October has called for the submission of scientific and artistic papers and projects. Please see the conference article below or visit the [conference web site](#) for details. Let us all prepare now for participating in this exciting event. And, locally, let us move our regional activities into full gear!

Finally, let's open our doors to feel and hear the change of seasons outside. Here in Japan, after a winter of unusually heavy snow, it is time to celebrate cherry-blossom viewing with a cup of sake, one of the pleasures of life among the Japanese.

Hill Kobayashi, WFAE Board Chair

WFAE Affiliate News

American Society for Acoustic Ecology (ASAE)
Submitted by [Andrea Polli](#)

New ASAE Website Submitted by Brandon Mechtley. To catch up with the momentum of our successful "Listening to the Future" symposium this summer, ASAE has a new web presence! Our web site, asaonline.org, will be the future home for all news regarding the Society and its chapters, including information from other related organizations. In addition to news and events, we are looking to have asaonline.org act as a home for discussion and future repository of works, publications, and other material from ASAE and its members, so check regularly and make sure to subscribe to the blog.

ASAE Chapter News

Bay Area Sound Ecology (BASE) Submitted by Jeremiah Moore, BASE co-chair. Upcoming, BASE co-chair Aaron Ximm will present work based on his recent artist

The Southwest Society for Acoustic Ecology (SWSAE) Submitted by Brandon Mechtley. The Southwest Society for Acoustic Ecology represents members from three US states, including New Mexico, Arizona, and Texas. Across this wide geographic area, we are working on ways to collaborate across the distance. Work for an online community at swsae.org, to be integrated with the new ASAE acousticecology.us web presence, is underway.

Members from the Phoenix area this past Fall also participated in World Listening Day, followed by several organized sessions to listen and discuss recordings from the Phoenix area during its hottest months.

SWSAE member Andrea Polli will present keynotes at two upcoming conferences: On March 10 at *Making Visible the Invisible Conference* at the University of Huddersfield, UK and on 1 April at The Gordon Cain Conference on the *History of Atmospheric Chemistry* at The Chemical Heritage Foundation in Philadelphia, PA.

residency in the Grand Canyon at BASEbot 007, date TBA. We also have plans to host a very interesting film sound designer in an upcoming BASEbot this spring. For the remainder of 2011 BASE has plans for further salons and projects. Please visit us on the web at www.basoundecology.org.

Midwest Society for Acoustic Ecology (MSAE) Submitted by Eric Leonardson, ASAE president. Viv Corringham comes to Chicago March 16th to talk about her Shadow-walks project. This project began in 2003 and has occurred in 15 places in the USA, Canada and Europe. It is rooted in her interest in people's relationship with familiar places, and involves three main elements: walking with others, listening to environmental sound, and her own improvised singing. She will play selections of work based on recent artist residencies at Serralves Museum of Contemporary Art in Portugal and the Deep Listening Institute in New York State. Viv is a vocal artist and composer based in Minneapolis, and a longtime member of the American Society for Acoustic Ecology.

On Saturday, April 16, [Steve Jones](#) UIC Distinguished Professor in Communication and MSAE member, will give a short presentation concerning mobile media, urban spaces and sound, followed by a "Netsch soundwalk" on the University of Illinois Chicago campus. Please visit the Midwest Society for Acoustic Ecology website for further details: <http://mwsae.org/>

New York Society for Acoustic Ecology (NYSAE) (NYSAE's Giant Ear))) Chapter programming continues on free103point9.org and NYSAE member Todd Shalom is planning a 2nd season of "Elastic City", a project that "intends to make its audience active participants in an ongoing poetic exchange with the places we live in and visit", stay tuned!

Pacific Northwest Society for Acoustic Ecology Submitted by Chris DeLaurenti. The Pacific NW Society for Acoustic Ecology presents Gordon Hempton Wednesday, March 23 7:30 pm at the Jack Straw Productions, 4261 Roosevelt Way NE Seattle. [Gordon Hempton](#), The Sound Tracker, presents "The Conservation of Natural Quiet," which proposes a national quiet places system within our national parks by creating areas off limits to all noise pollution. This will be Gordon's first presentation to other acoustic ecologists who already share a love for listening to the world.

Gordon Hempton is an acoustic ecologist and Emmy award-winning sound recordist. For nearly 30 years he has provided professional audio services to musicians, galleries, museums, and media producers, including Microsoft, Smithsonian, National Geographic, Discovery, National Public Radio, and numerous other businesses and organizations. He has received recognition from the Charles A. Lindbergh Fund, the National Endowment for the Arts, and the Rolex Awards for Enterprise.

He studied botany and plant pathology at the University of Wisconsin. His sound portraits, which record quickly vanishing natural soundscapes, have been featured in People magazine and a national PBS television documentary, *Vanishing Dawn Chorus*, which earned him an Emmy for Outstanding Individual Achievement.

Hempton is subject of a feature documentary film,

The Canadian Association for Sound Ecology (CASE) Submitted by Andrea Dancer and Nadene Thériault-Copeland. CASE has postponed its Annual General Meeting to 3p.m. on April 2, 2011 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 are interested in joining both new and continuing board members 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.



Hellenic Society for Acoustic Ecology (HSAE).

Planning is under way for the WFAE 2011: Crossing Listening Paths conference to be held at the Department of Music of the Ionian University in Corfu, Greece from 3-7 of October 2011. A call for scientific and

artistic contributions has been issued.

The conference, endorsed by the World Forum for Acoustic Ecology and the Hellenic Society for Acoustic Ecology, will be organized and co-sponsored by the Department of Music of the Ionian University and the Electroacoustic Music Research and Applications Laboratory (EPHMEE) of the Ionian University, and will be supported by the Computer Music Laboratory of the Department of Music Technology and Acoustics of the Technological and Educational Institute of Crete.

Proposals are invited for roundtable discussions, workshops, papers/posters, compositions/artistic contributions, relating to, but not limited to the main theme. A small number of the submitted papers will be selected for inclusion in the forthcoming issue of the Soundscape Journal, which will share the conference theme. The official language of the conference will be English. Abstracts for roundtable discussions, papers/posters, workshops, (max. 400 words) and proposals for compositions or other artistic contributions are due by May 15, 2011.

The abstracts/proposals will be reviewed, and the participants whose papers and sonic art works will be chosen for presentation will be notified by July 15, 2011. Information about keynote speakers and the conference program will be forthcoming. ([Read More](#)).

Editors Note: Please visit our Affiliate Organization web sites for additional updates on regional activities.

Soundtracker and co-author of *One Square Inch of Silence: One Man's Quest to Preserve Quiet*, (Free Press/Simon & Schuster, 2010). He writes a regular column *Das Ohr Zur Welt (Ear to the World)* for ZEIT Online, Germany's largest newspaper. Hempton has now circled the globe three times in pursuit of nature's music and lectures widely on the importance of listening.

American Society for Acoustic Ecology
 Australian Forum for Acoustic Ecology
 Canadian Association for Sound Ecology
 Forum fuer Klanglandschaft
 Hellenic Society for Acoustic Ecology
 Finish Society for Acoustic Ecology
 Foro Mexicano de Ecologia Acustica
 Soundscape Association of Japan
 UK and Ireland Soundscape Community

[TOP](#)

SOUND BITES:



Czech Radio to Broadcast Works By Andrea Dancer. Czech Republic, Radio 3 - Vltava, will air two new works by CASE board member, [Andrea Dancer](#).

The first work is a soundwalk composition about a part of Prague's Mala Strana area under the south end of the Charles Bridge -- the property and stronghold of the Knights of Malta, the Grand Priory of Bohemia, since its founding in 1183. The route traces cobbled streets, gardens, waterways, churches and squares with an evocative acoustic history still tangible. It will air on March 27th, 2011, on the R(a)dio (custica) program, details [on line](#).

The second work, a soundwalk composition in collaboration with Michal Kinderlay, traverses Vyshehrad, the original Prague settlement site, then through a tunnel and over a railway bridge culminating in a brewery and pub. Soundwalking is a new activity in the Czech Republic and these compositions are bringing together a vibrant group of acoustic artists in collaboration. The broadcast date is to be announced in April. Photo: [New Adventures in Sound](#)



Sound Artists and The Environment.

By Joel Chadabe, EMF.

As our friend Mark Moffett wrote, "Modern ecologists may have reached a limit on how effectively they can convey messages to the public, and they may now need to draw upon the emotional vibrancy offered by the arts."

We couldn't agree more. We started Ear to the Earth in 2006 exactly for that purpose. There have been six Ear to the Earth festivals to date, five produced by Electronic Music Foundation in New York and one produced by the G. Rossini Conservatory in Pesaro, Italy.

The Ear to the Earth Network has grown out of those festivals. We are now advancing the Network to address our urgent concern about the environment and the future of the earth.

If you share that concern, whatever the style or nature of your work, or whatever the instrument you play or the medium in which you compose or perform, please join us as a founding member of Musicians (and their Friends) for the Environment as a new and pro-

Celebrate World Listening Day. World Listening Project and Midwest Society for Acoustic Ecology invite you to participate in the 2011 World Listening Day, Monday, July 18, which is the birthday of Canadian composer R. Murray Schafer, who is one of the founders of the Acoustic Ecology movement. For information on how you can participate contact: worldlistening@gmail.com



Listening With Intent. This documentary follows Stephen Vitiello, internationally celebrated 'sound artist' from the US, as he embarks on a 300km odyssey around the rugged Kimberley coast capturing unique sounds. Vitiello's latest challenge, to capture the sound of Australia, is at the behest of art patron John Kaldor and is to create an 'installation' to be exhibited in the old kilns at Sydney Park's brickworks buildings. Click on image to watch the video. [More information](#). Photo: [ABC Television](#)

Project Based On Siren Tests. SIRENS 2012 is the code name for a project based on the sound of the Dutch civil defense sirens system. This system consists in around 4200 sirens placed all across the country and tested regularly, resonating in unison exactly at 12:00 (midday) every first Monday of the month.

The first step is to gather recordings of the monthly sirens tests through this open call for recordings of any of the 12 tests that will happen throughout 2011. The simple goal is to collect as many recordings every month as possible, allowing the project to map this large scale event from a variety of locations.

Outcomes of the project are still to be defined but will depend on the submitted and archived recordings made over a one-year period. Results will likely emerge at the end of 2011, celebrating the arrival of 2012 and embracing whatever revelations and transformative changes (apocalyptic or not) the new year may bring. Questions regarding submissions and the project can be directed to sirens2012@gmail.com.

EAR Project Update. Heather Spence has recently posted that the Mexico Bioacoustics Project has retrieved the very first data set from the Ecological Acoustic Recorder (EAR) off the coast of the Yucatan Peninsula collected by a team from Project Domino, Universidad del

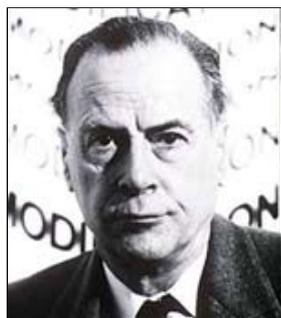
active direction for the Ear to the Earth Network. And if you are not a musician, the Network will be all the stronger if you join as a sound artist, scientist, or concerned citizen of any profession.

We want to include your name, specific profession, home country, basic bio, and, if you like, an identifying sound clip of your choice in the Ear to the Earth website. We'll post your sounds as part of a worldwide exchange, and we'll include statements, editorials, images, sound files, videos, links, and blogs. We want to make your work known and understood within an environmental context. We want to project talent, intelligence, awareness, and humanity from the worldwide community of musicians.

Our goal is to use the power of publicity to inspire ongoing dialog, encourage and promote collaborative events around the world, and swing public opinion towards the need for decisive pro-environment action.

Support the Ear to the Earth Network. [Click here](#) to see a short list of the first artists to join. To participate [join](#) the Ear to the Earth Network. If you have any questions, please contact Joel Chadabe at earthtotheearth@emf.org.

New MFA in Art and Ecology. The new MFA program in Art and Ecology at the University of New Mexico (UNM) is an interdisciplinary and research-based program engaging contemporary art practices. Students develop an ecological and cultural literacy with a conceptual foundation and a wide range of production skills, including sculpture, social practice, and digital media. Students in Art and Ecology have the opportunity to work on various collaborative and interdisciplinary projects with departments across UNM and on comprehensive thesis projects integrating community and ecological research. Coursework includes the Land Arts of the American West program, a semester-long travel and place-based arts pedagogy. [Learn More.](#)



Celebrating the life and work of H. Marshall McLuhan.

The McLuhan Legacy Network (MLN), a non-profit group based in Toronto, Canada, cordially invites you as a member of the world wide community of electroacoustic artists, acoustic ecologists, electronic/computer musicians, sonic engineers, researchers, scientists, and sound media scholars and business professionals to participate in the upcoming festivities in 2011 marking the 100th anniversary of the birthday of Herbert Marshall McLuhan, renowned Canadian explorer of media, technology and culture (July 20, 1911 – December 31, 1980).

The MLN also invites the global "sound" community to develop soundscapes, electroacoustic environments, sound sculptures, sonic and audio art productions and performances, as well as studies and analyses which examine and illustrate Marshall's prophetic ideas and concerns about the new acoustic culture we are creating. The MLN will post on its Web site all local and global projects and events which celebrate the McLuhan Centenary. If you or colleagues are engaged in

Caribe, Comision Nacional de Areas Naturales Protegidas and Michelle's Earth Foundation. The project is to study the sounds of animals, including crustaceans, fish and marine mammals, providing a step toward developing new ways to monitor the health of coastal ecosystems. This is part of Spence's vision to establish an international center for sustainability studies in Cancun, Mexico. [Learn More.](#)



Hudson Mohawk Sound Map Project Online. Starting from their former home in Troy and traveling around in a spiral-shaped path, J. Craig Tompkins and Charles Veasey made thirty, one minute video and audio recordings around the Capital District of New York. The recordings describe the rich diversity of the region and explore the possible differences between the visual and auditory perceptions of the same location.

Using ActionScript and the Google Maps API, Vessey then created a web application that syncs the recordings to their relative locations on the map. The map's satellite imagery allows for yet another perspective, one that may explain, for example, why an image of a tree sounds like a construction site. [See HMsg Spiral Map.](#)

Sound Festival in Portugal. *Paivascapas #1 – River Paiva Sound Festival*, is a five-day celebration dedicated to the exploration of riverside landscapes and communities through sound and multimedia art produced by Portuguese sound art organization Binaural/Nodar.

During the Paivascapas #1 festival, March 4th to March 8th, 2011, twenty five artists will have their works shown or performed and six key speakers will participate in a series of conferences on creativity, rurality and environment. [Read More.](#)

New Magazine Devoted to Radio Art. Dedicated to radio art, the transmission of conceptual sounds and voiced thoughts, *Radiauteur* was launched to become a web magazine for academics and artists from all over the world to publish their work. In addition to this, *Radiauteur* aims to become an online platform for the dissemination of past, present and future praxis – an Ariadne's thread for radio art to reach an audience as wide as possible.

Radiauteur is a non-profit initiative kindly supported by the Centre for Cultural Studies and the Department for Media and Communications of Goldsmiths, University of London. [Radiateur. Visit Site.](#)

London Sound Map. There's a new soundmap online at the London Sound Survey site. It is identified as an all-in-one map with historical layers and sound recordings and combines recordings from the Sound Maps and Sound Actions sections into a single interface, with the Wildlife section soon to follow. Historical map layers give a background to the modern-day sounds of London. [Explore Sound Map.](#)

or plan a project, event or activity, individually or collaboratively, to honor McLuhan's life and work, please post the information on the Media Legacy Network Web site. Contact Dr. Robert B. Scott (Professor Emeritus, Ryerson University, Toronto), Acoustic Project Lead, at 40bob.scott@gmail.com for further information.



Resonating Bodies.

Resonating Bodies is a series of mixed media installations and community outreach projects which focuses on biodiversity of pollinators indigenous to the natural and urban ecosystems of the Greater Toronto Area. The installations illuminate aspects of local biodiversity such as bumblebee colonies and their foraging activities, ultraviolet bee vision, pollinator/plant co-evolution, solitary bee and wasp nesting life/life cycles, and color-coded DNA barcodes (a novel new technique for species identification pioneered by Canadian researchers). [Explore web site.](#)

Journal of Sonic Studies Announced. A new international peer-reviewed journal on auditory culture is being published online. The Journal of Sonic Studies, a biannual, peer reviewed online publication intends to provide a platform for theorists and artists who would like to discuss these issues related to issues regarding auditory culture. [Learn More.](#)

Shhh, and Not Because the Fauna Are Sleeping. (New York Times) At times, deep within this vaulted chamber of redwoods, it is almost quiet enough to hear a banana slug slither by. For the National Park Service, that stillness is as vital a component of the site as the trees' green needles, or the sudden darting rays of sunlight. [Read More.](#)

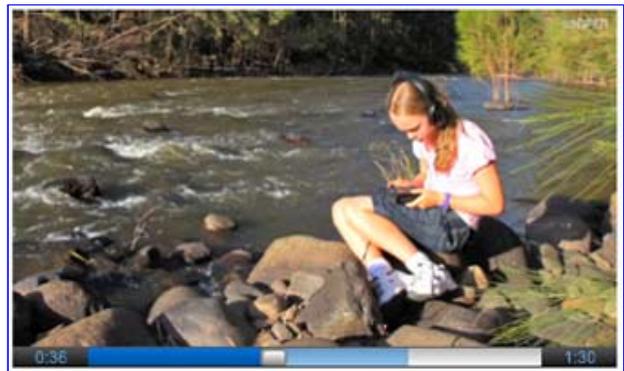
Washington D.C. Metro's Accident Music. (Washington Post) Take the west side escalators down into the guts of the Columbia Heights Metro station and you'll be swallowed by the sound - an otherworldly mewl of screeching metal, an aviary of chrome-throated ravens taunting you as you descend into your workday. [Read More](#)

Flight Sound In The Grand Canyon. Grand Canyon National Park's Draft Environmental Impact Statement (DEIS) for the Special Flight Rules Area (SFRA) in the Vicinity of Grand Canyon National Park (Arizona, USA) is available for review and comment. The DEIS analyzes four Alternatives for actions to manage aircraft over flight activity to substantially restore natural quiet in the park. [Access Statement.](#) Also see: National Park Service's [Explore Natural Sounds](#) page.

Sounds of the Illawarra. Eight year old Georgia Batson has created a wonderful sound recording of the Wollondilly River, to kick off the Illawarra Sound Profile project for ABC Open (Australian Broadcasting Corporation).

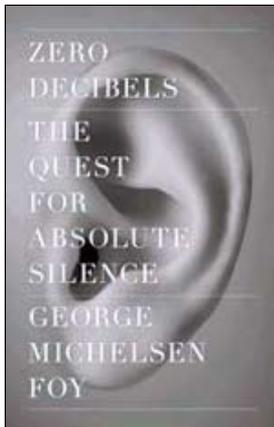
Georgia has been visiting the Wollondilly River since she was four, and loves the sound of the river, and its surrounding environment, including the mid-summer buzz of cicadas. Georgia had a great time listening closely, and chose the perfect spot to record the river balanced with the cicadas, birds, and wind through the She-Oaks.

The Illawarra Sound Project will present an on-line audio-visual profile of the Illawarra and Southern Highlands region, from the mountains, through the highlands, down the escarpment, to the coast. [Watch video.](#)



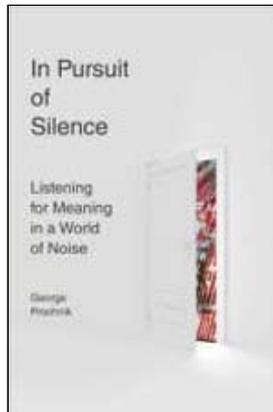
[TOP](#)

RESOURCES: Video - CD - Web - Print



Zero Decibels: The Quest for Absolute Silence .

Author George Foy begins his quest by carrying a pocket-sized decibel meter to measure sound levels in the areas he frequents most—the subway, the local cafe, different rooms of his apartment—as well as the places he visits that inform his search, including the Parisian catacombs, Joseph Pulitzer's "silent vault," the snowy expanses of the



In Pursuit of Silence: Listening for Meaning in a World of Noise.

Between iPods, music-blasting restaurants, earsplitting sports stadiums, and endless air and road traffic, the place for quiet in our lives grows smaller by the day. In Pursuit of Silence gives context to our increasingly desperate sense that noise pollution is, in a very real way, an environmental catastrophe.

Berkshires, and a giant nickel mine in Canada, where he travels more than a mile underground to escape all human-made sound. [Read More and Listen](#) to Foy discuss his book.

Scribner, May 2010
Hardcover, 208 pages
ISBN-10: 1416599592
ISBN-13: 9781416599593



NPR 40th Anniversary Book & CD Collection. *This is NPR* is a chronicle of NPR history as told by the insiders who were there. Written by notable NPR personalities like Ari Shapiro, Noah Adams and more, this volume is a behind the scenes look at what has gone into the making of NPR over the past 40 years. Full of beautiful photographs, personal anecdotes and transcripts, *This is NPR* and its accompanying audio CD offers readers the first-ever glimpse into some of NPR's favorite memories from the people who created them.

NPR: The First Forty Years is a 4- CD compilation of some of the most memorable moments from 40 years of news, culture, conversation and commentary. The collection features classic broadcast moments such as Susan Stamberg and Ira Flatow venturing into a dark closet, live on-air, to determine whether Wint-O-Green Lifesavers really give off sparks. Their unscripted experiment is a shining example of the innovative reporting that has endeared Americans to NPR for the past 40 years.

Listening to doctors, neuroscientists, acoustical engineers, monks, activists, educators, marketers, and aggrieved citizens, author George Prochnik examines why we began to be so loud as a society, and what it is that gets lost when we can no longer find quiet. He shows us the benefits of decluttering our sonic world. Listen to author discuss this book on NPR.

Double Day, April 6, 2010
Hardcover, 352 pages
ISBN: 978-0-385-52888-7 (0-385-52888-4)

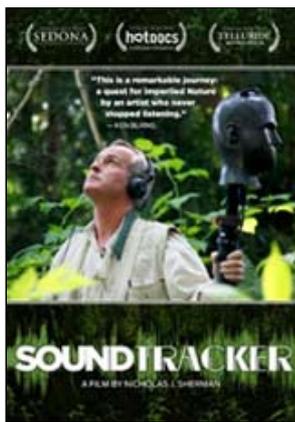


The Unwanted Sound of Everything We Want: A Book About Noise. In a journey that leads us from the Tanzanian veldt to the streets of New York, author Garret Keizer deftly explores the political ramifications of noise, America's central role in a loud world, and the environmental sustainability of a quieter one. The result is a deeply satisfying book—one guaranteed to change how we hear the world, and how we measure our own personal volume within it. [Read More.](#)

Public Affairs Books (2010)
ISBN: 978-1-58648-552-8

[TOP](#)

RESEARCH and PROJECTS: **Documentary Film Review** by John Abram



Soundtracker (2010)
A Documentary Film by Nick Sherman - Reviewed by John Abram

Gordon Hempton (aka *The Soundtracker*) is an Emmy® award-winning environmental sound recordist. He sells and licenses his recordings as CDs and as downloads from his [website](#). The CDs are somewhat expensive, but the quality is outstanding.

Hempton has spent 23 years as a professional recordist, and his current library contains over 3,000 gigabytes of digital audio (about 5000 CDs). Hempton usually records binaurally, using a Sennheiser Dummy Head he has named "Fritz." He travels extensively throughout the USA and the world in search of sounds that have "perhaps so far remained unheard." There is an endearing element of sound preservation in this maverick endeavour, and one is reminded strongly of photographer Ansel Adams' studies of the American West.

Soundtracker, the film portrait of Hempton made by Nick Sherman in 2010, is a troubling documentary in many ways, and I believe the film does few favours to its makers, to Acoustic Ecology, or indeed to Gordon

He dismisses the idea of layering in the studio to create a similar effect, calling it dishonest, and its practitioners "frickin' idiots." Being something of a frickin' idiot myself makes me want to retaliate, and scrutinize some of Hempton's motivations, statements and actions.

After one failed attempt to capture this bird-iron-horse event (the engine driver did not blow the whistle, in spite of Hempton's track-side chain-pulling gestures) he says, "There should have been a whistle - did you hear a whistle?" Our intrepid soundtracker is clearly disappointed that the *performers* did not do what he *specified in the score* - er, wait, how does this fit with quotations 1 and 2 above?

We learn that he used to hop trains when he was younger, and now believes that a train articulates the physical environment as it passes through: the sound reflections building an image of the space like a Sondol in Alvin Lucier's *Vespers*. Cars and trucks, on the other hand, simply ruin the soundscape with their intrusion. What's clear to me is that, like Rex Rexroth in the Coen brothers' *Intolerable Cruelty*, Gordon Hempton *just likes trains*. Who am I to object? I like wax paper...

Another troublesome sequence involves him recording in a field, and becoming agitated enough to stop the recording when it is "ruined" by passing airplanes, trucks and a helicopter. Surely it would be a good idea to record these sonic intrusions in order to demonstrate the

Hempton.

To begin, given that this is a documentary portrait of a professional sound recordist who specialises in fragile (meaning both quiet *and* endangered) sounds of nature, I was outraged when viewing the film with the introduction of soundtrack music *over* the pristine nature recordings of Gordon Hempton. I admit to a general dislike of the soundtrack music, but even my favourite work would have been entirely inappropriate. One wonders if this film was intended for a television audience, which may also explain why we are regaled with tawdry details of Hempton's personal life. I think to some extent he brings this on himself, as his self-image is that of an altruistic loner dedicated to the collection of (increasingly) rare sounds. Anyone engaged in this line of work would naturally be a little "different," and Hempton plays into this with evident gusto.

Let's hear from the man himself:

1 "There is a deeper way of listening. When you're really listening, you aren't trying to hear what you want to hear, but you're just being there..."

This is great, no argument from me!

2 "A well-recorded nature sound portrait delivers not just a very persuasive piece, but it delivers the truth."

Truth - what does that mean, actually?

3 "Gosh, if I could get both the passing train and the meadowlark together in the same sound portrait, that really expresses everything I want to accomplish in my work is where you can make a statement that even I don't understand, but somehow it makes sense."

Hempton's admission of his non-comprehension of this impulse plays on the ineffability of the medium, while simultaneously absolving himself of any obligation to try to explain himself, thus leaving us free to ponder what "meaning" this has, or what "truth" it expresses. But this sequence of the film, engineered to communicate his determination to capture his sound-vision "no matter how long it takes," also exposes some rather bizarre attitudes. His sound-vision here involves a balanced recording of a meadowlark singing in a field while a train comes round a curve, blowing its whistle.

[TOP](#)

OPPORTUNITIES:

Deadline, March 1, 2011 - Call for submissions:

Organised Sound: An International Journal of Music and Technology

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

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

problem of pollution in the rural American soundscape.

This sequence also affords us a view of Hempton's toaster (VW van) parked just off the road with passing traffic. I remember thinking at the screening that his search for quiet places can't be that serious if he walks a few hundred meters off a road to do it. To be fair, I know that taking a film crew, however small, into the wilderness is no trivial undertaking, but this sequence does not read well for the message of the film, and makes Hempton less likeable.

The film does not deal much with Acoustic Ecology or political activism, and I am unaware of Hempton's presence in this area. However, I suspect if he were a potent force, this would have been covered in the documentary.

Finally, at one point in the documentary, Hempton revisits a giant cedar tree which stands alone among its felled companions. "It makes you think" says one of the filmmakers. Hempton responds, "It doesn't make me think at all, it makes me feel, and it's not a good feeling." Whereupon he wanders off a few feet and sobs dramatically, wiping his nose and returning to the camera. It is easy to understand his sadness, and one is sympathetic to Hempton's loss of composure, but it is less easy to understand why this scene survived the editing process, and I'm not sure I can condone feeling as an acceptable substitute for thinking. Perhaps the central flaw of the film is that it fails to engage in any intelligent way with the serious issues of the ecology of natural soundscapes.

John Abram is a composer and hobbyist environmental sound recordist living in Dartmouth, Nova Scotia. [Mr. Abram](#) may be reached at: [johnabram\(at\)mac.com](mailto:johnabram(at)mac.com). [Biography: John Abram](#).

(1) *The first 4 quotations are from the trailer found at the [movie's web site](#).*



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

Deadline (Extended): March 4, 2011 - Call for papers

Audio-visuality: A conference on the experience of audio-visual art, artefacts, and media texts

May 26-28, 2011 -Institute of Aesthetic Studies, University of Aarhus in Aarhus, Denmark

By emphasizing but not separating the audio aspect, the aim of the conference is to develop and strengthen audio-visual studies as a multi-faceted interdisciplinary field drawing on disciplines such as acoustics and sound studies, musicology, film- and media studies, anthropology, geography, cultural and urban studies, digital and audio design studies etc. The conference will be organized in four parallel tracks (themes) as follows: (see [conference page for full details](#))

- Track I: Sound Styling in Film and Television Genres
- Track II: Strategic Communication
- Track III: The Audiovisual exhibited – Sound in the (fine) Arts
- Track IV: Mobile Mediated Audiovisuality

Deadline: March 15, 2011- Call For Entries Extended

Europe: A Sound Panorama

Goethe-Institut of Belgrade, the ZKM | Institute for Music and Acoustics Karlsruhe, Götz Naleppa (producer and media artist), Programme 3 of Radio Belgrade, the European Broadcasting Union's Ars Acustica Group and Deutschlandradio Kultur warmly invite you to take part in the following project: Europe: A Sound Panorama.

This is a call to all European sound artists to compose a contribution made up of acoustic impressions of a European venue or landscape selected by them and rendered in artistic form. No contribution should exceed five minutes in duration. The aim of this project is to produce a sound composition which conveys an impression of the particularities of different parts of Europe. [Read More](#).

Deadline: April 11, 2011 -Call for works for Sounding Images 2011 at REDCAT

Roy and Edna Disney/CalArts Theater, Los Angeles

NewTown and SCREAM (Southern California Resource for Electro-Acoustic Music) announce a call for works for video with electro-acoustic music scores on DVD. The Sounding Images 2011 concert will take place in late 2011 at REDCAT (Roy and Edna Disney/CalArts Theater) in the Walt Disney Concert Hall complex in Los Angeles. This will be the final presentation in the Sounding Images series that began at CalArts in 1989. We are looking for works in which there is a close relationship between the visual and musical components of the work, works which combine the two into an integrated whole. All artists who have submitted works for this event will be notified by e-mail by the end of May 2011. For details contact: newtownart@charter.net

Deadline: May 15, 2011 - Call for Scientific and Artistic Contributions

2011 World Forum for Acoustic Ecology Conference: "Crossing listening paths"

Ionian University, Cofru, 3-7 October 2011

Proposals are invited for roundtable discussions, workshops, papers/posters, compositions/artistic contributions, relating to, but not limited to the main theme. A small number of the submitted papers will be selected for inclusion in the forthcoming issue of the Soundscape Journal, which will share the conference theme. The official language of the conference will be English. Full details available [online](#)

Deadline for Abstracts: May 15th 2011 - A Sonic Geography: Rethinking Auditory Spatial Practice

INTERFERENCE: A JOURNAL OF AUDIO CULTURE

The second issue of Interference, therefore, not only invites papers that further explore the role of audio cultures in the production of space, but attempts to reflect on the role of auditory spatial awareness as a critical tool for theoretical and creative practices. We also wish to solicit work that reflects on this body of theory: the languages, cultures and criteria that continue to shape auditory spatial practices. Interference balances its content between academic and practice based research and therefore accepts proposals for both academic papers and accounts of practice based research.

Deadline for Abstracts: May 15th 2011

Deadline for Full Paper Submissions: August 20th 2011

Publication aimed for Winter 2012

For more information on submitting a proposal, please see the Submission Guidelines attached, or contact editor@interferencejournal.com. Read more about [submissions](#).

Radio Without Boundaries a conference about Radio & Transmission Art

May 27- 29, 2011

Artscape Wychwood Barns 601 Christie St, Toronto

The ninth annual Radio Without Boundaries conference makes Deep Wireless an internationally sought after destination

for those with a general interest in radio and transmission art, sound and radio artists and/or those who just want something more from radio. Exploring the many potentials, boundaries and artist perspectives of radio and transmission art, the 2011 line-up of international radio art luminaries includes Jonathan Goldstein (CBC Radio's Wiretap), Colin Black (Australia), Yanna Black (Australia), Nora Young (CBC Radio's Spark), Matt Smith (Can), Hank Bull (Can), Roman Mars (REMIX Radio from PRX, USA), Gregory Whitehead (USA), Darsha Hewitt (Can), Shea Shackelford (USA), Peter Courtemanche (Can) plus many more. Information [online here](#).

Deadline for registration: June 1st, 2011

Mamori Sound Project 6th Annual Workshop/Residency Mamori Lake (Amazon, Brazil) October 2011 (2 weeks)

Conceived and directed by Francisco López "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 artists/composers. Contact: Francisco López at franciscolopez@franciscolopez.net. Visit [web site](#) for details.

Nature Sounds Society's 27th Annual Field Recording Workshop San Francisco, California, USA June 24-26, 2011

The Nature Sounds Society (NSS) will present its Twenty-seventh Annual Field Recording Workshop June 24-26 at San Francisco State University's Yuba Pass Field Station, in the beautiful Sierra Nevada Mountains.

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.

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 \$199 for NSS members, \$229 for non-members (includes one-year NSS membership) available until June 1, 2011 (after that date \$229 for NSS members, \$249 for non-members). For the registration form click here. For more information, contact the Nature Sounds Society at www.naturesounds.org or call (415) 821-9776.

[TOP](#)

WFAE: INFORMATION

About The WFAE. The [World Forum for Acoustic Ecology](#) (WFAE), founded in 1993, is an international association of affiliated organizations and individuals, who share a common concern with the state of the world's soundscapes. Our members represent a multi-disciplinary spectrum of individuals engaged in the study of the social, cultural and ecological aspects of the sonic environment.

The WFAE has international affiliate organizations including: four in Europe, three in North America, and one each in Japan, and Australia. Become a WFAE member. Download a [membership](#) form today.

Newsletter and Journal. Back issues of the WFAE Newsletter dating from 2004 are archived [online](#). Back copies of [Soundscape](#), [The Journal of Acoustic Ecology](#) are also available.

Learn more about the WFAE:

Read: The online [WFAE Newsletter](#) is a supplement to our print publication, [Soundscape: The Journal of Acoustic Ecology](#). It includes news, events, workshops, and other activities related to the ecology of sound. Back issues are

Converse: We encourage you to participate in on-going discussions through the WFAE sponsored [Acoustic-Ecology listserv](#). It is easy to join and participate with other ear-minded individuals regarding the soundscape environments in which we live.

Join: The World Forum for Acoustic Ecology encourages your participation in the growth and development of regional affiliate groups around the world. Learn more about becoming a member by visiting the [membership web page](#) or downloading our [WFAE Membership Form \(PDF\)](#).

Participate: WFAE members and others participate at WFAE endorsed events around the world. Researchers, teachers, sound producers, musicians, and acoustic ecologists presented papers, panel discussions, workshops, sound installations, and gave sound art performances during many events.

Contacting The WFAE: wfae.organization@gmail.com

Disclaimer: The views expressed in this publication do not necessarily reflect the views of the World Forum for Acoustic Ecology, its Board of Directors, or Editorial Committee.

available [online](#). The Journal is available to all paid members and is published once a year.

[TOP](#)

World Forum for Acoustic Ecology WFAE Newsletter

AFFILIATE NEWS | [SOUND BITES](#) | [RESOURCES](#) | [RESEARCH-PROJECTS](#) | [OPPORTUNITIES](#) | [WFAE CONTACT](#)

WFAE Newsletter

Volume 8, Number 1. January - February, 2011

WFAE Web Site: wfae.net

 sunset image

Quiet Rainy Day

WFAE Affiliate News

WFAE CHAIR REPORT: By Hill Kobayashi.

SOUND BITES:

ASAE GENERAL NEWS

New ASAE Website. Submitted by Brandon Mechtley. To catch up with the momentum of our successful "Listening to the Future" symposium this summer, ASAE has a new web presence! asaonline.org will be the future home for all news regarding the Society and its chapters, including information from other related organizations. In addition to news and events, we are looking to have asaonline.org act as a home for discussion and future repository of works, publications, and other material from ASAE and its members, so check back regularly and make sure to subscribe to the blog.

ASAE CHAPTER NEWS

Pacific Northwest Society for Acoustic Ecology. Submitted by Chris DeLaurenti. The first meeting of the Pacific Northwest Society for Acoustic Ecology took place in Seattle on November 19, 2010. Twenty attendees agreed to convene again in the Spring for a series of open meetings which will include performances, reports, presentations, and the exploration of other forms of collective listening. For information about the next meeting, email Christopher DeLaurenti: delaurenti@gmail.com

Bay Area Sound Ecology (BASE). Submitted by Jeremiah Moore, BASE co-chair. On Nov 13, 2010 BASE hosted sound designer Rudy Trubitt in San Francisco for BASEbot listening salon number 006. In February 2011, BASE co-chair Aaron Ximm will present work based on his recent artist residency in the Grand Canyon at BASEbot 007, date TBA. In 2011 BASE has plans for further salons and projects. Please visit on the web at www.basoundecology.org.

Midwest Society for Acoustic Ecology (MSAE). Submitted by Eric Leonardson, ASAE president. In November the MSAE began hosting public presentations by artists, community activists, scientists, researchers, policy-makers, etc., both

FINNISH SOCIETY FOR ACOUSTIC ECOLOGY (SAES/ FSAE)

Turku is Listening. By Tuuke Alitalo. Turku kuuntelee - Turku is listening is SAES's project for Turku, the European Capital of Culture in 2011 Programme.

The Aural excursion to Turku and Aura River Valley will start on 15th of January which is the Opening Day of the European Capital of Culture Year in Turku. The first version of the River Aura Symphony, for ship signalling devices, church bells, fog horns, cannons, sirens etc. will be performed at the opening ceremony. The performance is a joint effort of many organisations and residents of Turku.

A recording of the performance will be heard in Europe on 17th of January when EBU (European Broadcasting Union) will have it's Art's Birthday programme "Acoustic Art Theme Night". There will be also a Listening Club in Turku on 17th of January where the recording will be heard.

Aura River Symphony will be performed again in different forms in the coming spring and summer. These performances will have more ships, since many have left the river due to the cold and early winter. Exceptionally the Aura river got ice cover already in November.

Aura River Symphony is Simo Alitalo's life long dream and inspired by Arseni Avraamov's Symphony for the Sirens, Hildegard Westerkamp's Vancouver Harbour Symphony and St. John's Sound Symposium's Harbour Symphony. In the summer the ship horns and church bells will be accompanied by brass bands and musicians in different musical actions composed by Pessi Parviainen.

Turku is listening will bring also various aural artworks to Turku urban space. Vox Aura - The River is Singing by sculptor and sound artist Nigel Helyer (Australia/UK) will give voice to the chemical composition of water in Baltic Sea. Electromagnetic Walks by sound artist Christina Kubisch (Germany) uses special headsets that will allow listening to the electromagnetic fields in the city, revealing a completely different Turku soundscape. Chambre 108 (bleu) by composer and sound artist Robin Minard (Canada/Germany) discusses the differences between the public and private soundscapes.

Turku Listening Map uses sounds to draw a portrait of the

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)

[TOP](#)

WFAE: INFORMATION

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

🚩 **WFAE BOARD AFFILIATE ORGANIZATIONS**

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

✦ **WFAE AFFILIATE WEB SITES (Current 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.

[TOP](#)