

World Forum for Acoustic Ecology

WFAE Newsletter



Sunset: Hilo Bay, Hawaii

July - August 2012
Volume 9, Number 4

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WFAE: UP FRONT



WFAE President's Report: by Eric Leonardson
E-Mail: eleonardson@wfae.net

Greetings from hot and sunny Chicago. It is with a great sense of hope that I write my first President's Report for the WFAE Newsletter. I have enjoyed constant and reliable communication between our outgoing President Nigel Frayne, in Australia, and WFAE Secretary Gary Ferrington, in the U.S., among many others of my fellow WFAE affiliate members around the globe.

There are several topics I would like to address. They concern our publications, the *WFAE Newsletter* and *Soundscape: The Journal of Acoustic Ecology*, and two upcoming events this July in which you may be participating.

The Newsletter and Journal: In the last newsletter Nigel noted how well this online publication serves to disseminate information about the WFAE. For this we again thank its editor, Gary Ferrington. He and I are eager to hear from you about the ways in which the newsletter and WFAE's online presence can best serve the interests of Acoustic Ecology.

Given we have established an informative bi-monthly online newsletter we now need to consider how the WFAE's online presence ties in with the production and future of our annual print publication *Soundscape: The Journal of Acoustic Ecology*. Here, I have three important points to make:

First, I am happy to report that Volume 11 of the Journal has now been printed. If you are a member, or institutional subscriber, I expect that you will have your copy soon. It is one of the biggest issues ever following up to the wonderful "Crossing Listening Paths" conference in Corfu, Greece.

Second, it is with a little sadness and much gratitude that I announce Hildegard Westerkamp's retirement as chair of the [Journal Editorial Committee](#). As many of us know she was a core member of the World Soundscape Project in the 70s, a founder of the WFAE and is an active professional composer, radio artist and sound ecologist. Her pioneering efforts have provided essential touchstones in the practice of soundwalking, among one of acoustic ecology's unique contributions to the study of the sound environment. Prior to the creation of the Journal Hildegard led the publication of the *Soundscape Newsletter* in the 1990's and continued to lead an editorial team in the publication of *Soundscape: The*

Journal for Acoustic Ecology. Happily Hildegard, who remains dedicated to the WFAE, hopes we can keep her engaged in an informal way as we move forward.

Third, we are eager to discuss the 2012 edition of the journal with WFAE Board members and the Journal Editorial Committee at the upcoming *Global Composition* conference. If you have ideas or concerns, please contact me.

The Global Composition Conference: The month of July promises to be a time in which interest in acoustic ecology expands all around as the WFAE membership looks forward to [The Global Composition: Conference on Sound, Media, and the Environment](#), at the Hochschule Darmstadt.

The theme of "Global Composition" encompasses a range of diverse topics with an emphasis on media education, imagination, and collaboration. I will highlight briefly: Among the keynotes are those by Bernie Krause and R. Murray Schafer. Members of the [Soundscape Association of Japan](#) will present an exhibition and papers on their ongoing "Post Earthquake and Tsunami Research Project." Special panels discussion will focus on: "Media Aesthetic Education and the role of listening," the "Local Composition: Analyzing the network of the global soundscape's elements," and "Listening on the Move: the method of soundwalking and the identity of place."

The conference will also provide WFAE Board and Journal Committee members a critical opportunity to meet face-to-face. The conference lasts only four days, July 25–28, and so there will be plenty to do. The WFAE Executive is in a good position to nominate a new vice president who will rotate in once I have served my term. We will need to prepare to vote on this, as well as discuss the publication of the 2012 edition of the journal. In addition we need to consider ratifying WFAE Draft By-laws, consider the structure and administration of the Form, and how to engage with potential new affiliate organizations.

I hope we all can come together in Darmstadt where we will enjoy a short, well-organized conference. Please visit the conference [program](#) online for the latest updates. With so many individuals pursuing their own cross- and interdisciplinary paths of research, scholarship, and art making, I find it the conference is an exciting and even essential place and time for us ear-minded folk to attend. It is a chance to connect, be with old friends, and make new ones from across the continents.

World Listening Day: Wednesday, July 18th, is the date on which people around the world observe World Listening Day. Meant to celebrate and educate about sound and listening to one's environment, the World Listening Project invites individuals and organizations to participate in any number of public and private ways. (As it is a global event, the World Listening Day is often stretched out to include the weekend before and/or after.) [Click2Read](#) more about this event.

Conclusion: Keeping the flow of communication open is essential for the WFAE to realize its mission. My initial anxiety about the burden of responsibility in my new role as president is mitigated by the good communication I enjoy with other members, and the excitement in making new discoveries.

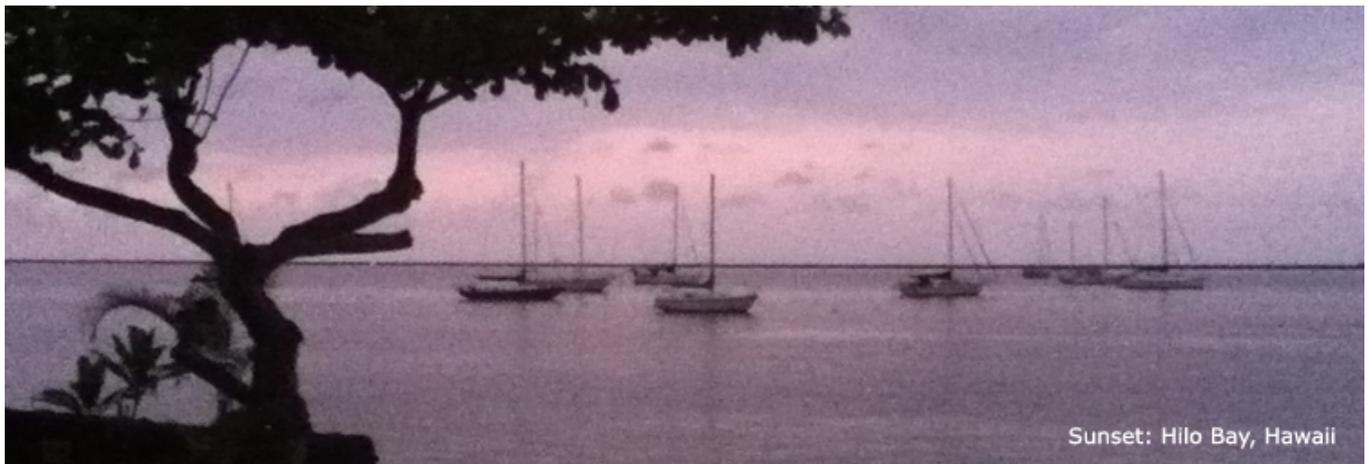
I want to thank Nigel Frayne for his continued service to the World Forum for Acoustic Ecology with his having resumed its presidency last year when the disasters in Japan made it difficult for then President Hill Kobayashi to continue. Hildegard Westerkamp wrote a wonderful tribute to Nigel's contribution to the WFAE upon his first retirement in 2010. I believe it appropriate to refer readers to this [salute](#) to an individual who has served our organization so well over the years. I am thankful that Nigel remains on the WFAE's Executive Board as Treasurer. I rely on the wealth of his historical knowledge about the WFAE combined with his practical experience and generous spirit. This is invaluable not only for me personally, but from an operational standpoint as we guide the WFAE into the future.

the global composition

Conference on Sound, Media and the Environment
July 25–28 2012, Hochschule Darmstadt, Media Campus Dieburg, Germany

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World Forum for Acoustic Ecology WFAE Newsletter

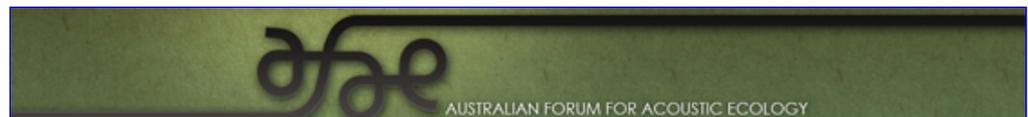


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WFAE: AFFILIATE NEWS

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The AFAE was graced with a visit from New Zealand by academic, theologian and composer of electroacoustic and instrumental music, [Susan Frykberg](#). Susan is best remembered to members of the WFAE as the Canadian lecturer in Acoustic Communication at Simon Fraser University, and author of the in-depth 200 page course guide – *An Introduction to Acoustic Communication*. After time away pursuing other research interests, Susan is interested in re-establishing ties with the field of Acoustic Ecology.

Anthony Magen conducted a series of six well attended evening Soundwalks commissioned for the 2012 [Melbourne International Jazz Festival](#) (1-10 June). Participant feedback described the hour-long soundwalks through Melbourne city's laneways as ear-opening, surprisingly meditative and that they 'were inspired' by the experience. There were 'repeat offenders' from the previous year and many new people who embraced the simple activity with respect and attentiveness.

A follow up series of soundwalks to be conducted by Jordan Lacey, Vice-President of the AFAE, is planned for the 2012 [Open House Melbourne](#) (28-29 July), an annual event which provides "the public a free and rare opportunity to discover a hidden wealth of architectural, engineering and historic buildings nestled within the city of Melbourne."

American field recordist and sound designer Douglas Quin returned to Australia and facilitated a [WIRED Lab's 'From Field to Publication' workshop](#) out at Cootamundra in rural NSW on the 16-17 June. The workshop was attended by sixteen Australian-based emerging and mid-career practitioners (including the AFAE's own Anthony Magen), and covered audio equipment and field recording techniques apropos Quin's own approach to recording with particular reference to Antarctica. This included a screening of the Werner Herzog film *Encounters at the End of the World*, definitely a first for Cootamundra. Quin is The WIRED Lab's first resident for 2012.

On July 7 2012, [Endangered Sounds: an Acoustic History of Brunswick](#) will be launched by Anthony Magen. The purpose of this project is to record oral history and acoustic spatial information of the current cultural and the physical landscape of Brunswick. Due to



Planning Zone changes in Brunswick, the impending increased density of residential development will displace the current industry/ large volume work places. This project has required engagement with the building, the owners and the workers, to allow them and their building to have a voice before they are rendered silent by utilising geo-locative and augmented reality technology. The project has been supported by Moreland City Council and the National Library of Australia.



The American Society for Acoustic Ecology (ASAE) has eight regional chapters across the United States with varied levels of membership activity.

General News: Current ASAE President, Eric Leonardson is stepping down as he assumes a new role as WFAE President. This transition will require that the ASAE membership address its own leadership succession in the weeks to come.

Many of the affiliate's members will be participating in a number of events this summer including World Listening Day activities in July as well as attending the Global Composition conference in Darmstadt.

A select number of members of the ASAE will meet with the Steering Committee of the Global Sustainable [Soundscapes Network](#) this summer for a multi-disciplinary workshop to share experiences related to soundscape ecological research, and to learn more about soundscape ecology with students from the University of Wisconsin in Baraboo .



Several ASAE members will be attending and participating in The 18th International Symposium on Electronic Art, [ISEA2012](#). in Albuquerque, New Mexico. The theme: *Machine Wilderness: Re-envisioning Art, Technology and Nature* will explore a discourse of global proportions on the subject of art, technology and nature. The symposium will run September 19-24.

There are over 50 partnering organizations involved representing museums, colleges, nonprofit arts organizations, environmental organizations and the scientific and technological communities.

The symposium's Artistic Director is SWSAE member and ASAE vice-president Andrea Polli.

Bay Area Sound Ecology - Submitted by Jeremiah Moore.

BASE member Andrea Williams hosted the 2nd Annual Summer Solstice Soundwalk on the Kaiser Rooftop Garden in Oakland, California on Thursday June 21st.

Artist Doug Hall's [video installation Chrysopylae](#) is running through October 2012 at Fort Point in San Francisco, with soundscape designed and composed by Jim McKee, Joan Jeanrenaud, and BASE co-chair Jeremiah Moore.

Colorado Society for Acoustic Ecology - Submitted by Michael Doherty.

ColoSAE member, and shakuhachi player, Michael Andrew Doherty was recently interviewed by the graduate program at the School of Oriental and African Studies in London regarding research into "the significance of ideas about environments, nature, and places in shakuhachi music and for shakuhachi players".

The ColoSAE is organizing, for World Listening Day, a sound hike into the Pike National Forest, an urban sound walk, and a soundscape recording listening party. In addition, the ColoSAE is hosting a sound hike every first Sunday of July, August, September, and October.

Work continues on the [Colorado Sound Museum](#) (an online museum of Colorado soundscapes).

Midwest Society for Acoustic Ecology - Submitted by Jay Needham and Eric Leonardson.

MSAE member Viv Corringham is delighted to have been awarded a McKnight Composer Fellowship for composition through the American Composers Forum.

Her essay, "Listening with the Feet" is about soundwalking and her own work. It appears in the newly published [Anthology of Essays on Deep Listening](#), released by Deep Listening Publications and edited by Monique Buzzart and Tom Bickley. Additionally, her residency with the Deep Listening Institute resulted in "Arrivals," a listening walk in Kingston, NY, using an iPhone app and GPS. After the launch in Kingston on June 23rd, the app is available for free and can be used on a walk wherever you happen to live. [Click4more](#) information and to hear the piece.

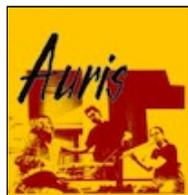


On May 26th Eric Leonardson led a public soundwalk in the Miller Wood area of the Indiana Dunes National Lakeshore. It was attended by many of the [City Creatures Project](#) members who are planning the publication of a book and blog about people's relationship with animals. Photos of that day are [available online](#).

On June 4th MSAE co-chair Eric Leonardson performed with vocal artist Carol Genetti at Defibrillator Gallery for the Rapid Pulse [International Performance Festival](#), in Chicago.



Craig Eley has been awarded a 2012 Pre doctoral Fellowship at the Smithsonian Institution, in the Center for Folk life and Cultural Heritage. Craig will be doing research for his dissertation-in-progress, "*Making Silence Audible: Sound, Nature, Technology, 1890-1970.*" This project is a cultural history that positions commercially released environmental records - a broad category ranging from whistling bird imitators to demonstrations of the sonic boom-alongside related historical developments in recording technologies, musical practices, scientific knowledge, and cultural attitudes toward the environment. Photo: Craig Eley



The Chicago-based music trio, [Auris](#) (comprised of MSAE members Christopher Preissing and Eric Leonardson, with composer guitarist Julia Miller) performed in the 12th Annual SKETCHBOOK Festival at Collaboration's Room 300 in the historic Flat Iron Arts Building, in Chicago, and with San Francisco-based composer and percussionist Gino Robair, at the Beat Kitchen on Monday, June 18. Together, and joined by the Chicago Scratch Orchestra, they performed two large-scale, improvised opera works at High Concept Labs in Chicago: Julia Miller's "[Dissecting Adam](#)" and Gino Robair's "[I, Norton](#)".

"Tweet Sheets" is Christopher Preissing's collaborative audiovisual installation for metal sheets and twitter texts by Leslie Kerby, for Facemask: The 8th Annual [National Self-Portrait Exhibition 2012](#) on display June 15 - August 11 at 33 Contemporary Gallery in the Zhou B Center, 1029 West 35th Street, Chicago, IL 60609.

Upcoming:

The 2012 World Listening Day is July 18 the and the MSAE and World Listening Project invites everyone to celebrate ideas and practices about their soundscape in a broad range of ways. [Listen to the Sounding Out!](#) sound studies blog podcast about World Listening Day produced in collaboration with members of MSAE, World Listening Project, and Sounding Out!



MSAE member Norman W. Long will conduct a sound walk in collaboration with [Friends of the Parks](#) at the [Dunning-Read Conservation Area](#) located at 4200 N. Oak Park Ave., Chicago, IL on Saturday July 21, 2012, 10am as part of World Listening Day (July 18).

For more information please contact Norman Long: normanwlong@gmail.com. [Photo](#): Ted Nelson

July 20 - 29, Christopher Preissing's original score for "Pales," a chamber ensemble and four-channel fixed sound system commissioned by Khecar Dance, with performances by MAVerick Ensemble premieres at DCA Storefront Theater, 66 East Randolph Street, Chicago.

MSAE co-chair, Jay Needham will premiere his newest work titled "Chronography: animal" in collaboration with Eric Leonardson on July 27th in Darmstadt, Germany for *The Global Composition: Conference on Sound, Media, and Environment*. The concert is in partnership with the 46th, *Internationale Ferienkurse für Neue Musik*.

Eric Leonardson will perform a solo work for amplified objects and electronics on July 21st at [Verein zur Förderung von Phonographie & experimenteller Musik e.V.](#) in Frankfurt. Leonardson will also perform a duo at a time and place TBA with Berlin-based sound artist Ignaz Schick.

Partnering with the Field Museum, Chicago Wilderness, and National Park Service for "Leave No Child Inside" month, MSAE friends and members led a nature soundwalk at the Indiana Dunes National Lakeshore for children and families in [Miller Woods](#).

2012 also marks the 50th anniversary of the publication of Rachel Carson's seminal book *Silent Spring*. A Community Arts Assistance Program grant from the city of Chicago will help the World Listening Project produce a collection of sounds with the "goal of helping people to listen to and honor the world's sounds." More information visit the MSAE [web site](#) or [Facebook](#) Page.

The New England Forum for Acoustic Ecology - Submitted by Jed Speare. The New England Forum for Acoustic Ecology will be hosting a July event, date to be determined, related to World Listening Day. Presently, three of its founding members that also belong to the New England Phonographers Union (Mike Bullock, Ernst Karel, and Jed Speare), presented an outdoor, four-channel concert at Nut Island in Quincy, MA on June 21st, the Summer Solstice evening. They performed in a layered, ensemble context the recordings they have made at five massive "headworks" stations, facilities of the Massachusetts Water Resource Authority (MWRA), that pump sewage from 43 towns and cities of Greater Boston to the main processing plant on Deer Island. This event continues their collaboration with the MWRA and its facilities that began last year with site-specific recordings and a concert at Deer Island. For more information, please visit the [NEFAE web site](#).



Pacific Northwest Society for Acoustic Ecology. Kenya D. Williams lead a Portland, Oregon [urban soundwalk](#) on May 4th that began at the Urban Center Plaza on the campus of Portland State University. The walk lasted about 1 hour followed by a discussion of the listening experience. Mr. Williams is a student in the Urban Studies Ph.D. program at PSU where he is researching the role sound plays in urban and environmental planning.

Gary Ferrington, WFAE Secretary, conducted a soundwalk for University of Oregon music composition students on June 2nd in Eugene. The walk explored the University campus soundscape. Photo: Portland soundwalk.

Southern California Sound Ecology - Submitted by Glenn Bach. A collection of the first three performances by the Southern California Soundscape Ensemble, Live at {open}, has been released on the net label MPRNTBL. Download the free album at [mprntbl.com](#). A salon and concert has been scheduled for the weekend following World Listening Day. More information on the [SCSE web site](#).



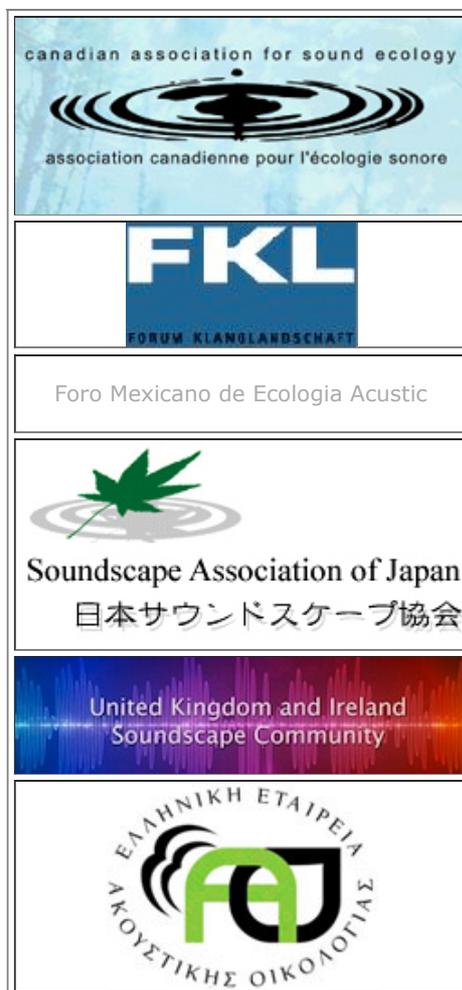
The FSAE is pleased to be participating in the European Acoustic Heritage: Exhibition, Conference and Seminar September 18th-27th in Tampere, Finland. The "The Soundscapes of Europe" exhibition will take place at Galleria Nottbeck in the Finlayson area - also known

as the “the old town centre of Tampere”. The exhibition is open daily. [Click2Read](#) about the EAH Project.

The Finnish partner for the European Acoustic Heritage project is TAMK (Tampere University of Applied Sciences). TAMK is an internationally oriented multidisciplinary higher education institution in the Tampere Region offering Bachelor and Master level studies for approximately 10,000 students in seven educational fields. The merger of TAMK University of Applied Sciences and PIRAMK University of Applied sciences in January 2010 enlarged the institution to operate in four campuses, in addition to the main campus in Tampere: Ikaalinen, Mänttä-Vilppula and Virrat.

From the 1990s onwards the School of Art and Media at TAMK has been involved in various soundscape projects, first working together with ethnomusicologists from the University of Tampere. After the forming of the association for Finnish soundscape enthusiasts in 1999, the Finnish Society for Acoustic Ecology (FSAE, a member of the World Forum for Acoustic Ecology), a close knit collaboration continued producing projects like Sata suomalaista äänimaisemaa (One Hundred Finnish Soundscapes) and Pirkanmaan äänimaisemat (Pirkanmaa soundscapes). TAMK has also been closely involved in the Acoustic Environments in Change project that continued the “Five Village Soundscapes” of the World Soundscape Project in the 1970's.

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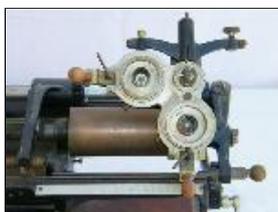


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WFAE: SOUND BITES



Digitized 1889-90 European Recordings. (US National Park Service) Theo Wangemann was the world's first professional sound recordist, and was hired by Thomas Edison in 1888 to produce a set of musical recordings for the wax cylinder phonograph. In 2011, the National Park Service digitized a rather curious box of wax cylinder recordings made by Wangemann during his trip through Europe. [Click2Read](#). (Photo:

Stuart H. Miller, M.D.)

Sounds of Europe. Sounds of Europe is a European project on phonography and is a platform for organisations and artists working in the domain of field recordings. The [Sounds of Europe blog](#) has traveled already to Belgium, Spain, UK, Italy, France and Germany and is now in Estonia! Each country's particular context and practices with regards to field recording are explored and presented in a personal way. Read more: [Twitter](#) and [Facebook](#).



The Sounds of Silence. (Canadian Geographic) Phonographer Gordon Hempton documents the amazing soundscape of the Grasslands National Park of Saskatchewan, Canada. [Click2Read](#) (Photo: [Nayan Sthankiya](#))

Noise Pollution Hard On Heart As Well As Ears. (NPR) According to a recent study, noise pollution could be costing lives. A World Health Organization report finds Western Europeans lose years to death or disability from excessive sound. [Click2Listen](#)

Voice algorithms spot Parkinson's disease. (BBC) Parkinson's is a devastating disease and its diagnosis can also be slow. Now mathematician Max Little has come up with a non-invasive, cheap test which he hopes will offer a quick new way to identify the disease with his discovery that Parkinson's symptoms can be detected by computer algorithms that analyse voice recordings. [Click2Read](#)

Frogs, Phones and Other Acoustic Invaders. (New York Times) In addition to taking up space and eating whatever it could fit in its mouth, the bullfrog was an acoustic invader, forcing the tree frog to find a new "acoustic niche." [Click2Read](#)

Golden Gate Bridge sounds inspire musical works. (SF Gate) On the 70th anniversary of the construction of the Golden Gate Bridge in San Francisco, artists are responding to the structure through a variety of creative projects including sound.

Musician Micky Hart notes, "The bridge will be the star. "The most famous bridge in America is actually a musical instrument." [Click2Read](#)

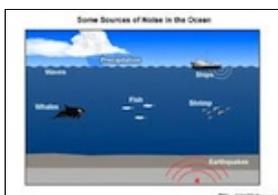
Monkeys + Synthesizers Project. (Volfestivalen) This project included 6 different species of monkeys that were given different synthesizers to see if humans are the only primates that enjoy creating and listening to music. The project was a part of the [Volfestivalen](#), Sweden's festival for electronic music and art in June. [Click2Watch](#) video.

Museum of Endangered Sounds. (Spiegel Online) Retro sound enthusiasts appreciate an online website dedicated to saving technological sounds fading from the soundscape from phone beeps to the mechanical threading of a VHS tape. [Click2Read](#) (in German)



Sonic device deployed in London during Olympics (BBC) The Ministry of Defense has confirmed a sonic device will be deployed in London during the Olympics. It is an American-made Long Range Acoustic Device (LRAD) that can be used to send verbal warnings over a long distance or emit a beam of pain-inducing tones. [Click2Read](#) (Photo: LRAD Corp.)

He'll Retune Your Living Room (NPR) Want better sound from your home music system? University of Southern California electrical engineering professor Chris Kyriakakis says it might not be your stereo components that are the problem — it might be your home acoustics. [Click2Listen](#)



Rethinking Marine Acoustic Ecology Research: Is It Time For A Change? (Science 2.0) According to a team of bioacousticians writing in the most recent issue of *Conservation Biology*, most current marine regulations assume that the effects of noise are linked, in a dose-dependent manner, to the strength of the sound pressure level received by the animal. But, the authors argue, studies in terrestrial environments have clearly shown that noise can have more subtle, but equally important, effects on wildlife. [Click2Read](#) (Photo COMET program)

Giant Squid Killed by Sound? (National Geographic) A new study says low-frequency sounds from human activities can affect squid and other cephalopods, not just whales and other marine mammals, which have long been thought to be vulnerable to such pulses. [Click2Read](#)

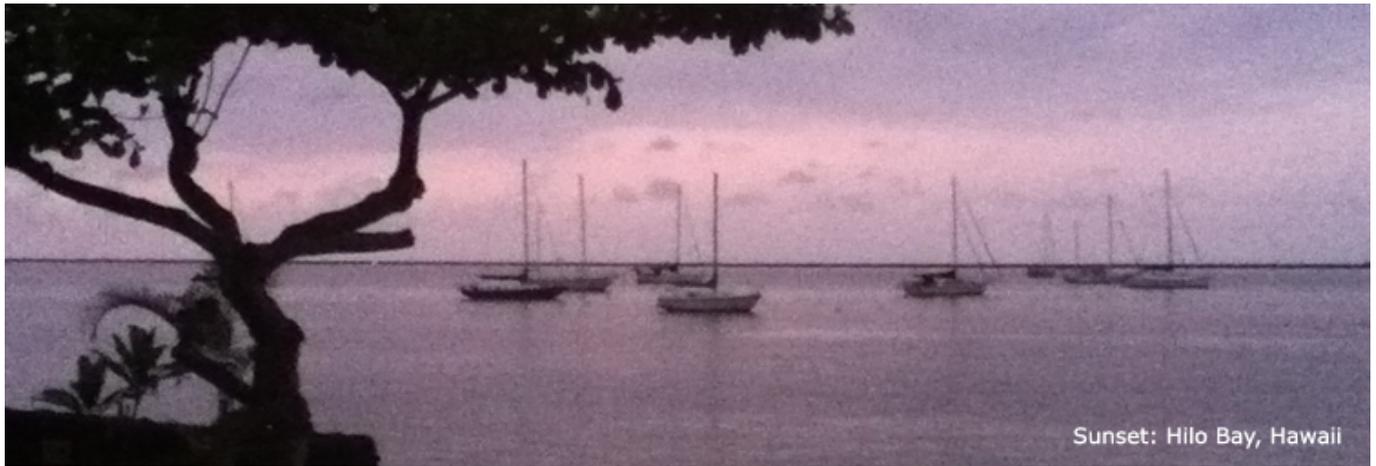
Composer Records Beetles to Mark Climate Change (NPR) Milder winters linked to climate change have sparked a massive infestation of bark beetles in New Mexico. Composer David Dunn has used the sounds the beetles make in his compositions. [Click2Listen](#)

Listening to Wild Soundscapes (NPR) A new field of biology called 'soundscape ecology' has scientists recording all the sounds in a given habitat and listening for patterns and changes. Ecologist Bryan Pijanowski and bioacoustician Bernie Krause discuss what we can learn from listening to natural soundscapes. [Click2Listen](#)

Radio 4 launches experiment on nasty noises (BBC) An 18-year-old amateur scientist is launching a national experiment to test our reactions to horrible noises. Izzy Thomlinson, from Shropshire, UK, wants to find out why some people are more sensitive than others to sounds like scraping cutlery and squeaky balloons. [Click2Read](#)

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WFAE: EVENTS CALENDAR



July 2-5, 2012: European Conference on Underwater Acoustics. Edinburgh , Scotland

The 11th European Conference on Underwater Acoustics (ECUA) provides a key international forum for presentation of the latest research and developments in underwater science and engineering. The main topics for the conference are: underwater acoustics; acoustical oceanography; engineering acoustics and signal processing in acoustics. [Conference web site.](#)

July 6-14, 2012: Sound Symposium XVI St. John's, Newfoundland and Labrador.

Sound Symposium is an international celebration of Sound - a catalyst for the generation of new ideas and new directions in music, visual and performance art. [Facebook.](#)

July 18th, 2012 - World Listening Day

World Listening Day happens annually on July 18th—the birthdate of R. Murray Schafer, a Canadian composer who established the World Soundscape Project. Its research laid the foundations for what became known as Soundscape Studies and Acoustic Ecology. [Click2Read](#) more about the annual event and how you can participate.

July 18th, 2012

World Listening Day Salon and Concert

The Southern California Sound Ecology (SCSE) chapter of the ASAE is planning a salon and concert for World Listening Day, as well as a late Spring retreat to Joshua Tree National Park. More information on SCSE, including links to images and sound samples, can be found at the [chapter's web site.](#)

July 26-28, 2012: "The Global Composition" Conference on Sound, Media and the Environment. Hochschule Darmstadt Media Campus, Dieburg, Germany

What role does media play and relation to its commodification of sound? Are there valid approaches to or even successful examples of shaping the soundscape in ways that are beneficial or at least acceptable for a majority? Are there strategies for overcoming the societal, political and economic hindrances that inhibit the inclusion of auditory considerations in the making of a sustainable society? What is the role of art in developing paradigms for auditory solutions applied to our living environments? Conference details are now available on "The Global Composition". Confirmed Keynote presenters are so far: Bill Fontana, R. Murray Schafer, and Hildegard Westerkamp. For updates check the conference [web site.](#)



August 17-25, 2012: World Congress of Acoustic Ecology Arc-et Senans - France / Saillon - Switzerland

The first World Congress of Acoustic Ecology was held in 1997 at the Abbaye de Royaumont, in France. The objective was to highlight the nascent discipline of acoustic ecology with the perspective of taking the sonic dimension into account as part of the protection, preservation and creation of human and natural environments. Now, a second congress will be held from August 17 to 25, 2012. Visit the Congress [web site](#).

September 7-9 and November 23-25, 2012: Field Recording Workshop Norwich, UK

This two-day course aims to teach you the skills necessary and give you hands-on experience with some of the latest equipment. The course is suitable for aspiring wildlife film-makers, camera operators, camera assistants, producers and sound recordists. It is taught by Chris Watson, one of the world's top wildlife sound specialists who regularly works for the BBC, and assisted by audio specialist Jez riley French. [Click2Read](#)

September 19-27, 2012: European Acoustic Heritage: Exhibition, conference and seminar. Tampere, Finland

The EAH traveling exhibition "The Soundscapes of Europe" will take place from 18 to 27 September in Finlayson area, "the old town centre of Tampere" at Galleria Nottbeck, (Satakunnankatu 18). Exhibition is open daily. The following events are at The Finnish Labour Museum Werstas auditorium (Väinö Linna square, Tampere) . [Click4Details](#)

Seminar 19th September

- Exhibition themes and official opening of the exhibition
- EAH partners from Finland, Spain, France and Austria

Conference 20th September

- EAH publication, keynote speakers

September 26-28, 2012: AudioMostly 2012: 7th Conference on Interaction with Sound. Corfu, Greece

Audio in all its forms – music, sound effects, or dialogue - holds tremendous potential to engage, convey narrative, inform, dramatize, create attention and enthrall. However, in computer-based environments, for example games, nowadays the interaction abilities through and with sound are still not sufficiently explored. The Audio Mostly Conference provides a venue to explore and promote this untapped potential of audio by bringing together audio experts, content creators, interaction designers, and behavioral researchers. [Click2Read](#)

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WFAE: OPPORTUNITIES

July 10, 2012: Call for sound files. ARTE , with the National Film Board of Canada, is in the process of "re-launching" its [Ecologie Sonore](#) site and invites public participation in a contest based around submitted sounds. Participants may enter between June 20 and July 10, 2012 [Click2Read](#) more details (in French).

July 15, 2012: Kinokophonography Open Call. Kinokophonone are welcoming submissions by field recordists and phonographers to share in a collective listening experience at our next listening event. Works can be un-edited field recordings or compilations of no more than 5 minutes in duration.

To respond to our open call, send us your sound files along with the following details: track title, length and location of where the recording was made. The submission deadline for our next session is the 15th of July. Please note that we have stereo speakers available for the event. Please feel free also include a short paragraph regarding your track or work if you'd like it to be included in our programme. [Read More](#).

August 13, 2012: Call for EAH Water Soundscape Compositions. The European Acoustic Heritage (EAH) invites composers and sound artists to submit soundscape compositions up to a maximum of 10 minutes to be included in the touring European Acoustic Heritage exhibition and accompanying multimedia book. Entries are open to professional or amateur composers/sound artists until August 13, 2012. [Read more](#) and find an online application form.

August 31, 2012: Call for Sound Submissions for URBAN OBSERVATORY Festival in Torun/Poland. Categories: sound art, field recording, voyeurism, experimental, urban, city sounds. Submissions are free of charge. [Click2Read](#) more.

September 30th, 2012: Divina Sonus Ruris: Open call for sound art residencies. The Program of Creative Labs in Sound Art and Experimental Research for 2013. [Details online](#).

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### Call For Short Articles - WFAE Newsletter (on-going)

The WFAE Newsletter is calling for short articles of about 700 words in length for its Feature section published six times a year. If you have a topic related to the field of acoustic-ecology that you would like to write about, let us know. Send an initial concept outline to [wfae.newsletter@gmail.com](mailto:wfae.newsletter@gmail.com).

**Invitation to submit work: "Animal Encounters in the City"  
Blog: City Creatures (on-going)**

Dave Aftandilian and Gavin Van Horn of the Center for Humans and Nature in Chicago are partnering on a new project called "City Creatures." The project is intended to help educate Chicagoans about the other animals with whom we share this region, as well as to hopefully inspire caring, concern, and action on behalf of those animals.

We are soliciting contributions for a blog starting soon as part of the project. The blog will be called "Animal Encounters in the City." Specifically, we are interested in submissions of a nature sound recording or composition (or excerpt there from) related to animals in Chicago Wilderness together with a brief "statement from the composer" about the work, where you recorded it, why you chose to approach it in the way you did, etc. In terms of the written component, we're looking for fairly brief entries, no more than 500-1,000 words, and ideally a photo to go along with each--even more ideally, one that you have taken so that we don't have to worry about perm issues. Our intended audience is the elusive "general educated reader. No funds are available to pay for contributions. But we would be happy to include a link to your artist's web site in the entry. Contact: Dave Aftandilian at [d.aftandilian@tcu.edu](mailto:d.aftandilian@tcu.edu). Aftandilian is Secretary of ASAE.

**Call: Sound is Art (on-going)**

With 3000+ subscribers, Sound is Art is a great place to share your work be heard! To learn more visit the [Sound Is Art](#) web site.

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# World Forum for Acoustic Ecology WFAE Newsletter

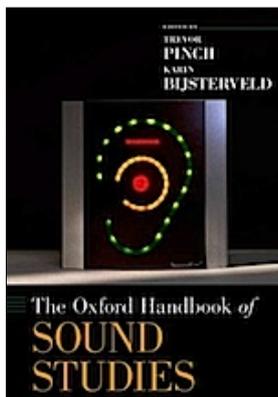


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## WFAE: RESOURCES

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**The Oxford Handbook of Sound Studies.** Edited by Trevor Pinch and Karin Bijsterveld. Written by the world's leading scholars and researchers in the emerging field of sound studies, *The Oxford Handbook of Sound Studies* offers new and fully engaging perspectives on the significance of sound in its material and cultural forms. The book considers sounds and music as experienced in such diverse settings as shop floors, laboratories, clinics, design studios, homes, and clubs, across an impressively broad range of historical periods and national and cultural contexts.

Science has traditionally been understood as a visual matter, a study which has historically been undertaken with optical technologies such as slides, graphs, and telescopes. This book questions that notion powerfully by showing how listening has contributed to scientific practice. Sounds have always been a part of human experience, shaping and transforming the world in which we live in ways that often go unnoticed. Sounds and music, the authors argue, are embedded in the fabric of everyday life, art, commerce, and politics in ways which impact our perception of the world. Through an extraordinarily diverse set of case studies, authors illustrate how sounds -- from the sounds of industrialization, to the sounds of automobiles, to sounds in underwater music and hip-hop, to the sounds of nanotechnology -- give rise to new forms listening practices. In addition, the book discusses the rise of new public problems such as noise pollution, hearing loss, and the "end" of the amateur musician that stem from the spread and appropriation of new sound- and music-related technologies, analog and digital, in many domains of life.

Rich in vivid and detailed examples and compelling case studies, and featuring a companion website of listening samples, this remarkable volume boldly challenges readers to rethink the way they hear and understand the world.

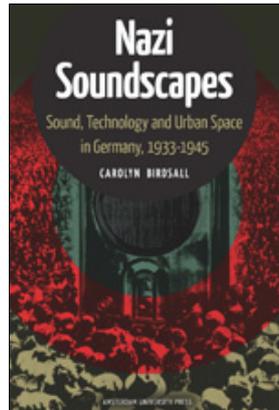
Hardcover: 624 pages

Publisher: [Oxford University Press, USA](#) (December 2, 2011)

Language: English

ISBN-10: 0195388941

ISBN-13: 978-0195388947



**Nazi Soundscapes: Sound, Technology and Urban Space in Germany, 1933-1945.** Author: Carolyn Birdsall. Many images of Nazi propaganda are universally recognizable, and symbolize the ways that the National Socialist party manipulated German citizens. What might an examination of the party's various uses of sound reveal? In *Nazi Soundscapes*, Carolyn Birdsall offers an in-depth analysis of the cultural significance of sound and new technologies like radio and loudspeaker systems during the rise of the National Socialist party in the 1920s to the end of World War II. Focusing specifically on the urban soundscape of Düsseldorf, this study examines both the production and reception of sound-based propaganda in the public and private spheres. Birdsall provides a vivid account of sound as a key instrument of social control, exclusion, and violence during Nazi Germany, and she makes a persuasive case for the power of sound within modern urban history. (Source: Publisher)

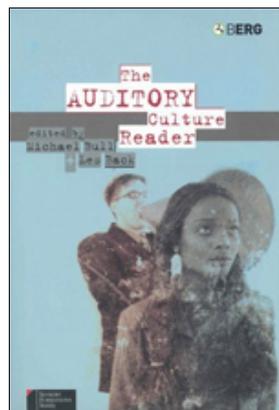
Paperback: 256 pages

Publisher: [Amsterdam University Press](#) (September 15, 2012)

Language: English

ISBN-10: 9089644261

ISBN-13: 978-9089644268



**The Auditory Culture Reader.** Editors Michael Bull and Les Back. Sight and sound are equally crucial to our understanding of the world, yet the visual has dominated discussions of cultural experience. The very way we relate to, and think about, our everyday world has been influenced by this emphasis on sight over sound. Providing a definitive overview of an emerging field, this pioneering reader is the first to redress a glaring imbalance by investigating how auditory culture subtly and profoundly impacts on our everyday lives.

From the evocative tolling of village bells to the grating rattle of exhaust pipes, what we hear influences how we feel and what we do. As technology advances, the world has become an increasingly noisy, confusing and disturbing place. The recent addition of mobile phones alone has irrevocably changed our auditory experiences. In order to retreat from jarring sounds, we seek new sounds – sounds that calm, block, soothe. Beginning with the role of sound in historical and social thought, *The Auditory Culture Reader* moves on to consider city noise, music, voices, and new technologies and medias of sound. It explores, for example, the sectarian sounds of North Belfast, sounds of the powwow amongst Native Americans, football chants, recorded sermons, and the power and influence of the DJ's voice.

Filling a significant gap, this groundbreaking and multidisciplinary reader combines classic texts, interviews and original contributions by leading social and cultural theorists. It represents a landmark statement on a

surprisingly overlooked aspect of our everyday experience.  
(Source: Publisher)

Publication Date: April 5, 2004

Publisher: [Berg](#)

ISBN-10: 1859736181

ISBN-13: 978-1859736180



**The Empty Space** is a production of the Midwest Society for Acoustic Ecology and the World Listening Project. There are 10 tracks recorded by various members of the MSAE with each using different techniques appropriate for the spaces documented in this album. A free download of this work is available [online](#). You can download the complete work or specific tracks.



**Moggs Creek Picnic Ground** (CD), Shame File Music, Melbourne, 2012.

Ernie Althoff is something of an institution in the Australian experimental music scene being an active sound artist and instrument maker since the late 1970s.

Althoff's field recording work is less known but this single-take, unedited 70 minute recording (divided into 70x 1 minute tracks) from 2004, at the titular picnic ground in the Otway Ranges, Western Victoria, Australia, highlights the landscape well. Moggs Creek is one of the many places in the Otway National Park to picnic between Aireys inlet and Lorne.

Moggs Creek Picnic Area is on reasonably flat ground in a natural-esque setting. This is a site that sits somewhat uncomfortably between dense rugged country and idealic holiday houses along the Great Ocean Road. There toilets, picnic tables and fireplaces and the Moggs Creek Circuit, that leaves from the picnic area and takes about 30 minutes ie for a short 1.8km. An interesting walk that follows the creek down through the steep sided valley, and then climbs to a vantage point over the creeks fern-lined banks before returning to the picnic area.

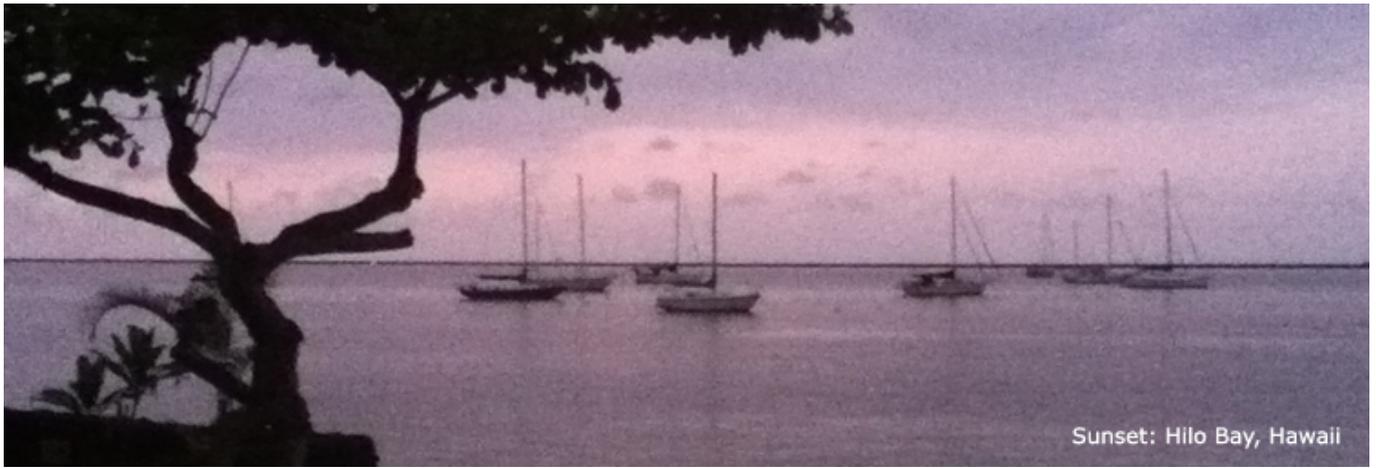
It is an eventful post-crepuscular moment following a distinct sonic progression due the undedited length and his recording captures the interactions between a plethora of birdlife (well documented on the outer sleeve) against a backdrop of windblown eucalyptus trees that renders the ecology a puzzling and strange place, which it often is.

Althoff describes the session's highlight in the liner notes: '... a magpie making repeated short and plaintive calls from various points in the bush as it approaches the picnic ground. Small variations occur in the call's structure as well. In the 50th minute the magpie flies into the clearing with strongly audible wingbeats. It calls plaintively some more. Then it flies to a tree in front of the microphones and warbles beautifully before returning to its previous short calls. Finally the magpie departs, flying strongly to the left to exit.' [Click2Read](#) more.

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## WFAE: FEATURED WEB SITE

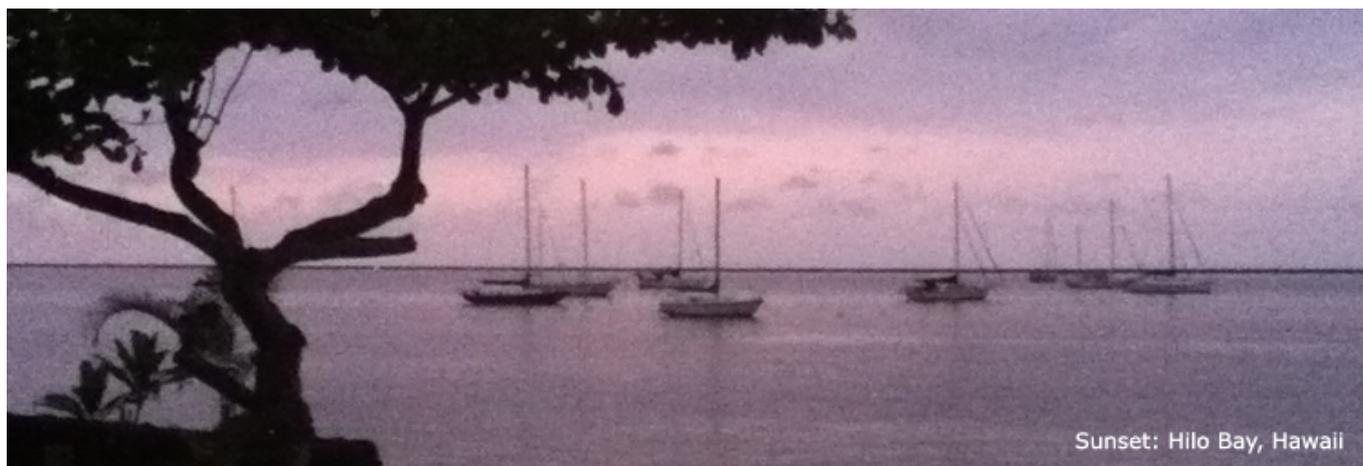
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The [Soundscape Constructor](#) is an online project of the Exploratorium in San Francisco. The user is encouraged to click on objects in the soundscape and learn how each contributes to the over-all sound environment. The user has two soundscapes from which to choose. A third soundscape is promised - see "more soundscapes"

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## WFAE: RESEARCH AND PROJECTS

### Positive Soundscapes Project: a re-evaluation of environmental sound.

Five universities\* in the UK undertook a collaborative research project between 2006-2009 to study human perception and response to soundscapes. According to the background report on the [project's web site](#):



"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."

The project results were intended to lead to new metrics and assessment methods for soundscapes, new ideas for design and user engagement and, perhaps, better policy on environmental noise."

## Related Material:

Web Site: [Positive Soundscape Project Overview and Documents](#) (2006-2009)

Web Site: [WMG Positive Soundscapes](#)

Video: [Designing Positive Urban Environments - news report](#) (2007)

Presentation Slides: [The Positive Soundscape Project](#) (Sounder Spaces conference: 2007)

Publication: [The Positive Soundscape Project](#) (2007 International Congress on Acoustics)

Web Site: [Practical and policy applications of soundscapes](#) (2008)

Publication: [Research into the Practical and Policy Applications of Soundscape Concepts and Techniques in Urban Areas](#) (2009)

Publication: [The Positive Soundscape Project: A Synthesis of Results from many Disciplines](#) (2009)

## The Positive Soundscapes Project Team included:

University of Warwick: Prof Paul Jennings, Dr Rebecca Cain, Dr John Poxon

University of Salford: Dr Bill Davies, Dr Mags Adams, Neil Bruce

University of the Arts, London: Dr Angus Carlyle, Peter Cusack

Manchester Metropolitan University: Dr Ken Hume

University of Manchester: Prof Chris Plack

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## Autumn morning in Kyoto 2011 【京都 秋の朝】



Autumn Morning in Kyoto (1:37) is one of several beautiful short soundscape videos produced by Akiharu Hioki. It was shot in Kyoto, Japan in 2011. Kyoto is a major city in the central part of the island of Honshu and was formerly the imperial capital of Japan. It has a population close to 1.5 million.

## Additional Videos:



**Soundscape Explorations** is an online directory of over 300 videos related to the field of acoustic ecology. This site brings together, in one place, video content that is scattered widely over the Internet. Each video is classified as to a specific category such as documentary, lecture, research project, or other appropriate listing.

This is an on-going collaborative task and contributed links are welcome. We are looking for content that has good information and production quality. Share the video links about acoustic-ecology that you've found. E-mail them to: [soundscapexplorations@gmail.com](mailto:soundscapexplorations@gmail.com)

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The [World Forum for Acoustic Ecology](#) (WFAE), founded in 1993, is an international association of nine affiliated organizations that 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.

### ✦ WFAE AFFILIATE ORGANIZATIONS

|                                                        |                                                                    |
|--------------------------------------------------------|--------------------------------------------------------------------|
| <a href="#">American Society for Acoustic Ecology</a>  | <a href="mailto:contact-asae@wfae.net">contact-asae@wfae.net</a>   |
| <a href="#">Australian Forum for Acoustic Ecology</a>  | <a href="mailto:contact-afae@wfae.net">contact-afae@wfae.net</a>   |
| <a href="#">Canadian Association for Sound Ecology</a> | <a href="mailto:contact-case@wfae.net">contact-case@wfae.net</a>   |
| <a href="#">Forum fuer Klanglandschaft</a>             | <a href="mailto:contact-fkl@wfae.net">contact-fkl@wfae.net</a>     |
| <a href="#">Hellenic Society for Acoustic Ecology</a>  | <a href="mailto:contact-hsae@wfae.net">contact-hsae@wfae.net</a>   |
| <a href="#">Finnish Society for Acoustic Ecology</a>   | <a href="mailto:contact-fsae@wfae.net">contact-fsae@wfae.net</a>   |
| <a href="#">Foro Mexicano de Ecologia Acustica</a>     | <a href="mailto:contact-mfae@wfae.net">contact-mfae@wfae.net</a>   |
| <a href="#">Soundscape Association of Japan</a>        | <a href="mailto:contact-jase@wfae.net">contact-jase@wfae.net</a>   |
| <a href="#">UK and Ireland Soundscape Community</a>    | <a href="mailto:contact-ukisc@wfae.net">contact-ukisc@wfae.net</a> |

✦ **WFAE MEMBERSHIP:** Become an individual or WFAE Affiliate Organization member. Visit the [WFAE Membership](#) page for more information.

✦ **WFAE NEWSLETTER:** Back issues of the WFAE Newsletter dating to 2004 are archived [online](#). Back copies of *Soundscape, The Journal of Acoustic Ecology* are also available.

✦ **Newsletter Contact:** [wfae.newsletter@gmail.com](mailto:wfae.newsletter@gmail.com)

The WFAE Newsletter is published as a bimonthly supplement to *Soundscape, The Journal of Acoustic Ecology*. Any content included in this newsletter site and/or opinions expressed therein do not necessarily reflect the views of the World Forum For Acoustic Ecology and remain solely those of the author(s). Web links and published material has been included only for ease of educational reference and informational purposes.

✦ **Header Photo:** This month's header photo is Gary Ferrington's "Window Seat: California by train" taken aboard Amtrak's Coast Starlight near San Luis Obispo.

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## FEATURE: Vancouver Soundwalk Collective

### Reflections from the Vancouver Soundwalk Collective

By Tyler Kinnear

Please take a moment to listen to this recording: [Click2Listen](#). What sounds do you hear? What kind of environment do you envision? What feelings and thoughts are stirred by these sounds?



This recording was made during the concluding portion of a soundwalk led by Jenni Schine in an old-growth forest on the outskirts of Vancouver on 1 May 2011. Typical of a soundwalk, the event began with an initial discussion about logistics (walking in silence, respecting the pace of the leader) and an invitation to listen actively to both surrounding sounds and one's own reactions. Following a gentle forty-five minute hike, the twenty-member group arrived at a small lake. Unknown to

the soundwalkers and hidden among bushes and trees around the lake were three performers who explored the environment through soundmaking. The soundwalk was followed by a moderated discussion, where participants were invited to share their experiences. (Photo: Listening at Whyte Lake)

Soundwalks have been organized regularly in Vancouver since Hildegard Westerkamp was approached by Vancouver New Music to design and lead four events during their 2003/2004 concert season. A group of active members gradually formed, and through regular activities became known as The Vancouver Soundwalk Collective. Vancouver New Music continues to fund the Collective to organize a series of soundwalks each year.

While the general structure has remained the same (introduction, silent walk, discussion), soundwalks have taken place in myriad settings, ranging from urban to rural and from indoor to outdoor contexts. Soundwalks held by the Collective also vary in terms of design. In some walks, participants are led through an unmediated environment, while others feature performative elements (e.g., use of contact microphones, integration of performers, and other "planted" sounds).

For example, at one point during Kristen Roos's "Below the Surface" soundwalk (held in an underground parking garage on 8 May 2011), participants paused with eyes closed while a musician performed with percussion mallets on a nearby shopping cart stall. Contact microphones had been placed on the stall, resulting in heightened strikes and scrapes in the resonant concrete space. This recording is a sample of what we heard that day: [Click2Listen](#)



Soundwalks, on occasion, have been thematic, including Jenni Schine and Cat Main's exploration of the concept of domestic space ("Leaving Footprints: Hearing the Sounds of Home," 15 April 2012) and Tyler Kinnear's inquiry into "green" spaces ("The Sounds of Sustainability," 22 April 2012).

During a 17 April 2011 soundwalk at Vancouver's Canada Place, Milena Droumeva armed participants with headphones and iPods. These were no ordinary iPods: they ran an application called RjDj, which processes sounds picked up through the iPod's internal microphone and plays them back in real time (Photo: Participants use RjDj to experience an indoor fountain.)

In addition to organized soundwalks, the Collective holds monthly, improvised excursions. Recent locations include Deep Cove, Granville Island, and Yaletown. With no set route or a designated leader, those in attendance alternate as leader and listening participant, letting their ears guide them.

Many first-time participants describe soundwalking as meditative, which is plausibly informed by the slow pace of walking and the challenges (and joys) of active listening. In a recent interview with Hildegard Westerkamp, Stephanie Loveless recalls her first soundwalk as marking "a shift in listening-consciousness." Loveless continues, "with my vision relaxed, and my feet simply following the group, I began to hear the sounds around me in a new way. They became, first of all, integrated (a complete shifting sound field, rather than a series of individual sounds) and also divorced from their semantic meaning. Somehow, walking in this more unified, more abstract, sound field was (and still is) a trance-like experience. The sounds move through, 'almost carry' my body, and my attention is awakened and calmed. I am sensitized to the poignant fullness of the everyday" (Westerkamp, "What's in a Soundwalk?" Presentation at Sonic Acts Conference, 2010).

This "poignant fullness of the everyday" fittingly describes the sound of footsteps on a stairway during Kinnear's recent soundwalk through the Centre for Interactive Research on Sustainability on the campus of the University of British Columbia (the building's main stairway is made from wood sourced from forests affected by mountain pine beetles and from recycled tires): [Click2Listen](#)

According to Westerkamp, "these walks [are] an exploration of our *ear - environment relationship*...an exploration of what the 'naked ear' hears and how we relate and react to it, how our imagination and memory process and alter what we hear" (Westerkamp, 2010). Active listening during a soundwalk invites us to consider the unfolding of sound and place and the communicational networks therein. Through reflection, we learn not only about the larger ecology of the acoustic environment but also about our place within it; we are perhaps even driven to make personal changes in response to what we hear.

The Collective continues to be a vibrant community of listeners. Past and current members have inspired new modes of listening and new ways of thinking about the acoustic environment. I invite you to join us as we open our ears to the sounds around and the sounds within. For more information please visit us at [vancouversoundwalk.com](http://vancouversoundwalk.com)



About the author: Tyler Kinnear is a co-coordinator of the Vancouver Soundwalk Collective and he is currently a Ph.D. Student of Musicology at the University of British Columbia.

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Disclaimer: The views or opinions expressed by guest writers are solely their own and do not necessarily represent the views or opinions of the WFAE or this publication.

Contact us at WFAE.newsletter@gmail.com if you are interested in writing a short article, op-ed, or review for the WFAE Newsletter.

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