

World Forum for Acoustic Ecology

WFAE Newsletter



Springdale, Oregon - Gary Ferrington

September - October 2012
Volume 9, Number 5

WFAE: UP FRONT

- [Up Front](#)
- [WFAE News](#)
- [Sound Bites](#)
- [Featured Article](#)
- [Events Calendar](#)
- [Opportunities](#)
- [Resources](#)
- [Featured Web Site](#)
- [Research and Projects](#)
- [Web Movie](#)
- [About the WFAE](#)
- [Newsletter Archive](#)



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

The Global Composition: Conference on Sound, Media, and the Environment, held at the Hochschule Darmstadt and endorsed by the World Forum for Acoustic Ecology, was a wonderful experience that energized many people. Attended by approximately 160 people, interest in the WFAE was significantly increased. As Carmen Braden from the Canadian Association for Sound Ecology writes in her conference report — in this issue of the newsletter—her first experience at an international conference on acoustic ecology shows that while

the presence of an older cadre of founders is apparent, there was a strong sense that the "Next Generation" is taking the field into a new and exciting direction.

The conference provided the WFAE Board members and Journal Editorial Committee with a critical opportunity to meet. Plans were made for the 2012 *Soundscape: Journal for Acoustic Ecology*. These are in process and include finding a new Editor-in-Chief, with some positive developments that we hope to update you on in the November-December WFAE Newsletter. Happily, the large and long-awaited 2011 *Soundscape: Journal for Acoustic Ecology, Volume 11* will be sent to its contributors, WFAE members, and institutional subscribers before the end of August.

In a session called "What Remains...?" the creation of a European "association" concerned with soundscape and acoustic ecology was proposed by Alexander Winkler (head of the conference organizational team) and Sabine Breitsameter (conference co-chair). This open one-hour discussion was informative, sometimes perplexing, and yet productive. I left with having a sense of positive movement that will expand the WFAE. I was heartened by many promises by conference attendees that they will become new members. I hope this will be true, and if so, we can all meet soon in the next WFAE organized or endorsed conference.

The WFAE thanks the Hochschule Darmstadt and the City of Dieburg for hosting The Global Composition. The WFAE acknowledges the support of the Government of Canada. In addition, thanks are due the conference co-chairs Sabine Breitsameter and Claudia Söller-Eckert, and their students for their dedication and hard work. Conferences bring people together in one place and at one time together. This is essential for our international community to maintain and build upon its foundation in the sciences, arts, and ethics of listening and sound making. The 500-page conference proceedings serve as

a useful publication for the field. E-mail the [Global Composition Conference](#) for details about how to order - or visit the [Conference](#) web site for publication updates.

To help take the WFAE in new and exciting directions, I am happy to announce that the WFAE Executive has two new Vice Presidents who will serve jointly: Meri Kytö and Noora Vikman—both from the Finnish Society for Acoustic Ecology. We have become friends over the past several WFAE and affiliate conferences. Both have extensive experience and accomplishments in the field of ethnomusicology that includes teaching, research, and publishing. Please visit our [WFAE Board and Affiliate Representatives](#) page to read their profiles, along with those of our lead members.

To become a part of this effort, please consider joining as an individual or WFAE Affiliate Organization member by visiting our [WFAE Membership](#) page.

—Eric Leonardson

WFAE Executive Officers. We are pleased to announce that as of August 28, 2012 the WFAE Executive includes the following officers:

- President: Eric Leonardson (American Society for Acoustic Ecology)
- Vice Presidents: Noora Vikman and Meri Kytö (Finnish Society for Acoustic Ecology)
- Secretary: Gary Ferrington (American Society for Acoustic Ecology)
- Treasurer: Nigel Frayne, Past President (Australian Forum for Acoustic Ecology)
- Journal Editor-in-Chief: (TBA) Hildegard Westerkamp, Past Editor-in-Chief

[TOP](#)

World Forum for Acoustic Ecology WFAE Newsletter



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WFAE: NEWS

- [Up Front](#)
- [WFAE News](#)
- [Sound Bites](#)
- [Featured Article](#)
- [Events Calendar](#)
- [Opportunities](#)
- [Resources](#)
- [Featured Web Site](#)
- [Research and Projects](#)
- [Web Movie](#)
- [About the WFAE](#)



Tribute to Hildegard Westerkamp *By Nigel Frayne.*

It's now over 15 years ago that I was first introduced to Hildegard (Hildi) Westerkamp. I had travelled to Vancouver in search of an understanding of acoustic ecology and so visited Simon Fraser University to visit the archive of the *World Soundscape Project*. At that time Hildi was effectively running the WFAE with the assistance of her partner, Peter Grant. Not only were they managing a membership database, collecting and banking fees but Hildi was also producing and distributing the *Soundscape Newsletter*. It was an effort to keep the energy and dreams of the *Tuning of the World* conference alive when all the delegates had returned to their homes across the globe.

Continuing these tasks became a passion and they needed to be, for as anyone who has worked as a volunteer knows, things usually end up on the plate of a small minority. In the *Soundscape Newsletter*

Hildi assembled a small committee of like minded folk and worked with them as Chair of the Editorial Board to produce all the early issues of the journal. At two issues per year this was a huge job and yet Hildi's passion and dedication never weakened. She ensured, if not insisted, that each volume of the Journal maintained a high degree of integrity, novelty and relevance to the field of acoustic ecology spending endless hours working with authors to clarify obscure points, particularly those that arise when English is not the native language of an author. It was her vision to create a publication that would be accessible to a wide readership and not be restricted to academia. While many things have changed the Journal maintains that vision and I believe this accessibility is a key factor leading to the high regard placed the Journal holds both within our membership and the wider community through Library access.

It has been a long journey for Hildegard driven by inner strength, a passion for the field and genuine warmth for the people involved. Now it is time for her to dedicate herself more completely to her family and is handing over the Editorial roles to new people. She will be missed and I'm sure she will also miss working so closely with the Editorial Committee. However, she will continue to be involved with the WFAE as an advisor to the Board so we will not lose her keen mind and wealth of experience.

she had started something that wasn't going to go away. When the WFAE finally restructured into its current form as a group of affiliates it was Hildegard who put up the idea of expanding what had since become the *New Soundscape Newsletter*, edited by Justin Winkler in Europe, into what we have now, *Soundscape: The Journal of Acoustic Ecology*.

Nigel Frayne is Treasurer and Past President of the WFAE.

Photo by Gary Ferrington, 2012

2012 Global Composition Conference Observations *By Carmen Braden.*



I attended the Global Composition Conference 2012 in Darmstadt German as a presenter, a composer, and a listener. I also attended as someone who is fairly new to the world of acoustic ecology and soundscape studies, having only discovered the movement several years ago while at school.

The conference was like being a kid in a candy store. I was surrounded by people from all corners of the world who were interested in *sound*. Now I was among my peers. Everyone was passionate about similar topics and was ready to hear new ideas.

It was an honour to present and hear feedback from others. It was exciting to take in the other presentations and performances. The conference played an essential role in allowing all the participants to gather and gain energy, enthusiasm, and knowledge from each other. One highlight for me was observing the reunions of friends and colleagues who have been working together for years, even decades. I found myself looking around at the other participants who had been identified by the organizers as the "Next Generation" and hoping we will be meeting in the same way in the years to come.

There was a topic that I expected to be addressed, but that was not raised at any of the sessions I attended. This was the topic of *ethics*. This topic could have covered the ethics of field recording, the use of recordings that may have copyright or reproduction restrictions, the

the composer had made a recording of a YouTube video. This video was of a performance of American Aboriginal people singing and drumming. The right of the composer to use and transform this song may have been in question, given their third-party acquisition of the clip. The misuse of field recordings, many collected for archival or documentary purposes, in an artistic or commercialized way is a topic that merits attention in our field.

The topics that most effectively gained my attention were those that had connections to the sonic world as it is heard by humans. While presentations on the sonification of data, or computer-generated sounds were interesting in a theoretical sense, I felt the ideas or projects that were impacted by sounds we actually hear were the most thrilling.

My own professional goals are aimed at composing using sounds from the natural environment, human environment, or the traditional musical world. I found many new and challenging ideas based in different locations (like Finland), using different media (e.g water as a sound source), architecture (e.g bridges), and human interaction (e.g breathing). My own interest in hydrophones found a connection with other people who also use these underwater mics, and I even ended up giving my hydrophone away to someone who showed just as high an interest!

The conference programme was very compact, and managed to include an impressive number of items. I appreciated the high value placed on the artistic contributions, as well as the opportunities for the hard-working students of the host school to be featured. While it was physically impossible to attend everything, the publications of all written submissions were made available and I intend to review all of them! The proceedings, CDs, books, and recordings I took away from the conference will help all the information and ideas that were shared at the conference to stay fresh in my mind. And of course, I will continue building on my new network

transformation of sounds in the artistic of friends, and colleagues all across the mediums presented, etc. One example of world. Congratulations on an enjoyable where this topic raised concerns for me and successful conference! was in a composition where

Carmen Braden, Composer, Performer
Yellowknife NT, Canada
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AFFILIATE UPDATES



AFAE News: Submitted by Jordan Lacy

Soundwalks: The AFAE in conjunction with Open House Melbourne led some successful walks that took in some of Melbourne's interesting architectural spaces. The soundwalks are a unique opportunity for participants to engage with the aural characteristics of buildings rather than just the visual. A number of laneways and gardens were also included. As per last year this led to a new audience being exposed to acoustic ecology



ideas and attentive listening experiences. For the opening of Hamer Hall in Melbourne an intensive two day workshop called Audio Architecture was held for architecture and design students.

The AFAE led two soundwalks through the streets of Melbourne where the diversity of Melbourne's acoustic spaces were explored. Many students reported the experience as profound, which seems to be the case when a group of attentive, focused and open-minded listeners come together. Highlights in the walk included the cacophony of birdsong beneath Princess Bridge which shifted and lifted in dynamic waves, followed by the Indian music festival in the BMW edge!

Endangered Sounds of Brunswick: On June 20th president of the AFAE, Anthony Magen, launched the "Endangered Sounds of Brunswick" a project to record oral history and acoustic spatial information of the current cultural and the physical landscape of Brunswick. Brunswick, like many inner city suburbs of post-industrial nations, is quickly transforming from a working class industrial neighborhood to a gentrified neighborhood where industries are closed and turned into apartments. The project, using smart phone technology, allows listeners to hear the industrial sounds that once formed soundmarks for the working class community, even where those machines and factories have been replaced by expensive inner city living. So one could be standing in a luxurious lounge-room listening to a knitting mill that once stood in the same location! [Click4Informtion](#).



Revoicing the Striated Soundscape: Vice-President of the AFAE Jordan Lacey has completed a sound installation as part of the 2012 City of Melbourne Public Art Program. The installation has been designed along acoustic ecology principles particularly Murray Schaffer's notion of "re patterning the soundscape" and referencing the natural sounds that urban machinery imitates. The installation comprises four speakers encased inside air-conditioning units playing sounds recorded in the laneway, particularly air-conditioners, moving bins and opening and closing doors. The air-conditioners can be perceived to be speaking, singing and moving their normally stable sounds through the space using VBAP. Sounds are transformed to reference wind and water - natural cooling agents. [Click4Information](#).



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

Current ASAE President, Eric Leonardson has stepped down this year as he assumes a new role as WFAE President. We all appreciate Eric's hard work and vision in bringing ASAE together with several new chapters and projects thanks to his tireless effort. Taking the reigns will be Jay Needham, MSAE member and professor at Southern Illinois University. ASAE looks forward to many more great projects under Jay's leadership.

Upcoming:

Several ASAE members will be attending and participating in *The Eighteenth International Symposium on Electronic Art, ISEA2012 Albuquerque: Machine Wilderness, Re-envisioning Art, Technology and Nature*. September 19 - 24, 2012. [Click2Read](#) more.

In Baraboo, Wisconsin a select number of members of the American Society for Acoustic Ecology met with the Steering Committee of the [Global Sustainable Soundscapes Network](#) for a multi-disciplinary workshop to share experiences related to soundscape ecological research.

Bay Area Sound Ecology (BASE) Andrea Williams and Jeremiah Moore of BASE are attending the ISEA2012 "Machine Wilderness" symposium in Albuquerque New Mexico Sept. 19-23. [Click2Read](#) more on our Facebook page. (submitted by Jeremiah Moore)

Colorado Society for Acoustic Ecology (ColoSAE) Work continues on the Colorado Sound Museum (an online museum of soundscapes in Colorado currently under construction), including harvesting recordings of Colorado soundscapes. The ColoSAE is hosting a sound hike every first Sunday September, and October. [Click2Read](#) more. (Submitted by Michael Doherty)

Midwest Society for Acoustic Ecology (MSAE) ASAE President Jay Needham will be performing *Chronography: Animal* at the [IV Antarctic Art and Culture International Conference & Festival](#) in Buenos Aires, Argentina. The festival and conference runs from September 5-9. Additionally, his video *This is A Recording* will be screened in Warsaw, Poland during the [Warsaw Jewish Film Festival](#), October 25-30.

On September 29 WFAE President Eric Leonardson will give an artist talk and lead a soundwalk in collaboration with Andra McCartney for Audioparc, a multi-arts program curated by Magali Babin, organized by Galerie Verticale in Laval, Québec, Canada. The official program launch on September 28 features a presentation by artist Douglas Moffat and a concert by Jen Reimer and Max Stein.

On October 5 Leonardson will be on a panel discussion on environment, art, and science, organized by Southwest Society for Acoustic Ecology member Andrea Polli for the 23rd International Sculpture Conference: Process, Patron, Public in Chicago.

MSAE Member and composer, Christopher Preissing has organized the Water Music Series: A Field Recording Improvisation at Berger Park in Chicago. Preissing describes the event as one that "...highlights music that reflects, reacts to, or personifies the sounds of water." Participants include Greg O'Drobinak, Ed Herrman, Todd Carter, Norman Long, Christopher Preissing, Edward Breitweiser, Michael Junokas and Chad Clark. The event will take place Sunday, September 30th. For confirmed times and additional information, please visit [6018North](#). Tricia van Eck of 6018 North sponsors this event.

Preissing and Leonardson also perform together in two concerts in Chicago: at Heaven Gallery on September 15, and the Green Mill on September 23.

More information available at the [MSAE](#) web site. Also "Like" MSAE on its [Facebook](#) Page (Submitted by Jay Needham)

Southern California Sound Ecology (SCSE) SCSE is planning to schedule its oft-postponed retreat to Joshua Tree National Park, this time aiming for October when the temperatures become more bearable. SCSE member [Alan Nakagawa](#) has been awarded a

\$20,000 mid-career Fellowship by the California Community Foundation, a great honor and a fantastic opportunity for Alan.

SCSE Director Glenn Bach has a new album (with John Kannenberg), "*Dispersal Patterns*," released on the UK label Entr'acte. The album documents the duo's live performances on Chicago-area radio stations, incorporating field recordings and other sonic data from 2008, when Glenn and John lived in Milwaukee and Chicago, respectively.

[Click2Read](#) more about the SCSE. (Submitted by Glenn Bach)

The Southwest Society for Acoustic Ecology (SWSAE)

SWSAE Member Andrea Polli's work with glass resonators and bat sounds was featured on a recent [NPR's Weekend Edition](#) broadcast. [Click2Read](#) more about the SWSAE

Visit our other ASAE Chapters: **The New England Forum for Acoustic Ecology (NEFAE)** - **New York Society for Acoustic Ecology (NYSAE)** and **Pacific Northwest Society for Acoustic Ecology** ([subscribe](#))



News from the FKL submitted by Lorenz Schwarz.

A call for contribution: Auricoli Da Rumore 2012. Over the years there have evolved many ways to protect ourselves from the intensity of daylight such as the use of sunglasses. Now, given the decades of increasing noise pollution, we are in need of addressing the protection of our ears.

With worrying reports about acoustic pollution in our cities and the limitations noise laws it may be necessary to design a device which filters sounds just as sunglasses filter ultra violet light. We are issuing a call for participation in designing such a device that is both functional and aesthetic - much as sunglasses have become today. A device that can be a fashion object worn with pride, pleasure, and enjoyment. [Click2Read](#) more about this opportunity.

Spielpläne - a textbook for high school. In Baden-Württemberg, a state of Germany, the high school music textbook was recently rewritten. Through the efforts of FKL board member Anke Haun it was possible to insert a chapter about soundscape and electro-acoustic composition. The chapter uses "Sailing with Schubert" by composer Bernadette Johnson to introduce the pupils to the concepts of soundscape. The textbook has an initial print run of 15,000. A special teachers text book dedicated entirely to soundscape is planned for 2014. [Click2Read](#) more.

Giuseppe Englert prize. FKL honorary member Prof. Albert Mayr has been awarded the famous [Giuseppe Englert](#) prize at the "Congrès Mondial d'Écologie Sonore" in Switzerland on the 20th of August.

Visit our other [Affiliate Organizations](#) online

[TOP](#)

World Forum for Acoustic Ecology WFAE Newsletter



Springdale, Oregon - Gary Ferrington

September - October 2012
Volume 9, Number 5

- [Up Front](#)
- [WFAE News](#)
- [Sound Bites](#)
- [Featured Article](#)
- [Events Calendar](#)
- [Opportunities](#)
- [Resources](#)
- [Featured Web Site](#)
- [Research and Projects](#)
- [Web Movie](#)
- [About the WFAE](#)

WFAE: SOUND BITES

World Listening Day Podcast. A special podcast on World Listening Day is available for listening, hosted by Sounding Out!. Twelve artists, scientists, and researchers were interviewed and are heard in the podcast, produced by Eric Leonardson, Monica Ryan, and Tom Haigh at ARU Chicago. [Click2Access](#)



European Sound Studies Association formed (Sound Studies EU) On Friday, July 14 2012, the formation the European Sound Studies Organisation (ESSA) was announced. The committee behind the organisation consists of sound researchers from Germany, England, France, The Netherlands, and the Nordic countries. The aim is to provide an international, interdisciplinary and interprofessional organization for promoting the study of sound by providing a forum for knowledge exchange, for conferences, for research encouragement and development of projects, and for information. [Click2Read](#) more about this organization.

Have You Heard? Noise Can Effect Learning (Education World) "Children in schools bombarded by frequent aircraft noise don't learn to read as well as children in quiet schools do, say Cornell University researchers. And those researchers have discovered one major reason: kids tune out speech in the racket" [Click2Read](#)

How the Gorgeous, Sometimes Fictional Sound of the Olympics Gets Made (The Atlantic). The audio from your favorite events isn't real. It's much better than real. It all depends on on the decisions of audio engineer Dennis Baxter, who has been working on the Olympics for 20 years. [Click2Read](#)

Listening to Disaster: Our Relationship to Sound in Danger (Sound Studies Blog) By Malle Colbert. "Often we associate catastrophes with massive and sudden sounds. We give animalistic descriptions to the sounds made by what we call natural disasters, such as growling tornado, roaring avalanche, shrieking cyclone, groaning earth. This practice speaks to our complex relationship with nature, connecting us to it and taking us out of it at the same time." [Click2Read](#).

The Sound of a Damaged Habitat (New York Times) By Bernie Krause. "If you listen to a damaged soundscape — an expression of infirmity or extinction — the sense of desolation extends far beyond mere silence. The community has been altered, and organisms have been destroyed, lost their habitat or been left to re-establish their places in the spectrum. As a result, some voices are gone entirely, while others aggressively compete to establish a new place in the increasingly disjointed chorus." [Click2Read](#)

Beautiful Bird Songs of Britain (British Library) To celebrate the launch of a new CD, Beautiful Bird Song of Britain, Wildlife Sounds Curator Cheryl Tipp discusses why we are so fascinated by birdsong, the relationship between music and birdsong and what birdsong actually means. [Click2Listen](#)



Bat Calls Make Eerie Comeback As Techno-Like Beats (NPR) "Andrea Polli, a New Mexico-based digital media artist [and member of the American Society for Acoustic Ecology], was horrified when McFarland told her about the bat die-off. An artist in residence this summer at Woodstock's Marsh-Billings-Rockefeller National Historical Park, Polli wanted to create a project that would celebrate their mysterious sounds." [Click2Listen](#)

Secret to Elephants' Thundering Calls Discovered (Live Science) Elephants produce sounds like humans do, a recent study suggests. But their vocal cords are eight times longer and they can be heard up to six miles away. [Click2Read](#)

Playback - a social media network (The British Library) 'Playback' is a social media network that welcomes anyone with a professional or personal interest in sound and sound recording. The aim is to make this site a vibrant forum where members can connect with like-minded individuals, share knowledge and discuss current topics relevant to the fields of audio recording, composition, archiving, engineering, research and other related areas. Blog posts, events, videos, photos and group discussions make up the fabric of Playback and we would love to welcome more contributors from the world of sound. [Click2Read](#)



Silence's Loud Goodbye (Pacific Standard Magazine) By Michael Todd. Cries for turning down the volume on Earth grow louder, but can they be heard over the din of a noise-pollution epidemic? [Click2Read](#) (Photo: Michael Todd)

Sound Science: World's Best Outdoor Music Venues (Wired.Com) By Nathan Mattise. "Live music rocks hardest in the open air, sonically speaking. Natural arenas like the Gorge Amphitheater in George, Washington—or the Hollywood Bowl in Los Angeles or Red Rocks in Colorado—give concert goers more audio bliss by offering less interference." [Click2Read](#)

Decoding The Hyena's Laugh (NPR) Sure, hyenas laugh. But did you know they groan, giggle and whoop too? Researchers at UC Berkeley have been listening to the calls of a colony of hyenas in the Berkeley hills and just released a paper with clues to their meaning. In April 2010, Linda Wertheimer talks with one of the researchers, professor of psychology Frederic Theunissen. [Click2Read/Listen](#)



High fidelity Soundscape (Parade) "In south sudan, near the border with Ethiopia, a tribe known as the Mabaan reportedly live in a place of such quiet that their ability to hear has become astonishingly acute. Legend has it that even the oldest Mabaan can make out the words of another tribesman whispering to him from across a wide field. In theory, at least, any one of us could do the same, provided we spent our lives similarly sheltered from noise." [Click2Read](#) an article on the senses. Note: the Mabaan experience is referenced in the following article.

A Defense of 'Noise' (NPR) Ira Flatow interview Professor Bart Kosko in this 2006 broadcast as he explores why some people appear to thrive in noisy spaces. [Click2Listen](#)

[TOP](#)

World Forum for Acoustic Ecology WFAE Newsletter



Springdale, Oregon - Gary Ferrington

September - October 2012
Volume 9, Number 5

- [Up Front](#)
- [WFAE News](#)
- [Sound Bites](#)
- [Featured Article](#)
- [Events Calendar](#)
- [Opportunities](#)
- [Resources](#)
- [Featured Web Site](#)
- [Research and Projects](#)
- [Web Movie](#)
- [About the WFAE](#)

WFAE: EVENTS CALENDAR

September 5, 2012: John Cage's 100th Birthday Celebration. John Cage, who is one of the most important composers of the 20th Century, was born on September 5, 1912. [Hundreds of concerts](#) and other kinds of events are happening throughout 2012 in celebration of Cage's 100th birthday.

The World Listening Project invites you to participate in a special celebration of John Cage's 100th birthday—a worldwide celebration of Cage's composition 4'33". If you'd like to participate in this celebration of John Cage's 100th birthday, please send the World Listening Project an email at worldlistening@gmail.com, with John Cage in the subject line. Looking forward to hearing from you! [Click2Learn](#) more about participating.

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 10-13, 2012: Field Studies 2012 - London. Field Studies is a four-day summer-school led by three acclaimed sound artists and composers. It explores the possibilities of engaging with places through listening, and working with recorded sound as a creative and practical tool in the context of architecture, the city and art practice. This year includes the studies program is led by Brandon LaBelle, Lee Patterson and Davide Tidoni with keynote talks by Christina Kubish and Joseph Kohlmaier. Field Studies is organised by Musarc, a sound and architecture research platform at the Faculty of Architecture and Spatial Design (ASD), London Metropolitan University, and led by Joseph Kohlmaier. [Click2Read](#) more.

September 19-24, 2012: The 18th International Symposium on Electronic Art, ISEA2012 - Albuquerque, New Mexico. The theme: Machine Wilderness: Re-imagining Art, Technology and Nature will explore a discourse of global proportions on the subject of art, technology and nature. 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. [Click4Details](#)

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](#)

September 19-27, 2012: 2nd International Congress on Ambiances, Ambiances in action Montreal, Canada. 2012The Congress will be held for four days at the Canadian Centre for Architecture (CCA), in Montreal. It will seek to express advances in learning and new hypotheses proposed by the various disciplines and fields of activity which address the question of ambiances. [Registration for the congress](#) is still open.

The second International Congress on Ambiances will be held under the aegis of the [Ambiances International Network](#). The congress, organized every four years, is one of the network's main events, an international gathering for researchers, artists and players engaged in analyzing the ambiance-related dimensions of the built environment and in the sensory construction of the contemporary world. Many approaches are at work in the field of architectural and urban ambiance, and these multiple contributions nurture its rich diversity. The International Congress on Ambiances aims to give voice to this activity, feeding on work exploring new forms of exchange between what is designed and what is experienced, between the measured and the qualified, the projected and the tested, the material and the immaterial.

[The congress program is now online](#). More than 80 oral communications will be proposed, as well as 2 invited conferences (Linnea Tillet and Elizabeth Diller), a poster session (26 posters), exposure / projection videos in several areas of the CCA in the presence of their authors, experiments outside the walls and urban walks in Montreal, and a library dedicated to the ambiances

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](#)

October 1-5, 2012 SoundLab Prague: Field recording workshops by Els Viaene (Belgium) and Udo Noll (Germany), in collaboration with Školská 28 and Asociace MLOK. Write info@soundsofeurope.eu for more information.

November 24, 2012 Making Sound Objects Cultures of Hearing, Recording, Creating and Circulation. Pitt Rivers Museum, Oxford. [Click4More](#) information,

Through December 30, 2012: Fields of Indigo: Installation by Rowland Ricketts with Sound by Norbert Herber. Krannert Art Museum, Urbana-Champaign, Illinois. A collaborative installation between textile artist Rowland Ricketts and sound artist Norbert Herber, leads visitors through the process of making indigo. Through sound and video collage, the movements of visitors in the gallery illuminate how indigo is grown, composted, decomposed, and concocted into a pungent dye. As visitors tread on the indigo, separating leaf from stem, they take part in the winnowing that initiates the plant's decomposition. [Click2Read](#) more

[TOP](#)

World Forum for Acoustic Ecology WFAE Newsletter



Springdale, Oregon - Gary Ferrington

September - October 2012
Volume 9, Number 5

- [Up Front](#)
- [WFAE News](#)
- [Sound Bites](#)
- [Featured Article](#)
- [Events Calendar](#)
- [Opportunities](#)
- [Resources](#)
- [Featured Web Site](#)
- [Research and Projects](#)
- [Web Movie](#)
- [About the WFAE](#)

WFAE: OPPORTUNITIES

September 2nd, 2012: ((audience)) Delhi 2013 Call for surround sound works. ((audience)) seeks 5.1 surround sound art works or stereo works that directly represent the unique soundscapes -- urban, rural and media-based -- of the Indian subcontinent. We are particularly interested in audio compositions that emphasize spatial experimentation and/or treat cinema as a unique format for storytelling and the organization of time. Submitted works should relate to one of two themes: "Soundscapes" and/or "Bollywood in the Dark." "Soundscapes" is open to international and Indian artists. Works in this category may have any subject or organizing conceit but must use field recordings from the Indian subcontinent (India, Pakistan, Bangladesh, Nepal, Sri Lanka, etc.) as their source material. Shorts (5-15 minutes) or feature-length (20-90 minutes) works may be submitted. "Bollywood in the Dark" is open to international artists, though preference will be given to Indian artists. Works in this category may be narrative sound films; playful reflections on Bollywood tropes and clichés; critical experiments with Bollywood musical context; or new musical compositions built from samples of popular film. For more information, and submission details, please visit the [website](#).

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](#).

October 15th, 2012: Call for papers. Art is getting noisier every day. Whether made by sculptors, video artists, composers, printmakers or installation artists, there's no question but that "Sound Art" is a genre ascendant. The Turner Prize went to a Sound Artist last year, phonography has revived an interest in R. Murray Schafer's Soundscape theories, and critical writing is beginning to proliferate on the topic. It's time for Leonardo Music Journal to give this field a closer look. For Volume 23 of Leonardo Music Journal we solicit articles and artist's statements that address the role of sound in art that wouldn't necessarily be called "music." [Details online](#).

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**ARTErra** is a private structure of incentive for artistic creation in a quiet, green village located in Lobão da Beira, in Portugal. We offer two distinct spaces: a comfortable house where residents can eat, rest, and meet each other, and the "creation yard," with different work places, ateliers, studio, blackbox, documentation center and peaceful gardens, all of which can be used in the creation and development of an artistic work. Public presentations can also be provided thanks to a partnership with City Hall. [Click2Visit](#) for more details (application information is in English at the bottom of the page), or contact [arterra.geral@gmail.com](mailto:arterra.geral@gmail.com) with any questions. Deadline: Applications accepted ongoingly

**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.

[TOP](#)

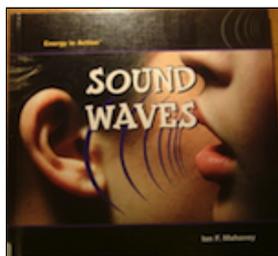
# World Forum for Acoustic Ecology WFAE Newsletter



September - October 2012  
Volume 9, Number 5

## WFAE: RESOURCES

- [Up Front](#)
- [WFAE News](#)
- [Sound Bites](#)
- [Featured Article](#)
- [Events Calendar](#)
- [Opportunities](#)
- [Resources](#)
- [Featured Web Site](#)
- [Research and Projects](#)
- [Web Movie](#)
- [About the WFAE](#)



### Sound Waves by Ian F. Mahaney

"Readers of this book will learn all about sound waves and how they transmit energy. It describes how sound works, discussing vocal cords, sound waves, parts of the ear, ultrasound, and the speed of sound, and provides experiments related to it. And along the way they'll encounter fascinating facts about whales, bats, and the inside of the human ear." Source: Publisher

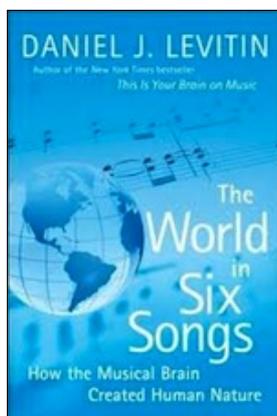
ISBN 1404221891 / 9781404221895 / 1-4042-2189-1

Publisher Rosen Pub Group

Language English

Edition Softcover

List price \$6.33



### The World in Six Songs: How the Musical Brain Created Human Nature. By Daniel J. Levitin.

"Daniel Levitin's book showcases his daring theory of "six songs," illuminating how the brain evolved to play and listen to music in six fundamental forms: for knowledge, friendship, ceremony, joy, comfort, and love. Levitin shows how music and dance enabled the social bonding and friendship necessary for human culture and society to evolve. Blending cutting-edge scientific findings with his own sometimes hilarious experiences as a musician and music-industry professional, Levitin's sweeping study also incorporates wisdom gleaned from interviews with icons ranging from Sting and Paul Simon to Joni Mitchell, Willie Nelson, and David Byrne. The result is a brilliant revelation of the prehistoric yet elegant systems at play when we sing and dance at a wedding or cheer at a concert or tune out quietly with an iPod." Source: Publisher

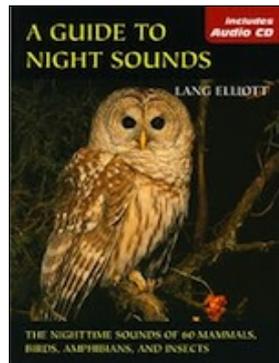
Hardcover: 368 pages

Publisher: Dutton Adult; First Edition edition (August 19, 2008)

Language: English

ISBN-10: 0525950737

ISBN-13: 978-0525950738



**A Guide to Night Sounds: The Nighttime Sounds of 60 Mammals, Birds, Amphibians, and Insects** By Lang Elliott.

"As anyone who has been captivated by the sounds of an evening outdoors knows, the nightly music of the woods can be a lovely but bewildering mix of hoots, croaks, howls, and grunts. This handy collection of field recordings and species descriptions helps you to identify the various members of the nocturnal chorus, from crickets and owls to otters, porcupines, and alligators. Illustrated with gorgeous pencil drawings and full-color photographs, it's the perfect complement to the sounds of the night." Source: Publisher

Paperback: 72 pages

Publisher: Stackpole Books (August 11, 2004)

Language: English

ISBN-10: 0811731642

ISBN-13: 978-0811731645



**Urban Sound Environment** By Jian Kang. Over the past two decades there have been many major new developments in the field of urban sound environment. Jian Kang introduces and examines these key developments, including:

- the development of prediction methods for urban sound propagation
- establishment and application of noise-mapping software
- new noise control measures and design methods.
- Also covered is the new EU directive on noise and the substantial actions it has brought about across Europe.

As the importance of soundscape, acoustic comfort and sound environment design have become widely recognized, Urban Sound Environments is a thoroughly useful book for students and practitioners in a wide range of fields, from urban planning and landscape through to architecture and acoustics. Source: Publisher

Hardcover: 304 pages

Publisher: CRC Press (September 13, 2006)

Language: English

ISBN-10: 0415358574

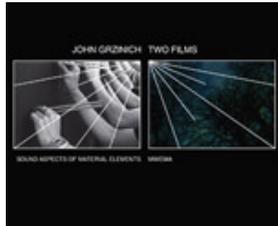
ISBN-13: 978-0415358576



**Field Notes** is a free bi-lingual magazine published by the German label Gruenrekorder, edited by Daniel Knief and Lasse-Marc Riek. Generally speaking our magazine is concerned with the phenomenon of sound from the most varied perspectives: artists, musicians, journalists and scientists add to Field Notes with their essays, interviews, travelogues, anecdotes, notes and picture series. [Click2Access.](#)



**World Listening Day.** As usual since 2010, the year we celebrated the first World Listening Day, the portuguese netlabel *Green Field Recordings* has invited artists from their catalog, and others who want to join, to celebrate the July 18th day of listening. In this year's release 12 artists and their sound pieces are represented. [Click2Access](#) the 2012 World Listening Day program



### **Sound Aspects Of Material Elements**

Black & White, 57 minutes HD, 16:9 Aspect Ratio

By John Grzinich with collaborative recordings made with: Patrick McGinley, Jim Haynes, Toomas Thetlof, Maksims Shentelevs, Kaspars Kalninsh, Eamon Sprod, Hitoshi Kojo, and Evelyn Mürsepp.

Sound Aspects of Material Elements is a film that shows a specific approach to the artistic use of sound, covering a 3 year period (2006-2009) of the author's personal research and collaborations with a number of close colleagues. What we hear and see reveals how much our ability to listen with a creative ear, helps us re-interpret and build new relations to what surrounds us. Using sound as the primary signifier. The film documents in-situ processes of exploration and sonification of the landscape along with various material, objects and structures found there. All the sounds captured formed the basis for each shot emphasizing how the combinations of certain materials (metal, wood, glass) along with natural elements (water, wind fire), transforms our perception of even the most common everyday places or situations.

### **Mimema**

Color, 24:38 minutes, HD 16:9 Aspect Ratio

By John Grzinich

Mimema is a meditation on states of liminality, of being in stasis, drifting in-between above and below, night and day, inside and out. Mimema started out as a sound composition and grew into a series of images that reflected my desire to invert the world around me by capturing the 'real' and making it 'imaginary', Much like a mirror that reflects the shifting states of human cognition we encounter moment to moment. Mimema is the blur between what we sense and what we construct as understanding, appearing as much a body as a fluid or boundary as a state of dissolution.

[Click2Access](#) more information and/oar.org

[TOP](#)

# World Forum for Acoustic Ecology

# WFAE Newsletter



September - October 2012  
Volume 9, Number 5

## WFAE: FEATURED WEB SITE

- [Up Front](#)
- [WFAE News](#)
- [Sound Bites](#)
- [Featured Article](#)
- [Events Calendar](#)
- [Opportunities](#)
- [Resources](#)
- [Featured Web Site](#)
- [Research and Projects](#)
- [Web Movie](#)
- [About the WFAE](#)

## PLAYSTOCKHOLM

WHAT'S THE SOUND OF STOCKHOLM? IS IT DIFFERENT FROM OTHER BIG CITIES? WE THINK THE SOUND IS ONE OF MANY GOOD REASONS TO TRAVEL TO STOCKHOLM.

WE THINK CITY NOISES CAN BE APPRECIATED, EVEN THE MOST DISTURBING ONES. IF YOU LISTEN TO CITY NOISES AS IF THEY WERE MUSIC LIFE WILL BE MUCH EASIER.

WITH PLAY STOCKHOLM YOU WILL DISCOVER THE CITY'S UNIQUE SOUNDSCAPE. CLICK, PLAY AND MIX, CREATE YOUR OWN MUSIC FROM THE SOUND OF STOCKHOLM.

START / STOP > 1 2 3 4 5 6 7 8 9 10 11 12

### Interactive Soundscape: Play Stockholm

What is the soundscape of Stockholm like? Is it different from other big cities? This online interactive installation suggests that Stockholm's soundscape, noise and all, is one of the many good reasons to travel to Sweden's historical city.

This is an interactive web site that allows you to click, play, and mix in creating your own music from the sound of Stockholm. There are twelve videos that you can activate and create your own "soundscape composition"

[Click2Access Play Stockholm](#)

[TOP](#)

World Forum for Acoustic Ecology

## WFAE Newsletter

September - October 2012  
Volume 9, Number 5

- [Up Front](#)
- [WFAE News](#)
- [Sound Bites](#)
- [Featured Article](#)
- [Events Calendar](#)
- [Opportunities](#)
- [Resources](#)
- [Featured Web Site](#)
- [Research and Projects](#)
- [Web Movie](#)
- [About the WFAE](#)

## WFAE: RESEARCH AND PROJECTS



**Musarc** is a research and event platform based at the Department of Architecture and Spatial Design, London Metropolitan University, exploring the relationship between architecture and sound. It provides an environment for architects to engage with sound not just as an acoustic phenomenon but as a tool for research and a means to engage with places.

Musarc's aim is to introduce a culture of listening to education and creative processes in architecture and urban design. It is both a performance group (at the heart of Musarc is a choir) as well as a more traditional research unit, and amongst the teaching programmes organised is a summer school called '[Field Studies](#)' which will run for the third time this year from 10 to 13 September 2012 in London. It takes place over four days, and involves a number of talks and lectures as well as practical and creative workshops lead by three or four invited lecturers. (Photo: Musarc's Field Studies 2012)



**Transient Lapse.** As part of the Interfaculty Artscience graduation projects, Pablo Sanz and Juan Cantizzani started work in May on a Sound Installation called "Transient Lapse" located at Schenkviaduct (Schenkade and Lekstraat underground tunnel) in The Hague, The Netherlands.

The project focused on a shifting aural topography based on the daily rhythms and the resonant architecture of a pedestrian and cyclist tunnel. The sound changes over a twenty-four hours cycle, interacting with the existing soundscape and movements of passersby. Exploring the threshold of perception, the work aims to induce a switch of focus, a momentary lapse in the urban transit experience. The installation opened at the end of June and ran through July 7th.



**Listening-Learning Workshops.** Emma Quayle, sound artist and researcher based in Edinburgh, currently designs listening workshops for primary and secondary school pupils. Her projects include working with Paradykes Primary School, East Lothian, on a strategy to improve the acoustics of the school gym/dining hall and so improve the behaviour of the pupils both in the hall, and in lessons after lunch time. As part of this she has been asked to provide a series of workshops, and teaching

materials, to engage the pupils in the work being carried out. [Click2Read](#) more about her workshop development efforts.

# World Forum for Acoustic Ecology WFAE Newsletter



September - October 2012  
Volume 9, Number 5

## WFAE: WEB MOVIE

- [Up Front](#)
- [WFAE News](#)
- [Sound Bites](#)
- [Featured Article](#)
- [Events Calendar](#)
- [Opportunities](#)
- [Resources](#)
- [Featured Web Site](#)
- [Research and Projects](#)
- [Web Movie](#)
- [About the WFAE](#)



*Sound Ecology* is a Web documentary produced by the National Film Board of Canada that examines the growing problem of noise pollution, against the backdrop of our inability to tolerate silence.

This interactive project is designed with the hope that it will contribute to an environment that lets people develop their powers of perception and contemplation. [Click2Participate](#)

### 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)

[TOP](#)

World Forum for Acoustic Ecology  
**WFAE Newsletter**



Springdale, Oregon - Gary Ferrington

September - October 2012  
Volume 9, Number 5

## WFAE: INFORMATION

- [Up Front](#)
- [WFAE News](#)
- [Sound Bites](#)
- [Featured Article](#)
- [Events Calendar](#)
- [Opportunities](#)
- [Resources](#)
- [Featured Web Site](#)
- [Research and Projects](#)
- [Web Movie](#)
- [About the WFAE](#)

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 "Childhood Farmscape" taken in Springdale, Oregon, USA.

[TOP](#)

# World Forum for Acoustic Ecology WFAE Newsletter

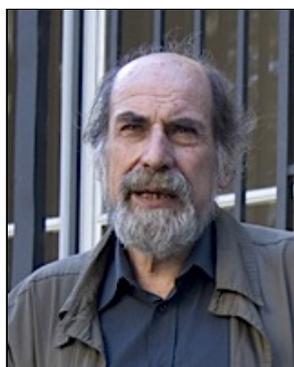


Springdale, Oregon - Gary Ferrington

September - October 2012  
Volume 9, Number 5

## WFAE: FEATURE ARTICLE

- [Up Front](#)
- [WFAE News](#)
- [Sound Bites](#)
- [Featured Article](#)
- [Events Calendar](#)
- [Opportunities](#)
- [Resources](#)
- [Featured Web Site](#)
- [Research and Projects](#)
- [Web Movie](#)
- [About the WFAE](#)



### TWO ECOLOGIES FOR THE LOW FREQUENCIES

By Albert Mayr

The following reflections were partly triggered by the fact that in many languages one speaks of 'acoustic ecology' while in the French-speaking areas 'écologie sonore' (which we may translate as 'sound ecology') is more widely used. One finds that the terms are used interchangeably, which is not helpful – beside the fact that they often are used (and misused) for undertakings that have little to do with an improvement of our sonic environment. Thus I propose that they be used to indicate two different things.

Following Barry Truax's distinction between the "acoustic environment model" and the "soundscape model" (1) I suggest that we consider acoustic ecology a branch of the natural sciences which use extensive measurements to obtain quantitative data about the low-frequency oscillations that are audible to us and other species, and sound ecology as being connected to the soundscape and thus to the humanities, the sciences of behavior and the arts, and capable of accommodating those ecological and ecosophical approaches that are based on sound as perceived and experienced by humans.

Acoustic environment and acoustic ecology

If we agree to consider acoustic ecology as part of the quantitative sciences dealing with oscillations from 100KHz downwards (for the lower limit there is yet no consensus), in my opinion three points need some correction:

- Anthropocentrism. Acoustic ecology is still something that has mainly to do with homo sapiens sapiens, while, for instance, studies on the negative effects of low frequency oscillations on other species are part of biology and not necessarily included in an ecological perspective.
- The separation between hearing and touch. "Hearing is basically a specialized form of touch" writes the well-known deaf percussionist Evelyn Glennie (2). Among our five 'official' senses hearing and touch react to mechanical stimuli, with different, but related modalities. Persons with severe hearing deficiencies are taught to recognize sounds through the contact with particular vibrating surfaces.

The border and overlapping areas between hearing and touch has, so far, not been explored from an ecological angle.

- Insufficient attention to what lies behind negative sonic phenomena. One example: motorized traffic. It is, of course, necessary to look at where and when traffic noise causes physiological and psychic disturbance. But, as Thomas Ponel writes, "Mobility originates in the heads" (3).

Soundscape and sound ecology

The soundscape consists, if we follow Truax, of the sonic events in a portion of territory as they are perceived according to the perceptual strategies of the listener; thus the soundscape is as it is by now agreed upon regarding the visual landscape an individual and subjective construction. Sound ecology thus has to do, through its connection to the soundscape, with those fields which deal with the ways we try to orient ourselves in the world, i.e. with an extremely rich variety of fields , ranging from the cosmological narratives in which sound plays a prominent role to the comparative studies on the terminology for sound events in different languages, from the reflections on the relationships between sound and economic and/or political power to ethnographic studies investigating the soundscapes in other cultures, from the artistic endeavors with environmental sounds to the complex issue of sound in the media, and more.

Intersections

The two ecologies, though distinct regarding methods and goals, are not totally separate and in various fields we find intersections.

Two examples: the harmonical research of Kayser and Haase, which makes use of quantitative measurements but interprets them in the light of particular philosophical assumptions. Or the traditional harmony of Western music whose 'founder' Jean-Philippe Rameau claimed that it was based on natural laws.

Conclusion

For an effective pedagogical action leading to a more responsible way of dealing with the sounds around us, I suggest that both lines be pursued. One that popularizes the basic notions of acoustics in relation to environmental sounds, and the other that aims at developing an aural culture, to use Schafer's word.

NOTES

1. Barry Truax, "Models and Strategies for Acoustic Design" in H. Karlsson (ed) Hör upp! Stockholm, Hey Listen! Papers presented at the conference. Stockholm: The Royal Swedish Academy of Music, 1998.
2. [www.evelyn.co.uk/hearing\\_essay.aspx](http://www.evelyn.co.uk/hearing_essay.aspx)
3. Thomas Ponel, Verkehrsvermeidung. Berlin: Deutsches Insitut für Urbanistik 1999.

**About the author:** A composer, teacher and scholar, Albert Mayr, born in Bolzano (Italy) studied at the Conservatories of Bolzano and Florence. He has worked extensively in electronic music and mixed media. Many works display environmental concerns and a fascination with time. He has published numerous essays on electroacoustic music, sound ecology and the aesthetics of time.

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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 if you are interested in writing a short article, op-ed, or review for the WFAE Newsletter.

[TOP](#)