

World Forum for Acoustic Ecology WFAE Newsletter



November-December, 2012
Volume 9, Number 6

WFAE: UP FRONT

- [Up Front](#)
- [WFAE News](#)
- [Sound Bites](#)
- [Feature](#)
- [Research and Projects](#)
- [Calendar](#)
- [Resources](#)
- [About the WFAE](#)
- [Newsletter Archive](#)



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

My report begins with the introduction of the WFAE's Vice Presidency, which is a shared position by Dr. Noora Vikman and Meri Kytö from the [Finnish Society for Acoustic Ecology](#). Noora is an Ethnomusicologist, Soundscape researcher and Senior Lecturer in Musicology at the University of Eastern Finland. Meri is an ethnomusicologist and a cultural researcher at the University of Eastern Finland finishing her PhD on articulations of private and common acoustic spaces in urban environments. In my role as WFAE President, Meri and Noora have been great to work with. They bring a good energy and exciting ideas to the WFAE and affiliate conferences, promising an equally productive and exciting future for us in the years ahead.



Meri Kytö: "As a co-vice president of the WFAE I'm particularly interested in working with soundscape research, dissemination of results, descriptions of ongoing projects and networking between researchers in the WFAE. These tasks involve developing *Soundscape: The Journal of Acoustic Ecology*, in print and in a possible electronic version, as well as organizing procedures for future WFAE conferences.

Beginning in January I will also be editing the "research" section of the online, bi-monthly *WFAE Newsletter*. For this I would need your help: If you have a publication out or have just read a study that would be interesting for the rest of the Forum please send me an email. Recommended reading from all research fields interested in soundscape, scientific or artistic, are welcome, including non-English language publications (with English abstracts)."



Dr. Noora Vikman: "I'm gladly following all issues in the WFAE. In addition I would be interested in forming a group around one specific content/topic: the theme of environmental education."

The forum could concentrate on mapping the present-day ways of dealing with environmental awareness: What are the ways sound environments has been taken into account in this field? All kinds of contexts where acoustic phenomenon is involved and utilized are interesting. I would invite people among the

WFAE who are interested in organizing an international group around this issue, to collect experiences and think about if WFAE could have a role as a forum to continue and strengthen this tradition.

What else? At the moment I am teaching (ethno) musicology as a Senior Lecturer in the University of Eastern Finland. I have an interest in doing research on redefining silence and utilizing quietness in everyday contexts. I'm also interested in having discussions in an open, online forum on this and many other related topics."

Looking Forward: Now, as we approach the end of this year, I would like to reflect upon our recent past and the tasks for our coming year. Work is underway for the 2012 *Soundscape: The Journal for Acoustic Ecology*, and discussions are happening for a future WFAE conference. As Meri had mentioned, one of our tasks is to consider the viability of an online e-journal. It would be nice to learn from our members whether or not an e-journal should coexist with a paper journal.

Globally, conversations with various groups on creating new WFAE affiliates continue. For example, the continent of South America has no affiliate yet. A new WFAE affiliate can be formed on the basis of professional interests, not only by geographic location. If you do not find a WFAE affiliate group in your geographic region or one that represents your particular field of interest, please [contact the WFAE](#) to learn more.

Now is the time for you to plan on renewing your WFAE membership as this ends on December 31st. Membership in any WFAE affiliate comes with many benefits, including the annual *Soundscape: The Journal for Acoustic Ecology*. Please contact your local or regional WFAE affiliate representative to become a new member, or to renew your existing membership. Each Affiliate has its own membership application process and fees. A list of all the WFAE affiliates and their contact can be found on our website's [membership page](#).

In closing, I hope you will enjoy this newsletter's feature article, "Aspects of Environmental Binaural Performance," by Dallas Simpson. And also, a report about "On The Sonic Image of the City," a dissertation by architect and urban design researcher, Antonella Radicchi.



Header Photo Credit: Photographer and performer-composer Aaron Pergram is currently the Acting Principal Bassoonist with the Oregon Ballet Theater in Portland. He is also an active outdoors man who appreciates the remote regions of his state. This photograph was taken at the John Day National Fossil Beds Monument (Painted Hills Unit) in eastern Oregon (USA). This remarkable formation is composed of colorful layers of soil that correspond to various geological eras, formed when the area was an ancient river floodplain. [Click2Visit](#) Aaron Pergram's web

site.

[TOP](#)

World Forum for Acoustic Ecology WFAE Newsletter



November-December, 2012
Volume 9, Number 6

- [Up Front](#)
- [WFAE News](#)
- [Sound Bites](#)
- [Feature](#)
- [Research and Projects](#)
- [Calendar](#)
- [Resources](#)
- [About the WFAE](#)

WFAE: NEWS

Renew Your Membership. January is membership renewal month for many of the Affiliate organizations. Contact your [Affiliate representative](#) or check the [WFAE membership](#) page for more information. New members are encouraged to join today!

New Book. FSAE members Meri Kytö and Heikki Uimonen together with Nicolas Remy of CRESSON have edited a new book, "European Acoustic Heritage" published by Tampere University of Applied Sciences and CRESSON. The e-version is downloadable at the project [website](#).

Vancouver Soundwalks: The *New Music Organization (Vancouver, B.C.)* held three soundwalks this fall. On September 30th participants, led by members of the Vancouver Soundwalk Collective, explored the different ways of experiencing Vancouver's [Word on the Street Festival](#) as a musical-sonic adventure. On October 7th Milena Droumeva and Brady Marks conducted a *Sonic Treasure Hunt* that took soundwalkers on a search for hidden sounds. To end the fall series, CASE Member Hildegard Westerkamp with Tyler Kinnear and Jennie Schine, lead an October 14th soundwalk at Lighthouse Park giving walkers the opportunity to listen to the forest and waters of Canada's Pacific West Coast. [Read More](#)

Audioparc Presentations: CASE member Andra McCartney and WFAE

UKISC Event. A soundscape afternoon, hosted by the UK and Ireland Soundscape Community, was held on September 23rd as part of the [SHO-ZYG](#) event at the St. James's Hatcham Church, Goldsmiths, University of London. The event was lead by UKISC Affiliate Representative John Levack Drever and included the following presenters: Peter Cusack, Max Dixon, Lisa Lavia, Marcus Leadley, Emmanuel Lorien, Ian Rawes, Hans-Ulrich Werner, and Ruth Hawkins. The event was supported by Goldsmith's Unit for Sound Practice Research.

Composition Winners Announced. The winners of the European Acoustic Heritage Water Soundscape Composition contest have been announced. The jury awarded first prize to Alejandro Montes de Oca's "Underwater soundscape II (Ruissalo)", which is described as "... a balanced combination of acoustic and hydrophone recordings and processed sounds creating a strong sense of place."

The second prize went to Jukka Lappalainen and his work "Processed Water", a water treatment story, while linear in construction, still very clear and informative. The third prize was awarded to "Badock's Wood II - The River Trym" by Jono Gilmurray, an inventive work in water sound processing combining water sounds to vocals. There were 52 submitted works, representing 19 countries. [Click2Read](#) more.

President Eric Leonardson spoke and lead soundwalks around the Métro de la Concorde, during Audioparc, a series of sonic art events curated by Magali Babin and hosted by Galerie Verticale in Laval, Québec. Audioparc is meant to present new and captivating projects with the bold idea to make the city of Laval a playground for the ears. [Read More](#)

MSAE Sound Walk. The Midwest Society for Acoustic Ecology (an ASAE Chapter), co-sponsored with WSUI Public Radio, a late October soundwalk on the Southern Illinois University campus. The walk, lead by Dave Armstrong, had as its goal "... listening exercises to deepen the soundwalk experience for participants and to acclimate them to different ways of hearing their surroundings." [Read More.](#)

BASE at ISEA2012. In September, Bay Area Sound Ecology (BASE) member Andrea Williams presented a talk entitled "*Soundwalks and Urban Sound Ecology*" at ISEA2012 Machine Wilderness, the International Symposium on Electronic Arts in Albuquerque New Mexico.

BASE co-chair Jeremiah Moore showed "*Listen Toward the Ground*" also at ISEA2012. A new soundscape work, the piece is a headphone-based voice guided tour through a phantom soundscape of oil and gas production equipment, superimposed onto the alleyways of downtown Albuquerque. The piece can be experienced at 516Arts gallery through January 6, 2013 or on the web at basoundecology.org. (BASE is an ASAE Chapter)

Chat it up. The WFAE's Acoustic-Ecology discussion list is the place for ear minded individuals to join and participate with others in exploring issues related to the world's environmental and cultural soundscapes. [Click2Read](#) more.

Video Directory Expands. The WFAE "Soundscape Explorations" directory of over 400 Internet videos related to the field of Acoustic Ecology has now been viewed by more than 50,000 people since this resource became available a year ago. [Click2Access.](#)

Call for Stories. The WFAE Newsletter would like to hear from members who would are interested in writing a feature article about soundscape issues or have a project on which they'd like to report. General news about personal professional activity in field of soundscape studies and acoustic-ecology is also welcome. Both the Feature and Research articles in this issue originated with inquiries from the authors. Do you have a story to tell? If you're a WFAE Affiliate member let us know. Contact us at wfae.newsletter@gmail.com and let's talk.

Winning Essays on Soundscapes: 'Musicworks', a Canadian publication dedicated to sound exploration, announced its "Sonic Geography" writing contest winners. Writers submitted 500 word essays about the sound of a specific location and how it influence the space. First place was awarded to "[A Few More Words About Times Square](#)" by Sean Peuquet. Second prize went to Steven Naylor for "Inside". Neil Russell's "What is that Sound?" won Third prize. Honorable mentions went to: Nicole Marchesseau for "The City Sounding" and Matthew Pioro for "Ride to Work".

[TOP](#)

World Forum for Acoustic Ecology WFAE Newsletter



November-December, 2012
Volume 9, Number 6

- [Up Front](#)
- [WFAE News](#)
- [Sound Bites](#)
- [Feature](#)
- [Research and Projects](#)
- [Calendar](#)
- [Resources](#)
- [About the WFAE](#)

WFAE: SOUND BITES

Sound Bites is dedicated to highlighting news from online sources. Most clips are from current publications, but occasional items from archived sources are included given their interest to those in the field of acoustic-ecology.

Beluga whale 'makes human-like sounds' (BBC-2012) While dolphins have been taught to mimic the pattern and durations of sounds in human speech, no animal has spontaneously tried such mimicry. But researchers heard a nine-year-old whale named NOC make sounds octaves below normal, in clipped bursts. [Click2Read/Listen](#)

The Sounds of Egypt's Blind Orchestra (BBC-2012) A young group of musicians memorize and perform complex works in sync without sight. [Click2View](#)



Aldo Leopold's field notes score a lost "soundscape" (University of Wisconsin-2012) "Among his many qualities, the pioneering wildlife ecologist Aldo Leopold was a meticulous taker of field notes in the 1940's. Using those notes, researcher Stan Temple and Christopher Bocast, a UW-Madison Nelson Institute graduate student and acoustic ecologist, have recreated a "soundscape" from Leopold's 70 year-old notes. But the dawn chorus that Leopold heard in 1940 no longer exists, Temple explains. The mix of species today is different due to changes in the landscape and changes in the bird community." [Click2Read/Listen](#). See: next article about Aldo Leopold.

Audio Time Machine: Aldo Leopold's Birds, Circa 1940 (Wired.com-2012) Using his fastidious notes and contemporary birdsong recordings, researchers have recreated a dawn soundscape heard by Leopold outside his rural Wisconsin shack where he wrote *A Sand County Almanac*, a bible of modern environmentalism. [Click2Read/Listen](#)

Ludwig Koch - Master of Nature's Music (Wildlife Sound Recording) "The death of Ludwig Koch on May 4th 1974 at the age of 92, marks the end of an era in wildlife sound recording. As the pioneer of this technique he opened up a whole new field of study. As a boy of eight in 1889 his father presented him with an Edison phonograph and a box of wax cylinders, purchased at the Leipzig Fair, and it was not long before the young Ludwig began recording the voices of the numerous pets in his private menagerie. The first of these, a recording of his Indian or Common Shama, *Copschus Malabaricus* made in 1889, still survives, and is preserved in the BBC Sound archives. It is believed to be the



first recording ever made of a bird; although poor in quality it is, nevertheless of considerable historic interest." [Click2Read](#)

Study shows link between traffic noise, heart attack (Stanford School of Medicine-2012) New research out of Denmark shows that it's not just sitting in traffic, but being exposed to traffic-related noise, that can be problematic for drivers. For the study, researchers looked at more than 57,000 Danes who have been part of a long-running population study of cancer that enrolled participants between the ages of 50 and 64 from 1993 to 1997, and tracked them for an average of ten years. [Click2Read](#)

An all-natural animal orchestra (BBC-2012) "A landscape may look healthy, but how does it sound, and what does that say about how its wildlife is doing?" It's a question Bernie Krause has spent much of his life trying to answer. To do so, he's recorded the sounds of thousands of places in far-flung corners of the world. Krause argues that in a pristine place, animals, insects, birds and reptiles have each found a niche - their own frequency in which they can communicate to each other and be heard above everything else." [Click2Read](#)

Scientists Tune In To The 'Voices Of The Landscape' (NPR-2011) Bryan Pijanowski, Purdue University, is asking his colleagues to take a huge step back and, metaphorically speaking, listen not just to the trees, but to the forest. "We're interested in all the voices of the landscape," Pijanowski says. "Not just particular individual species, but really, the orchestration of those different sounds by biological organisms." Pijanowski is developing a program of academic studies called Soundscape Ecology at Purdue. [Click2Listen](#)

This is What Air Pollution Sounds Like (Transportation Nation-2012). Researchers in California have translated air pollution into futuristic soundscapes. The authors note, "You can actually hear the difference between the toxic air of a truck tunnel (clogged with diesel hydrocarbons and carcinogenic particulate matter) and the fragrant air of the High Sierras." [Click2Read](#)



Quaker Meetinghouses. Artist and composer Scott Sherk has been visiting Quaker Meetinghouses in the state of Pennsylvania (USA) and recording their empty interior spaces. Many of these buildings are in an original state and are used only occasionally. Others have regular meetings. The soundscapes of nine meetinghouses are available on the [Internet Archive](#) and Sherk's [Soundcloud](#) site.

Has the iPod made us Anti-Social (BBC-2011) "Once upon a time footballers traveling to away games would bond over a game of cards on the team bus. Now they step off the coach with headphones on, as if their journey has been a solitary exploration of a favourite playlist or movie." [Click2Read](#).

Sounds of history 'at great risk', say US researchers (BBC-2011) "Sound recordings forming part of our cultural history are in grave danger of disappearing, says a comprehensive report from the US Library of Congress." [Click2Read](#).

[TOP](#)

World Forum for Acoustic Ecology WFAE Newsletter



Oregon's Painted Hills - Aaron Pergram

November-December, 2012
Volume 9, Number 6

WFAE: FEATURE ARTICLE

- [Up Front](#)
- [WFAE News](#)
- [Sound Bites](#)
- [Feature](#)
- [Research and Projects](#)
- [Calendar](#)
- [Resources](#)
- [About the WFAE](#)



Aspects of Environmental Binaural Performance By Dallas Simpson

'The realm of silence in the universe of sound, like the blank sheet of the writer or visual artist, represents the realm of nothingness from which all expression emerges as distinctions of sound. As we approach silence we move towards an infinity of no distinction in which all sound becomes unified, for this abstract realm of silence represents the unexpressed infinity of all the potentialities of sound. It is sublime, it pertains to the Divine. We should

pay more attention to it, for it is indeed Golden.' (1)

My work is based upon two forms of sound walk – the silent observation as witness, and the sonic performance as response. Both these modes of being imply a sensitivity to the soundscape that we continually inhabit, perceive and contribute to.

As we perform the environment, as we move through it, listening, observing, exploring, we are in a state of continual meditation, a continual assessment of our relationship with it. The condition of the location, and the intent of the work being created, informs the measure and limits of our activity, or absence of it, and, simultaneously, our exploration of the environment provides an opportunity for ethical training. Our performance, coupled with our perceptual sensitivity and the development of an ongoing relationship with the environment, forms the basis of our maturation as inhabitants of the world in the form of a 'performance soundwalk'.

The performance soundwalk, therefore, describes a trajectory of discovery through experience, an assessment of sonic potentiality, and opportunities for variable creative performance, through which may arise the elicitation of sounds. We may use our body directly – our bare hands, feet, head and perhaps even the surface of our clothed body through which we achieve both sonic stimulus, and a sense of immediate feedback of our activity– particularly with our bare hands. If we hit too hard – it hurts! We judge our performance to creatively stimulate, but not to damage or destroy. Our developing awareness of the environment informs our practice. In a fragile environment we tread with care, even choosing to be silent and observe. But in a robust environment we can afford to be stronger, even more violent (actually or symbolically) in our approach. We judge that the environment can stand it without damage and in some cases the sonic potentialities may require a greater effort to actualise.

These binaural soundworks are not always "quiet", some works contain periods of natural silence but there are also a few surprises and in some cases the sound is quite intense, but all the sounds are "real", not the product of electronic synthesis, sampling or manipulation. I often refer to them as "meditations" and my meaning is that we should think and listen, for in thinking we may pause to reflect on both what we may be missing in terms of an enriched aural experiencing our continual daily lives, and how, in the attainment of this richness, we may have to modify our own behaviour to access it. Consequently, these works are not an end in themselves that glorify the artist, but are an open invitation for each of us to establish a new and sensitive relationship with our environment, for it is only when we fully appreciate its worth that we will strive at all costs to preserve it. (2)

Such a performed soundwalk will inevitably describe a narrative trajectory through the location, or simply a pattern of exploration in a small area. As we move through the location we create the spatial choreography of our performance, at the macro level – our movement or trajectory through the location, there is also the micro choreography of localised performance gesture – reaching up, bending down, turning around, throwing, scraping, tapping, stroking, touching - sculpturing sonic movements in three dimensional space. These gestures, eliciting the sounds and rhythms of physical objects, their 'soundbodies', through the process of the sonic incarnation of performance, as a sublime act of sonic incarnation, liberates the expressed potentialities of the otherwise silent and therefore sonically invisible elements present making them acoustically visible. While representing a sublime personal engagement with the location, this highly creative and ultimately spiritual experience may invoke other aspects of it, for instance historical, industrial, mechanical, social, traditional, ethnic, political and even elements of religious significance.

Yet the artist may also bring other factors into the performance. A particular concept or narrative within the mind of the artist can inform the work by affecting behaviour, demanding, say, the inclusion of vocalisation, while prepared elements and introduced objects may be carried, or added to the location as sound objects, increasing the potential diversity of elicited sounds, or they may have deeper metaphoric, symbolic religious or spiritual significance. In addition, musical elements may arise as an intention of location performance or by accidental discovery at the location.

These approaches can be extended to groups of adults, youth or children, but the ultimate purpose should be to develop a sensitivity and empathy with the environment through discovery phases of listening and performance, rather than simply to 'go and make or find sounds'.

Ultimately, the whole emphasis of this art form is about the experiential art of listening, the perception of the soundscape, and the art of performance – the physical communion which results in the acoustic transformation from the realm of the invisible to the sacred act of Sublime Sonic Incarnation.

So in essence the foundation of my practice represents the tuning of our behaviour through perception and performance as an ongoing sonic dialogue defining an evolving process of maturation in our relationship with our environment.

Perhaps an opportunity for the greatest 'tuning of ourselves to the world' around us?

References:

1. <http://www.dallassimpson.com/BinauralPerformance.cfm>
2. <http://www.dallassimpson.com>

About the Author: Dallas Simpson is a location performance binaural sound artist based in Nottingham, UK. He has been creating location binaural performances since the mid 1990's and has performed in various locations around the UK and Europe. He created a site specific location binaural improvisation for the Tuned City Project in Berlin (2008) and has worked with many sound artists and musicians over the last fifteen years. His solo work for Sensxperiment in Lucena, Spain (2011) was featured on RNE (Spanish National Radio). Works have been previously broadcast on BBC Radio 3, Resonance FM 104.4, and other stations throughout the world. His live binaural work with the Nottingham band Swimming was featured in the February 2012 edition of the UK music and recording journal Sound On Sound. Dallas is an occasional contributor to

the Yahoo Groups phonography forum, he also creates binaural video works and environmental binaural remixes of live music and pre-recorded sounds. [Click2Read more.](#)

Sound Works, Video Works and Notes:

1. [The Alarming Blend of Three Arches](#), Dallas Simpson, 2009.

'Taking the environmental exploration of physical bridges as the starting point for creative exploration in sound we can explore the resonant cavity under the bridge, the physical structure of the bridge itself or the movement of elements below or above. Using physical disturbance to incarnate unexpressed sonic potentialities, elements of structure and resonance may be elicited which allude to its inherent physicality, including metaphorical and abstract aspects of its locality, history and purpose.'

2. [St Livres Binaural Phonographic Documentary](#), Dallas Simpson, 2011. z

'For this work I wanted to capture certain signature 'sound marks' of the locality – particularly the cowbells and the fountains. Local human habitation was present as occasional incidental background voices and was alluded to in the traffic passes. My footsteps, occasional breathing noises and personal incidentals are indicators of a human presence as narrator, but this narration is through sonic witness, not through any spoken commentary.'

3. [Lacemarket Improvisation](#) (Nottingham), Extract, Dallas Simpson, 2000, filmed by Anya Bernstein.

Video of an environmental performance at night, Garners Hill, Lacemarket, Nottingham. This location has been redeveloped and is now the site of the Nottingham Contemporary art gallery

[TOP](#)

World Forum for Acoustic Ecology WFAE Newsletter



November-December, 2012
Volume 9, Number 6

- [Up Front](#)
- [WFAE News](#)
- [Sound Bites](#)
- [Feature](#)
- [Research and Projects](#)
- [Calendar](#)
- [Resources](#)
- [About the WFAE](#)

WFAE: RESEARCH AND PROJECTS

The WFAE strives to engage and encourage young researchers in the field of acoustic ecology. It is with pleasure to introduce readers to Antonella Radicchi who reports on her PhD research in the area of Sensory Urbanism and Soundscape Studies. Ms. Radicchi is an Italian architect and researcher. [Click2Read](#) her biography.



Dissertation: "On The Sonic Image of the City" By Antonella Radicchi

NdA: The following research report illustrates the outputs of the doctoral research I undertook both at the SA+P, MIT (USA) and at the Faculty of Architecture, Florence (IT). The dissertation, titled "On the sonic image of the city" was awarded the 2010 INU Award, and the 2011 Research Award – City of Florence, and it will be published by the Florence University Press (expected November 2012).

The topic of the dissertation, which addresses soundscapes in contemporary cities, belongs to the disciplinary fields of Sensuous Urbanism, Soundscape Studies, and Emotional Geography. Within this research, the key-word *soundscape* means all the sounds surrounding us as *percepteme* that is the object of perception related to a subject - this being different from the concept of sound field which instead indicates the *sound space* of an object. According to Justin Winkler in fact, soundscape "is not only outside of us - as we are used to think of it in our visually oriented culture - but it also includes a 'landscape' part, in the metaphorical sense, as an emotional or mnemonic landscape". (1)

In detail, the dissertation verifies the potentialities that exist in designing soundscapes within the process of contemporary city renewal and reaches the following objectives:

- to promote a new *Sensuous Urbanism* which not only describes the morphology but also the characters, rhythms and atmospheres of places; which is able to design spaces where corporeity returns as a central element, hence collective multisensory spaces, capable of expanding the perception of everyday life;
- to support the integration of Soundscape Studies within the disciplinary field of Urbanism especially in times where barriers between different academic fields tend to rigidify again;
- to promote a creative approach to the sonic environment in comparison with the defensive and reparative approach which is generally adopted when the sonic environment is reduced to a mere problem of noise pollution;

- to verify how urban morphology acts upon soundscapes, with a deeper look at the ensuing semantic relationships: in fact the embracing, continuous and fluid sonic space clashes with the fixity and rigidity of those urban shapes designed according to rationalist and functionalist style;
- to encourage eco-sustainable projects according to the European Regulations on noise pollution: in fact, if the quantitative approach to the sonic environment can appear reductive and misleading, it is also undeniable that the continuous and constant exposure to sources of noise pollution produces harmful effects on the individual's physical and psychological health. (2)

The structure of the dissertation is composed of two parts.

In the first part, I define the disciplinary fields. The research on the image of the city, with a deeper study of Kevin Lynch's theoretical corpus (which was created during the years he spent at MIT) allowed me to identify in the realm of *Sensuous Urbanism* the theoretical frame from which I want to expose the predominance of sight over the other senses; I also emphasize the importance of finding a holistic approach to the discipline of Urbanism, identifying the sonic dimension in particular as one of the possible paths leading to that objective (first chapter). I then define the second disciplinary field, that of Soundscape Studies, through a brief synthesis of the evolution of the concept of *soundscape* throughout the twentieth century, and analyzing the state of the art of theoretical researches – both completed and underway – which are considered more related to cities (second chapter).

In the second part, I explore both soundscapes mapping and soundscapes design tools within the disciplinary fields mentioned above. I verify the possibilities of representing and mapping soundscapes, and I stress the critical aspects of the quantitative approach – typical of the current Italian legislation and employed in acoustic planning through the tools of the “acoustic maps” and the “action plans”. I then attempt to demonstrate the need to adopt a qualitative approach regarding the sonic environment, revisiting the concept of noise from a cultural standpoint, according to the history of music of the twentieth century. Finally, I identify in soundmap a valuable operational tool to be integrated in the urban planner's toolbox, and I describe the “*tender sound map*” of Florence (3): an example of soundmap for the city of Florence, which I conceived and developed from scratch, where the sonic environment is interpreted from an emotional standpoint (third chapter). (4)

In the fourth chapter, I first illustrate the peculiarities and limits I encountered while researching for soundscapes design projects within Soundscape Studies, and then I suggest some methodology proposing a review of “best case studies” from the disciplinary fields of history of architecture, urbanism, landscape architecture and dance theatre. The chapter ends with the description of the “*sonic niche*”: a design tool I conceived (and subsequently theorized) for the project *Soundscapes Oltrarno*, which I developed within the workshop Digital City Design MIT Firenze, during the year I spent at the City Design and Development Lab (CDD) of MIT as a Ph.D. visiting student.(5)

In the dissertation conclusion, I offer a methodological direction which encourages an integration of the soundscape studies within the discipline of Urbanism, and I propose the operational tools of “*tender sound map*” of Florence and “*sonic niche*” as a resource for a design process able to achieve the ideal synthesis in designing physical and acoustic space in contemporary city.

The second volume of the dissertation is composed of two appendix. Appendix A: collects all the interviews I did to Professor Michael Southworth, Peter Bosselmann, Larry Vale, Dennis Frenchman and Steve Carr; Appendix B: collects materials from the *Institute Archives & Special Collections* of MIT.

TABLE OF CONTENTS

Volume I

Index

DVD: audio+video contents

Acknowledgments

Introduction

FIRST PART | Definition of disciplinary frameworks

1 **Sensuous Urbanism and The Image of the city**

- 1.1. On *The Image of the City*: the origin of *Sensuous Urbanism*
- 1.2. *Sensory Studies* and *Sensuous Urbanism*
- 1.3. *Sensuous Urbanism*: theoretical framework
- 1.4. *Sensuous Urbanism* and design of contemporary city

2 **The idea of soundscape and Soundscape Studies**

- 2.1. Looking for origins: Willy Hellpach and Johannes Gabriel Granö
- 2.2. Michael Southworth and *The Sonic Environment of Cities*
- 2.3. R. Murray Schafer and *The World Soundscape Project*
- 2.4. The CRESSON lab
 - 2.4.1. *The theory of sound effects*
 - 2.4.2. Listening to the city: *The Sonic World* and the operative model of *Sonic Urbanism*
- 2.5. Outsider
 - 2.5.1. Albert Mayr: Sound Time and Space

SECOND PART | Soundscapes and design of contemporary city

3 **Soundmapping in-between old and new technologies**

- 3.1. Sonic cartography. Historical information
- 3.2. Acoustic mapping. *A counter-revolution?*
- 3.3. Sound or Noise?
- 3.4. *Soundmap*
- 3.5. Tracks for a *tender soundmap* of the city of Florence
Case study: www.firenzesoundmap.org. A proposal of *soundmap*

4**The design of soundscapes**

- 4.1. Soundscapes design in *Soundscape Studies*
 - 4.1.1. R. Murray Schafer and *Acoustic Design*
 - 4.1.2. Barry Truax and the acoustic community model
 - 4.1.3. Pascal Amphoux: *Désailopontès, Ceresiosaurus e Runninghami*
- 4.2. Designing soundscapes in contemporary city
 - 4.2.1. Soundscapes strolling in History (of Architecture)
 - 4.2.2. Soundscapes and Landscape
 - 4.2.3. Soundscapes and new *media*
 - 4.2.4. Soundscapes and City
 - 4.2.5. Soundscapes and Tanztheater
- 4.3. The sonich niche: a design proposal
Case study. Soundscapes and historic city: *Soundscapes Oltrarno*

Conclusions | Looking for a sonic image of the city

Selected Bibliography

Volume II

Appendix A Interviews
Appendix B Materials from the *Institute Archives & Special Collections* of M.I.T.

(1) Winkler, J., (2001), "*Paesaggi sonori*", in Mayr, A., (ed), (2001), *Musica e suoni dell'ambiente*, CLUEB, Bologna, p.18

(2) See: EEA (European Environment Agency) Report, no 5, 2009, *Ensuring quality of life in Europe's cities and towns. Tackling the environmental challenges driven by European and global change.*

(3) «www.firenzesoundmap.org»

(4) Currently, I am working with the Municipality of Florence to link the *firenzesoundmap's* data to the open data system of the city of Florence. See: «<http://opendata.comune.fi.it/>» (expected November 2012).

(5) The Digital City Design Workshop - organized and leaded by MIT Professor Dennis Frenchman, William Mitchell e Anne Beamish, along with University of Florence Professor Giandomenico Amendola – aimed at developing urban design projects based on digital technologies to renovate and renew Oltrarno neighborhood of the city of Florence (IT).

World Forum for Acoustic Ecology WFAE Newsletter



Oregon's Painted Hills - Aaron Pergram

November-December, 2012
Volume 9, Number 6

- [Up Front](#)
- [WFAE News](#)
- [Sound Bites](#)
- [Feature](#)
- [Research and Projects](#)
- [Calendar](#)
- [Resources](#)
- [About the WFAE](#)

WFAE: CALENDAR OF EVENTS AND OPPORTUNITIES

November 1-2, 2012 Conference: Ephemeral Sustainability Lydgalleriet, Norway. A conference about presenting, documenting, collecting and archiving sound based art. Lectures and panel talks with leading conveyers, artists, curators and thinkers within the field. [Read More.](#)

November 2 - December 2, 2011 Exhibit: 30 Minutes of Listening. 30 Minutes of Listening is a unique exhibition by award-winning UK artist Mark Peter Wright. Reimagining how we listen to and perceive place, the works presented draw specific inspiration and focus from the area South Gare: a designated site of special scientific interest in Redcar, Cleveland UK. iMT Gallery, London. [Read More.](#)

November 5 - December 15, 2012 Exhibit: Kinokophone. Kinokologue will be on exhibition at the John Rylands Library in Manchester that explores a cabinet of sonic curiosities through the ears, eyes and the imagination. [Read More.](#)

November 10, 2012: Performance: SleepWalks, an overnight electronic performance by Andrea Williams and Lee Pembleton, creating soundwalks for sleeping dreamers at AdoreSpace, SOMA, San Francisco, CA. [Read More.](#)

November 13, 2012 Event: Kinokophonography. Kinokophonography is an event for sharing sound recordings, exploring the experience of listening and discussing what these recordings and the process of making them can bring to life. We are very pleased to announce the event will be at the British Library in London. [Read More.](#)

November 15, 2012 Call For Submissions. New Adventures in Sound Art (NAISA) invites artists of all ages and nationalities to submit works on the theme Sonic Geography: GEOGRAPHY: Exploring Space & Sound for consideration in New Adventures in Sound Art's 2013 programming in Toronto, Canada. [Read More.](#)

November 15th. 2012 Performance: "Silent Spring at 50" Andrea Williams, Betsey Biggs, and Jim Kaiser perform works inspired by Rachel Carson's Silent Spring, a controversial book that helped spark the modern environmental movement. 2012 marks the 50th anniversary of Silent Spring's publication at the Luggage Store New Music Series, San Francisco, CA

November 24, 2012 Conference: Making Sound Objects Cultures of Hearing, Recording, Creating and Circulation. Pitt Rivers Museum, Oxford. This conference explores the contemporary and historical creation, collection and circulation of sound and sound-producing objects. [Read More.](#)

November 30 - December 1 Festival: Shut Up and Listen. The seventh edition of 'shut up and listen!', Interdisciplinary Festival for Music and Sound Art, will take place in Vienna. [Read More.](#)

December 30, 2012 Ending: Fields of Indigo: Installation by Rowland Ricketts with Sound by Norbert Herber. 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. Krannert Art Museum, Urbana-Champaign, Illinois. [Read More.](#)

2013 CALENDAR

January 13, 2013 Call For Papers: Hearing Landscape Critically: Music, Place, and the Spaces of Sound. The second meeting of the 'Hearing Landscape Critically' network to be held at Stellenbosch University, 9-11 September 2013 is calling for papers related to ways to articulate and listen to landscape that challenge established patterns of cognition and intervention. [Read More.](#)

January 13, 2013 Call For Papers: Music and ecologies of sound. An International Symposium to be held at the University Paris 8, France on May 27, 28, 29, 2013 is calling for proposed papers. [Read More.](#)

February 3, 2013 Call For Papers: Linux Audio Conference (LAC). The next Linux Audio Conference (LAC) will take place May 9-12, 2013 at the Institute of Electronic Music and Acoustics, in Graz, Austria. A call for papers addressing all areas of audio processing and media creation based on Linux has been made. Papers can focus on technical, artistic and scientific issues and should target developers or users. The call is looking for works that have been produced or composed entirely/mostly using Linux. The online submission of papers, workshops, music and installations is now open at: <http://lac.iem.at/>

May, 9-12 2013 Linux Audio Conference (LAC). This year's conference is hosted by IEM, Graz, in cooperation with local artists and FLOSS enthusiasts. The Linux Audio Conference is an international conference that brings together musicians, sound artists, software developers and researchers, working with Linux as an open, stable, professional platform for audio and media research and music production. LAC includes paper sessions, workshops, and a diverse program of electronic music. [Read More.](#)

May 31-June 2, 2013 Conference: Balance Unbalance. Balance-Unbalance is an International Conference designed to use art as a catalyst to explore intersections between nature, science, technology and society as we move into an era of both unprecedented ecological threats and transdisciplinary possibilities. [Read More.](#)

May 27, 28, 29, 2012 Symposium: Music and Ecologies of Sound. An International Symposium to be held the University Paris 8. The new disciplinary field of the ecology of sound is characterized by its interdisciplinarity, which intertwines references to arts and sciences, to exact sciences and human sciences. [Read More.](#)

September 9-11, 2013 Symposium: Hearing Landscape Critically: Music, Place, and the Spaces of Sound. Stellenbosch University, Cape Town South Africa. The Stellenbosch symposium marks the continuation of an inter-disciplinary and inter-continental project addressing the intersections and cross-articulations of landscape, music, and the spaces of sound. [Read More.](#)

[TOP](#)

World Forum for Acoustic Ecology WFAE Newsletter

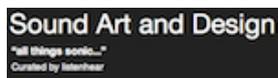


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November-December, 2012
Volume 9, Number 6

WFAE: RESOURCES

- [Up Front](#)
- [WFAE News](#)
- [Sound Bites](#)
- [Feature](#)
- [Research and Projects](#)
- [Calendar](#)
- [Resources](#)
- [About the WFAE](#)

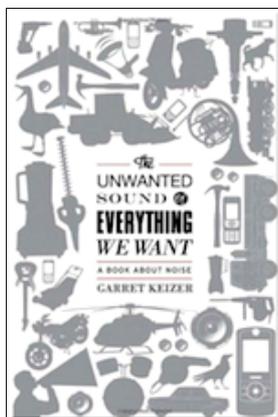


BLOG: *Sound Art and Design* is a blog site dedicated to "all things sonic". There is much here of interest to acoustic ecologists as well as sound researchers and artists. [Read More.](#)



BOOK: *European Acoustic Heritage* Editors: Meri Kytö, Nicolas Remy & Heikki Uimonen. "The authors and editors are proposing multiple ways to define, describe, conceptualise, document and represent acoustic heritage of various sound cultures in Europe. The writers are sharing knowledge on major research projects and methodological tools developed among the different disciplines, such as architecture and soundscape studies. They are bringing forth the archival practices in preserving acoustic heritage and how environmental sounds have been utilised in different research and art projects."

Publishers: Tampere: Tampere University of Applied Sciences (TAMK) & Grenoble: CRESSON 2012. [Download PDF](#) Web Publication (1.4 Mb)

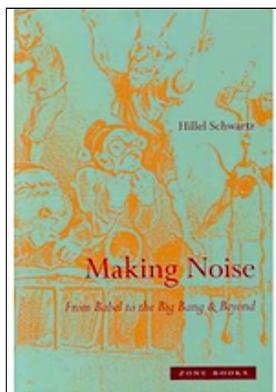


BOOK: *Unwanted Sound: Everything We Want - A Book About Noise* by Garret Keizer is a journey that leads us from the Tanzanian veldt to the streets of New York, Keizer deftly explores the political ramifications of noise, America's central role in a loud world, and the environmental sustainability of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

ISBN 978-1610391108

Publisher: Public Affairs; Reprint edition (March 13, 2012)

Price: \$16.99/19.99 Canada



BOOK: *Making Noise: From Babel to the Big Bang and Beyond* by Hillel Schwartz follows "unwanted sound" on its surprisingly revealing path through terrains domestic and industrial, urban and rural, legal and religious, musical and medical, poetic and scientific. Drawing upon such diverse sources as the archives of anti noise activists and radio advertisers, catalogs of fireworks and dental drills, letters and daybooks of physicists and physicians, military manuals and training films, travel diaries and civil defense pamphlets, as well as museum collections of bells, ear trumpets, megaphones, sirens, stethoscopes, and street organs, Schwartz traces the process by which noise today has become as powerfully metaphorical as the original Babel.

ISBN-10: 1935408127

ISBN-13: 978-1935408123

Hardcover: 928 pages

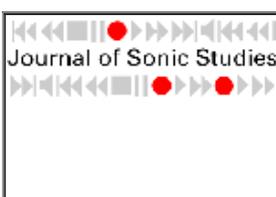
Publisher: Zone Books; 1ST edition (October 28, 2011)



MAGAZINE: *Reflections on Process In Sound* is a curated magazine that focuses on sound related activities but also branches out into adjacent territories with the aim to provide a forum where artists can engage in discussions about how they create the work they do, what their practices are influenced by and how their ideas manifest themselves within the final artwork. Slippery work indeed! [Read More](#).



JOURNAL: *SoundEffects*, is an international peer-reviewed journal on sound and sound experience operating on the Open Journal System. *SoundEffects* brings together a plurality of theories, methodologies, and historical approaches applicable to sound as both mediated and unmediated experience. The journal primarily addresses disciplines within media and communication studies, aesthetics, musicology, comparative literature, cultural studies, psychology and sociology. Sponsored by the Danish Research Foundation. [Read More](#)



JOURNAL: *The Journal of Sonic Studies* addresses the question, "How can we understand the impact and importance of sound, both on an individual and a general cultural level?" JSS provides a platform for theorists and artists who would like to present relevant work regarding the sonic environment. [Read More](#)



NETWORKING: *Playback* welcomes everyone with an interest, either professional or amateur, in sound and sound recordings. The aim is to make a site that is 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. [Read More](#)



RECORDING - AUDIO: A DVDR of Chris Watson's Sunrise in the Sukau rainforest is available through framework. It was recorded in October 2011 along the river Kinabatangan, Sabah, Borneo. Watson notes that along a forest trail "... my ears straining to hear the distant songs of gibbons, the shrieks of macaques and the low whistle of a pitta. Sunrise, such as it is 30m below the canopy, is also accompanied by the slow drip of condensation percolating down through the gray green gloom from a canopy 30m above as the forest is slowly revealed. This is a single-take 2.5 hour field recording. [Read More.](#)



RECORDING - VIDEO: *Portland's Sonic Tour* is an Oregon Public Broadcasting segment on a [Sonic City PDX](#) installation project created by Claudia Meza. Contributors selected public locations with a personal connection behind them. The locations range from bustling street corners full of layers of sound to quiet, contemplative spots where nature can have its say. Many submitted sounds they've discovered in their daily travels around the city: the buzzing of a sign, the echo in a basketball court or a house in Northeast Portland that occasionally blasts classical music into the neighborhood. [View Video](#)



VIDEO DIRECTORY: *Soundscape Explorations* is a directory of online Internet videos related to the field of Acoustic Ecology. The videos are classified according to one of Thirteen categories. The project is an effort of the World Forum for Acoustic Education to provide information about the field of soundscape studies. [Access Video Directory](#)



WEB SITE: The Global Sustainable Soundscapes Network (GSSN) began in the fall of 2011 with a grant from the U.S. National Science Foundation. The overarching objective of the network is to bring together ecologists (landscape ecologists and conservation biologists), acoustic ecologists (from the creative arts) and acousticians and psychoacousticians (scientists that study sound and how people perceive sound) to coordinate studies in diverse soundscapes around the world. [Read More.](#)

[TOP](#)

World Forum for Acoustic Ecology WFAE Newsletter



November-December, 2012
Volume 9, Number 6

- [Up Front](#)
- [WFAE News](#)
- [Sound Bites](#)
- [Feature](#)
- [Research and Projects](#)
- [Calendar](#)
- [Resources](#)
- [About the WFAE](#)

WFAE: INFORMATION

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

American Society for Acoustic Ecology	contact-asae@wfae.net
Australian Forum for Acoustic Ecology	contact-afae@wfae.net
Canadian Association for Sound Ecology	contact-case@wfae.net
Forum fuer Klanglandschaft	contact-fkl@wfae.net
Hellenic Society for Acoustic Ecology	contact-hsae@wfae.net
Finnish Society for Acoustic Ecology	contact-fsae@wfae.net
Foro Mexicano de Ecologia Acustica	contact-mfae@wfae.net
Soundscape Association of Japan	contact-jase@wfae.net
UK and Ireland Soundscape Community	contact-ukisc@wfae.net

✦ **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.

✦ **WFAE Newsletter Contact:** 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.

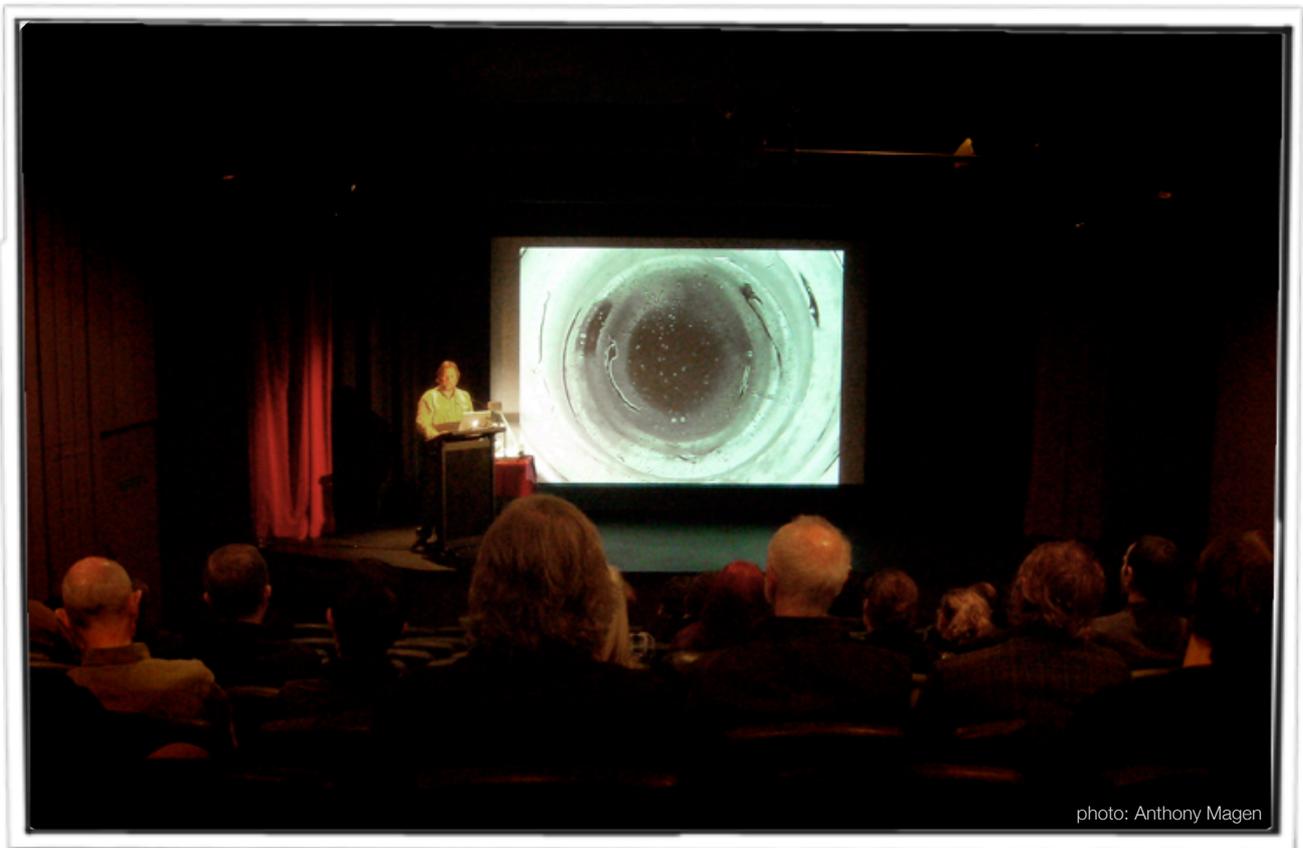
✦ WFAE Volunteer Newsletter Staff

- Gary Ferrington, WFAE Secretary, Editor
- David Paquette, CASE Representative, Contributing Feature Editor
- Meri Kytö, WFAE Co-Vice President, Contributing Research Editor

✦ **Header Photo:** Photographer and performer-composer Aaron Pergram is currently the Acting Principal Bassoonist with the Oregon Ballet Theater in Portland. He is also an active outdoors man who appreciates the remote regions of his state. This photograph was taken at the John Day National Fossil Beds Monument (Painted Hills Unit) in eastern Oregon (USA). This remarkable formation is composed of colorful layers of soil that correspond to various geological eras, formed when the area was an ancient river floodplain. [Click2Visit](#) Aaron Pergram's web site.

[TOP](#)

Newsletter #3



Doug Quin sharing his audio recordings and techniques@ Kaleide Theatre, RMIT Melbourne July 2011.

From the president

7th March 2012

This is our first meeting for 2012 and I hope this year will be as fulfilling for the AFAE as 2011.

As a result of previous activities the membership base of the AFAE is steadily broadening. I receive emails via the website every month or so for new members interested in joining or to ask questions about AFAE. With the previous years aims, I can say that the efforts of those members participating and promoting ideas covered by the evergreen Acoustic Ecology (AE) movement is of value. But this is not enough, how can the AFAE develop beyond the current limitations? What can we do differently? What directions do we need to take? and what directions do we want to take?

We are a small group, all of whom are busy with professional activities, with the core group centred in Melbourne maintaining contact as often as possible, and with most Acoustic Ecology action occurring within members' professional lives. That said, there are new members in New South Wales and Queensland, whom I believe could meet locally or start to share and make comment on AFAE issues. Please do not allow the distance of this continent hinder AFAE developments as we are digitally connected these days.

The AFAE website, is currently an underdeveloped public portal and needs to develop. I hope that some new ideas for activities will attract previous members and recruit more new members. It is a Wordpress site and I will reiterate last year's request to those of you interested in blogging or contributing interesting sound related items to please let us know to allow freedom of contribution. As this is our only real face to the world I think it can become an interesting and evolving window to the AFAE. I encourage you all to share or to step up and take some responsibility in helping develop the AFAE and its presence nationally. As members YOU are the AFAE.

This Acoustic Ecology partisan Douglas Quin will be in the country again during our winter, to share his research/recordings of Antarctica again. Last year the Doug Quin event was well attended by AFAE members and the general public and there is the possibility to facilitate another event/workshop.

The AFAE has been invited to facilitate Soundwalks for Melbourne Open House again this year, after a successful series facilitated by four AFAE members in Melbourne. There is also 6 night Soundwalks as part of the Melbourne International Jazz Festival 2012. Like last year these events provide a wonderful way to induct the general public and share AE ideas with approximately 300 people sharing the joys of listening in novel ways through these events. I encourage members to become involved in any fashion to assist and promote these events.

Where to from here? The next twelve months could be a defining year for the AFAE, with new members and a nascent understanding of acoustic ecology principles within the public. It provides a platform for developing dialogue and events highlighting members' interests and free exchange of ideas that embrace AE. This needs to be encouraged and the AFAE can support and provide the credibility and weight of an incorporated body, to its members.

For example there has been interest from groups such as the Bionic Ear Institute to host soundwalks for their clients and discover if they can become more adept listeners with their implants. This could be a fascinating area to explore with the exchange of ideas between the various groups revealing new ideas and approaches. But it requires active members to facilitate.

Perhaps it is time for an AFAE Symposium, to allow our members to meet face to face, exchange and celebrate the multiplicity of approaches. With opportunity for our broader networks to also partake, share and discover the joys and implications of listening attentively.

I visited the mid-north coast in January and met with AFAE member Isabelle Delmotte to discuss and share ideas about her research and there is some good facilities in Byron Bay and surrounds to achieve a Symposium and the location is kind of central or at least easily accessible. Please consider this idea and reply to this idea, but allow it to flourish or to sit in the soil till the time is right.

I have said it before and I will say it again, I encourage members of the Forum to further develop a regular interchange of ideas around soundscape research and activity. The knowledge and energy of the members of this Forum is the valuable resource.

Anthony Magen



AUSTRALIAN FORUM FOR
ACOUSTIC ECOLOGY

Local news and events

Please send any local information you would like to share with AFAE members for the next newsletter. The following is an example of news.

The first 2012 AFAE meeting transpired on Wednesday 7th March, at the SIAL Sound Studios, School of Architecture and Design, RMIT. Refer to the minutes included for details of the meeting and this issues discussed.

Of note will be the issues raised in the Presidents Report about an Australian Symposium in the near future (2013-14) and its viability will depend on the commitment of all AFAE members. Please review the minutes and voice your interest by emailing [Anthony Magen](#) and [Jordan Lacey](#).

[Melbourne Open House 2012](#) has invited the AFAE back to facilitate Soundwalks as part of their program. 28th & 29th July are the dates for the soundwalks to hosted by members and hopefully develop even more interesting results after last years inaugural series.

[Melbourne International Jazz Festival](#) has also asked Anthony on behalf of the AFAE to facilitate a Series of Soundwalks again for this years festival.

Saturday 2, Sunday 3, Friday 8, Sunday 10 June at 6pm;
Saturday 9 June at 9pm. Meet at Federation Square.
Saturday (early Sunday morning) 2 June at 1am. Meet at Bennetts Lane Jazz Club.

Professor Douglas Quin will be back in Australia 25 July – 25 August 2012, after being awarded the [NFSA Scholars and Artists in Residence Fellowships](#) with *Aurora Passage*: A Multi-media Production celebrating the Centenary of the Australasian Antarctic Expedition (1911-13): a collaborative project with the ANU School of Music and ABC Classic FM

During his SAR residency, Douglas Quin will expand the work from 30 to 52 minutes and research the Antarctic audiovisual and document collections of the NFSA, the National Library of Australia, the National Gallery of Australia and the holdings in the Mawson Collection at the S.A.Museum in Adelaide, with the intention of integrating additional materials into a broader understanding of the Aurora and her role in Antarctic expeditions.

There is an opportunity to host a field recording workshop at [The Wired Lab](#) in Cootamundra in mid late June. More details as this develops.

Anthony is launching his Moreland Council funded and National Library supported project [Endangered Sounds](#): an acoustic history of Brunswick in late May 2012. An invitation will follow shortly!

Clocked Out and Judith Wright Centre of Contemporary Arts present: **The Cage in Us**
A Festival celebrating the centenary of John Cage's birth

An all-star team of international and Australian musicians gather in Brisbane to celebrate the 100th anniversary of John Cage's birth. Featuring rarely performed Cage compositions alongside classic works reimagined for the 21st century.

Come and play John Cage's prepared piano yourself! Hear a musical performance mixing live sound from mobile phones across the Brisbane suburbs. Watch classic and newly reinterpreted Cage films.

With Valerio Tricoli (Italy) and Werner Dafeldecker (Germany), Kroumata Percussion (Sweden), Decibel (Perth), Rebecca Cunningham (exist), Lawrence English (room40), Joel Stern (OtherFilm), Erik Griswold and Vanessa Tomlinson (Clocked Out), Ba Da Boom, and the QCGU New Music Ensemble.

John Cage quite simply redefined music in the 20th century, come see, come play, come hear the artists taking his music into the 21st century.

More information [here](#)

New members

New members have joined and so here is a small summary to introduce you to them and their interests.

Poppi Doser

Following a career in live performance (including singing, song-writing and management of an Adelaide-based all-girl alternative rock act), I commenced an Honours degree with the University of Adelaide's Elder Conservatorium, specialising in Music Technology. During this period my long-standing passion for "art house" cinema and conceptual art drew me to experiment in sound design and music composition, for both my own and other's short film. Typically containing a combination of synthesised sound, found environmental sound and excerpts of voice (including original interviews), the resultant works best resemble a sound "collage"; their genealogy evident in the artistic genres of Futurism, Fluxus and *Musique concrète*. Conceptually speaking, my work is typically an attempt to convey thoughts and feelings around communication between the individual and their environment following extended periods of self-imposed isolation.

In 2009 I sought to expand upon my knowledge of/ interest in working with short bites of 'found sound', initiating a University-based creative research project in 'found environmental soundscapes' and soundscape composition. This project follows on from research initiated by the World Soundscape Project (now the World Forum for Acoustic Ecology) during the 1960s, and Annea Lockwood's River Archive. The intended outcome of the project is the completion of a 'Sound Map' of the River Torrens, South Australia's most overlooked waterway.

b. <http://www.poppidoser.blogspot.com>

e. poppi.doser@gmail.com

Kath O'Donell

My name is Kath, though I use the name AliaK on the net. I'm interested in sound recording and listening and enjoy going to sound art events when I'm free. I'm working (slowly/in my spare time) on an archive project to archive/help document Brisbane (& hopefully also some Australian)

dance parties, electronic music, hip hop and sound art. I travel a bit for work, so I try to record sounds from other places when I get the chance.

<http://www.aliak.com>

Rachel Cogger

I completed a Bachelor of Planning at the University of New South Wales in early 2011 - whereby my final year thesis was called - 'The Urban Symphony - Are you listening?'

This research explored the interplay between sound, people and place - with specific attention paid to the impact that sound has on an individual's experience of place.

My thesis was well received, and went on to win the Planning Institute of Australia (PIA) award for Outstanding Student Achievement.

I recently commenced my Ph.D (at the Built Environment at UNSW) further exploring soundscapes - yet this time focusing on postmodern planning, place experience, environmental psychology and place-making initiatives. Underlying my research is the belief that there is a lack of attention paid to the acoustic environment by built environment professionals).

My interest in environmental sounds extends beyond academic research. A few years ago I traveled around India - recording urban soundscapes, and last year traveled to Mt Everest and adjoining valleys - recording rural/remote soundscapes.

AFAE Meeting Minutes

Date: 7/3/12

Location: RMIT University

Attendees: Nigel, Anthony, Jordan, Luciano, Myuki, Poppi

Apologies: Bernd Rohrmann, Derek Thompson, Helen Dilkes, James Deaves, Jim Barbour.

1/. Details of president of Report

Doug Quinn

- Douglas Quinn to visit from the 12th – 14th June
- Possibility DQ will participate in Wired Labs program

Jazz Festival

- Jazz festival in first weekend of June over six nights – possibility of soundwalks for this event

Symposium

- AM raised possibility of symposium to be held in Byron Bay. Theme undecided. Some discussion as to whether the symposium should have an international or national focus
- AM wants to focus on bringing disparate parts of AFAE community together. NF though an international speaker could be beneficial
- Raised that a sub-committee to discuss the symposium should be formed
- Possibility of accessing funding for symposium – e.g. philanthropic groups
- ACTIONS decided: draft email for membership inviting people to discuss ideas for symposium

Open House

- Groups discussed previous years open house soundwalks – successes and areas for improvement. Generally felt that open house staff should be more aware of soundwalks and their purpose and that group sizes should be kept down
- Discussion that previous years maps and recordings should be placed on the AFAE website
- 28th & 29th are semi-confirmed dates for the soundwalks
- Myuki, Jordan, Luciano and Poppi have expressed interest in leading soundwalks this year

Bionic Ear

- Bionic ear institute have approached AFAE about conducting soundwalks for people with cochlear implants
- Varying interest from the group but generally decided that some kind of in-kind support would be expected from the bionic institute in return for the soundwalks
- NF raised the complications involved in supporting commercial enterprises
- Discussed that they could give a presentation to the AFAE at their headquarters
- NF raised the point that the purpose of soundwalks is to teach people to listen more attentively, as those with bionic ears will be hearing for the first time they will be attentive listeners anyway, so what is the real point of the walks.

2/. Nigel Frayne – Update on WFAE

Conference

- Extension on time to submit material to the German conference. It is asked that people spread the word and encourage submissions

Journal

- Soundscape journal is due for publication soon
- Delay due to Ioanna from Greece working on her own.
- This led to discussion about printing options for the journal. Should the journal go online and the funds be used toward other ends such as conferences, activities. Some members do not want to see an end to the hard copy journal
- Possible replacement could be a 5 yearly journal and a bi-monthly newsletter
- As yet there have been no discussions about a 2012 journal
- It was generally felt by the committee that going online and savings funds for other activities would be a step forward for the WFAE

Website

- AFAE website changes discussed
- Comparative websites discussed: Journal of Sonic Studies, Soundscape.se. these links will be placed on AFAE website
- Presently Gary Ferrington keeps the WFAE website going. Gary has also started up a Soundscape Explorations site, which already has 17,000 hits.
- WFAE has a facebook page. Discussion as to whether AFAE needs a facebook page or if AFAE news can be placed on the WFAE page
- NF has talks, which were conducted at RMIT, and video taped 2003 conference proceedings. Just need to be cleaned up and placed on website – Myuki offers to clean up files and place on line.

3/. International Officer

- Bernd has stood down as International Communication representative as outlined in his submission to the committee
- Poppi has offered to take this role. She will be coached by NF in regard to taking over this role.

4/. Other

- Do we need a AFAE newsletter that brings the various members spread around Australia together? AM to act on this
- JL discusses radio national program about Koori Cohort of Researchers and their interest in deep listening and its relationship to connection with land. Possibility of forming links here with the AFAE?
- Possibility that next meeting AM will bring in some recordings he is designing for Brunswick council and the national library titled “Endangered Sounds of Brunswick”.



THE UNIVERSITY OF
MELBOURNE

FACULTY OF
ARTS



THE UNIVERSITY OF
MELBOURNE

FACULTY OF
SCIENCE

”
PublicLecture

“Music, Architecture and Acoustics in Renaissance Venice Recreating Lost Soundscapes”

Professor Deborah Howard MA PhD FBA FSA Scot Hon FRIAS FRSE
The University of Cambridge, Macgeorge Fellow

Professor Malcolm Longair CBE FRS FRSE
Emeritus Jacksonian Professor of Natural Philosophy, Director of Development, Cavendish Laboratory, Professorial Fellow of Clare Hall

During the Renaissance in Venice, composers such as the Gabrieli and Monteverdi created some of their greatest masterpieces for performance in the great churches on festive occasions. But what would the music have sounded like, given the complexity of the music and the long reverberation times of the large churches? These issues have been addressed in an interdisciplinary project involving musicologists, architectural historians, acousticians and physicists. Using the most up-to-date technology, virtual acoustic models have been created for four of the great Venetian churches, including the Basilica of San Marco. The music composed for these churches can then be simulated as it would have been heard on the great festive occasions. Many animations and simulations will be demonstrated showing how modern techniques can address issues in musicological and architectural history.

Professor Deborah Howard is Professor of Architectural History in the Faculty of Architecture and History of Art and a Fellow of St John's College, Cambridge. A graduate of Cambridge and of the Courtauld Institute of Art, she taught at University College London, Edinburgh University and the Courtauld Institute, before returning to Cambridge in 1992.

Her latest books are *Sound and Space in Renaissance Venice: Architecture, Music, Acoustics* (with Laura Moretti), Yale University Press 2009, and *Venice Disputed: Marc'Antonio Barbaro and Venetian Architecture 1550-1600* Yale University Press 2011. She was elected a Fellow of the British Academy in 2010. In August 2011 (with her husband, Malcolm Longair) she completed the ascent of all the 'Munros', the 283 highest mountains in Scotland.

Professor Malcolm Longair has held many highly respected positions within the fields of physics and astronomy. He was appointed the ninth Astronomer Royal of Scotland in 1980, as well as the Regius Professor of Astronomy, University of Edinburgh, and the director of the Royal Observatory, Edinburgh. He was head of the Cavendish Laboratory from 1997 to 2005. He has served on and chaired many international committees, boards and panels, working with both NASA and the European Space Agency. He has received much recognition for his work over the years, including a CBE in the millennium honours list for his services to astronomy and cosmology.



Giovanni Bellini
Madonna and Child, known as the Lochis Madonna, c. 1475-1476
Tempera on panel. Signed 37 x 34 cm
Accademia Carrara, Bergamo

Thursday, 22 March 2012
6.30pm

Prince Phillip Theatre
Architecture Building
The University of Melbourne
Parkville.

Admission is free.

To register please visit: <http://alumni.online.unimelb.edu.au/soundscapes>
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