

World Forum for Acoustic Ecology

WFAE NEWS QUARTERLY



K. Pluskota

January-March 2015
Volume 12, Number 1

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WFAE: UP FRONT President's Report by Eric Leonardson



Welcome and Farewell

Now, as we begin a new year, I begin my report by thanking retiring WFAE members and welcome new ones to the WFAE's board. I will begin, with this new issue of the WFAE Quarterly News, by welcoming our new editor, Jon Pluskota. He is an engineer, producer, and a recent addition to the faculty at the University of Southern Mississippi, in Hattiesburg. To submit your news or suggestions, contact **WFAE Newsletter Editor, Jon Pluskota**: wfae.newsletter@gmail.com.

Next, let us welcome Christopher DeLaurenti as the new **WFAE Secretary**. He is a composer, author, educator, and phonographer with an international reputation. Currently, Christopher teaches at William and Mary College in Williamsburg, Virginia. Retiring Secretary, Gary Ferrington has turned the wfae.organization@gmail.com address over to Christopher. Both his and Jon's profiles are on the [WFAE Board members' page](#).

Let us thank retiring **Volunteer Newsletter Staff** Gary Ferrington and Meri Kytö. As WFAE Co-Vice President and Contributing Research Editor for the **WFAE Newsletter Staff**, we thank Meri. She will continue to contribute to the WFAE by concentrating on her work in the [Finnish Society for Acoustic Ecology](#), while Vice President Noora Vikman continues working with Treasurer, Nigel Frayne and me. Gary will continue to contribute by maintaining the growing [Soundscape Explorations](#) video blog and assisting us with the WFAE website.

Upcoming Conference and Endorsements

The [Balance-Unbalance 2015](#) conference on electronic art and climate change takes place March 27-29, 2015 at Arizona State University. The WFAE endorsed it and as mentioned in my previous report, I hope to be there to participate with many WFAE members. With prospects of cataclysmic change looming near, this transdisciplinary conference envisions the arts as a catalyst for reimagining our current environments.

The WFAE also endorsed the successful Kickstarter fundraising campaign for the completion of *In Pursuit of Silence*, a new film by director Patrick Shen. It is described as a "meditative film about the value of silence, our relationship with sound, and the implications of living in such a noisy world." To learn more, [visit the In Pursuit of Silence website](#).

Soundscape: The Journal of Acoustic Ecology

The next issue of our annual journal should be available sometime this spring. Editor-in-Chief, Professor Dr. Phylis Johnson says we should expect more information to be announced later in January. This may include a Call For Papers. Also know that print copies of our last issue are still available. I am happy to note that its theme is "Music and Ecologies of Sound: Theoretical & practical projects for a listening of the world," and that this issue has generated quite a positive buzz.

Portuguese WFAE Affiliate

Lisbon composer, author, and educator Carlos Augusto informs me that discussions on forming a new Portuguese WFAE affiliate continue. All signs appear positive. This is consistent with my numerous private conversations and email exchanges with a host of other organizers and individuals around the world, indicating that global interest in acoustic ecology and the World Forum for Acoustic Ecology remains strong. With help from the WFAE Board, these many threads and connections can be followed and cultivated, leading to any number of reactivated groups and brand new associations.

Get Involved

As many WFAE Affiliate renew their annual memberships with the calendar year, now is an ideal time to join or renew. As mentioned in my previous President's Report, the WFAE welcomes everyone's input to help coordinate and inform the world about the exciting and diverse activities concerning, sound, listening, and the environment. For information on forming an affiliate please visit the [Affiliate Organization page](#) and [contact us](#). Remember, it is the affiliates groups who run the WFAE. To learn about and join the abundant, diverse, and inspired activities of our affiliates, please visit the [WFAE News](#) section of this newsletter, join our email discussion group, and "Like" our [Facebook Page](#).

Header Photo: "On the Trail: Giant City Nature Trail" from Giant City State Park, Makanda, Illinois (USA) by Kim Pluskota, Artist & Designer.

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WFAE: MEMBER NEWS

American Society for Acoustic Ecology (ASAE)

Report by Eric Leonardson, Christopher Preissing and Jon Pluskota

On Sunday, January 25, 2015 the Midwest Society for Acoustic Ecology and World Listening Project host a [soundwalk and concert by Chicago Phonography at the Brushwood Center at Ryerson Woods](#). This event is free and open to the public.

On January 24th and 25th, 2015 Christopher Preissing and Eric Leonardson announce winners of the [Mixage Fou International 80 Second Sound Competition](#). The theme is "Urban Wilderness" and the award ceremony will be part of the REC in the Gaïeté Lyrique digital media center, Paris.

In October, Professor Jacob Smith led the [Sonic Boom: Sustaining Sound Studies](#) conference at Northwestern University. Also, his forthcoming book, [Eco-Sonic Media](#) will be out this spring on University of California Press.

Bay Area Sound Ecology (BASE) member Jeremiah Moore, along with Jim McKee and Starr Sutherland completed their work on the creative and technical interface for the Ai Weiwei installation "@Large: Ai Weiwei on Alcatraz", a [For-Site Foundation](#) installation at Alcatraz that was curated by Cheryl Haines, and technically supported by [Meyer Sound](#). The installation runs through April 26, 2015.



In November composer and MSAE co-chair Christopher Preissing and documentary filmmaker Peter Grosz initiated a series of sound/video events at abandoned hospital sites in Illinois. The goals of the project are to create work that is unique to the architecture and detritus found at each site and to explore the issues of sustainability and sustainable social systems to support human diversity of abilities and overcoming our fear of divergence from society's norm. So far we have visited the former Manteno State Hospital in Manteno, Illinois. Future activities will include recording at other sites in Illinois with an eye towards creating live/recorded works for public audiences.



Australian Forum for Acoustic Ecology (AFAE)

Report by Leah Barclay

The AFAE has had a very busy 2014 with many exciting projects in progress for 2015. The organisation has continued to expand beyond Melbourne and has transitioned into hosting the majority of our meetings in virtual environments.

Our diverse members have featured at a range of national and international conferences including the Australasian Computer Music Conference in Melbourne, [CreateWorld](#) in Brisbane, [Invisible Places | Sounding Cities](#) in Portugal, [Ecomusicologies](#) in Asheville, The [Listen\(n\) Symposium](#) in Arizona and the [IUCN World Parks Congress](#) in Sydney. AFAE members have been the recipient of numerous prestigious awards and grants in Australia throughout 2014 and our network continues to actively promote the value of acoustic ecology in interdisciplinary contexts.

The key AFAE project launching in 2015 is our new online lecture series that will expand our existing meetings into a globally accessible forum. These virtual events are designed to engage with other WFAE affiliates, share new ideas, facilitate collaborations and disseminate research outside of traditional conference formats. The virtual forum will launch in February 2014 and we welcome contributions and involvement from other affiliates. Please contact our president, [Leah Barclay](#) for further information.

Canadian Association for Sound Ecology (CASE)

Report by Carmen Braden

[CASE](#) successfully held its AGM in September and are excited to work with the new board: Andrea Dancer - Chair, Eric Powell - Vice-Chair, Matthew Griffen - Treasurer, Carol Ann Weaver - Secretary, Carmen Braden - WFAE Rep, Raylene Campbell. We are actively planning for a major project in 2015. Check out the newest entry to the CASE Blog: an excerpt from Andrea Dancer's dissertation, *Cowcaphony: listening as other* (including audio of the composition - read more below)

Other news from CASE members:

CASE board members [Matthew Griffen](#) and [Eric Powell](#) presented their workshop "iFly: Dubai, a non-linear gestural soundmap" at the International Symposium on Electronic Art in Dubai UAE in November. This workshop explored new forms of soundmapping, using commercially available gestural control interfaces to move beyond the standard point and click interface of most soundmap projects. In addition to discussing field recording strategies and learning about the code behind the iFly project, participants helped to generate content for a soundmap, and were then able to navigate a three dimensional representation of the sounds of Dubai.

CASE chair [Andrea Dancer](#) completed her Ph.D in Cross-Faculty Inquiry in Education at the University of British Columbia. Her thesis, *Profound listening: poetics, living inquiry, arts-based practice and being-presence in soundwalk-soundscape composition*, introduces educators to the concept of listener-to-soundscape tropes through arts-based research, and includes a variety of [supplementary audio materials](#). The thesis consists of: writing (scholarship, narrative, and poetics), listening (soundwalking, field recording, and soundscape compositions), processing (artistic, literary, and curatorial practice across genres), documenting (living and poetic inquiry, research, reflection on works), and as a pedagogic and hybrid means of knowledge acquisition. It engages the mainstream educator and arts-based researcher communities as listener-readers in a process of coming-to-know acoustically, intellectually, and experientially through an open-ended process that is self-reflective.

CASE Secretary [Carol Ann Weaver](#) will be premiering her [EARTH VOICES](#), a new composition for readers, soundscape, and visuals, on Friday, March 13, 2015, at the Mennonite/s Writing VII Conference at Fresno Pacific University, California. The work is a literary/soundscape sequel to the June 2014 Sound in the Land - Music and the Environment which Carol organized. This piece features words about the earth by some 24 Mennonite writers from North and South America, Middle East, and Africa. The soundscape consists of Carol's on-site field recordings of natural sounds, as well as collages of her recorded compositions, all in service to the themes of the earth-based readings. Visuals of original photography frame and synergize with the spoken word and

soundscape. This piece seeks to find voices which can lead us into a deeper knowledge of the earth and our relationship to it.

A group exhibition show called [SONAR](#) was presented as part of the Art Gallery of Alberta at Enterprise Square Galleries exhibition series from Nov 6- Dec 20 in Edmonton, Alberta. The show featured a diverse range of sound projects through recordings, interactive sound environments, and sound installations referencing noise, electroacoustic, experimental and minimalist sound art practices. CASE Members **Scott Smallwood** and **Raylene Campbell** as well as other Edmonton sound artists were featured. Sonar encapsulates the shifting field of local sound art explorations: the term originated as an acronym meaning "Sound Navigation And Ranging".

Hellenic Society for Acoustic Ecology (HSAE)

Report by Kostas Paparrigopoulos

The 3rd Hellenic National Conference on Acoustic Ecology was held in Athens, Greece in the beginning of the summer (June 28 - 30, 2014). It was a great success! The Museum of History of Athens University, situated on the hill of Acropolis, functioned as an oasis in the middle of the noisy capital of Greece and contributed to the success of the conference. More than one hundred participants, including some old friends and graduates of the Ionian University, attended a rich program of presentations, workshops, soundwalks and a concert. We would like to thank the museum staff, the team of volunteer students and alumni and our new member Dr Nikolas Tsaftaris from the Faculty of Early Childhood Education at the National and Kapodistrian University of Athens, for their contributions to the success of the conference. We would like to welcome the new members of the HSAE who joined our society in the context of the conference.

The general assembly of the HSAE was also held during the last day of the conference and the new Board members were elected. The new Board includes Kostas Paparrigopoulos (President), Andreas Mniestris (Vice President), Katerina Tzedaki (Secretary), Kimon Papadimitriou (Treasurer), Ioanna Etmektsoglou (Advisor) and Iannis Zannos and Alexandra Theogianni (Members). The first main project of the new Board has been the publication of the Conference Proceedings as a free eBook, with the assistance of our member Dimitris Sarris.

Ioanna Etmektsoglou wrote a book entitled "[Basic Terminology of Acoustic Ecology for Children and Adults: The Soundscape and the Meanings of Sounds](#)". It is written in greek, in a very attractive question-answer form, and it will be an excellent support for children, educators... but not only! This book can be downloaded as a free eBook by clicking on the title above.

Hellenic Society for Acoustic Ecology supports the "[Sound: Environment, Human, Culture](#)" network, an effort to enforce collaboration between university research and primary education in Greece. Some objectives of this scientific-educational network are: the production of educational material, didactics with field research on sound, inter-school and inter-educator communication about sound in education.

Finally, we congratulate our member Nefta-Eleftheria Votsi for winning the European Soundscape Award 2014 - runner-up prize, with the proposal for a practical, low-cost, "[methodology to identify Quiet Areas \(QAs\)](#)"

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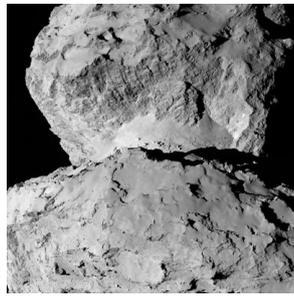


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Space Soundscapes: The Final Frontier?

Rosetta, the European Space Agency's space ship, detected magnetic pulses on its experimental magnetometer as it approached comet 67P, known also as the Churyumov-Gerasimenko comet. The "song" was then converted to an audible frequency spectrum (by a factor of nearly 10,000) in order for humans to be able to "hear" it. "Hear" more about it on [Space.com](#). Such transformation of waves to an audible frequency range makes you wonder what else we aren't hearing each day.

Protecting Orcas to be Addressed After the New Year

The Journal of the San Juan Islands reported on a [Whale Protection Zone proposal](#) that would limit the amount of boat traffic off the west side of the San Juan islands by imposing a no-go zone for selected boat traffic. The endangered population has seen its food supply decrease over the past few years, and combined with the stress of additional boat traffic as a result of whale-watching and increased noise, their future may be in jeopardy. The proposal is expected to be addressed in January. Image Source: [Sanjuansafaris.com](#)



Pop-a-Wheelie: Banning Wheeled Suitcases in Venice?

WFAE Secretary Nigel Frayne tipped us off on a potential controversy in Venice. Numerous articles appeared in November, including one from the [Daily Mail](#), reporting on a proposal by Venice officials to ban wheeled suitcases in the city to help decrease the amount of noise pollution in the city. Whether it was the public outcry or truly a misunderstanding, it turns out that officials have clarified their position on wheeled luggage, stating that it was intended to target commercial carts, according to [Time](#).

The Sonic Suitcase

Composer Michel Risse, in response to the suitcase dilemma, sent in a link on Sonic

Suitcases that embraces philosophies of John Cage and R. Murray Schafer by creating music from environmental 'noise'. Listen to the [Urbaphonix](#) project on Vimeo to hear more! Perhaps Venice can embrace the 'noise' as a continuous musical performance.

The Acoustic Ecology Institute Finds Noise a Major Topic in 2014

From The Acoustic Ecology Institute: Every December, local papers around the country routinely highlight the top stories of the year gone by. Based solely on AEI's routine Google News keyword results, it appears that noise-related issues were among the major topics in several areas. Read more about windfarm and overflight noise issues at [The Acoustic Ecology Institute archives](#).

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WFAE: FEATURE ARTICLE*Remembering Peter Grant***REMEMBERING PETER GRANT**

We have sadly learned that Peter Grant, 89, peacefully passed away in the early morning hours on December 11, 2014 with his son Sebastian and long-time partner Hildegard Westerkamp at his side. A celebration of life was held on Saturday, December 20th in Vancouver, B.C., where he had lived since he immigrated to Canada from England in the 1950's.

Peter was the WFAE administrative backbone during its formative years and undertook the dauntless task of managing the WFAE membership and contact database, Newsletter/Journal distribution, financial records and banking, during a time of

technological change from typewriter to computer. He served as a WFAE volunteer from 1993 until he stepped down in 2000.

Peter, who was actively involved in community radio and enjoyed performing as violist, was a concerned and actively engaged member of the WFAE who made significant contributions to the ongoing development of the organization. Our condolences to all whose lives he's touched with his gentle voice and kind spirit.

Photo: Peter Grant and Hildegard Westerkamp, Vancouver, B.C., Canada, October 31, 2014. Credit: Gary Ferrington

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WFAE: RESEARCH AND PROJECTS**It's Like Most Things**

Willy Smart discusses cubicles, white noise, HVAC systems, and speech intelligibility in his research article entitled "[It's Like Most Things](#)".

**Journal Entry #3: Churches & Acoustic Communities**

[Journal Entry #3](#) was written by Helena Krobath, a student enrolled in Norbert Ruebsaat's Acoustic Communication 259 course offered in the Communication department at Simon Fraser University.

Susan Frykberg: SCANZ Residency

Susan Frykberg has a residency at [SCANZ](#), in New Zealand, where artists, technologists and indigenous leaders meet to dialogue and create works of art on water and peace. She is working on the first of her 'International Waters' projects with recordings of water sounds from Canada, New Zealand and Australia, acquired from friends, an internet call and her own collection. These will be edited, mixed and signal processed, and then combined with images by Toronto sculptor Claire Brunet, to create a sound and light projection.

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Journal Entry #3 by Helena Krobath

The churches my family attended during my childhood were separate acoustic communities; I will describe one. The church building was an enclosed environment whose acoustic design served particular goals—in this case, to focus attention on the preacher while muffling sounds from the congregation. The pews were plush and the aisle carpeted, while speakers projected the pastor's voice. The spoken message was the first design priority to the formal gathering space; in the lobby and the downstairs kitchen, speakers at a lower volume piped out the sermon to those pacing their infants and so on. The basement, in contrast to the sanctuary, had far less intentionality in its acoustic design, much like in the daycare illustration given by Truax.



Before the service as we entered the lobby, recorded music coming through the open sanctuary doors was a cue to mingle, and it also served to greet us familiarly. The sounds of generations in the front lobby emphasized the range of community members here—children's feet slapping, babies crying, old woman chastising children, adults making conversation, the teens clustered in groups. It was a noisy period of greeting and mingling, and the general cocktail party atmosphere felt lively. The striking of piano notes, however, could silence those voices to a murmur and cause people to file into the sanctuary.

The instruments cued the stages of the ritual in general—all transitions, including offeratory, time for the kids to go down to Sunday school, and so on—but unscripted sounds were meaningfully shared. Hymnals fluttered together across the room between songs, and during silent prayer, the sounds of lips moving made a gentle, reverent texture. At other times, coughing and cough drops and signs of restlessness made us aware of the bodies and minds of our neighbours across the room, and the dropping of coins or crisp envelopes in the tin offering plates seemed a statement of commitment from each person it passed.

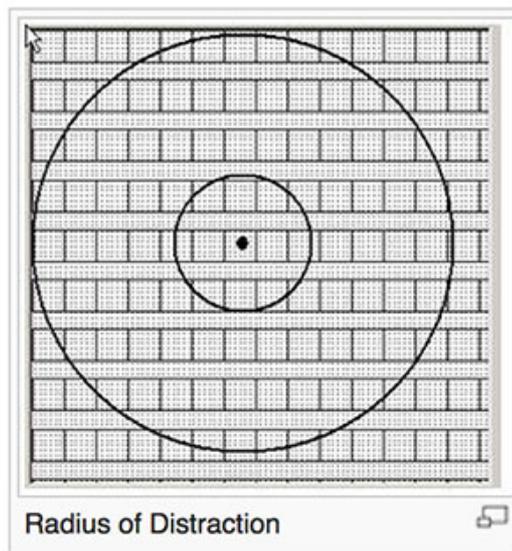
After the service, the sound grew very full in contrast to the restraint and silence of the program; people would begin to chatter, make plans for lunch, joke and laugh, and spill

out of the sanctuary spilling sound with them. As I recall, even the noise had meaning, or was signal. There were few incursions from outside, if ever, while the church was gathered.

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It's Like Most Things by Willy Smart

The term white noise is of course a transposition of the earlier classified white light, both describing a spectrum with approximately constant intensity at every frequency. Richard Dyer cannily reads a parallel omnipresence and evenness in racial whiteness: white noise, white skin, white light is unmarked, uncolored.

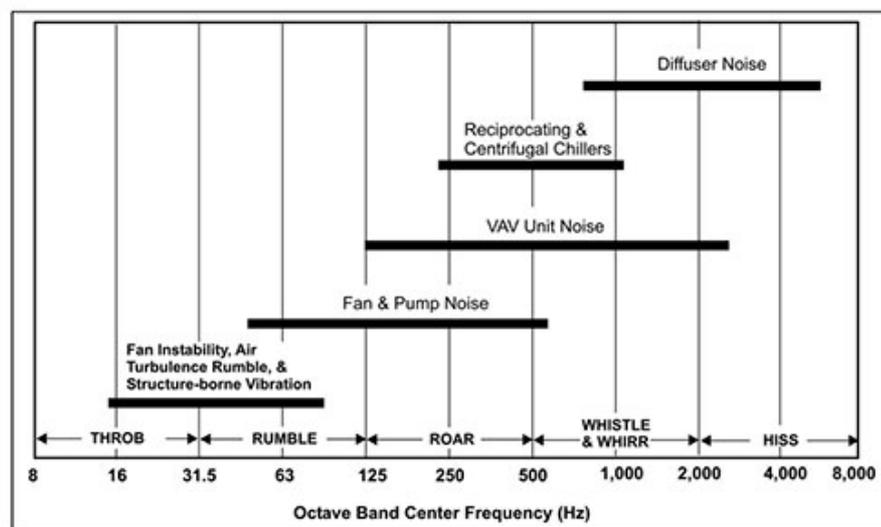
While we understand white noise as a combination of a wide band of frequencies, we should note well that such congregationality was only revealed through its partitioning. By the controlled projection of a shadow in a dark room with a small slit one observes light's swerve; faint colors limn the shadow, a phenomenon noted and named (viz. diffraction) by the Jesuit priest Francesco Maria Grimaldi in 1665.

In an increasingly knowledge- based economy, an assurance of productivity and profitability requires a negotiation of privacy and circulation, a struggle epitomized in the mid-20 century insistence on modular structures (in both counter and corporate culture). The latter culture's dealings in flexibility found a longer-standing icon: the cubicle, introduced by the still-profitable (1) American corporation Herman Miller in 1967. Here, the worker is not the Taylorist machine, but the productively garrulous individual defined

by her own bounded space—though not the sealed and darkened room required perhaps for the Grimaldian squint.

The open plan office perhaps too adroitly networks the flows of a chattering labor: here labor is everywhere but so is chatter, and as we know too well one man's productive chatter is the impediment to another man's transmutation of labor to profit. When it rains, it pours. In the limited scenarios in which you can teach a dog a new trick (2), you however cannot return a dog to its prior state of not knowing the trick; and likewise when channels of communication hitherto closed have not only been opened but made amorphous, one cannot simply wipe the hard drive of communicability. And so the homeopathic weapon developed against the slippage of signal into noise was the introduction of greater noise (3).

The Public Buildings Service (4), an arm of the U.S. General Service Administration, annually publishes (since 1972) a Facilities Standard for new buildings, repairs, modernizations, etc. of the over 9,600 buildings leased or owned by the GSA. The mandated criteria include acoustic standards; among other means for the production of privacy, floor-wide sound masking (i.e. filtered white noise) set at 45-48 dBA is required in an open plan workspaces.



In modern buildings heating, ventilation, and air-conditioning are functionally integrated in a circulatory machine (HVAC system). From the central air handling unit where filtering, heating, and cooling are effected, air is directed through a network of ducts by a series of centrifugal fans (5). While these fans are the primary sources of the HVAC system's diffuse noise, multiple and complex variables come into play in the noise's propagation including the material, shape, and size of ducts (sheet metal acts as a conduit rather than damper of sound; circular ducts better attenuate noise than rectangular ducts; smaller ducts increase air velocity and hence noise). The literature on the acoustics of HVAC systems primarily describes a sonic prophylactic. Yet what noise *exceeds* [I want a verb here like 'penetrates,' but more multiple] the engineer's designs serves the development of a sound masking system: against the low frequencies typical of an HVAC system (6), a sound masking system is calibrated to bring the audio spectrum of the working environment to an ideal and equal white noise: a sound masking system then is the inverse frequency image of that of the HVAC system. With the knowledge that some HVAC systems include built in active noise cancellation (7) we can assume that there exists a on some office floor a machinic dialogue of these systems—noise cancellation and noise masking—experienced but uninflected with meaning by human listeners.

The articulation index is a metric that predicts the percentage of speech intelligible in a given system, calculated through acoustic measurements of the communication system in question including speech intensity level and the spectrum of any interfering noise (e.g. HVAC system). Initial efforts in the mid 1910s to late 1920s at Bell Labs' research program involved the application of filters to lists of nonsense syllables spoken to and identified (or not) by listeners (8).

No.		Ob- served	Called	Ob- served	Called	Ob- served	Called
1	The first group is	ma'v	na'v	po's	po't'h	köb	✓ köb
2	Can you hear	pöch	✓ pöch	nēs	nēsh	sbēt'h	sis
3	I will now say	seng	✓ seng	jo'ch	✓ jo'ch	füch	✓ füch
4	As the fourth write	chüd	✓ chüd	t'ha'm	✓ t'ha'm	thöl	✓ thöl
5	Write down	run	✓ run	hab	✓ hab	pot'h	✓ pot'h
6	Did you understand	chis	kis	def	doth	wa'm	✓ wa'm
7	I continue with	fos	fosh	chech	chej	güm	gün
8	These sounds are	lo'l	✓ lo'l	lun	loo	nāsh	nāth
9	Try the combination	jās	zhāth	shāl	✓ shāl	vo'g	✓ vo'g
10	Please record	t'ha'th	t'ha'sh	mus	✓ mus	lung	loog
11	Write the following	wür	✓ wür	léd	béd	dis	dish
12	Now try	yāp	✓ yāp	wif	✓ wif	kak	tak
13	Thirteen will be	mad	maj	gōst	✓ gōst	t'ha'r	sha'r
14	You should observe	bēch	bēk	thāv	āv	must	✓ must
15	Write clearly	gēm	dēm	kōf	✓ kōf	yo'd	✓ yo'd
16	Number 16 is	t'heb	veb	ra'g	✓ ra'g	jet	✓ jet
17	You may perceive	jok	joat	thip	✓ thip	rēp	rēj
18	I am about to say	gaf	✓ gaf	yar	✓ yar	t'hēp	hēp
19	Try to hear	hus	✓ hus	zhūt	✓ zhūt	—	chuv
20	Please write	hiv	thit'h	kük	tük	t'hēf	t'beuh
21	Listen carefully to	tög	✓ tög	fung	✓ fung	bās	✓ bās
22	The last group is	sho't	✓ sho't	t'hev	vesh	t'hōf	shaf

The goal of such research of course was to determine the minimum frequency band necessary to ensure speech intelligibility over the expanding telecommunication network (9). In the open plan office the implementation of the index is inverted: speech must be kept unintelligible.

This primacy of privacy concerns in the deployment of sound masking systems belies whatever humanism might be located in the frequent appeal to individuals' concentration in the descriptions of such systems. While productivity may be increased in an environment free from sporadic aural distraction, a sound masking system is calibrated to reduce comprehension rather than increase productivity. To suppress eavesdropping rather than bolster concentrated absorption.

The bicephalic open plan office speaks doubly: privacy and circulation. What is remarkable then is the harmony these two voices are joined in. Here proprietary claims to privacy do not compete with demands of circulation; rather, within the protective field of neutral acoustics privacy drifts.

In 2005, Herman Miller introduced the Babble voice privacy unit, offering "true voice confidentiality" (10) in the neatest instrumentalization of the circulating/private voice we've seen yet: Babble broadcasts a scrambled multiplication of the user's prerecorded voice, thereby rendering the presently speaking (private) voice of the user unintelligible. A promotional video depicts a white male cubicle worker on the phone, first describing the miracle of and need for such a technology. Demonstrating his confidence in newly afforded confidentiality, he clicks on and off his private muddled chorus to divulge secrets both of the corporate and private realm (only understandable to us viewers through subtitles): "We're closing up the Lakeview plant," "giving Monica a bigger bonus than Julie," "the potential acquisition of Tanaka Industries," "Tom spends all his sick days in Las Vegas." (11)

This is the dream: that the voice bearing the confidential message might secure its own safe passage, that the hired worker might take entrepreneurial initiative, that the artist might autonomously produce work in her studio.

Footnotes:

(1) Herman Miller has occupied the top position of Fortune Magazine's "Most Admired Companies" in the Furniture category for the past consecutive 18 years.

(2) Less perhaps on account of a dogged obdurateness in the performer of the trick, than on account of the fact that once you teach a dog a new trick, the dog teaches you a new trick, q.v. the below paragraph on the use of HVAC systems.

(3) We should not forget the colloquial usage of the term *white noise* to refer to just this sort of chatter. See Claire Shipman's January 11, 2005 statement on ABC's Good Morning America television show: "The political rhetoric on Social Security is white noise."

(4) By its own description, "[t]he landlord for the civilian federal government".

(5) A form echoed in the hamster wheel, first named as such by the Los Angeles Times in 1949, one hundred and seventeen years after Alexander Sablukov's invention of the centrifugal fan and twelve years after the first recorded non-literal usage of the term "rat race."

(6) While an HVAC system generates noise across the audible spectrum (its diffusers at the terminal points of ducts for instance producing noise around 1000-4000 Hz), the characteristic fans output noise around 50-500 Hz.

(7) In which a periodic sound (e.g. the hum of an HVAC fan) is measured with a microphone and a processor generates a sound phase-shifted 180 degrees which it is cancelled according to the principles of wave interference. →

(8) Contemporaneous with the nonsense syllable experimentation being carried out in continental Europe by Hugo Ball, Kurt Schwitters, et al.

compare Bell Labs:

ma'v po's po't'h köb t'ha'm tög t'heb

with Schwitters:

Fümms bö wö tää zää Uu pögiff kwii Ee

(9) A frequency band subsequently limited to 300-3400 Hz.

(10) Let's leave unresolved the ambiguity in the original promotional copy of true-voice confidentiality vs. true voice-confidentiality.

(11) The promotional video can be viewed here: <https://www.youtube.com/watch?v=F48Q3EKgASA>

World Forum for Acoustic Ecology

WFAE NEWS QUARTERLY

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WFAE: EVENTS AND OPPORTUNITIES**HEARING LANDSCAPE CRITICALLY CONFERENCE****January 14-16 2015 at Harvard**

Online registration for the third [Hearing Landscape Critically conference](#) is now available. The aim of this three-year project funded by the Leverhulme Trust is to transform our sense of sound in landscape, and to document, investigate, and provoke critical encounters between the social and acoustic agents involved in the formations of landscape. The network embraces an interdisciplinary methodology and brings together scholars from diverse geographical contexts and academic fields (including art history, literary studies, and cultural geography) alongside creative practitioners, prompting new ways of thinking about sound, music, space, and place. Invited speakers include Brandon Labelle (Bergen Academy of Art and Design), Bruce Smith (University of Southern California), Holly Watkins (Eastman School of Music, University of Rochester), Kay Shelemay (Harvard University), Nancy Guy (University of California San Diego), Daniel Grimley (Oxford University).

MEGAPOLIS FEST 2015**Proposals due February 15, 2015.**

During the weekend of June 5th to 7th, 2015, the fourth [MEGAPOLIS](#) Audio Festival hits Oakland CA USA, as well as many stupendous and never horrendous ear sounds. There are two categories of submissions: (1) Propose a session, tour, soundwalk, workshop, miscellaneous thing, or (2) propose an installation. Three grants are available this year for \$1000 each to install something at the festival. Check the guidelines on the [website](#). This year's theme: the frontier. The theoretical frontier, expansion of boundaries, extreme limits, [Frontier Thesis](#), egalitarianism, [the taming of the frontier from exploration through urban development](#), even the [lack of interest in high culture](#) and all that. Take that where you will.

SOUND STUDIES: ART, EXPERIENCE, POLITICS**July 8-10, 2015****Proposal Deadline March 15th 2015**

[Sound Studies: Art, Experience, Politics](#) is a three-day conference featuring leading researchers and artists in the field. The conference will include presentations by leading academics, as well as a sound art installation by an artist in residence, and an evening Sound Art and Criticism Salon. Conference sessions will include papers on Gendered Sounds, Sound, Conflict & War, Urban Phonography, and Sound, Embodiment & the Multisensory.

BALANCE/UNBALANCE

March 27-29, 2015

An exciting conference taking place at Arizona State University March 27-29, 2015 that brings acoustic ecology into conversation with current issues in sustainability, urban development, and climate change. Check out the [Balance/Unbalance](#) website to learn more!

INTERNATIONAL BIOACOUSTIC CONFERENCE (IBAC) 2015**September 7-12, 2015**

The website to the "[XXV International Bioacoustic Conference IBAC 2015](#)" is open. The objective of the IBAC meeting is to promote international participation throughout the entire field of bioacoustical activity. The subject of bioacoustics is principally a marriage between the fields of biology and physical acoustics. Given its multidisciplinary nature, IBAC aims to bring together biologists from different specialisms (ecologists, ethologists, physiologists, taxonomists, etc) with engineers, sound archivists and amateur sound recordists, to foster discussion and exchange of ideas.

Courses/Lectures**ACOUSTIC DIMENSIONS OF COMMUNICATION I****May 11-August 10 2015**

A course designed to develop the student's perception and understanding of sound and its behavior in the interpersonal, social, environmental, media and creative fields. The acoustic and psychoacoustic bases of sound will be introduced with special reference to acoustic design, the electroacoustic media, and sonic environments. This distance education course in Acoustic Communication from Simon Fraser University is now available for international students through [Open University in Canada](#). Enrollments for the summer offering of this course (May 11 - August 10), open on **February 23, 2015**. Contact [Susan Frykberg](#) (course writer and teacher), for more information.

INTER.NOISE 2015**August 9-12, 2015**

The 2015 conference on noise control will be held in San Francisco August 9-12, 2015. The topics presented at the Inter.Noise conference include a variety of audio and acoustical topics relevant to sound. Papers from this year's conference are available under the [Resources](#) page.

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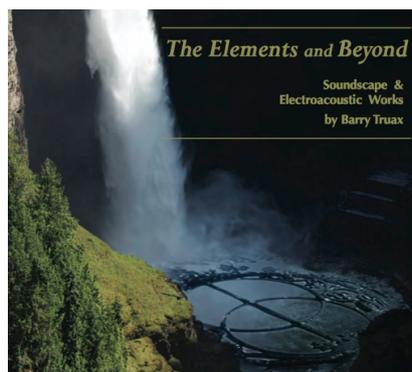
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Inter-Noise Papers

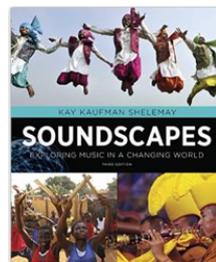
In mid-November 2014, Inter.Noise, a conference dedicated to noise control, was held in Melbourne. The papers from the conference are available on the conference [website](#) and are written on a variety of audio and acoustical topics, including a paper that discusses the application of an ISO standard for soundscape definition and evaluation. The [2015 Inter.Noise conference](#) will be held in San Francisco August 9-12, 2015.

**Barry Truax New CD**

Barry's 9th solo CD on the Cambridge Street Records label, titled [The Elements and Beyond](#) is now available. It consists of a cycle of [four soundscape compositions](#) inspired by the elements, Chalice Well (water), Fire Spirits, Aeolian Voices (air) and the steel shipbuilding piece, Earth and Steel, that premiered last year at the Royal Naval Dockyards in Kent as part of the Acoustic Ecology conference.

It also includes new [spectrally based work for piano and soundtracks](#), From The Unseen

World, which suggests a going "beyond" the real world, inspired by a phrase of Alan Turing to refer to the spirit dimension.

**Soundscapes: Exploring Music in a Changing World, 3rd Edition**

[Kay Kaufman Shelemay's](#) newest edition of Soundscapes (3rd Edition) is due to be released February 2015 and will include digital resources. More information can be found at the [W.W. Norton website](#).

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K. Pluskota

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

WFAE AFFILIATE ORGANIZATIONS

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
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 quarterly 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

- Jon Pluskota, WFAE Quarterly Newsletter Editor

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