

World Forum for Acoustic Ecology

WFAE NEWS QUARTERLY



October - December 2015
Volume 12, Number 4

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WFAE: UP FRONT President's Report by Eric Leonardson



WFAE President's Report - October to December 2015

On behalf of the WFAE, we thank Noora Vikman for three years of service as the Finnish Society for Acoustic Ecology (FSAE) Affiliate Representative and WFAE Vice-President. I welcome Simo Alitalo as the new Affiliate Representative of the FSAE. He has been engaged in acoustic ecology as long as I, when we met at its founding conference in 1993.

The WFAE has endorsed [Balance-Unbalance 2016](#) "Data Science + Eco Action" happening May 9 to 11 of 2016 in Manizales, Colombia. The conference's 5th edition will be produced by the Department of Visual Design of the University of Caldas, with support of the International Image Festival. The BunB call for participation continues until October 31st.

The WFAE is among the supporters of the [Silence the Horns](#) project seeking new technical changes in how non-emergency audible signaling systems of cars are deployed.

The WFAE has agreed to transition *Soundscape: The Journal of Acoustic Ecology* from print to a digital publication. The next journal, guest edited by American Society for Acoustic Ecology member Jay Needham, is due for publication in February.

WFAE Secretary Christopher DeLaurenti is working on starting a new WFAE website. With this we have proposed a migration of the WFAE email list to a new service. A free digital [PDF] version of the 2014-15 Canacoustica edition of *Soundscape* will be posted on the new website, then.

Carlos Augusto and his team continue efforts to establish the proposed Portuguese WFAE Affiliate. I look forward to this possibility as well as news about interest for establishing networks in France, Eastern Europe, and other regions.

Many WFAE Affiliates have started with only a small group of dedicated individuals. To learn about the process of starting a WFAE Affiliate Organization, please view the suggested guidelines at [Forming an Affiliate Organization](#) or contact us at wfae.organization@gmail.com.

To stay informed of ongoing developments and share your own news, research, and sounds with our global network, I invite you to subscribe to our [email discussion list](#),

"Like" and post to our [Facebook Page](#), and [join the WFAE](#) or one of its affiliate organizations.

Header Photo: "Concrete Leaves" from Hattiesburg, Mississippi (USA) by Kim Pluskota, Artist & Designer.

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WFAE: MEMBER NEWS

Canadian Association for Sound Ecology (CASE)

Report by Carmen Braden

CASE is moving into its middle phase of the Audio Postcards project, and has closed the deadline for accepting submissions. Over 75 submissions were received from across Canada and internationally! During the next few months, a panel of Canadian professionals working in various acoustic ecology fields will review the submissions, and CASE will prepare an online audio exhibit of the best submissions on the soundecology.com website as well as several local presentations across Canada. The 2015 *Soundscape* journal *Canacoustica* was guest edited by CASE, and was printed and distributed world-wide.

Finnish Society for Acoustic Ecology (FSAE)

2014-15 Report by Kaisa Ruohonen

Transforming Finnish Soundscapes (2014–2016) is a research and culture project that aims to map out meaningful soundscapes within the geographical borders of Finland. The project started off with a writing competition on descriptions of sound environments. The writing competition started in October 2014 and ended in April 2015. Through the competition we gathered 1200 soundscape writings from 188 participants all around Finland.

The contents and themes of the writings varied from singular soundscape features to more holistic soundscape prescriptions and to broad soundscape memoirs that covered several decades of sound environments.

Our jury chose the winners of the competition in August 2015. The winning writings showcase the diversity of Finnish soundscapes and the abilities of the winners to describe it. The soundscape descriptions bring up the change in tools and environments related to work, the digital nature of our time, the shift from industrial society to service industry and then to self-service society and the differences in various age classes in how they experience and interpret what they hear.

Our jury chose for the first place a text by Iiro Liukkonen. The text depicts the moods, smells and sounds of the hall of the Union Bank of Finland in the '70s. Liukkonen's text was praised due to its lightness and due to the way in which the soundscape of the bank was described almost like a musical or a modern symphony.

The second place went to Pauli Ylikoski, who described the mundane sounds of a highway in a way that highlighted the peacefulness and the homely feel of the urban sounds of traffic. The third place was split between Kaisa Isotalo and Maire Ylikoski. Isotalo told a story of an evening run on a wet November evening and Isotalo's text was a broad soundscape memoir and a comprehensive account of sounds from past decades.

Our jury also rewarded thirteen writings with a recognition of excellence. The themes of these writings varied from the challenges related to the use of a hearing aid to the sounds of the wheels of suitcases on a train station ground and to sound memories of the joyful clicking sound of a time card when you have completed a hard day's work.

Along with the writing competition, we have started the interviewing of the informants as well as the recording of their sound environments in a few cities around Finland. The material (writings, interviews, recordings, photos) is archived and used in research and pedagogy. Our project continues with the interviewing and recording in the next few months.

Some of the recordings are already on our website, www.aanimaisemat.fi. At the site you can find a Listening Map (*Kuuntelukartta*) where you are able to listen to the recordings from *Transforming Finnish Soundscapes (Muuttuvat suomalaiset äänimaisemat)* and recordings from our earlier projects as well as the recordings of other soundscape enthusiasts who have added their tracks to our map.

Transforming Finnish Soundscapes will be organized by The Finnish Society for Acoustic Ecology in collaboration with Sibelius Academy, University of Eastern Finland, Tampere University of Applied Sciences, the Finnish Literature Society and the Finnish Broadcasting Company.

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WFAE: SOUND BITES

Cage in 2016?

A recorded minute of silence by visual artist [Raoul Haspel](#) has defied the pop charts by hitting the top of the iTunes chart at No. 1 in August, 2015. The piece was recorded in honor of asylum-seekers who are trying to escape from areas of conflict. It is reported by [Luke Dormehl of Cult of Mac](#) that money raised would go to a local refugee project.



If a tree falls in the woods and no one is around...

The Age newspaper from Melbourne reports on a student-based sound installation 'forest megaphone' project that amplifies nature's voice. Designed by [Estonian Academy of Arts](#) student Birgit Õigus, the installation is featured in Estonia's [Pähni Nature Centre](#).

NPR Decodes Nature

Back in September, as part of their [Close Listening: Decoding Nature Through Sound](#) series, NPR's Morning Edition called for listeners to "share the sounds of daybreak from across the world." The result? A great story on sounds from around the world. Read about the story and listen to it [here](#).

More Megaphones

Michel Risse from Decor Sonore wrote to tell us about their next production, the "[Kaleidophones](#)", which is inspired by similar ideas. They commissioned artists to build different kinds of sculptures evoking listening and environmental sounds, so that listeners would be "staged" in the public space.



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WFAE: FEATURE ARTICLE

The "babble and touch" installation: Interactive tactile sound sculptures presented at the Babelut festival, Neerpelt, Belgium, 5 - 7 June, 2015

Ricardo Huisman

Sound image artist, soundscape composer (NL)

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Ricardo Huisman is an Amsterdam-based Dutch sound image artist. For several years, he has been making installations with sound sculptures that can be experienced as multi-sensorial tactile interfaces. The so-called "touch-sound" produced by his "tactile sound sculptures" includes composed soundscapes that reveal multiple associative dimensions, bodily sensations that give rise to new spaces for imagination and knowledge. In a playful experimental way, Huisman invites the public to interact within his art (research) projects to become co-creators of their own "multi sensorial hearing perspective" and response-able and responsible joint owners of the sound habitat. In this way, he aims to rethink

the ways we hear and act in our sound habitat, including sound histories, reminiscences and narratives. His international art work includes presentations at art sense festivals for people with hearing disabilities, reminiscences projects for vulnerable elderly people with dementia, workshops for sight disabled children, community sound art projects, collaborations with musicians, poets, neighbours, scientists in sound and sense studies.

Artist Statement:

"we can be more aware of our being sound performers in our own sound habitat"

Introduction

In 2012 at the inspiring "Global Composition Conference" in Darmstadt, DE, I gave an artistic presentation about my tactile sound sculptures, my artistic research about the: "multi sensorial hearing perspective" and the practice of using sound art and sound maps as reflective of community. These presentations responded to the question: How to create more awareness of our multi sensorial sound habitat? I was wondering about what age the child starts to hear sounds and how does our hearing perspective develop and change in a multi sensory way growing up.



"The resonating voice of the mother has coloured the emotional hearing of the child already before it learned to listen to her incorporated message even when the child was still growing in the womb of the mother"

"As we grow up we learn that we listen with our ears and we start "to forget" that we first heard with all our senses in a certain perspective?" (note 1)

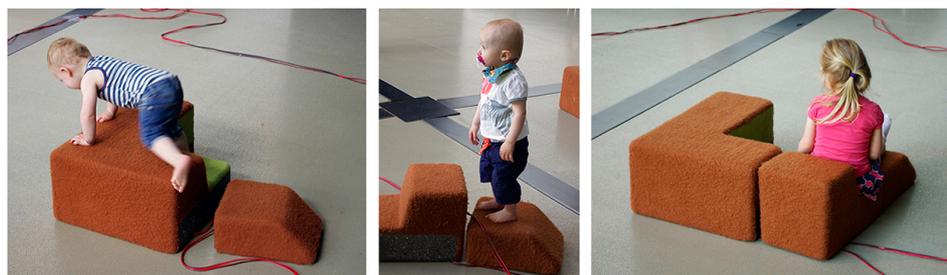
It was great to meet Murray Schafer, Hildegard Westerkamp in person including lots of others at the conference. I also met Paul Craenen, director of Musica BE. Musica BE, an impulse center for music, is a unique organization in Flanders, Belgium with roots in traditional music education but broadening their perspective by connecting with contemporary music, soundscape and sound art (including a sound forest) for the broader public of all ages. They organize festivals, educational workshops and give support to artistic sound research, etc. For younger audiences, they organize the Babelut festival and workshops, such as Musical Dialogues for babies and toddlers and their parents throughout the year.



Invited by [Musica BE](#) and its partners of the Babelut festival, I was challenged to design and produce a new interactive tactile sound sculpture with touch-soundscapes for children (0 - 4) and their parents. In the past I had interesting and positive experiences with small children and even babies and their parents responding to my "woollen sound objects," but now I wanted to create an installation specially for this group (<http://www.babelutfestival.be/#!home-en/cz05>).

"Babble and touch" research (musical) language acquisition

I conducted artistic research on the important periods (0 - 4 year) for child language acquisition; which can't be separated from the physical -, perceptual-, motor- and social development using the whole body, brain, sense, lungs, mouth and voice to learn to communicate, to hear, to listen, to move, to build, to play, alone or together interacting with the parents. For language acquisition, playful sounding interaction with parents is crucial.



From the age of 5 months, the child, who is still growing in the womb of the mother, can already hear and becomes conscious of the sounds and noises in and outside the womb. They are able to experience tactility, learning to touch with their finger tips together with the development of the other senses. The child absorbs sense-based information and neural connections start to create "sense maps" in the brain.

After birth, the child becomes a sound performer itself starting with the primal cry, followed by a more interrupted cry out in the need for food for its mouth, body, brain, skin and heart, touched with love, making all kinds of sounds, starting a playful kurring as the

first training for articulation, recognising a “musical” rhythm, singing and playfully finding out how to create and pronounce words, sentences and give voice to its own unique self. A wonderful development in learning how to use and making sense of being alive.



From the perspective of a sound image artist, it is interesting that elements of inner noise, including sound vibrations created by the organs of the mother, the rhythm of her heart, the melody, intonation of her voice and words, including the sounds from outside (as elementary aspects of sound, vibration and music), are already experienced but still “modulated” by the body of the mother. After just being born, the child recognizes the voice of the mother but is still very open for all kind of nuances in sound and sense information. In the process of growing up, the child starts to filter this information by tuning in to the (sound) environment, starting to identify and to create its own personal and cultural “multi sensorial hearing perspective”.

After studying some Dutch literature about language development in the young child, I read the book “Lexicon of the mouth”, poetics and politics of voice and the oral imaginary by Brandon Labelle. This is a real “mouth opening” book broadening the perspective of language (acquisition) in the context of sound studies. (note 2)

The “Musical Dialogues” workshops of Musica BE are based on the Musical Learning Theory of E. Gordon, a pedagogic specialist in early childhood. The basic principal of the theory is that musicality is learned together with language acquisition: the sounds of babies and babbles of toddlers are communicated as “musical talk” with the use of melody, rhythms, dynamic movement in a playful interaction with their parents. Gordon speaks about the learning stages in audition of sounds as music in the environment: acculturation, imitation and assimilation. Acculturation consists of 1. absorption: hearing and collecting the sounds of music in the environment; 2. random response: movement and babbles in response to, but without relation to, the sounds of music in the environment; and 3. purposeful response: the child tries to relate the babbles and the movement with the sounds of music in the environment. (note 3)



As a sound image artist, I prefer to refer to sounds as music inspired by John Cage when he said that everything is music and Murray Schafer about the musical aspects of the soundscape in his book: The soundscape, the tuning of the world (note 4). I like to interpret sounds in the environment as noises, language and musical soundscapes as part of the sound habitat as a whole, a reflection of cultural and natural changing sound and sense interactions.

The relation to the (sound) environment also reminds me of the words of the Italian educator, Malaguzzi, with his Reggio Emilia approach: “the child has a hundred languages and more” referring to the use of all the senses and multiple forms of representation in contact with the peer group and adults while playing and learning and with the environment as a “teacher” in it self. (note 5)

Design and production of “babble and touch”- installation

This research inspired me to create a multi sensorial sound environment with tactile sound sculptures having minimal and attractive forms that allows for the possibility of multiple associations / representations and multiple physical uses based on the (language) world

and abilities of young children with their parents.



After thinking about aspects of safety, move-ability, altitude, stability, tactile quality, aptitude and accessibility, for babies, toddlers with their parents besides the musical and technical aspects of an electro acoustic installation, I've produced four tactile sound sculptures: a softly swinging woollen baby boat, a mobile woollen toddler boat (on little wheels with the possibility to brake), two little woollen quays, an extra woollen step and a school of subtle sounding touch fish for playing around, creating stories, listening, becoming aware of the sense input including the sounds and words of babies and toddlers. I composed an emerging surrounding 6 channel soundscape with composed touch-soundscapes of "boat", "train" and "car". When the soundscape changes from "boat" to "train" the sculptures become little woollen sounding trains and the quays become little station platforms with sounds of the local train station, etc.

The soundscapes contain sounds from Belgium locations, such as sounds of the small river, the Dommel, etc. as well as sounds of the sea and city, several sounds of babies, babbles of toddlers, musical sounds and recordings from the Musical Dialogue workshop for the babies and short words and songs about boat, train and car. I designed soundscapes that can be best experienced at a child's level (sound spatialisation) and becoming tangible when touching or sitting on the sound sculptures. The baby boat sculpture produces more subtle sound resonations for very young babies laying softly in it but can also be used and experienced by toddlers. In doing so, I am encouraging young children and their parents to play, discover, experience and babble in a way that corresponds to the development of the senses and language in young children. Touched by the resonating sounds.

The installation is meant to create more awareness of the multi sensorial surrounding sounds and to trigger playful interaction and babble between babies, toddlers and their (grand)parents. There was a reflection corner for the children with or without their parent to draw and/or give expression about what they had experienced.

It was great to hear and watch the babies and toddlers with their (grand) parents enjoying the tactile sound sculpture installation and watch the very young wondering and practicing their multi sensory skills for hearing, listening, talking, singing, building, moving, climbing, stepping, touching, playing alone or together while becoming performers themselves.

Notes

Before presenting the installation at the Babelut festival there was a successful try out in the Amsterdam childcare centre, Prinses Irene. The "babble and touch" installation also worked well in the intimacy of a small toddler group space with more reflected sounds in the space.

The installation "babbel en voel" / "babble and touch" was realized with the financial support of Musica BE and Beste Buren fundings. (note 6)

In 2016, I hope to be able to do more research on the multi sensory aspects of language acquisition by doing follow up presentations (and creating new installation, soundscapes) for children with hearing disabilities and children with language development delays.

Other tactile sound sculpture installations at the Babelut festival

Beside the "babble and touch"- installation, I also presented the tactile sound sculptures: "woollen sea sound sculpture" and "super sonic sound scape shoes" at the Babelut festival.



"Super sonic sound scape shoes" - installation

The "super sonic sound scape shoes" were presented with touch-soundscapes "sound storm coming up" (presented before in the Taxandria museum, the cultural heritage museum of the Kempen region at the Belgium children art festival: "Storm op komst" with soundscapes from the Kempen region. (sonic heritage) By standing in the "super sonic sound scape shoes" children and their (grant)parents could hear feel the sound vibrations running through their body, with some frequencies from toe to the top of the head while getting emerged by the soundscape: walking like a farmer through his barns, feeding the sheep, listening to the birds of the Kempen, etc. (note 7).



"Woollen sea sound sculpture"- installation

The "woollen sea sound sculpture" was presented with touch-soundscapes of the underwater sound habitat of the North sea and Ocean. Little children and their parents could hear and feel the sounds of animals, fish and ships in North sea and ocean.... seals, whales, little dolphins, herrings, cod fish, porpoise, etc. as a playful introduction to the underwater sound habitat of the North sea and Ocean.

The "woollen sea sound sculpture" produces a four channel touch-soundscape with "head" and "tale", while the child with parent could sit in the middle on the back of the imaginary woollen sea creature and be bodily immersed in the soundscapes. The installation was presented in 2013 on the Mute sound kids festival for deaf, hearing disabled and hearing children with their parents (note 8).

Note 1: More information about my artistic research: the "multi sensorial hearing perspective" can be found on my website: <http://www.ricardohuisman.com/artistic-research/> Global Composition proceedings can be found at: <http://www.the-global-composition-2012.org/>

Note 2: Book: "Lexicon of the mouth", Brandon Labelle, <http://www.brandonlabelle.net/mouth.html>

Note 3: "Musical Dialogues" workshops of Musica BE : <http://www.musica.be/nl/babelut-workshop-muzikale-dialogen> (Dutch) and the Musical Learning Theory of E. Gordon: <http://giml.org/mlt/earlychildhood/>

Note 4: Book: The soundscape, our sonic environment and the tuning of the world, by Murray Schafer, Destiny Books, 1977, 1994.

Note 5: *These multiple forms of representation have come to be known as the "hundred languages of children," after Malaguzzi's poem (1993c) "the child has a hundred languages, and a hundred hundred hundred more."*

"an environment is seen as a living, changing system. Greenman (1988) states that the environment "indicates the way time is structured and the roles we are expected to play. It conditions how we feel, think, and behave; and it dramatically affects the quality of our lives" (p. 5). Wien (1997) refers to pedagoga Tiziana Filippini, who, when speaking of systems theory, describes the school as a "living organization, involved constantly in interchange, self-nourishment, and adjustment" (p. 31).

<http://earlychildhood.educ.ubc.ca/community/research-practice-reggio-emilia>

Note 6: More pictures of the try out and presentation at the Babelut festival 2015:

https://www.facebook.com/ricardo.huisman.58/photos_albums With special thanks to Musica BE, Esther Ursum, Ann van den Bosschen, teacher of "Musical Dialogues" workshops and Child centre Prinses Irene in Amsterdam

Note 7: The "super sonic sound scape shoes" are presented on several locations, contexts: at the NAISA with a "tactile sonic portrait of Toronto", Inside Knowledge conference, ASCA, University of Amsterdam, ARCAM Architecture Centre Amsterdam and other locations. More information and pictures about the "super sonic sound scape shoes" can be found on my website.

Note 8: More information and pictures about the "woollen sea sound sculpture"

and presentation on the Mute sounds festival can be found on my facebook site:

https://www.facebook.com/ricardo.huisman.58/photos_albums

You can listen to a stereo version of the North Sea soundscape on soundcloud:

<https://soundcloud.com/silent-noise-production/north-sea-sound-sculpture>

With special thanks to Andrea Dancer for editing and suggestions.

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WFAE: RESEARCH AND PROJECTS

Westerkamp ISEA2015 Keynote

Hildegard Westerkamp's keynote presentation from ISEA2015, held in Vancouver this past August, is now available online. It is another installment on her never-ending fascination with the complexities of listening. It is available on her [website](#), including all the sound examples which are integral to the presentation.



Silence the Horns

WFAE is endorsing the Silence the Horns project. Silence the Horns is a grassroots project aimed at addressing vehicular noise that exists in Canada and the U.S., but not in Europe.

Coincidentally, the project fits perfectly into this newsletter given the continued focus in the news on noise pollution and hearing loss, as discussed in Sound Bites. To read more about the purpose of the project, visit their webpage [here](#).

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WFAE: EVENTS AND OPPORTUNITIES

Balance-Unbalance

Open Calls Deadline: October 31, 2015

Conference: March 14-17, 2018

The **Balance-Unbalance** conference will bring artists together with scientists, economists, philosophers, politicians, management and policy experts, sociologists and engineers from across the world with the intent of engendering a deeper awareness and creating lasting intellectual working partnerships in solving our global environmental crisis. The theme for BunB 2016 is "**Data Science + Eco Action**".

Essex Sound and Video Archive – Volunteers Needed

October – November 2015

The [Essex Sound and Video Archive](#) (part of the Essex Record Office) is looking for volunteers to help with public survey events, where we will be asking the general public about the sounds that represent Essex (England) in the twenty-first century. The events will be held in shopping centres across Essex in October and November. For more information, contact [Sarah-Joy Maddeaux](#) with the Essex Record Office.

DAGA Conference

Abstract submission deadline: November 1, 2015

Conference Paper Submission: January 1 – March 31, 2016

DAGA 2016 Conference: March 15-17, 2016

The annual conference on acoustics, [DAGA](#), will be held in Aachen, Germany in 2016, from Monday, March 14 to Thursday, March 17. The organizers are assembling a special session focusing on **News in Environmental Noise and Soundscapes**. The session is intended to consist of specific contributions and discussions to this field in the area of both applied and theoretical projects and advancements.

Nature's Voice – Soundscape, Biophony, Music and Science

November 16-20, 2015

Award winning musician and ecologist Bernie Krause – who coined the term 'biophony' and is a founding pioneer of soundscape ecology – will be leading the course "Nature's Voice – Soundscape, Biophony, Music and Science" at Schumacher College from Monday, 16 November, 2015 to Friday, 20 November, 2015. Course participants will be looking at the historical and current understanding of this field from both a scientific and cultural perspective. For more information visit [Schumacher College online](#).

VANCOUVER CO-OP RADIO MEMORIAL FUND

Ongoing

One of WFAE's founding members, the late Peter Grant was very active in community radio in Vancouver. Co-op Radio has established a memorial fund. Not only did Peter play a key in making the WFAE a functional organization, he was a long-time volunteer and former staff member as Programming Coordinator of Co-op Radio during the 80s. To contribute, please visit <http://www.coopradio.org/events/memory-peter-grant>.

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K. Pluskota

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Bernie Krause – New Book

Voice of the Wild: Animal Songs, Human Din, and the Call to Save Natural Soundscape, has just been published by Yale University Press and is available through most local book stores and Amazon. An overview of the new field of soundscape ecology, it explores the many disciplines – scientific and cultural – that are informed through the lens of this fabulous subject.

Permanent Recording Stations

For those of you interested in permanent recording stations, [Sieve Analytics](#) new Sabana Seca Biodiversity Monitoring Station features real-time audio that is uploaded to the cloud-computing platform [ARBIMON II](#) for species identification and soundscape analyses. Contact mitch@sieve-analytics.com for more information.

Christopher DeLaurenti - *To the Cooling Tower, Satsop*

This is the second compact disc in GD Stereo's Improvisational Architecture Series. This release documents a journey beneath an aborted nuclear power station. Presence becomes performance; movement through the tunnel's architecture co-composes the soundscape. In the tunnels, sounds near and far echo, reverberate, and smear. Visit <https://soundcloud.com/delaurenti> for a downloadable excerpt and see <http://www.gdstereo.com/> for details.

Sound in the Land – Music and the Environment

Bok pre-orders are now available for less than \$20.00! The book contains writings from the Sound in the Land – Music and the Environment Conference, 2014. Leading essays are by sonic writers/composers R. Murray Schafer, Eric Leonardson, Sabine Breitsameter, Emily Doolittle; scientists Gus Mills, Lyle Friesen; writers and poets John Weier, Ann Hostetler, Rae Crossman, Virgil Martin; ethnomusicologists Maisie Sum, Judith Klassen, Doreen Klassen; and many more. The book will be launched at an "Earth-themed" Noon Hour Concert, Conrad Grebel Chapel, UWaterloo, Wednesday, Sept. 16, 2015 at 12:30pm. Contact [Carol Weaver](#) for more information.

Sound in the Land 2014 - Music and the Environment

On February 18, 2015 the Canadian Music Centre's Winter 2015 *Notations* featured a report on the on WFAE-endorsed [Sound in Land 2014 conference and music festival](#) by [Evan Pointer](#). CASE member and conference Artistic Director, Carol Weaver wrote, "We

are working on the [*Conrad Grebel Review*] publication of Sound in the Land papers, which will be released in September, 2015. Stay tuned in!"

Invisible Places | Sounding Cities Symposium

Proceedings from the Sound, Urbanism and Sense of Place, 2014, are now available for download. You can download the proceedings [here](#). The citation for the proceedings is:

Castro, Raquel and Carvalhais, Miguel, eds. *Proceedings of Invisible Places / Sounding Cities. Sound Urbanism and Sense of Place*. Viseu, 2014.

Pulse of the Planet

Jim Metzner's site, Pulse of the Planet, is a site dedicated to providing listeners with two-minute sound portraits of Planet Earth. There are significant resources available and daily features, supported in part by The National Science Foundation. "Hear" more about the Pulse of the Planet [here](#).

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.

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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.

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