

# WFAE

World Forum For Acoustic Ecology Newsletter: July - August, 2007

## Volume 4, Number 4 WFAE Newsletter

### ✦ WFAE BOARD REPORT: Nigel Frayne, Chair



Planning for the next Soundscape Journal is well under way with a recent call for papers now released. Our journal committee is liaising with the ASAE on the practical issues of printing and distribution and we are on schedule for publication later in the year. As previously announced, the Journal is now moving to an annual publication in order to contain the workload on our volunteers and especially to rein in postage costs. This Newsletter now acts as our regular vehicle for distributing information throughout the year.

Traditionally the WFAE Board communicates by email and listserv. FKL via Clemens von Reusner have now set up a web based forum to facilitate the flow of discussion. We are hopeful that this additional resource will help to energise the Board as we deliberate a number of issues over the coming months. Included in these discussions will be the addition of new affiliates, planning for upcoming conferences and managing the workload of WFAE business.

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The WFAE Newsletter is a supplement to *Soundscape, The Journal of Acoustic Ecology* published by the [World Forum for Acoustic Ecology](#).

Our mission is to offer a bimonthly summary of events, announcements, opportunities, and news from the WFAE Board, Affiliates, and other sources in the field of acoustic ecology.

This publication is made possible by contributions from Hildi Westerkamp, Harold Clark, Robert MacNevin, Gary Ferrington, and the many members of the international affiliate organizations of the World Forum for Acoustic Ecology.

Issues of this Newsletter dating back to 2004 are archived [online](#). Back copies of *Soundscape, The Journal of Acoustic Ecology* are also archived.

### ✦ WFAE MEMBERSHIP

Become a member of a WFAE Affiliate organization. See membership information and download a [membership](#) form from the WFAE Web site. The [EarthEar](#) audio disc catalog is now offering a 10% discount to all WFAE members. Just enter the coupon code "WFAE" on the first page of the online shopping cart. International orders: please remember to use the drop-down menu.

### ✦ WFAE BOARD AFFILIATE ORGANIZATIONS

- American Society for Acoustic Ecology (ASAE): [contact-asae@wfae.net](mailto:contact-asae@wfae.net)
- Australian Forum for Acoustic Ecology (AFAE): [contact-afae@wfae.net](mailto:contact-afae@wfae.net)
- Canadian Association for Sound Ecology (CASE): [contact-case@wfae.net](mailto:contact-case@wfae.net)
- Forum Klanglandschaft (FKL): [contact-fkl@wfae.net](mailto:contact-fkl@wfae.net)
- Japanese Association for Sound Ecology (JASE): [contact-jase@wfae.net](mailto:contact-jase@wfae.net)
- Suomen Akustisen Ekologian Seura (Finnish Society for Acoustic Ecology): [contact-fsae@wfae.net](mailto:contact-fsae@wfae.net)
- UK and Ireland Soundscape Community (UKISC): [contact-ukisc@wfae.net](mailto:contact-ukisc@wfae.net)

### ✦ WFAE AFFILIATE WEB SITES:

- American Society for Acoustic Ecology ([ASAE](#))
- Australian Forum for Acoustic Ecology ([AFAE](#))
- Canadian Association for Sound Ecology ([CASE/ACÉS](#))
- Forum fuer Klanglandschaft ([FKL](#))
- Japanese Association for Sound Ecology ([JASE](#))
- Suomen Akustisen Ekologian Seura (Finnish Society for Acoustic Ecology), ([FSAE](#))

- UK and Ireland Soundscape Community (UKISC). John Drever <[ukisc@wfae.net](mailto:ukisc@wfae.net)>

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## WFAE Affiliate Reports

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### AMERICAN SOCIETY FOR ACOUSTIC ECOLOGY (ASAE)

**ASAE to Edit *Soundscape: Journal of Acoustic Ecology*.** As long planned, the WFAE's Soundscape Journal is now being edited by a different affiliate each year. The American Society for Acoustic Ecology is preparing this year's edition; Steven Miller and Jim Cummings are acting as guest editors. Due to a desire to get the issue out by the fall, we do, unfortunately, have a rather short timeline for submissions. It is our hope that some of you may have existing, unpublished writings that are relevant to the theme, and so not cause undue pressure to quickly produce something new to meet our deadlines - although feel free to do so if you wish! We need to hear from you by July 10 with any possible feature articles, shorter submissions for the Perspectives, Sound Journal, or Soundwalks sections, or reviews (of CDs, DVDs, or books). In addition to written pieces, we are planning to post a collection of related sound pieces for download online (and MAYBE as a CD). Please see the [Opportunities](#) section below for full details. Submitted by Steven Miller.

### Chapter Report: New York Society for Acoustic Ecology.

**NYSoundmap quiz on WNYC radio.** Members Edmund Mooney and Andrea Polli presented soundseeker.org live on the Brian Lehrer show in March. The segment included a quiz inviting callers to guess the sounds. [Listen Here](#).

**Solar powered NYSAE.** The NYSAE Sound Garden, coordinated by member Andrea Williams, will be presented at Solar One, CitySol, July 12th-15th in Stuyvesant Cove Park in NYC and will include: solar sonic sculptures, performances, soundwalks and installations by members and friends.

**Free radio and free music at The Tank.** NYSAE hosted a night of free radio and free music by Eric Leonardson and Anna Friz at The Tank, NYC in May. Transmission artist Anna Friz favours instruments that breathe and oscillate; employing accordion, concertina, harmonica, theremin, radio samples, ambient field recordings, and voice to conjure unusual sonic spaces. For Chicago sound artist Eric Leonardson instruments lie in the detritus of everyday life. He employs a self-made instrument that he calls the Springboard, an electroacoustic percussion instrument made from inexpensive and readily available materials. Joining them was legendary saxophonist Jack Wright and percussionist Andrew Drury. Members of NYSAE, Edmund Mooney, Andrea Williams and Andrea Callard also presented field recordings; and free103point9 streamed a live webcast of the show.

**Two new Giant Ear))) shows.** "Saved By the Bell" exploring architectural acoustics of religious spaces produced by NYSAE member David Watson and "In Memoriam" produced by member Todd Shalom. Giant Ear))) is webcast every Sunday from 7-9PM. [Listen Here](#).

**Note to American Readers.** Those who are not members of the ASAE are encouraged to join our listserv and begin to share in what promises to be an exciting 2007. The ASAE is gearing up to edit the *Soundscape Journal* this year, and as more members join the ASAE, we will reach critical mass in more regions, which the New York and New Mexico folks can attest leads to rewarding synergies. Visit the [ASAE Listserve](#) web page to learn how to join the discussion group. Submitted by Jim Cummings, Chair ASAE

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### FINNISH SOCIETY FOR ACOUSTIC ECOLOGY (FSAE)

**Meet the board the new Board.** Finnish Society for Acoustic Ecology - elected a new board this spring. Many of its members are old soundscape activists. Their background might not be familiar to our readers, so maybe an introduction is in order.

Chairperson Heikki Uimonen is an ethnomusicologist. His PhD thesis was "Towards the Sound. Listening, change and the meaning in the sonic environment". He is currently working as research scholar in a 3-year project "Music Culture and Corporate Cultures" in Finnish Academy. Heikki also plays guitar dobro and mandolin in a group Mikko Perkoila & Kennel.

Simo Alitalo is a sound artist and a radio producer. He is currently working on his doctorate in Artistic Research at Finnish Academy of Fine Arts. Working title of his project is "What do we know through hearing."

Helmi Järviluoma is a professor of Cultural Studies at the Department of Finnish Language and Cultural Research in the University of Joensuu. She is a pioneer in Acoustic Ecology in Finland. Without exaggeration one could say that she brought Soundscape studies to Finland. Her research project "Acoustic Environments in Change" imported the soundscape studies into Finnish academia and educated quite a number of young scholars. Her dissertation was in ethnomusicology and it analyzed how group of folk musicians create their identity.

Kaarina Kilpiö is a Doctor of Social Sciences and her research interests cover history of soundscapes, music in advertising and ethnomusicology. Her dissertation "Consumer Tunes: Music in Finnish advertising films from 1950s to 1970s" was highly praised and it received the Association of Finnish Advertisers annual research award in 2005.

Ari Koivumäki is a principal lecturer of sound design in Tampere Polytechnic, [School of Art and Media](#) For the years 2000-2005 he acted as a dean of the department. Ari's Licentiate thesis in the Theatre Academy was about how to express and construct a sense space in radio drama. The aim of his future research is to unite theory and praxis for the benefit of sound design.

Petri Kuljuntausta is a composer, performer and sound artist. His recent composition project Northern Lights LIVE, based on soundscapes of the northern lights and feedback sounds, was performed at the ISEA2004 festival. Petri is the author of two books History of Finnish Electronic Music, On/Off, and in 2006 he published his second book, Äänen eXtreme ('eXtreme Sound').

Meri Kytö is a soundscape composer. One of her recent works is a soundscape composition for Poetic Contemplative Collective's Hotel New York. Meri has been secretary-treasurer of FSAE for many years and her efforts guaranteed that 100 Finnish Soundscapes project was successfully completed. Meri Kytö has studied Musicology in Turku University and her masters thesis analyzed vocal construction of gender in Iannis Xenakis's Cassandra.

**To Sonify or not to Sonify.** In mid-June Harri Huhtamäki of Radioatelier, YLE (Finnish Broadcasting Co.) organized a course in Helsinki on different aspects of sound design in radio and in film. Harri is also a founding member of FSAE. Many active members of FSAE also attended the course. The lecturers were [Jim McKee](#) from Anurans and [Tao Jing](#) from Beijing.

During four days we watched quite a few movies by director Zhang Yimou with sound design by Tao Jing. Watching these fantastic kung fu films I came to think that sound design relates soundscape studies in same way as reverse engineering relates to engineering.

Anyway to all those interested in sound in cinema I can warmly recommend film "[House of Flying Daggers](#)" by Zhang Yimou with sound design by Tao Jing. Also worth noting are films "[Hero](#)" and "[Curse of the Golden Flower](#)".  
Report submitted by: Simo Alitalo

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## CANADIA SOCIETY FOR ACOUSTIC ECOLOGY (CASE)

**CASE Web Site.** We are in the process of revamping the CASE web-site and will be including on this new version articles by Canadians in the area of acoustic ecology, the soundscape and related fields. If you are interested in having any of your research and/or articles included on our web-site, please e-mail [case@magma.ca](mailto:case@magma.ca). One of the priorities is to make the CASE web-site a space not only open for those wanting to network and to find out about soundscape and acoustic ecology events in Canada but also to provide a space for articles by Canadians who have done research in the area of acoustic ecology and/or related fields. There will of course be links to work being done in the international community as well. Stay tuned for the web-site launch date and please let us know what you would like to see included on the CASE web-site. We'd love to hear your ideas!

**Report on the 3rd Haliburton CASE retreat "The soundscape in our landscape".** The CASE retreat brought together new and old members of CASE once again in the beautiful environs of Haliburton Forest for a weekend symposium on March 23-25, 2007. Keynote presentations featured composer/soundscape educator R. Murray Schafer, Vancouver poet and doctoral student Andrea Dancer, music/media artists Kristi Allik and Robert Mulder from Kingston and a much anticipated visit from bioacoustician Bernie Krause. There were other activities such as soundwalks and listening exercises as well as a site visit to the location of Murray Schafer's Patria cycle of environmental theatre works.

The presentations were many and varied and brought about lively discussion afterwards. A highlight for many was the presentation by Bernie Krause. He had different ears and different concepts for talking about the soundscape. Bernie's focus is on the biophony, the sounds of wild life (animal to animal) which is so different from the focus on the human (or human to animal) social organization of the soundscape. One morning during the retreat Bernie, and a few others got up very early to record the Haliburton forest at dawn. The recordings made from this were extraordinary! Bernie identified many of the bird-life in the forest and later played the recording for everyone to

hear. While each presentation provided it's own unique view on the acoustic environment, the 'show-and-tells' provided everyone with a window into the work each of the participants are focusing on. And what better way to end the retreat than to learn to sing the wolf song from Murray Schafer on the last day of the retreat. We howled like the wolves on Bernie's recording!

One of the wonderful things about the Haliburton retreat are the informal exchanges and interactions that take place in between the planned events. This of course happens at many conferences, but at Haliburton it is particularly the case because the numbers are just right for informal conversation with a large sampling of people. This along with the time spent as a group in a quiet and relaxed setting makes possible wonderful networking and learning possibilities. For many, the retreat was a chance to spark the spirit along with the mind. Submitted by Nadene Theriault-Copeland.

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### **FORUM KLANGLANDSCHAFT (FKL)**

FKL President Gabriele Proy has been very active during the past few months with various acoustic-ecology related projects. On May 6th she was interviewed on Kunstradio's "Räume hören – Listening to Space". The program featured works related to sound ecology and acoustics in architecture and broadcast the works of Arnold Haberl aka noid, Jacob Kirkegaard, Tanja Hemm und Bernadette Johnson.

On May 31st Gabriele lead a soundwalk through Vienna for Anke Haun (FKL-Germany) and her students who were visiting Austria. In June she had been invited to "The Art of Immersive Soundscapes 2" in Regina, Canada.

Finally, Gabriele has been invited to participate in the "10th annual Rencontres Architecture Musique Ecologie" in Martigny (Switzerland) 22-26. August 2007. This event is coordinated by Collectif Environnement Sonore. Full program details can be found [online \(PDF\)](#)

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### **JAPANESE ASSOCIATION FOR SOUND ECOLOGY (JASE)**

As usual, our regional activity report brings you the activities of the Soundscape Association of Japan (SAJ). On May 27, 2007, SAJ held its annual meeting and symposium at Kyoto University, with the title *Soundscape Woven by Words – Aural Imagination and Contemporary Society*. Speakers of the symposium were Masami Yuki, the chair of the symposium/Kanazawa University, Randy Taguchi, a writer, and Masafumi Komatsu, Kyoto Seika University

At first, Yuki explained what is "environmental literature", which is not only "literature aiming environmental conservation" but also "literature dealing with, as well as based on, the relationship between the writers and their own environment where they were born and grew up". As an example among Japanese writers, Michiko Ishimure, a well known writer in Minamata, was introduced with her works. Yuki also introduced Randy Taguchi's work as an example of Japanese environmental writers of younger generation.

Taguchi, as the second speaker, made her comment on what is "song" and "music" based on her own experience. Komatsu explained several theories on the relationship between music and words and presented his practice of improvisational playing musical instruments accompanying recitations of poems. Finally, Masayuki Nishie, president of SAJ, made his profound comment on the three presentations. Submitted by Keiko Torigoe.

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### WFAE Up Front News

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**Audio telescope' could save planes from birds.** (New Scientist) An "audio telescope" that can identify different species of bird by their calls could soon help protect planes from crashing.

When planes collide with birds, the results can be catastrophic - an event most likely to occur on lower-altitude flight paths near airports. Radar and infrared detectors can already spot birds but cannot tell a large bird that could cause serious damage from a small, low-risk one.

"Bird strikes are a significant cause of plane crashes, particularly for small craft," says Vincent Stanford of the US National Institute of Standards and Technology (NIST) in, Maryland, US, who is developing the system. [Read Full Article.](#)

**Ottawa's National Arts Centre plans tribute to Schafer at 75.** The National Arts Centre Orchestra has commissioned a new orchestral work from R. Murray Schafer as part of a tribute to the internationally renowned composer on his 75th birthday.

NACO, based in Ottawa, also plans a series of chamber and orchestral concerts in 2008 that are titled Schafer at 75. R. Murray Schafer is one of Canada's best-known classical composers. Schafer, who lives in a farmhouse near Maynooth, Ont., is known for his interests in soundscape and the environment, as well as being internationally recognized as a composer.

NACO has commissioned a 25-minute orchestral work to be premiered in celebration of the National Arts Centre's 40th anniversary season in 2009. [Read More.](#)

**The Quiet Stage: The Myths and Truths of In-Ear-Monitoring.** (Mix Magazine) Some say that tin-ear monitors will protect your hearing. Actually, that statement is partly true and partly false — it all depends on the application and the skill of the user. As with shotguns or banana cream pies, earpiece monitoring can be dangerous in the wrong hands or when used improperly. [Read More](#)

**Apple invents iPod hearing protection technology.** (Textyt) Apple acknowledges that portable media players, a class of products which includes the iPod, can cause hearing damage, according to a newly published patent application filed by the company. The application describes a method of reducing the risk of hearing loss. The document, which does not mention the iPod by name, was originally filed one month before a class action lawsuit which alleges the iPod series' design may exacerbate hearing loss. [Read More.](#)

**French Weblog About Sound Available.** Sonoris Causa is a French weblog about sound art, ecology, and very different sounds listening. Visit web site: <http://sonoriscausa.over-blog.com/>

**Sounds bring Google Earth to life.** (BBC News) A Californian company has created software that can layer relevant recorded sounds over locations in Google Earth, New Scientist reports. Wild Sanctuary has over 3,500 hours of soundscapes from all over the world. The firm is in talks with Google, although no official agreement has yet been made. [Read Full Article.](#)

**Secrets Revealed at 'Da Vinci Code' Church.** (Globe Mail) Like a plot from "The Da Vinci Code," a team of code breakers claims to have found music hidden for 500 years in intricate carvings at the church where author Dan Brown set the climax of the best-selling book.

Father and son team Thomas and Stuart Mitchell say they deciphered a musical code hewn into stone cubes on the ribs supporting the ceiling of Rosslyn Chapel in the village of Roslin, near Edinburgh. [Read Full Article.](#)

**Hearing Loss Problem Nearing Epidemic Proportions in Canada.** (CBC) Earplugs could have saved the day for Harvey Glatt. The Ottawa-based former radio station owner and concert presenter says he has paid a price for his years of "hugging speakers" at concert venues and working in production studios.

Now 73, he said that like most of the population out there, he was blissfully unaware of what noise exposure could do to his hearing. Around the age of 50, however, he was in for a rude awakening when a friend asked him to assess his home speakers. That was when he realized that 20 years of being in the thick of the music world had taken its toll. [Read Full Article](#).

**Many pupils 'struggling to hear'.** (BBC News) Up to a million children are missing out in the classroom because they find it hard to distinguish speech against background noise, a charity has warned. [Read Full Article](#)

**Scientists Study Sacred Sounds.** (Wired News) Does your church sing? Or does its message fall flat in a mess of reverberation, boomy bass and muffled speech? Researchers here are investigating the subjective acoustic qualities of church architecture in one of the most extensive scientific inquiries yet. By studying the best-sounding spaces (and the worst), the researchers hope to assemble practical design criteria for new churches. The data can also provide the clergy with some considerations on what music works best in existing places of worship. [Read Full Article](#).

**Nerves may use Sound not Electricity to propagate information.** (CBC) A fascinating Danish study suggesting sound, not electrical current is what makes the nerves pass information in our bodies. Electrical systems generate heat and they weren't finding traces of it in the nervous system so they kept looking. [Read Full Article](#).

**Holy Bat Chat, Batgirl! Medic Is Cracking Bat Code.** (National Geographic) Researcher Barbara French has, over the past decade, shared her house with a colony of up to 75 Mexican free-tailed bats (*Tadarida brasiliensis*). By watching and listening, day and night, she has decoded a basic repertoire of bat calls and deciphered the social context in which they are used. Her collection is the largest captive insectivorous bat colony in the United States and is proving to be an incredible resource for bat researchers. [Read Full Article](#).

**Sonic Postcards.** (BBC) Sonic Postcards is a new, unique national education programme which is trying to link schools across the country by the medium of sound.

It's trying to get Devon students to explore and compare their local sound environments through the composition and exchange - via the internet - sound postcards with other schools in this county and nationwide.

The project focuses on the impact of sound on our lives and demonstrates the possibilities for creativity through the manipulation of sounds with technology. [Read Full Article](#)

**Acoustic Shadows.** (BBC) The design and control of the acoustics of a space is as much an ancient art as it is a modern science and it has profound influence on everything from creating a sense of place to the enjoyment of a performance. But how easy is it to get it right? [Read Full Article](#)

**New Adventures in Sound Art.** (NAISA) is a non-profit organization that produces performances and installations spanning the entire spectrum of electroacoustic and experimental sound art. Included in its Toronto productions are: Deep Wireless, Sound Travels, Sign Waves and SOUNDplay. The objectives of NAISA are to foster awareness and understanding locally, as well as nationally and internationally, in the cultural vitality of experimental sound art in its myriad forms of expression. This objective will be achieved through the exploration of new sound technologies in conjunction with the creation of cultural events and artifacts. [Read More](#).

**Why Do Robins Sing At Night.** (BBC News) Dr Richard Fuller from Sheffield University's Animal and Plant Sciences department has - among other things - spent the last few weeks standing on street corners in Sheffield trying to figure out why robins sing more in noisier bits of cities than others. [Read Full Article](#).

**Acoustic Mapping.** (BBC News) Scientists have been recreating the exact sounds of a building without having to actually be there. Damian Murphy from York University is using the latest acoustic mapping techniques to recreate the exact sound of ancient and new buildings. He does this by capturing a series of room impulse response profiles - the acoustic fingerprint of a particular environment for a sound source and listener located at a specific position within it.

He can even recreate the acoustics of buildings that no longer exist, such as the old cathedral in Coventry. [Read Full Article](#)

**No Silence Please.** (BBC News) There was no sound, nothing. A blanket of silence enveloped me and I could feel the weight almost as a physical presence. I searched for a reference and began to internalise sound sources. There was a hissing in my ears and a low pulsing that I can only guess was the sound of my blood circulating. After less than two minutes I could stand it no longer and asked to be let out. So, silence is not golden. The complete absence of sound was a disturbing and disorienting ordeal and for me an extreme form of sensory deprivation. [Read Full Article](#).

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## Soundscape Studies

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This section is devoted to reports on past and current projects related to acoustic-ecology. Project coordinators and researchers are encouraged to write and submit information about their work. Links to existing online documents are also welcome.

**Sonic Panoramas: Experiments with Interactive Landscape Image Sonification.** By Eric Kabish, Falko Kuester and Simon Penn at the University of San Diego, California, USA.

This work was motivated largely by two areas of inquiry. The first is in developing compositional techniques for real-time interactive sound environments, such as those required in immersive art and VR experiences. A second area of investigation in this work concerns the ways in which humans perceive, understand, and represent physical landscapes. The objective is to enrich a participant's experience of space through sonic interpretations of visual landscapes, providing a multi-modal interface for data exploration. The user's physical movement through the immersive projection space is tracked in real-time and used to generate a position-specific visual and auditory representation. [Read More.](#)

**Hearing diversity: representations and sonic landscapes of the culturally heterogenous city.** By Maša Mikola, School of Anthropology, Geography and Environmental Studies, University of Melbourne. This paper focuses on the role of sounds and voices in establishing the identities of people and of places. It explores the representation of difference and otherness in Australia. It is concerned with the relationship between sounds and places and it focuses on the urban sound. [Read More](#) (Downloaded as a PDF).

**Sound Garden.** By Norbert Herberr, Indiana University. Just as plant gardeners put down seeds, water, fertilize, weed, and prune, Sound Garden listeners are prompted to "tend to their sonic environment and take an active role in its care," Herber says. "Listeners can become gardeners who shape the overall sonic landscape." [Read More.](#)

**Sonic Space.** By Joel Sanders Architect (with Karen Van Lengen and Ben Rubin). Yale University. Building upon my ongoing preoccupations with architecture and the human senses, my proposed BSA research project "Sonic Space," will enable me and members of my design studio to pursue the tectonic implications of hearing. Focusing on a building type we too often take for granted, dwellings, our goal is to develop a provocative design proposition that link sight and sound in fresh and alternative ways. If all goes according to plan, our speculative design studies will find their way into a built residential commission, "The Sound House," currently being developed at my office for Karen Van Lengen, Dean University of Virginia. Not a linear process, we conduct our research in three design phases. [Read More.](#)



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**WFAE Calendar**

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**June - August 17, 2007**

**Soundmarks show at Art Interactive  
Boston, Mass. USA**

Zach Poff is premiering three new works for Soundmarks on exhibit at [Art Interactive](#) in Boston.

- [Aural ecosystem](#)
- [The past is a ghost](#)
- [The sentiment machine](#)

**July 15, 2007 Binaural Audio Art Symposium  
University of Central Lancashire, Preston, UK**

The symposium will begin with a listening session in which a number of binaural works will be made available to be heard at listening stations using headphones. These pieces may be highly edited/processed compositions or unedited field recordings; they may be from recordings made using in-ear microphones or dummy heads, or realised using binaural filtering software. In the afternoon there will be an informal presentation session each about 20 mins then questions. Contact: [Jon Aveyard](#), Department of Art and Fashion.

**July 22, August 10, 11, and 12, 2007  
SOUNDwalks on Toronto Island  
Toronto, Ontario, Canada**

Sound Travels: are you listening? In a soundwalk, the listening "audience" moves through a place and the environment "performs." The walking listener and the environment create a unique piece together that can only occur during the time of the walk. In a soundwalk we take the time to hear the environment. And like any musician, the environment offers us its sounds for our consideration. Participants should be sure to wear appropriate footwear and clothing for any weather condition. Got to [NAISA web site](#) for more details closer to the dates.

**August 9-10 2007  
Toronto Electroacoustic Symposium 2007  
University of Toronto, Faculty of Music Toronto, Canada**

The Canadian Electroacoustic Community, the Faculty of Music at the University of Toronto and New Adventures in Sound Art are pleased to announce Toronto Electroacoustic Symposium. The symposium will take place at the Faculty of Music, University of Toronto, 9-10 August 2007, and will lead directly into the main performance weekend of the annual Sound Travels concerts and festival August 10-12 on Toronto Island. These concerts will include works by Barry Truax and Trevor Wishart amongst others and will feature a world premiere of Wishart's "Angel", commissioned by New Adventures in Sound Art. Links: [University of Toronto, Faculté de musique](#); [New Adventures in Sound Art](#); [Communauté électroacoustique canadienne](#); [eContact!](#) and [angelusnovus.net](#)..

**August 15-17, 2007  
Australasian Sound Recordings Association Conference - 2007  
Theme: "The Art of Audio"**

### **The National Film & Sound Archive, Melbourne, Australia**

Audio recordings, held in collections of every type, are artistic statements in their own right. The aesthetic of a recording says almost as much as the content. Our sound heritage is the work of sound recordists, social historians, audio engineers, record producers, musicians, ethnographers, oral historians, linguists, sound artists, radio broadcasters, DJs, and designers of instruments and equipment. How are their skills perceived? Are they creating an artwork or practicing a craft, which requires certain technical knowledge and skills? What turns a recording into an aesthetic experience? Is recording an art form?

Speakers will include professionals from the radio, audio production, music and sound archiving industries, plus representatives from academia, the arts and private collectors. ASRA's membership includes professionals from the archiving institutions, collectors and all those interested in Australia's recorded sound collections.

### **August 28 through September 3, 2007**

#### **R. Murray Schafer's *The Princess of the Stars***

#### **At dawn in The Haliburton Forest and Wild Life Reserve**



The Princess of the Stars is the Prologue to R. Murray Schafer's huge 12 cycle series called Patria. It is the story of the Princess who falls to earth in a blaze of light before Wolf, who lashes out at her. Running to a lake the Princess is captured by Three-Horned Enemy who drags her to the bottom of the lake. Wolf, unsuccessfully, tries to release her. At sunrise Sun Disc arrives to settle the trouble. He tells Three-Horned Enemy to return the crown of stars to the heavens; but the Princess must remain on earth. Wolf must, through many journeys taking many centuries search for her. In the end both must achieve enlightenment.

For 40 years, Murray Schafer has been writing a huge cycle of 12 music-theater works, collectively titled "Patria." Larger than Wagner's "Ring" cycle or Karlheinz Stockhausen's "Licht," this cycle challenges the boundaries of both music and theater. Colin Eatock New York Times August 27, 2005

The most wildly imaginative and physically ambitious series of music theatre works in the history of the Canadian stage. William Littler (Synopsis by: Mike Cumberland, Patria Board member)

Tickets \$75, Students \$45 (includes a buffet breakfast after the show)

Telephone (705) 754-4167

Patria - Attention: Lesley English, P.O. Box 108 West Guilford, ON K0M 2S0

### **September 15-18, 2007**

#### **XXI IBAC - International Bioacoustics Congress**

#### **CIBRA, University of Pavia,**

The XXI International Bioacoustics Congress will be held in the historical buildings of the University of Pavia, Italy, where Spallanzani in the 18th century studied the ability of bats to fly in the dark. The Congress is organized, for the third time, by CIBRA, the Interdisciplinary Centre for Bioacoustics and Environmental Research, University of Pavia.

The subject of bioacoustics is principally a marriage between the fields of biology and physical acoustics. Given its multidisciplinary nature, the Congress aims to bring together, in informal settings, biologists from different specialists (ethnologists, physiologists, taxonomists, ecologists, etc) with engineers, sound archivists and amateur sound recordists, to foster discussion and exchange of ideas.

During the Congress the 2nd European workshop on animal sound research and libraries will be held. The workshop will be organized by CIBRA for the European Network of Bioacoustic Collections for Taxonomy, Systematics and Conservation. The network was created based on the agreement of experts who attended the 1st workshop at the Fonoteca Zoological (Madrid), 27-30 September 2006, to foster co-operation among institutions, researchers and interested amateurs to safeguard animal sound recordings and to optimize their use as a resource for research and nature conservation. Further information on the Congress will be published on the [CIBRA web page](#) at and on the official [IBAC web page](#).

### **Sept 29th - Oct 31, 2007**

#### **SOUNDplay 2007 - Toronto, ON, Canada**

SOUNDplay is a meeting point for experimentation in new media and sound art pushing the boundaries and encouraging new fusions of image, sound and text.

Plans are in the works to feature two world premieres in SOUNDplay 2007 by François Girouard and Monique Jean as well as a Toronto premiere of David Lang's "Elevated" co-produced with CONTACT and Pleasure Dome. It will once again include a weekend of concerts and screenings co-presented with Pleasure Dome along with gallery installations in the month leading up to the final weekend of performances. Weekend of performances October 26, 27, 28. Performance pass \$25/\$20 gets you into all SOUNDplay performances (3 concerts) e-mail [naisa@naisa.ca](mailto:naisa@naisa.ca)  
Source: [New Adventures in Sound Art](#).

### **November 28-30, 2007**

#### **Sound, Art, Auditory Cultures**

#### **University of Copenhagen / Amager**

The aim of the conference Sound, Art, Auditory Cultures is to further interdisciplinary research in aural experience. Experience of our environments through sound, and development of methods for culturally and historically informed research in this experience, are the central topics to be discussed. [Conference web site](#).

**December, 2007****Mamori Sound Project**

A 2-week workshop/residency for professional and semi-professional artists with previous experience in the area of sound experimentation and field recordings. It takes place at Mamori Lake, in the middle of the Brazilian Amazon, and involves theoretical/discussion presentations, field work and studio work. The project has a special focus on creative approaches to the work with field recordings, through an extensive exploration of natural sound environments. It does not have a technical character but is instead conceived and directed towards the development and realization of a collective project of sonic creation with the interaction of all participating artists. The deadline for application has been extended to mid-April. More information: Download attached [PDF brochure](#). Or, contact <franciscolopez (at sign) compuserve (dot) com> or visit [web site](#).

**June 24-26, 2008****The 9th WSEAS International Conference on Acoustics & Music: Theory and Applications & APPLICATIONS****Bucharest, Romania**

This event will be host by the Institute of Solid Mechanics of Romanian Academy, Department of Dynamic Systems C-tin Mille 15 Sector 1, Bucharest. Information online: <http://www.acad.ro/def2002eng.htm>

**On-Going - Artist Review Series: Immersivity, Art, Architecture, Sound and Ecology  
Goldsmiths College, London, UK.**

This program features transdisciplinary presentations facilitating critical exchange, discussion and review through an informal and supportive atmosphere; and guided by specific research interests. The general focus areas are: live art and mixed media performance; landscape & interactive architecture and sustainability; critical studies and philosophy; biophysics, acoustics, ecology and sound art. The guest review presenters invited are drawn from these backgrounds and disciplines. The aims of the artist review meetings are both to support the development of researchers or practitioners, through the sharing and review of recent practice including work-in-progress, and the Live Art Garden Initiative, an art, architecture and ecology project. Visit [web site](#) for dates, times and location; the series full program; and all further information. This project is supported by the Networking Artists' Networks Initiative (NAN) through a-n The Artist Information Co. It is co-organised by the Live Art Garden Initiative and Electronic Music Studios, Goldsmiths College.

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## Eartoon By Tom Lamar

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### Online Resource Guide

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#### ✦ Web Sites



**Sea Organ Zadar, Croatia**

**The Sea Organ** (morske orgulje) is located on the shores of Zadar, Croatia, and is the world's first pipe organ that is played by the sea. Simple and elegant steps, carved in white stone, were built on the quay side. Underneath, there are 35 pipes with whistle openings on the sidewalk. The movement of the sea pushes air through, and – depending on the size and velocity of the wave – musical chords are played. The waves create random harmonic sounds.

This masterpiece of acoustics and architecture was created by expert Dalmatian stone carvers and architect Nikola Basic in 2005, who recently received the European Prize for Urban Public Space for this project. Many tourists come to listen to this unique aerophone, and enjoy unforgettable sunsets with a view of nearby islands. Famed director Alfred Hitchcock said that the most beautiful sunset in the world can be seen from precisely this spot on the Zadar quay. That was how he described it after his visit to Zadar, a visit he remembered throughout his life by the meeting of the sinking sun and the sea. [Visit Sea Organ Site.](#)

#### ✦ Recordings



**Your Favourite London Sounds.** Over the course of a couple years, musician, sound artist, and radio host Peter Cusack asked friends and Londoners to tell him what their favorite sounds were. The result was an hour-long radio piece celebrating the diverse soundscapes of the city.

In keeping with the personal nature of the question and the project, the resulting sound collage features many small, ideosyncratic sounds: onions frying, the sound of a winter's morning as heard out the window, and the like. There are also some soundscapes that belie the curious, exploratory ears that picked them: a juxtaposition of local birds and a transformer station, for example. Access [sound file examples](#) from EarthEar site.

#### ✦ Publications

##### **Always the Mountains**

**By David Rothenberg**

**University of Georgia Press**

**\$18.95 | ISBN 978-0-8203-2953-6**

Over the past decade, David Rothenberg has emerged as one of our most eloquent observers of the interplay between nature, culture, and technology. These nineteen works exemplify what has been called Rothenberg's "amiable" mix of interests, styles, and approaches. He moves effortlessly among nature writing, Eastern and Western philosophy, and environmental advocacy. "Go against the grain of species," Rothenberg beckons to us, "and think for more than for ourselves."

In settings that range from wildest Norway to his own front porch in upstate New York, Rothenberg discusses the Hudson River School of painters, the hazy provenance of Chief Seattle's famous speech, ecoterrorism, suburbia, the World Wide Web, and much more. He asks if we can save a place less obtrusively than by turning it into a park. He muses on the plight of a pacifist beset by a swarm of mosquitoes. He ascends Mt. Ventoux with Petrarch and Mt. Katahdin with Thoreau.

In *Always the Mountains*, Rothenberg dares us to "enjoy the fundamental uncertainty that grounds human existence," to wean ourselves from the habit of simple answers and embrace the world's vastness.

DAVID ROTHENBERG is a philosopher, musician, and writer. He is the author of *Why Birds Sing*, which will be published in five languages and has been turned into a BBC television series. His other books include *Sudden Music* (Georgia), *Hand's End*, and *Blue Cliff Record*. His essays have appeared in such publications as *Parabola*, *The Nation*, *Wired*, *Dwell*, *Sierra*, and *Orion*. Rothenberg's five CDs, on which he plays clarinet, include *Before the War* and *Bangalore Wild*. Rothenberg is a professor of philosophy and music at the New Jersey Institute of Technology. For more information about David Rothenberg's work visit his [website](#).

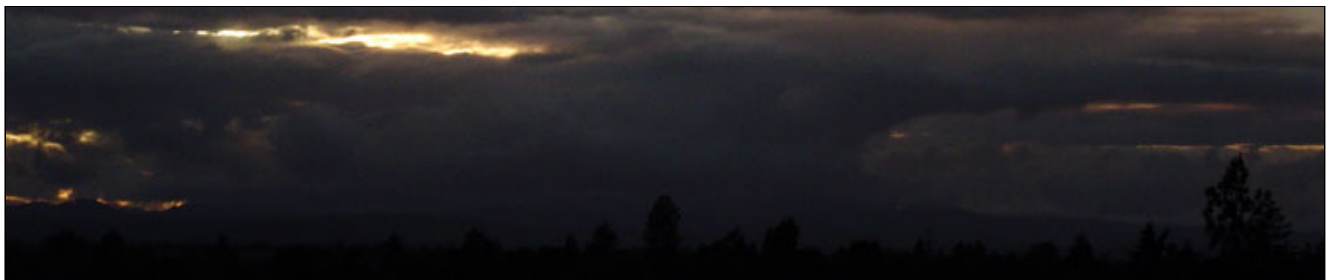
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## Opportunities

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### Call for Contributions

#### Soundscape: The Journal of Acoustic Ecology

**Deadline: July 10, 2007**

As long planned, the WFAE's Soundscape Journal is now being edited by a different affiliate each year. The American Society for Acoustic Ecology preparing this year's edition; Steven Miller and Jim Cummings are acting as guest editors. Due to a desire to get the issue out by the fall, we do, unfortunately, have a rather short timeline for submissions. It is our hope that some of you may have existing, unpublished writings that are relevant to the theme, and so not cause undue pressure to quickly produce something new to meet our deadlines - although feel free to do so if you wish! We need to hear from you by **July 10** with any possible feature articles, shorter submissions for the Perspectives, Sound Journal, or Soundwalks sections, or reviews (of CDs, DVDs, or books). In addition to written pieces, we are planning to post a collection of related sound pieces for download online (and MAYBE as a CD). See the section on sound work submissions below for particulars on this. We are also interested in receiving images (photos or line art) for use in the issue.

The issue theme is Art, Science, Environment, Activism.

You may be thinking, "that covers a lot of ground!" Indeed it can, though we will zero in on a couple key aspects, and ask that submissions be limited to items that address these seed thoughts:

- the role of the sound artist in explicating the substance of scientific inquiry; by this we mean exploring ways that sound art can move beyond sonification, and become instead a central aspect of the scientific inquiry and/or of the presentation/publication of new science findings.
- ways that sound art and/or acoustic field research can be integral elements in environmental activism, from protecting valued soundscapes to engaging people with key habitats in new ways that spur action.
- it is time to cultivate the deeper threads of connection between arts, science, environment, and action: we hope that this issue can take us beyond sound art that simply references nature, or science, and begin to flesh out ways that the sound artist and acoustic activists are able to spur real, relevant responses to the environmental crises of our time, and further, initiate changes on the ground. A key part of this is to find ways to engage a wider public, beyond the arts world.

For the reviews section, items need not be directly tied to the theme, but the more so, the better. We are interested in hearing from anyone who might like to review the CD by Oliver Schroer - Camino (violin & soundscapes from the Camino de Santiago in Spain; 2006, Big Dog Music BD0601).

Short submissions on topics related to the issue themes are useful for the Perspectives section (conference or project reports, short thematic essays), Sound Journals (reflections on the soundscapes of particular places/times), and Soundwalks (specifically focused on structured soundwalk experiences, planned or carried out). For this issue, we'd are especially interested in short reflections on the value of, preservation of, and deterioration of, the soundscapes of parks and other "protected" lands; reflections on soundscapes in urban parks are welcome as well.

As for the sound works...we are especially interested in receiving articles and papers that include related sonic elements, whether they be straight recordings referencing places, experiences, or issues addressed in the paper,

article, or review, or composed works that express the themes of the paper in sonic form. We would also love to hear sound works, not associated with articles, that address the themes of the issue. Sound submissions can come a bit later than written submissions: please submit sound works by August 1, or be in touch if you are at work on something that we may want to leave room for as we plan the online elements.

Thanks in advance for your time in considering how best to contribute to this issue, and for working within our unfortunately tight timeline.

Direct all submissions to: Steven Miller <[smill@csf.edu](mailto:smill@csf.edu)> with 'Soundscape Journal Submission' in the subject line or snail mail for sound works on audio CD:

Steven M. Miller  
Attn.: Soundscape Journal  
Contemporary Music Program  
College of Santa Fe  
1600 St. Michael's Drive  
Santa Fe NM 87505  
USA

NOTE: Rich Text (.rtf) or MS Word (.doc) formats only, please! Please DOWNLOAD and consult the Soundscape Journal [Contributor's Guide](#) (PDF) for guidelines on acceptable style, formatting, etc.

### Call for Papers

#### 6th Annual Hawaii International Conference on Arts & Humanities

#### Honolulu Hawaii, USA

#### Deadline: August 23, 2007

The 6th Annual Hawaii International Conference on Arts & Humanities will be held from January 11 (Friday) to January 14 (Monday), 2008 at the Waikiki Beach Marriott Resort & Spa, and the Hilton Waikiki Prince Kuhio, in Honolulu, Hawaii. The conference will provide many opportunities for academicians and professionals from arts and humanities related fields to interact with members inside and outside their own particular disciplines. Cross-disciplinary submissions with other fields are welcome. [Conference Details](#).

### 2007 Call for Submissions on the theme "A Sonic Portrait"

#### New Adventures in Sound Art

#### Categories: Radio Art, Electroacoustic Music, Videomusic and Installation Art

#### Deadline: September 30, 2007

New Adventures in Sound Art (NAISA) invites artists of all ages and nationalities to submit works on the theme "Sonic Portrait" for consideration in 2008 programming for the annual Deep Wireless, Sound Travels, and SOUNDplay festivals, produced by New Adventures in Sound Art in Toronto, Canada. Artists may submit works in one or all of the following four categories: 1) Radio Art, 2) Electroacoustic Music, 3) Videomusic and 4) Installation. Full information [available online](#).

### Call For Bibliographic Entries

#### Deadline: On-going

Maksymilian Kapelanski, author of the Leonardo On-Line Acoustic Ecology and the Soundscape Bibliography, is extending a call for bibliographic entries to authors of English written material pertaining to the fields of acoustic ecology, soundscape research, soundscape composition, soundscape education, and acoustic design.

The [current bibliography](#) needs expansion and updating. Kapelanski is asking authors to participate in the process by sending their bibliographic entries to him at [xkapelanski@yahoo.ca](mailto:xkapelanski@yahoo.ca), in the author-date format. Please write "Entry" in the subject line of your e-mail posting.

### Spend 10 weeks off campus studying endangered killer whales in the wild!

[Beam Reach](#) Marine Science and Sustainability School in Washington State is for you if you want to:

- Study endangered orcas in the wild
- Sail for 5 weeks on a biodiesel electric catamaran
- Work with experts in killer whale conservation and acoustics
- Learn about marine conservation and sustainability
- Learn in a small group and get lots of individual time with instructors
- Work on real science and your own research project
- Spend 5 weeks at Friday Harbor Labs
- Earn 18 credits from the University of Washington

You don't have to be a science major to apply; you just have to be interested in the marine environment and want to spend 10 weeks studying off campus. We are now accepting applications for our Spring 08 program (March 31-June 7, 2008). We do have a few spaces left in our fall 07 program: Aug 20 - Oct 28, 2007 [Dive In And Learn More](#).



**Call for papers, compositions, and round table discussions**  
**Sound, Music, and the Moving Image**  
**Institute of Musical Research Senate House, University of London**  
**10-12 September 2007**

The conference theme is 'Sound, Music and the Moving Image', and we intend this in the broadest possible sense. Bringing together practitioners and scholars from various disciplines, the conference will provide the opportunity to reflect on and challenge prevailing approaches to the sound/music and moving image relationship, and also to propose new directions in this dynamic field.

We hope that submissions will reflect work being carried out in the widest variety of musical traditions, cultural contexts, and methodological approaches.

For more information please contact the conference conveners: [julie.brown@rhul.ac.uk](mailto:julie.brown@rhul.ac.uk) or [info@miguelmera.com](mailto:info@miguelmera.com)  
Further information, including registration details, will be posted on the [conference website](#).

**Accepting Submissions**

**SoundTransit.** SoundTransit is a collaborative online community dedicated to field recording and phonography. If you are a phonographer, you also [contribute](#) your recordings for others to enjoy. The [Creative Commons Attribution license](#) encourages the sharing and reuse of all sounds on this website.

In the "Book" section of this site, you can plan a sonic journey through various locations recorded around the world. And in the "Search" section, you can search the database for specific sounds by member artists from many different places. Enjoy [SoundTransit](#) online.

The logo for WFAE (World Forum For Acoustic Ecology) is displayed in large, white, sans-serif capital letters. The background of the logo is a close-up photograph of green leaves with prominent veins.

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### Contributing News & Announcements

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We welcome material about regional events, workshops, and conferences of interest to the acoustic-ecology community. All material will be reviewed and, if accepted, edited as needed. Please include web URL, e-mail address, and postal contact information for events.

Newsletter contributors are asked to send material to WFAE secretary at [secretary@wfae.net](mailto:secretary@wfae.net).

The WFAE Newsletter:

- Gary Ferrington - Online editor
- Robert MacNevin - Correspondent
- Hildegard Westerkamp - Correspondent

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#### Publication

The WFAE Newsletter is made available as an out reach service of the College of Education at the University of Oregon. It is edited by the Soundscape Journal Editorial Committee, Gary Ferrington coordinator.

Gary Ferrington, WFAE Secretary  
[secretary@wfae.net](mailto:secretary@wfae.net)



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### About the WFAE

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The [World Forum for Acoustic Ecology](#) (WFAE), founded in 1993, is an international association of affiliated organizations and individuals, who 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

The World Forum for Acoustic Ecology welcomes your participation in the growth and development of regional affiliate groups around the world. Learn more about becoming a member by downloading our [WFAE 2007 membership form \(PDF\)](#) or visiting the [membership](#) web page.

WFAE members receive the annual [Soundscape: Journal of Acoustic Ecology](#) (SJAE) .

We encourage you to become involved in on-going discussions through the WFAE sponsored [Acoustic-Ecology listserv](#). It is easy to join and participate with other ear-minded individuals regarding the soundscape environments in which we live.

Information:

- [WFAE Web Site](#)
- [WFAE Listserv](#) discussion group
- WFAE Secretary: [secretary@wfae.net](mailto:secretary@wfae.net)
- WFAE Membership: [membership-secretary@wfae.net](mailto:membership-secretary@wfae.net)
- [Soundscape: Journal of Acoustic Ecology](#) (SJAE)
- SJAE Editor: [soundscape-editor@wfae.net](mailto:soundscape-editor@wfae.net)

Gary Ferrington, WFAE Secretary  
[secretary@wfae.net](mailto:secretary@wfae.net)