

WFAE Newsletter

World Forum For Acoustic Ecology: November - December, 2007

Volume 4, Number 6 WFAE Newsletter

✦ WFAE BOARD REPORT: Nigel Frayne, Chair



The new Mexican Forum for Acoustic Ecology is now formally affiliated with the WFAE. We are thrilled to have our eighth affiliate join us and already there is discussion about the next major international WFAE conference being held in Mexico in 2008. Stay tuned for details!

The Soundscape Journal editorial committee has been working on the final stages of the next journal with our colleagues Jim Cummings and Steven Miller who are editing and co-ordinating the issue on behalf of the ASAE. The final edits, proof reading and layout are now almost complete and we will shortly go to print. Jim and Steven have done a wonderful job in creating what we think you will find to be a fresh and interesting issue. All individual members of affiliated organisations receive a copy of the journal and non-member subscriptions are also available (see wfae.net for details). In 2008 the baton for editorship passes to our Finnish affiliate (FSAE) who are already discussing and planning.

The WFAE board would like to extend our warm regards to Gary Ferrington, the editor of this online Newsletter who, while recovering from recent surgery, has planned and produced this November/December on schedule. Gary is a tireless and patient worker for WFAE and we continue to owe him a great debt of gratitude. Thanks Gary!

✦ IN THIS ISSUE

Welcome to the November-December edition of the WFAE Newsletter. This online publication is a supplement to *Soundscape, The Journal of Acoustic Ecology*, which is 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.

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- [Feature Article](#): Soundscape Composition: Linking Inner and Outer Worlds By Hildegard Westerkamp

✦ WFAE MEMBERSHIP

Become a member of a WFAE Affiliate organization. Download a [membership](#) form today.

✦ WFAE BOARD AFFILIATE ORGANIZATIONS

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

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

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WFAE Affiliate Reports



Nigel Frayne - [Federation Square, Melbourne](#)

AMERICAN SOCIETY FOR ACOUSTIC ECOLOGY (ASAE)

ASAE To Publish Soundscape Journal. The ASAE-edited issue of *Soundscape* is virtually complete, with just one more editorial pass needed on the final layout by the full journal committee (four people who've been involved with the journal for years, plus co-editors Steven Miller and Jim Cummings). This first experiment in moving the editorial responsibilities to the affiliates seems to have worked well, and we are already beginning discussion with the FSAE, which will edit the 2008 issue. We hope to have the current issue to the printer in October and to mail it in November.

NYSAE Chapter News. NYSAE co-hosted *Walking through Sound* and *Citizen Sound* for the EAR TO THE EARTH 2007 Festival on October 13th.

Walking Through Sound was a series of guided listening tours through various New York City neighborhoods and parks that encouraged participants to experience places by listening to them. Soundwalks were conducted by NYSAE members Andrea Williams, Katie Down, and Jonny Farrow.

After the Soundwalks, NYSAE sponsored *Citizen Sound*, an open forum on sound in New York City with presentations by experts in urban planning, environmental issues, webcasting, soundscape composition, and phonography: Andrea Polli, Tom Agnotti, Edmund Mooney, and Aviva Rahmani. The forum asked the questions: How is noise affecting our health? Who controls what we hear? How is our soundscape changing? and many more. [Read More.](#)

New Mexico Chapter News. The 2007-2008 season of the Atrium Sound Space ambient sound gallery is underway. The gallery, located at the College of Santa Fe's Contemporary Music Program is dedicated to presenting sound art installations as sonic environment in public spaces. Complete schedule and other info can be found at the [Atrium Sound Space website](#).

(Submitted by Andrea Polli)

AUSTRALIAN FORUM FOR ACOUSTIC ECOLOGY (AFAE)

Anthony Magen reports that the AFAE was well represented at the Australian Sound Recording Association held in Melbourne recently where Jim Barbour present a paper on "The Lost Art of the Tape Drop-In", Anthony Magen presented a paper on walking listening and Handmade microphones workshops held at Electrofringe 04-05, and Ros Bandt discussed "Recording for Experiential Flexible Sound Installation". There was also a small group who enjoyed a soundwalk through South Melbourne. In 2008 the International Association of Sound and Audiovisual Archives conference (September 13-19) will be in Sydney. Conference information is [now available online](#).

Following on from this Anthony Magen was invited to facilitate some soundwalks and listening exercises as part of the [Alice Desert festivals - Sounds Unusual](#) event and was rewarded with some surreal moments including a street fight and a street parade heralded by a town crier and many many others images available at and sounds to be heard on Radio National (ABC radio) date TBC.

Ros Bandt writes about a number of publications. Jill Stubington's new book "The Singing of the Land" will be launched at the Melbourne Town Hall on October 10 by Dr Ros Bandt. It is published by Currency House. This is a major work communicating the importance of ceremony in aboriginal life and the importance of Singing the land in the Australian culture.

"Magpie", a composition for solo recorder by Ros Bandt is based on her transcriptions of "Magpie" in Fryerstown, Central Victoria, Brunswick and Barwon Heads. It was performed by Ruth Wilkinson of Capella Corelli, in the Cupola in Cortona, Italy in September 2007. It is published on the CD

"Hearing Places" edited by Ros Bandt, Michelle Duffy and Dolly MacKinnon is now in press by Cambridge Scholars Press, U.K. Responses to how we hear place are by 35 international artists and scholars, and a CD with 35 tracks accompanies the book.

"Waiting for the Tide", Ros Bandt and Kumi Kato A story of the ancient sustainable fishing practice of free diving for abalone. Recorded on Ros Bandt's ABC composers residency.

AFAE members Ross Bandt, Nigel Frayne, together with colleagues Michael Hewes and Lawrence Harvey participated in the [SIAL](#) Sound Studios workshop program "Material City" funded this past September by the City of Melbourne. Bandt presented with other sound artists on Day 1. Frayne did a presentation and workshop on "Acoustic Ecology and soundscape design" and Hannam, Hewes, and Harvey presented on the topic of "Technical introduction to spatial sound design".

Nigel Frayne was involved with the staging of [Cage's MusiCircus](#) at the Melbourne International Arts Festival on October 26th in Melbourne. The event included over 500 performers (including Merce Cunningham's Dance Company). In addition, twenty-six soundscape pieces were part of a program played over a 16 channel sound system that Frayne had designed for the Atrium (a galleria-like structure), at the [Festival's Federation Square](#), Melbourne. (Submitted by Nigel Frayne)

CANADIA SOCIETY FOR ACOUSTIC ECOLOGY (CASE)

A new web-site is being launched by the end of the 2007 year that will incorporate an open space for Canadian acoustic ecologists, researchers and artists to showcase their work. To mark his 75th birthday, CASE is releasing a number of unpublished articles authored by R. Murray Schafer on the website and organizing a celebratory event to coincide with the website's launch. Details are forthcoming.

The Bi-annual Retreat of the Canadian Association for Sound Ecology will be held in 2009 on the west coast of Canada.

(Submitted by Andrea Dancer)

FINNISH SOCIETY FOR ACOUSTIC ECOLOGY (FSAE)

The fall and winter looks promising from Finnish soundscape perspective. We will see the publication of two interesting books.

The Acoustic Environments in Change (AEC) was a major project that focused on transitions in the soundscapes of six European villages. It was led by Helmi Järviluoma and funded by the Academy of Finland AEC formed one of the most extensive soundscape projects since the World Soundscape Project of 1970s. The project produced 47 articles (mostly in Finnish), the book *Soundscape Studies and Methods* (2002) and few other books and exhibitions.

The forthcoming book *The Acoustic Environments in Change* brings together the materials of the Canadian World Soundscape field trip to Europe in 1975 and the central articles about the same villages by the Finnish research project AEC 25 years later. It is edited by Helmi Järviluoma, Heikki Uimonen, Noora Vikmans, Meri Kyt and Barry Truax.

The book includes the reprint the Five Village Soundscapes. It is written in English and will be published jointly by Humanistic faculty of the University of Joensuu, and Tampere University of Applied Sciences in the beginning of 2008.

The AEC has also produced some dissertations, the latest of which is Noora Vikmans' "Lived Environment. The listening points of a Northern Italian village Cembra in Change". Noora Vikman's disputation will be held at Tampere University on the 16th of November 2007.

(Submitted by Simo Alitalo)

FORUM KLANGLANDSCHAFT (FKL) The Festival of Contemporary Music, Bolzano (Italy) will present works of FKL-members on November 9th, 2007, 3 pm at the symposium on the 140-year anniversary of the Brenner railway in the old custom building of the railway station. Visit the [Technikmuseum](#) web site for more information.

- Mario D'Andreta: Pensieri e rotaie
- Tiziano Popoli: Coincidenze
- Gabriele Proy: Wien West Bahnhof
- Lasse-Marc Riek: Track 99
- Pierre Thoma: Pfeifen-Pfiff

(Submitted by Clemens von Reusner)

JAPANESE ASSOCIATION FOR SOUND ECOLOGY (JASE) SAJ is going to hold "annual study meeting" on November 2nd in Yamanaka-za in Ishikawa Prefecture, where 6 papers are to be presented. Their themes vary from "Soundscape of Tatsumi Water Channel in Kanazawa City" to "Analysis of Free Answer Descriptions for Social Research on Ambient Noise".SAJ is also going to hold a sound walk on the following day, November 3rd.in the same area.

(Submitted by Keiko Torigoe)

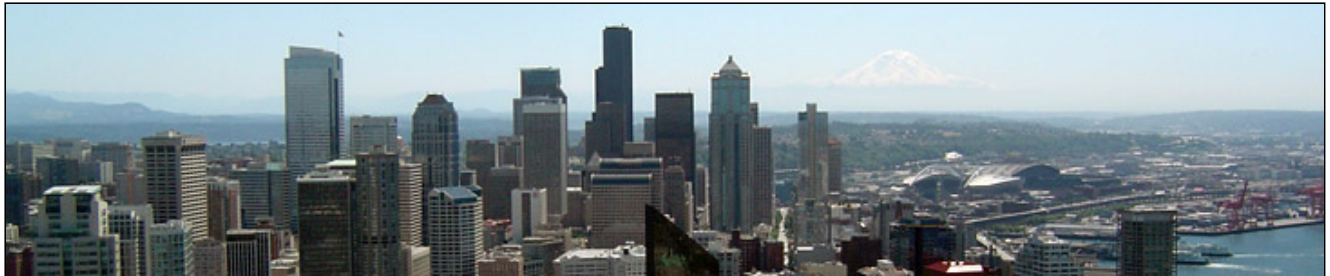
UK AND IRELAND SOUNDSCAPE COMMUNITY (UKISC) - no report submitted

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WFAE Up Front News



This section includes news clips from current online press resources and news archives related to acoustic ecology. Submission of press clippings by readers is most welcome.

How your brain calls the tune. (Globe and Mail) My mother's second husband was a professional flute player, who practised every day in a music room in the basement. For months after he moved out, my sisters, my mother and I would sometimes look at each other and say, "Do you hear it too?" We could still hear him practising. [Read Article.](#)

Audio Forensics Experts Reveal (Some) Secrets. A car door slams. Someone sneezes. Two voices -- one male, one female -- emerge from the din of traffic surrounding an urban parking lot, their conversation captured by a hidden surveillance microphone.

Suddenly, the sound pops like a needle jumping its groove on an old vinyl LP. "Anybody catch that?" Stuart Allen asks, jokingly.

Allen is a forensic-audio examiner, and the pop is only the most obvious edit he made to a real-life recording he's brought to a workshop on digital forensics at the 123rd Convention of the Audio Engineering Society. [Read Article.](#)

They may sound spooky, but noises in the woods are usually just critters doing their thing. (Register Guard) Noises in the woods. It seems almost anyone who has ventured on a hike or two has stories to share. [Read Article.](#)

Sounds Of Science on BBC Web Radio. What sounds drive you to distraction? The dentist's drill? A baby crying? Or the ever-present bleeps of mobile phones? Acoustic Engineer Trevor Cox takes us on a two-part journey into the world of acoustics research, starting with the sounds we love to hate. [Listen To Program](#)

Listener Initiative. The next [Pulse of the Planet](#) "listener initiative" will be of particular interest to WFAE members (it will likely launch it in November, when the current initiative, "Ghost Signs" is finished). Working with Michigan State acoustic ecologist Stuart Gage (check out [his blog](#) on the Pulse of the Planet site), we'll be asking listeners to send in MP3's of their own acoustic environment and Stuart will be helping us to interpret what the sounds of a place reveal about it.

China bans "sexual sounds" on airwaves. (Reuters) China has banned "sexually provocative sounds" on television. The order, issued by the State Administration of Radio, Film and Television, is the latest in a raft of measures. [Read Article.](#)

Phonetic Symbolism and Brand Name Preference. (Science Daily) Two experiments investigated the effects of phonetic symbolism on brand name preference. Participants indicated preference for fictitious brand names for particular products (or for products with particular attributes) from word pairs that differed only on vowel sound (e.g., front vs. back vowels, or vowel sounds associated with positive vs. negative concepts). However, words with negative vowel sounds were least preferred regardless of product category or attribute. [Read Article.](#)

People Rap Noiseless Hybrid Cars. (Globe and Mail) Gas-electric hybrid vehicles, the status symbol for the environmentally conscientious, are coming under attack from a group that does not drive: the blind. Because hybrids make virtually no noise at lower speeds when they run on electric power, blind people say they pose a hazard to

those who rely on their ears to determine whether it is safe to cross the street or walk through a parking lot. [Read Article](#)

Clubbers face hearing loss "timebomb". (Reuters) Nine out of 10 young British people show signs of hearing damage after a night spent listening to loud music at a club or pub, according to a survey. [Read Article](#).

New directive may limit musical 'noise'. (CNN) A European Union directive on noise abatement contains a provision that will limit the "noise" of symphony orchestras beginning early next year. But many musicians are critical, saying any attempt to regulate sound levels trespasses on artistic freedom. [Read Article](#).

Bats Boom on Organic Farms, Study Says. (National Geographic News) As they report in the December Journal of Applied Ecology, doctoral student Liat Wickramasinghe and biologist colleagues at Bristol University measured farmland bat abundance on summer nights in 2000 and 2002. The team used novel computer methods for recording the echolocation calls of bats and identifying them to species on 24 pairs of organic and conventional farms in England and Wales. "Being tiny, fast-flying, nocturnal creatures, it is impossible to get accurate abundance measures of bats directly," said Wickramasinghe. [Read Article](#).

Elephants Can Mimic Traffic, Other Noises, Study Says. (National Geographic News) It isn't only children playing with toy cars who make engine noises. Elephants produce a similar roar, though in their case it's the rumble of trucks on an African highway that the animals imitate, scientists say. The experts behind the discovery say elephants are capable of vocal imitation, joining a select group of animals that includes parrots, songbirds, dolphins, and humans. [Read Article](#).

Russia gas field noise harms whales, says WWF. (Reuters) Noise from a Russian gas field in the Pacific Ocean is driving the endangered gray whale away from one of its few feeding grounds, says the WWF environmental group. [Read Article](#)

Sounds reveal snapshot of ecosystem. (ABC) He's not collecting sounds for a New Age CD; he's taking an aural snapshot of the ecology. And for Stuart Gage, who's been visiting Australia from Michigan State University in the US, listening to sounds is a serious business. [Read Transcript](#)

One Man's Noise. (CBC) When Tim Wilson fled the city for the quiet of a tiny fishing village, he found that he couldn't escape from noise. He reflects on the ecology, metaphysics and rich inner meanings of sound. [Read Article](#)

A Year In The Life of Ants. (BBC) This is a radio series perhaps unlike anything you have listened to before! Recorded over a year, the series charts the fascinating and bizarre lives of two colonies of wood ants; one in a pine forest and the other in a deciduous woodland in Northumberland. [Read Article and Listen To Programs](#).

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Soundscape Studies



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

Red Gate Gallery, Beijing, China by Catherine Clover

My research project involves a 3 month arts residency [Aug-Oct 07] spent with Red Gate Gallery in Beijing, China exploring and researching the Chinese relationship with singing insects such as orthoptera [grasshoppers, crickets and katydids] and homoptera [cicadas].

My current practice concentrates on the mediums of sound, digital imaging and installation. Interests in found objects, including found sound [field recordings] in particular, have led to a focus on contemporary landscape and ideas surrounding our changing relationship with nature. The daily, the ordinary and the everyday inform this exploration.

It has been a great experience to spend these months in Beijing, China. I have managed to make quite a number of audio recordings in the parks of Beijing. August was the best month for the cicadas, and September and October seem to belong to the crickets, grasshoppers and katydids. I have been able to get the species in these recordings identified by two scientists [Professor Liang, Ai-Ping and Dr Liu, Chun-Xiang] from Beijing's Institute of Zoology. The species firmly identified are very common in Beijing and are - Cicadas: *Cryptotympana Atrata* [Hei Za Chan] and *Platyleura Kaempferi* [Hui Gu] Katydid: *Gampsocleis Gratiosa* [Guo guo'er]. Having identified the species both scientists allowed me to take hi res digital images of examples of these insects from the institute's collection.

I have found an insect market in Beijing where the keeping of orthoptera for their songs and also for fighting is a tradition that is alive and well [known in English as Cricket Culture]. I have also been conducting interviews in the local park, as I am interested in what ordinary people think of these insects, and whether there continues to be a general interest in them, or whether it has become a purely scientific or specialist cultural activity.

I am using the residency as a time for research and collection. The completion of the art works will follow in the coming months. The works will take a number of forms including field recordings, sound/soundscape work, composition, moving image/sound, and installation. For further info and updates on the project please [visit the online blog](#).

Catherine Clover trained at London's Wimbledon School of Art/North East London Polytechnic. After several years in the now-defunct Angel Studios, EC1, she pursued a residency with Gertrude Street Artists Spaces, Melbourne, Australia and has been based there since 1993. Her current practice concentrates on sound and digital imaging. Interests in found objects including found sound, have led to a focus on contemporary landscape and our relationship with wilderness, technology and art.

Ocean Bio-acoustic Research Group Formed. Michael Stocker recently founded [Ocean Conservation Research](#) to promote conservation prioritized ocean bio-acoustic research. Currently OCR is developing a noise exposure metric for ocean animals based on biological thresholds of fish and marine mammals. This metric will be useful in determining ocean noise policy issues relating to Marine Protected Areas (MPA's) and Ecosystem Based Management (EBM) practices.

Michael Stocker is an acoustician and naturalist by trade and a musician by avocation, he has written and spoken about ocean bio-acoustics since 1992, presenting in national and regional hearings, national and international television, radio and news publications, and museums, schools and universities. His understanding of both physics and biology has

proven invaluable in court testimony and legal briefs, defending the environment against the dangers of human generated noise in the sea. [Read More.](#)

The Sonic Map of Battersea Park Project. Mariola Gajewska is a MA student in New Media at London South Bank University who has been researching new innovative ways of using sound on the Internet. The result is an online piece entitled "The Sonic Map of Battersea Park". The project shows a new experimental way of using sound on the web by combining Flash™ technology, Soundscape, and Web Interface.

The web experience includes limited visual information and focuses on user listening and navigation. The piece contains 4 levels of different sounds: background single sounds, moving single sounds (moving white dots), static multiple sounds and moving multiple sounds (represented by hollow dots, for conversations, where the next sound clip is activated on revisiting).

The project blog and introduction page with instructions are located at www.speakerson.net. The project itself at: www.speakerson.net/project/start.html. Feedback about the project is appreciated and users are asked to complete a [feedback report](#) that takes about 5 minutes to complete.

Coyote Vocal Communication Research at Dye Creek Preserve, California. Brian Mitchell's research was aimed at developing a better understanding of the coyote's long-distance communication system, and to evaluate whether this system could be used for selective coyote control. Mitchell's [web site](#) provides an overview of his research as well as links to various publications he has written or co-authored. [Download dissertation:](#) "Coyote Vocal Communication and Its Application to the Selective Management of Problem Individuals."

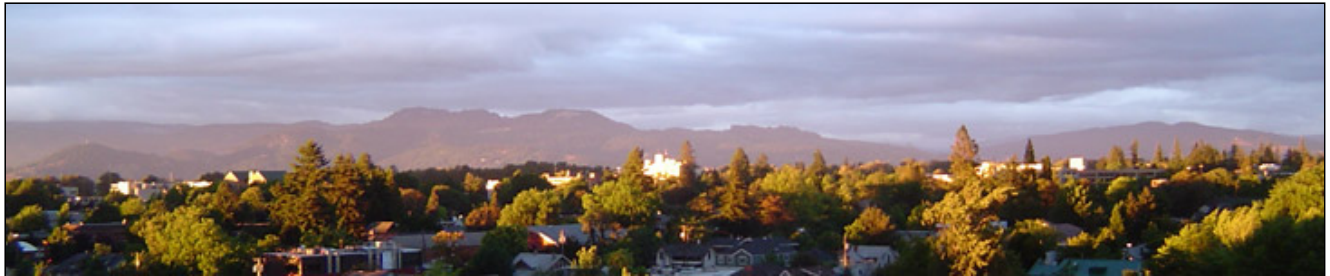
Brian Mitchell began working in 2005 for the National Park Service, coordinating biological inventory and monitoring efforts for the Northeast Temperate Network. He is now based in Woodstock, VT, with an adjunct professor appointment at UVM.

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WFAE Calendar



October 2, 2007 - January 6, 2008

Les Oiseaux De Buffon

GMVL - Lyon, France

Du 2 octobre 2007 au 6 janvier 2008, les oiseaux rendent hommage à Buffon à travers une galerie de portraits sonores et visuels d'oiseaux de nos régions (dans le cadre de l'exposition Explorer et classer : la quête scientifique, organisée par le Jardin Botanique du Parc de la Tête d'Or de Lyon). [More Information](#).

October 5 - November 3, 2007

Exhibition: Static Balance by Carsten Nicolai

Pace Wildenstein gallery at 534 W. 25th St. in Chelsea, NY

In the exhibition is a piece called "[Fades](#)" uses math equations to computer-generate projected light images that gradually increase and decrease in intensity in a large darkened space. The images are cut thru a mist so they are visible in space and on the far wall. An overhead speaker system presents a soft white noise that is modulated in synchrony with the images. It is rare for sound art to be presented well with no audible distractions. This was one of those unusual installations that was done well, including double sets of heavy interleaved hanging plastic strips that create a functional sound lock from the other parts of the gallery. Also, not to miss while there is Static Balance, two large reflecting parabolas that include a subtle sound element.

November 3, 4, 10, and 11, 2007

Arctic: Soundscape

Millennium Park - Jay Pritzker Pavilion, Chicago

As part of the Chicago Humanities Festival 2007 "The Climate of Concern," this remarkable outdoor audio/video installation will have you revisioning the Jay Pritzker Pavilion as a giant iceberg. A collaboration between composer Max Eastley and video artist David Buckland, *Arctic* combines chilling video footage with sounds recorded on the Arctic island of Spitsbergen, (part of the Cape Farewell Project), reassembled into a haunting hour-long sound and video spectacular.

Max Eastley's *Arctic* will be played over the speakers of the Park's Jay Pritzker Pavilion and the Great Lawn from 9am - 10pm. Friday. [Read More](#).

November 16, 2007

Analog Live

Readcat, Los Angeles, CA, USA

[Analog Live](#). Prized for their vibrant sounds and the physical immediacy they allow performers, analog synthesizers are combined here with acoustic instruments and kinetic video sculptures in the annual concert presented by the Southern California Resource for Electro-Acoustic Music. This performance features an unconventional seven-member ensemble comprising film composer Gary Chang, Nine Inch Nails member Alessandro Cortini, composer and sound designer Richard Devine, composer and instrument designer Peter Grenader, composer and instrument designer Chas Smith, composer and synthesist Thighpaulsandra, and multimedia artist and video sculptor Paul Tzanetopoulos. [More Information](#).

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 <franciscolepez (at sign) compuserve (dot) com> or visit [web site](#).

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**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>

**Pulse of the Planet Sound Recording Tours**  
**Fall, 2008 - Dates TBA**

[Pulse of the Planet](#), in conjunction with the [World Sound Foundation](#) is offering a series of sound recording tours next year. Like photography tours, these programs will give participants a chance to experience a country in a new way - soundscape listening and recording. The first tour will be to Ireland, slated for Fall of 2008. It will combine field recording workshops conducted by Jim Metzner, with many recording opportunities in sonorous locations. To find out more about the Sounds of Ireland trip write [pulse@igc.org](mailto:pulse@igc.org).

**Augst, 2008**  
**The School of Sound Summer Workshop**  
**Napier University, Edinburgh, Scotland**

THE SCHOOL OF SOUND proposes to run two practical workshops exploring the soundtrack in fiction filmmaking. The three-week courses concentrate on the creation of a soundtrack for a short film, and music composition. These two courses go beyond the usual limits of sound design and composition to create an awareness of how these disciplines fit within the structure of film narrative. The curricula combines the creative decision making that goes into producing a soundtrack with the technical and professional demands of contemporary screen production. The cost will be approximately £3500 per person including shared accommodation in nearby university dormitories. There is the possibility of bursaries for UK and Scottish professional participants. We need to hear from people with a serious interest in taking part by December 15th 2007. Email [sos@schoolofsound.co.uk](mailto:sos@schoolofsound.co.uk). Telephone 00 44 (0)20 7724 6616

**September 10-13, 2008**  
**International symposium on architectural and urban atmospheres**  
**Grenoble, France**

The symposium on "Creating an Atmosphere" aims to bring together various ways of addressing the concrete nature and the creating atmosphere. Event being planned. More information: [www.cresson.archi.fr](http://www.cresson.archi.fr)

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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

🌐 Web Sites



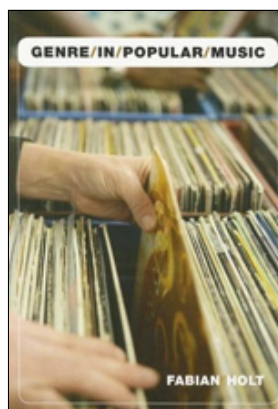
Pulse Of The Planet. After years of preparation, working with a team of artists and programmers, a new website for Pulse of the Planet has launched that is a treasure trove of sounds, among other things.

For twenty years, Pulse of the Planet has "tracked the rhythms of nature, culture and science", but the unifying thread has been the program's use of sound. Directly and indirectly, it delves into its multi-dimensional subject through sound.

On the site you'll find audio adventures, a wealth of programming, and a diverse resource of audio and visual material.

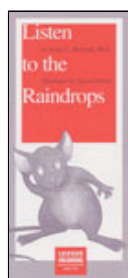
Each weekday, Pulse of the Planet provides its listeners with a two-minute sound portrait of Planet Earth, tracking the rhythms of nature, culture and science worldwide and blending interviews and extraordinary natural sound. [Visit Site.](#)

🌐 Publications



Genre in Popular Music by Fabian Holt

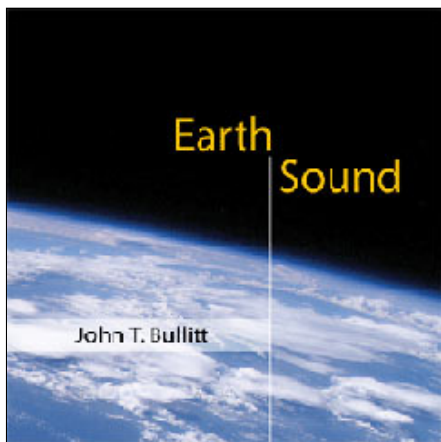
In *Genre in Popular Music*, Fabian Holt provides new understanding as to why we debate music categories, and why those terms are unstable and always shifting. To tackle the full complexity of genres in popular music, Holt embarks on a wide-ranging and ambitious collection of case studies. Here he examines not only the different reactions to *O Brother*, but also the impact of rock and roll's explosion in the 1950s and 1960s on country music and jazz, and how the jazz and indie music scenes in Chicago have intermingled to expand the borders of their respective genres. Throughout, Holt finds that genres are an integral part of musical culture—fundamental both to musical practice and experience and to the social organization of musical life. ISBN: 0226350398. University of Chicago Press, 2007.



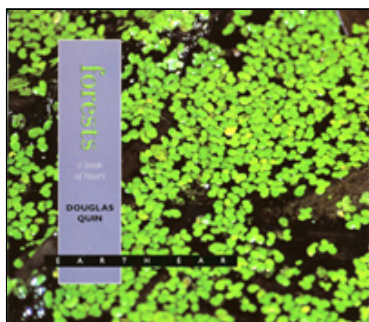
Listen to the Raindrops by Bronzaft, AL. Illustration by Parton, S.

This delightful book with 15 color illustrations introduces children to the delights of every day sounds through the antics of a young mouse, and alerts them to the bad sounds that can hurt their ears. *Listen to the Raindrops* opens the door to noise awareness, the joy of sounds, and the need to protect our precious hearing. Published by the League For The Hard of Hearing.

🌐 Recordings



New CD Release: Earth Sound by John T. Bullitt. John Bullitt, a Boston-based sound artist and former seismologist, recently self-published a disc with three 20-minute tracks, each one a stereo representation of actual global seismic activity, composed in a stereo mix as if the listener were listening from the middle of the earth. Each track has a very different "time compression" ratio (33 days, 140 days, 3 days), so each track has a distinct sound and highlights different aspects of the many seismic contributors (earthquakes, waves passing along through the crust, resonances within the planet, and global ocean waves). The liner notes are very well done, including "scores" showing where all the micro quakes occurred in both space (where on planet) and time during the compositions, with circles scaled to magnitude. Bullitt has also created an immersive 3D installation, the Deep Earth Dome, as a way to share this compelling and ever so "grounded" meeting of science and art. [Akaliko Records](#)



Forests: A Book of Hours by Douglas Quin. This recording is a personal meditation and a work of fiction. Quin does not attempt to document the natural soundscape, as an objective endeavor. There are traces of documentary evidence in the field recordings, which are otherwise a subjective and musical representation. The transformations of 'natural sound' and 'music' are the shifting perspectives of a figure in the soundscape: listening and sounding, apart and a part.

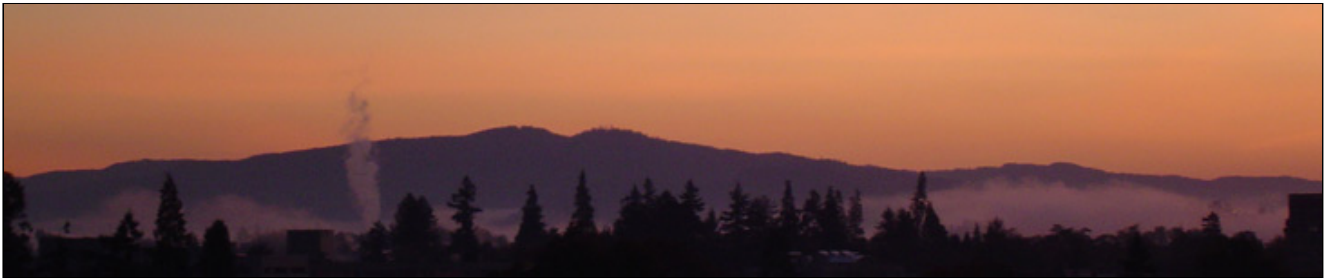
This is a journey, in sound and music, through some of the tropical forests that Quin has had the opportunity to visit and work in over the past decade, including parts of Madagascar, Kenya and Brazil. These are enchanted places: not wistful projections of a Paradise Lost but living and breathing communities of plants, animals and people. ISBN: B0000205W0

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Opportunities



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, in the author-date format. Please write "Entry" in the subject line of your e-mail posting.

Study killer whales in the Pacific Northwest. Spend 10 weeks at the [Beam Reach](#) Marine Science and Sustainability School in Washington State if you want to learn more about endangered Orcas in the wild while working with experts in killer whale conservation. Small groups working on science that matters while exploring the San Juan Islands in the Pacific Northwest. Earn 18 credits from the University of Washington. Beam Reach is now accepting applications for 2008 programs: Spring 08 March 31- June 7, 2007 and Fall 08 August 25- November 01. [Dive In And Learn More.](#)

SoundTransit Accepting Submissions. 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.

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Contributing News & Announcements

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 contact-ecretary@wfae.net.

The WFAE Newsletter:

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

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Feature Article

Soundscape Composition (1): Linking Inner and Outer Worlds By Hildegard Westerkamp

Written for Soundscape be)for(e 2000, Amsterdam, November 19-26, 1999

The following thoughts were sparked by the large spectrum of pieces submitted to the Soundscapes voor 2000 competition of soundscape compositions. I listened to them all as a member of the selection jury. "Soundscape as a musical style" was the only theme or guiding idea that was given to participating composers and jury members alike. The absence of more detailed selection criteria and definitions made me thoughtful about the fact that, to date, there have been few attempts to define soundscape composition as a genre; to articulate its significance and position in relation to contemporary music, electro-acoustic composition and experimental radio production; to highlight its potential in enhancing listening awareness; and to understand its role in inspiring ideas about balanced soundscapes and acoustic ecology. The few written pieces that do exist, such as Katherine Norman's (2) and Barry Truax's (3) articles as well as Andra McCartney's dissertation (4), address many of the above ideas and create an understanding for the deeper issues underlying the creation of soundscape compositions. They raise awareness about the type of listening these compositions encourage in an overloaded sound world that challenges us to take a stance both as listener and composer. I have taken inspiration from their writings and will be quoting from some of them here, as their different ways of speaking about soundscape compositions create a broader base for discussing this relatively new genre of contemporary composition.

Since audio technology enables everyone who has access to it, to make good quality recordings of *any* sound in the world, the sound environment has become a huge and rich 'resource' for anyone interested in working with environmental sounds. *All sounds* can become part of a soundscape composition. But can a piece be called a soundscape composition just because it uses environmental sounds as its source material?

Soundscape composition as I discuss it in this context, exists exclusively in the electroacoustic realm. We can only hear it if we have sound equipment, loudspeakers and electricity. In other words, it exists in the same realm as all the voices, musics, and other sounds that we hear daily on radios, TVs, films, videos, CDs, websites in many private, public and commercial environments. Our *acoustic environment*, which in itself can be dense and noisy, is populated with these additional *electroacoustic sounds*. Although this situation is perceived as 'natural' and 'normal' by many, it can also have a disorienting effect and create a sense of unreality. Murray Schafer appropriately calls this a 'schizophonic' listening experience, which is characterized by the fact that the sound source always originates in another place than where it is heard and often produces a mood or atmosphere that is out of context of the listener's physical location. Whether that place is an urban centre or a remote village (with electricity), acoustic and electroacoustic soundscapes are intermingled randomly throughout any day of the year in many parts of the world and the listener's "sense of place" may become confused and uprooted.

How then does soundscape composition fit inside this sonic labyrinth? Does it not contribute to an even deeper disorientation in this growing sound maze? Or can it, in fact, create a meaningful place for listener *and composer* despite the fact that it is experienced schizophonically? In the face of wide-spread commercial media and leased music corporations, who strategically try to use the schizophonic medium to transport potential customers into a state of *aural unawareness and unconscious* behaviour and ultimately into the act of spending money—in the face of such forces the soundscape composition can and should perhaps create a strong oppositional place of *conscious listening*. Rather than lulling us into false comfort, it can make use of the schizophonic medium to awaken our curiosity and to create a desire for deeper knowledge and information about our own as well as other places and cultures. It is a forum for us as composers to 'speak back' to problematic 'voices' in the soundscape, to deepen our relationship to positive forces in our surroundings or to comment on many other aspects of a society. Rather than disorienting us, such work potentially creates a clearer sense of place and belonging for both composer and listener, since the essence of soundscape composition is the artistic, sonic transmission of meanings about place, time, environment and listening perception.

A soundscape composition is *always rooted* in themes of the sound environment. It is never abstract. Recorded environmental sounds are its 'instruments', and they may be heard both unprocessed and processed. Some soundscape works are created entirely with unprocessed sounds and their compositional process occurs in the specific ways in which the sounds are selected, edited, mixed and organized. These pieces lean towards what I would call soundscape narrative

or document. Other compositions may be created pre-dominantly with processed sounds. But in order for these to be heard as soundscape compositions the abstracted sounds must in some way make audible their relationship to their original source, or to a place, time or situation. Yet other compositions may be created with a combination of unprocessed and processed sounds. But whatever the continuity is or the proportions are between the real (unprocessed) and the abstract (processed) sounds, the essence of soundscape composition lies in the *relationship between* the two and how this relationship inside the composition informs both composer and listener about place, time and situation. A piece cannot be called a soundscape composition if it uses environmental sound as material for abstract sound explorations only, without any reference to the sonic environment.

In the soundscape composition ... it is precisely the *environmental context* that is preserved, enhanced and exploited by the composer. The listener's past experience, associations, and patterns of soundscape perception are called upon by the composer and thereby integrated within the compositional strategy. Part of the composer's intent may also be to enhance the listener's awareness of environmental sound. (5)

Soundscape composition is as much a comment on the environment as it is a revelation of the composer's sonic visions, experiences, and attitudes towards the soundscape. Audio technology allows us as composers to sort out the many impressions that we encounter in an often chaotic, difficult sound world. If "listening is as much a 'material' for the composer as the sounds themselves,"(6) as Katherine Norman claims, then daily sound impressions play a significant role in the compositional process itself. Equally one can assume for audiences listening to such compositions, that the experience of conscious soundscape listening in daily life would add significantly to the understanding of and involvement with a soundscape composition. Composers and listeners then share the activity of listening as an important ingredient for making sense of the sound environment as well as of soundscape composition.

In fact it *depends on* our listening participation and invites us - through our active, imaginative engagement with 'ordinary' sounds - to contribute, creatively to the music...As listeners, and composers, we may return to real life disturbed, excited and challenged on a spiritual and social plane by a music with hands-on relevance to both our inner and outer lives. (7)

Audio technology allows us to use environmental sound as a type of language that has its own set of meanings depending on the context within which it occurs or into which we place it in a composition. The soundscape composer may use it like a writer uses words in order to comment on the essential characteristics of a soundscape and heighten the listener's perception of it. Or alternately the composer may work with it like a caricaturist who exaggerates the contours, say, of a person's face and thus sharpens the viewer's perception of it; or like a landscape painter who deepens our understanding of and relationship to a place through a certain use of colour, light and shadow; or like a photographer who zooms in on the details not visible to the naked eye. In the same way the soundscape composer can draw our ears more deeply into the contours of sound, its colours and textures and into its details, and thereby enrich our perceptions of and change our attitudes towards our daily sound environment. This type of composition and what Katherine Norman calls a "real-world work"

...can be seen as a move *away* from the reality, but *through* the reality, that frames our experience of music.....While not being realistic, real-world music leaves a door ajar on the reality in which we are situated. I contend that real-world music is not concerned with realism and *cannot* be concerned with realism because it seeks, instead, to initiate a journey which takes us away from our preconceptions, so that we might arrive at a changed, perhaps expanded, appreciation of reality. (8)

The soundscape composition then is a new place of listening, meaningful precisely because of its schizophrenic nature and its use of environmental sound sources. Its location is the electroacoustic realm. Speaking from that place with the sounds of our living environments inevitably highlights the world around us and our relationship to it. By riding the edge between real and recorded sounds, original and processed sounds, daily and composed soundscapes it creates a place of balance between inner and outer worlds, reality and imagination. Soundscape listening and composing then are located in the same place as creativity itself: where reality and imagination are in continuous conversation with each other in order to reach beneath the surface of life experience

...real world-music, like poetry, is impelled by a desire to invoke our internal 'flight' of imagination so that, through an imaginative listening to what is 'immanent in the real', we might discover what is immanent in us. (9)

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1. When I speak of soundscape composition in this article I refer to tape pieces that are created with recorded environmental sounds. I neither speak of sound installations nor of musical compositions for acoustic or electroacoustic instruments that are composed for specific sites and may address soundscape issues.
 2. Katherine Norman, "Real-World Music as Composed Listening", *Contemporary Music Review*, 1996, Vol. 15, Part 1, pp. 1-27.
 3. Barry Truax, "Soundscape, Acoustic Communication and Environmental Sound Composition", *Contemporary Music Review*, 1996, Vol. 15, Part 1, pp.47-63.
 4. Andra McCartney, "Sounding Places: Situated Conversations through the Soundscape Work of Hildegard Westerkamp",

PhD Dissertation, Graduate Programme in Music, York University, 1999.

5. Barry Truax, *Acoustic Communication*, Norwood, NJ: Ablex Publishing Corporation, 1984, p. 207.

6. Norman, p. 2. 7. Norman, p. 2. 8. Norman, p. 19. 9. Norman, p. 26.

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About the WFAE

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.

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