

WFAE Newsletter

World Forum for Acoustic Ecology: January-February, 2008

Volume 5, Number 1
WFAE Newsletter

HAPPY NEW EAR



✦ IN THIS ISSUE

Welcome to the January-February, 2008, 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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The World Forum For Acoustic Ecology has a MySpace account and welcomes friends from around the world working in the field of acoustic-ecology to join us. If you have a MySpace account sign in and then access [WFAE MYSFACE](#) on line. Click on "Add Friend" and become a partner in creating this network gathering place for ear-minded friends on the Internet.

✦ 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 (Current):

- [American Society for Acoustic Ecology](#)
- [Australian Forum for Acoustic Ecology](#)
- [Canadian Association for Sound Ecology](#)
- [Finnish Society for Acoustic Ecology](#)
- [Forum fuer Klanglandschaft](#)

- [Japanese Association for Sound Ecology](#)

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



AMERICAN SOCIETY FOR ACOUSTIC ECOLOGY (ASAE)

ASAE Report: Since we last checked in, the ASAE editorial team of Jim Cummings and Steven Miller managed to finally put the 2007 issue of *Soundscape* to bed (that's publishing-speak for getting it off to the printer). Nigel is overseeing the printing and mailing, with hopes that it will go out this month; certainly you will see it very early in the new year at the latest.

In late November, the nascent Bay Area collective and likely ASAE chapter known as Bay Area Sound Ecology (BASE) held its first event, a talk and listening session with visiting UK sound artist Chris Watson. They enjoyed a surround-sound presentation in Dan Dugan's studio, and are hoping to make a stereo version of the talk and presentation available sometime soon. If you are in the Bay Area, Delta, or visit there with any frequency, you'll want to be part of their network. For more information, check out groups.yahoo.com/group/bayareasoundecology/, or Aaron Ximm at quietamerican.org.

The New Mexico chapter is gearing up for its annual lecture series at the College of Santa Fe, with monthly events the first Fridays of February through May. If you're in the area, contact Jim Cummings at acousticecology.org.

NYSAE Chapter News. NYSAE members are currently in production of a fund-raiser CD to be released in 2008 with the working title of *Inside/Out NY*. The disk is a compilation of NYC field recordings/compositions originally aired on the monthly *Giant Ear*))) show webcast on free103point9.org. More news to come on this as it develops.

NYSAE members Edmund Mooney, Jonny Farrow and Andrea Polli have been selected to perform at the bi-annual ME' D1.ATE Network Soundwave>Series in San Francisco early in the second half of 2008. In addition to their performances (and as part of the festival), they will be leading soundwalks and also sit on various panels discussing their artistic processes, field recording and urban sound issues. It is possible that other NYSAE members will also be attending, and all interested parties are currently seeking funding to offset expenses.

Members Andrea Williams and Todd Shalom just recently returned from a recording/listening workshop in the Amazonian rainforest with Francisco Lopez and have the mosquito bites to prove it. Member David Watson just released the #1 bagpipe album of 2007 and has a wonderful, featured review in the November *Wire* magazine. And Andrea Polli is currently "on the ice" at the U.S. McMurdo base in Antarctica collecting lots of sound and environmental data for future sonification. Please visit her project site: <http://www.90degreessouth.org>. If you would like to listen to the Andrea Polli Antarctic sendoff party which we broadcast live over [free103point9's](http://free103point9.org) webwaves at the end of November, click here and goto Audio under Browse and scroll down to Giant Ear Live Polli Bon Voyage . Happy Holidays to all of you from all of us!

ASAE Board Representative in Antarctica. ASAE's Board Representative Andrea Polli is on a two-month deployment to Antarctica funded by the National Science Foundation's Antarctic Artists and Writers Program. During December and January, she will work alongside weather and climate scientists in the McMurdo Dry Valleys and at the Geographic South Pole and conduct research at the McMurdo Station that will inform new artworks. You can follow her expedition at online at: <http://www.90degreessouth.org> . Andrea Polli is an Associate Professor of Integrated Media Arts in The Department of Film and Media, Hunter College, New York.

Bay Area Sound Ecology Group. The Bay Area Sound Ecology group, held its first public listening salon on November 28. Christened 'BASEbot' with a nod to the popular Dorkbot model of informal technical salons, the event was intended to introduce both the chapter and the salon format to potential members.

Chris Watson, one of the best-known field recordists in the world, was guest speaker at what is hoped will be a

monthly forum. Chris delivered an hour-long lecture in two parts. Part One defined a personal ontology for recordings, dividing sounds into (sometimes metaphorical) 'atmospheres,' 'habitats,' and 'featured species,' and described several favorite techniques Chris has used to make those different kinds of recordings. Part Two featured an in-depth account of recent work with four-channel surround sound hydrophone recording, both in the open water and buried in shallow sand or mud. Both sections were richly illustrated with favorite old and new and unreleased recordings, in both stereo and four-channel surround.

Chris' presentation was recorded via a stereo microphone in the room; the hour-long two-part lecture will be made available in full on the forthcoming BASE website, basoundecology.org.

CANADIA SOCIETY FOR ACOUSTIC ECOLOGY (CASE)

The Canadian Association for Sound Ecology (CASE), the City of Mississauga's Office of Arts and Culture and New Adventures in Sound Art (NAISA) are launching a Soundmap of Mississauga. The first phase invites Mississauga residents and visitors to contribute sound recordings of places in Mississauga that are meaningful or intriguing to them with the final deadline for submissions being June 15, 2008.

The preliminary version of the Soundmap will be launched online as part of the Art's Birthday celebrations on January 17th. A final version of the Mississauga Soundmap will be launched in July 2008. More details on the Mississauga Soundmap and Art's Birthday, including instructions on how to participate, are available at www.naisa.ca and www.mississauga.ca. This is the first of many online soundmaps of Canadian cities that CASE plans to realize. (Submitted by Andrea Dancer.

FINNISH SOCIETY FOR ACOUSTIC ECOLOGY (FSAE)

Towards the end of the year life in Finland tends to slow down. There are many theories why this happens. I think the two main reasons are the diminishing daylight and the lack of snow at least in the Southern parts of Finland. Regardless of the cause the result seems to be the same: everybody wants to hibernate.

In any case some of us are still awake. A project similar to the One Hundred Finnish Soundscapes is taking place Istanbul, Turkey, in the near future. FSAE is also involved in the development of this project. Meri Kytö and Heikki Uimonen visited Istanbul this fall in connection with the Turkish soundscapes project.

The project will be carried out in collaboration with local organizations, educational institutions, advisories and Istanbul residents. It is to be part of the Istanbul 2010 European Capital of Culture-program.

There are already a couple of sound samples to be listened to at FSAE web site <http://www.akueko.com/> (click "äänipostikortit" i.e. sound postcards).

One of the pioneers of anthropology of sound, Professor Steven Feld, visited Finland in mid-December. He held a one-day seminar about his sound recording projects at Radioatelier unit of Finnish Broadcasting Co. in Helsinki.

Professor Felds' interesting presentation covered his career as a anthropologist and sound recordist from the early rainforest recordings in New Guinea to his Time of Bells series and his latest recordings of car horn music in Ghana.

Professor Feld was invited to Finland by Cultural Studies Conference that was held in Joensuu. Steven Feld was one keynote speakers and he was presenting his new film HALLELUJAH! This 30minute film presents a uniquely postcolonial and Afro-nationalist approach to G.F. Handel' s 1742 Hallelujah Chorus.

Professor Feld will also produce a radio feature together with Professor Helmi Järviluoma - Radioatelier (<http://www.yleradio1.fi/ateljee/>). The subject of their feature will be the sounds of water. (Submitted by Simo Alitalo)

JAPANESE ASSOCIATION FOR SOUND ECOLOGY (JASE)

As usual, our regional activity report brings you the activities of the Soundscape Association of Japan (SAJ), as JASE is one of the operating divisions of SAJ.

On November 2nd, the SAJ held its annual study meeting in Yamanaka-za, which is located in Yamanaka hot spring area in Ishikawa Prefecture. Masaaki Ueno (Kyoto City University Of Fine Arts and Music) was the person in charge of the day and 5 papers were presented. The papers include A Survey on Sonic Environment of Ohmicho Market in Kanazawa City, by Tetsumi Furukawa (Kyoto University) at el. and Analysis of the Answers Obtained by Means of Free-Answer Questioner in the Field of Environmental Noise by Keiji Kawai (Kumamoto University). In the morning of the following day, on November 3rd, the SAJ organized a listening walk in Yamanaka hot spring area. The participants enjoyed their walk for about two hours on the promenade along the river listening the various autumn sounds of the area and, after the walk, reported their own experience through sound map and other descriptions.

On November 23, the SAJ held the Forth Sound Map Contest in Assembly Hall of the City of Yokkaichi. The chairperson of the awarding committee was Tazuko Kobayashi (Nagoya Women's University) and Yukio Watanabe (Water Sound Laboratory) gave his lecture. In the morning of the following day, the SAJ also organized a listening walk in Yunoyama hot spring area. The person in charge in these events was Masako Nishimura (NPO Bunteck), who is the director of the SAJ working group in Mie Prefecture. Submitted by: Keiko Torigoe

NO REPORTS THIS ISSUE:

AUSTRALIAN FORUM FOR ACOUSTIC ECOLOGY (AFAE)
FORUM KLANGLANDSCHAFT (FKL)
UK AND IRELAND SOUNDSCAPE COMMUNITY (UKISC)

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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.

Bill Fontana Sound Art Interview. The Other Minds foundation continues to upload to archive.org, the Internet Archive, an incredible recorded history of contemporary music, most recent among the uploads an interview, along with musical examples, with [Bill Fontana](#), one of the original sound artists. The sounds in the pieces he discusses were sourced from, among other natural and man-made resources, the Danube and a selection of songbirds. Says Fontana, "What I've been interested in with sound recording is as much the way a photographer might try to render visual form with a camera, I've been trying to notate or render musical form with a tape recorder." The interview dates from 1990 and was conducted by OM head Charles Amirkhonian for the KPFA radio station ([MP3](#)). More info at archive.org and Fontana's homepage, resoundings.org. ([Marc Weidenbaum](#)).

David Rothenberg Serenading Belugas in the White Sea (Orion). The beluga whale, whose name means "the white one" in Russian, might be one of the best species to try to make music with. Called sea canaries by sailors who frequented the Arctic regions, their wide range of whistles, clicks, and buzzes is far more diverse than the vocalizations of dolphins, whose sounds and behavior have been studied the most. [Read More](#).

Noise Annoys. (BBC) We live in a society with a growing aversion to the emptiness that comes not just with silence but, more generally, with a fear of not knowing what to say. [Read Article](#).

Artists seeking sounds of Newcastle suburbs. (1233 ABC Newcastle) The early morning screech of a cockatoo, or the repetitive dink-dink-dink from a nearby scrap metal dealer is no longer the only thing standing between you and suburban tranquility. [Read Article](#).

Airplane noise tied to high blood pressure risk. (Reuters). People who live near airports may have an elevated risk of high blood pressure due to noise pollution, a Swedish study suggests. [Read Article](#)

Study makes noises on bird song. (BBC) Researchers at Aberdeen University will spend two years listening to birds to find out how their songs, calls and cries become a part of people's lives. [Read Article](#).

WSEAS Creates a collaborators forum. (WSEAS) The World Scientific and Engineering Academy and Society has created an online forum where you can upload your announcements for: academic jobs, projects, research, faculty positions, ph.d. positions research opportunities, books, theses, etc. [Visit this forum](#) online.

Wailers for hire to mourn the dead in Taiwan. (Reuters) Across the world, the wealthy have chauffeurs to shuttle them around, advisers to manage their money and in Taiwan, professionals to help mourn their dead. [Read Article](#).

Want some peace at Glastonbury? try silent disco. (Reuters) Britain's Glastonbury music festival, known for its mind-crushing sounds and high volume intensity, has a solution not to annoy its rural neighbors after midnight by providing a silent disco. ([Read Article](#))

Baby Birds' Efforts to Outshout City Noise May Take Toll. (National Geographic) Screeching brakes, wailing sirens, blaring music, roaring jets—the constant din of city noise is enough to drive some of us to distraction. But

what of the birds that must share our increasingly motorized world? Can they make themselves heard? [Read Article](#).

Ear to the Earth Network Established. Ear to the Earth Network is an international network of musicians, composers, sound artists, visual artists, scientists, environmental activists, and members of the public who are concerned about the environment.

The activities of the Network include an annual festival of environmental sound, images, and multimedia in New York City. The Network also produces forums and other events, fosters research and documentation, and enables an exchange of information, sounds, materials, and ideas within a growing community worldwide. And by providing access to the sounds of the world, the Network provides a vehicle for paying ongoing attention to the state of the world.

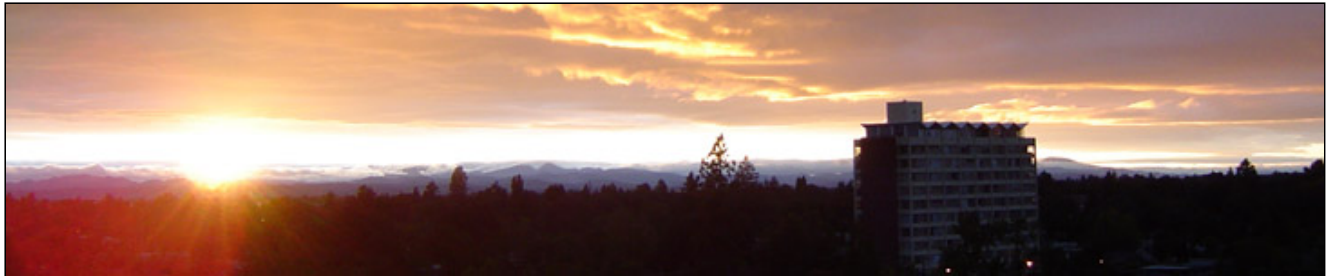
[Visit the site](#). Listen to a singing jaguar. Listen to the soundscapes of the Bosavi Rainforest in Papua New Guinea, Glacier Bay National Park, and Kits Beach in Vancouver. Listen to the sound of the Kauai 'O'o, an extinct Hawaiian bird. And listen to a composition by David Monacchi based on water sounds. Read the blog entries and go through the articles in the RESOURCES section. Join today. Visit the [join-us](#) page to participate.

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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.



CRISAP is a research unit dedicated to the exploration of the rich complexities of sound as an artistic practice. CRISAP's current activities are focused in three areas: engaging broadly with relationships between sound and environment investigating the potential of archival materials to animate contemporary sound art debate developing new creative software. During the life of the unit, other emphases will emerge.

CRISAP has edited an issue of *Organised Sound*, commissioned an innovative software application for the manipulation of recorded vocal material and commissioned the curation of a number of works exploring the edges between the audible and the visible (these will be made available through CRISAP's website).

Its members have lectured and performed around the world and have had their work produced on Radio 3, Channel Four and ResonanceFM and elsewhere. [Explore CRISAP Web Site](#).

Magnetic Migration Music by Zoë Irvine (University of Dundee) is an ongoing found sound work which collects, listens to and remixes 'migrating tape' - fragments of audio cassette tape found traveling through the landscape. The hub of the project is www.magneticmigration.net. MMM is a participatory project and has made broadcasts, installations, exhibitions and publications. Most recently it was included in *Save the Day* at the Kunstbüro in Vienna, *Borderphonics* in Paris, the *East Wing Collection* at the Courtauld Institute in London and *Interference: Public Sound* also in London. [Learn More](#).

Effects of sonic booms on breeding gray seals and harbor seals on Sable Island, Canada. Elizabeth A. Perry, Daryl J. Boness, and Stephen J. Insley Department of Zoological Research, National Zoological Park, Smithsonian Institution, Washington, D.C. 20008.

The Concorde produces audible sonic booms as it passes 15 km north of Sable Island, Nova Scotia, where gray and harbor seals occur year round. The purpose of this research was to assess how sonic booms affect these seals. [Read paper](#).



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Programs/Orgs | Reports/Proceedings | Conferences | ▶ Recent Research

Sound Science
Recent Research

Here's an excellent resource for connecting with studies in acoustic-ecology. This science page features brief summaries of recently released research (or especially relevant research the institute has recently become aware of). In many cases, the Institute includes links to more detailed analysis of the results. Whenever possible, they also include links to online versions of the paper. There is an extensive archive of research information dating back to 2004. Check out the [Acoustic Ecology Institute online](#).

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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 18, 2007 through January 20, 2008

Barry Schrader's Lost Atlantis in MEDITERRÀNIA(ES) Exhibit

Centre d'Art la Panera

Pl. de la Panera, 2

25002 Lleida, Spain

Three movements of [Barry Schrader's](#) work Lost Atlantis have been selected to accompany the MEDITERRÀNIA(ES) exhibit at the Centre d'Art la Panera in Lleida, Spain. The multimedia exhibit deals with the history, art, and architecture of Mediterranean cultures. For more information: email: lapanera@paeria.es or visit [web site](#).

January 12, 2008

Sounding the Imaginary Landscape: Listening & Vocal workshop with Anne Bourne

Time: 1-4pm, \$50

103 Beaconsfield Ave, main floor, Toronto

Global and Focal Listening

Sounding the Deep Listening pieces of Pauline Oliveros

In experiencing this sound practice of listening and vocal expression, one can locate essences of sound on a vibrational level, connecting anatomy to a natural environment, opening communication and invention. Sound as expression and sound as the energy of life can, with it's flow, increase a person's sense of well-being. Sound in the map of time can locate the still point of a person's vibrant creative expression. We will reference Oliveros' Deep Listening pieces and Sonic Meditations, offering an experience of subtle listening strategies that are simple, and encouraging a range of beautiful and powerful music that is inclusive of all walks of life. Note: pre-registration and advance payment required (space limited). Call 416-910-7231 or email naisa@naisa.ca

January 13, 2008

Sound As Art 1 with Darren Copeland

Time: 10am-5pm, \$100

103 Beaconsfield Ave, main floor, Toronto

This workshop is geared towards the budding sound artist, the visual artist exploring sound, the community radio programmer wanting to expand their possibilities, and those with a general interest in sound. It will teach basic recording, editing, processing and mixing practices within the context of the history and aesthetic discourse of

experimental audio art practice over the past 50 years.

For their subjects, participants will be asked to explore the sounds of places/things in the immediate area that are distinct and representative. This process will invite a dialogue between the art of representation and abstraction, which can be explored to great advantage in the audio art medium. Through the introduction of digital processing techniques and composition strategies, participants will get a taste of areas they can later explore intuitively and on their own after the workshop. No experience is necessary. Equipment is supplied, however if you wish to bring your own laptop you may do so. Note: pre-registration and advance payment required. Call 416-910-7231 or email naisa@naisa.ca

January 17, 2008 2-10pm

**The Great Hall, Mississauga Civic Centre, 300 City Centre Drive
Mississauga, Ontario, Canada**

The City of Mississauga's Office of Arts and Culture partners with the Art Gallery of Mississauga, Canadian Association for Sound Ecology and New Adventures in Sound Art to celebrate Art's Birthday with performances by artists from

Mississauga at a special event at City Hall that celebrates Art and the cultural diversity of Mississauga. Featuring DJ artists, dancers, sound and media artists will perform at the Great Hall and be transmitted via the radio waves. Come to watch the performances, bring a radio, be prepared to participate and to eat cake!

During the months leading up to this event, this joint venture will also include the creation of a sound map of Mississauga, whereby Mississauga residents and visitors are invited to contribute sound recordings of places in Mississauga that are meaningful or intriguing to them. The Mississauga Sound Map will be revealed online as part of the Art's Birthday celebrations for January 17th. More details on the Mississauga Sound Map and Art's Birthday, including instructions on how to participate, will be available in early November at www.naisa.ca/art_birthday.

January 20, 2008

Sound As Art 2 with Darren Copeland

Time: 10am-5pm, \$100

103 Beaconsfield Ave, main floor, Toronto

This workshop is geared towards the budding sound artist, the media artist dabbling in sound, the community radio programmer wanting to expand the possibilities, and those with a general interest in sound. The workshop will further explore the sound materials developed in Sound As Art 1 in order to uncover in more detail their inherent sound generation and compositional possibilities. Key focal points for the workshop include composition strategies, non-linear sound processing techniques and the associative qualities of sounds. Call 416-910-7231 or email naisa@naisa.ca

January 30-31, 2008

Seminar: Senses and the rhythms and temporalities of the city

University of Salford

Manchester, UK

Seminar Four (1-30-08) Seeks to explore how the sensual experience of the city is shaped by rhythm and temporality.

Presentations explore the rhythms and sensations of bicycle and bus travel, the sensual rhythms of specific locales, the rhythms of urban advertising and attempts to install slower rhythms in place.

Seminar Five: (1-31-08) Looks at the various ways in which technologies and modes of moving through the city produce particular sensual experiences. The seminar includes presentations which focus on mobile soundscapes, rail travel, and the distinct mobilities of the amusement park.

For more details of the seminar series, visit <http://www.sensescapescapes.co.uk/events.htm>

February 9, 2008

Sound Café 2008

Jedburgh's Community and Arts Centre

Jedburgh, UK

The one day event Sound Café 2008 will feature selected works from the Call for Works. In the afternoon a selection of pieces will be played over a headphone installation in the Blue Room. In the evening a selection of stereo and 4-channel sound works will be presented in the Butterfield Gallery.

Sound Café 2008 will focus on phonographic forms which deal with documentary and archive, and which broadly address the disciplines of anthropology and ethnography through the medium of sound.

The historic Scottish Borders town of Jedburgh hosted the first Sound Cafe event in November 2005 and explored the theme of Community. We received a variety of works from UK and overseas sound artists. All works submitted were included in the programme, which consisted of a headphone installation in the afternoon and a concert in the evening. The excellent listening environment of the Butterfield Gallery guaranteed the success of the evening and we were fortunate to be able to welcome artists as well as enthusiasts from various parts of the UK.

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> The Proceedings of AMTA '08 will be published in CD-ROM and in WSEAS Books as well as in WSEAS E-Library with free access in many universities.

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.

August, 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. Telephone 00 44 (0)20 7724 6616

August 27, 28, and 29 2008**Tuning The Wild: Three Days in the Haliburton Forest****Presenters: R. Murray Schafer, Bernie Krause, Hans Ulrich Werner and Mike Cumberland And Friends**

Limited spots are available for this conference. Acceptance is based on a first-come first-served basis. Cost for Conference is \$300 CAN (money order, certified cheque), excluding food and accommodation. Cheques made out to the "Tuning The Wild" and received prior to January 1, 2008 will be accepted as first-come first-served when they arrive. Mail checks to "Tuning The Wild" c/o Mike Cumberland 347 Lakeshore Road Port Hope, ON L1A 1R2

Information about accommodations and food contact: [The Haliburton Forest & Wild Life Reserve](#). Phone: (705)754-2198 (Canada).

For more information about the conference contact [Mike Cumberland](#) via phone: (905) 885-6483 (Canada) or e-mail: alphorn@mikecumberland.com. The conference is held in the Haliburton Forest & Wild Life Reserve (about 2 hours north of Toronto, bordering Algonquin Park). [Download print document](#).

September 4-6 2008**Sounding Out 4 - A three day international symposium on sound in the media****University of Sunderland****Sunderland, UK**

Sounding Out 3 in September 2006 was a great gig with over 100 delegates from around the world, including many radio colleagues. For our next conference we've lined up some truly wonderful speakers, including Vancouver-based composer and soundscape artist Hildegard Westerkamp, radio professor, historian and poet Sean Street, and radio dramatist Neil Brand. We'll also be presenting new radio and sound works from around the world, as well as 40 papers on the latest in sound research.

The atmosphere at the last event was really wonderful and if you came to it we'd love you to come again. If you didn't then this is your chance to find out for yourself what Sounding Out is all about. More [Information On Line](#).

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

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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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## Online Resource Guide

### ✦ Web Sites

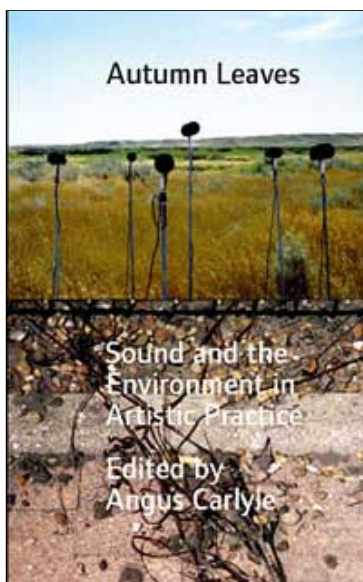


Our mission is to honor and celebrate one another's lives through listening.



Story Corps. Drawing inspiration from the wide-ranging projects of the Works Progress Administration, the StoryCorps project was created "to instruct and inspire people to record each others' stories in sound." Over the past four years, they have taken a number of their mobile recording booths (called "Storybooths") on the road across the country, and since that time, they have made thousands of recordings. They have done an admirable job throughout, and some of the fruits of their labors may be found on this site. Visitors can click on the "Listen" section to some of the recordings, and they can also browse the stories by subject headings, which include "wisdom", "friendship", and "growing up". Visitors who are inspired to tell their own stories can view a list of upcoming Storybooth locations and also sign up to receive email updates about the project. [Visit Site.](#)

### ✦ Publications



**Autumn Leaves: Sound and Environment in Artistic Practice. Edited by Angus Carlyle. Designed by Ian Noble. Published by Double Entendre. 128 pages (40 colour). ISBN 09548074-3-**

**Autumn Leaves** is a book about how sound encounters space and about how that encounter has been made visible, legible and, most importantly, audible.

The book draws together a number of different perspectives - from acoustics to architectural criticism to anthropology and beyond - and places these perspectives in conversation with others developed through creative practice.

Autumn Leaves includes essays by Bill Davies, Tobias Fischer, Steve Goodman, Tim Ingold, Helmi Jarviluoma, Rahma Khazam, Sylvain Marquis, Tom Rice, David Toop, Salome Voeglin and Hildegard Westerkamp.

These essays appear alongside interviews with Peter Cusack, Max Dixon, Christina Kubisch, Alvin Lucier and Chris Watson.

The reach of the book is further extended through the presentation of new translations and selections of the 100 Japanese Soundscapes and the 100 Finnish Soundscapes projects.

Autumn Leaves is designed by Ian Noble. It is edited by Angus Carlyle and Published by CRISAP & Double-Entendre . [Read More.](#)

### **One Hundred Finnish Soundscapes**

**Helmi Järviluoma, Ari Koivumäki, Meri Kytö and Heikki Uimonen (eds.)**



**2006. Sata Suomalaista äänimaisemaa. SKS toimituksia 1100, SKS. 251 pages and CD. ISBN 951-746-856-3.**

"One Hundred Finnish Soundscapes" has been published as a book and on CD - a representative selection of meaningful Finnish soundscapes. The main organisers of the compiling and researching of soundscapes are the Finnish Society for Acoustic Ecology, Tampere University of Applied Sciences (TAMK), the Finnish Literature Society (SKS), several universities and YLE, the Finnish broadcasting company. The publishers of the book are SKS and TAMK.

The data compiled constitute a comprehensive overview of Finnish soundscapes. The collection is practically unique in the world and has aroused considerable international interest. No fewer than 800 stories about soundscapes considered important by those hearing them were offered for inclusion. All these stories were duly archived. One hundred were selected for publication in the book and 30 were recorded for inclusion in the CD.

The soundscapes in the book to be published are arranged by theme: soundmarks and signals, working in the fields and earning a living, stories of childhood and youth, social soundscapes, in cottage and forest, at home and at peace. The book includes six articles on soundscapes by Noora Vikman, Helmi Järviluoma, Ari Koivumäki, Heikki Uimonen, Maria Aaltonen and Saara Hellström, and also an English summary.

Orders via the Finnish Literature Society by e-mail: [books@finlit.fi](mailto:books@finlit.fi) and [Online bookstore](#)

**MySpace**



The World Forum for Acoustic Ecology has set-up an account with the MySpace social network. We sent initial invitations to many of those in the field of acoustic-ecology or sound arts who had MySpace accounts to become our "friends". In about two months we have gathered together a community of 134 researchers, sound artists, and others interested in acoustic ecology. Visit the [WFAE MySpace](#) account and spend sometime getting to know our new neighbors. If you have a MySpace account and would like to become a part of this network contact us and let us know you'd like to link with our site.

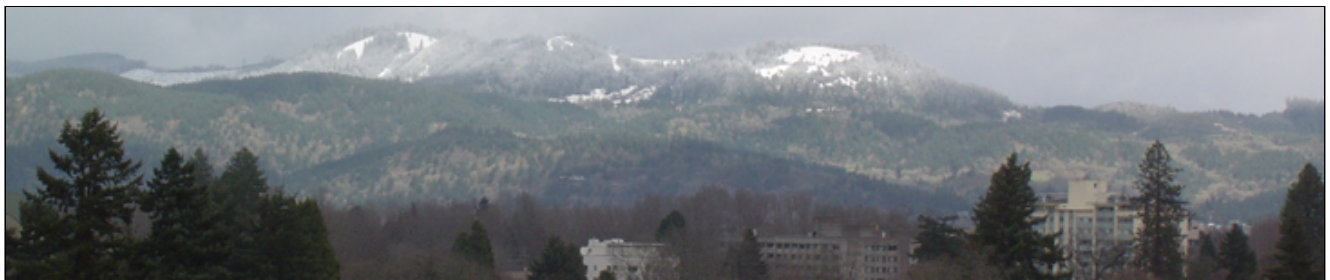
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## Opportunities

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### Call For Works

**Deadline: January 1, 2008**

**The 12th Annual Santa Fe International Festival of Electroacoustic Music**

**The College of Santa Fe Contemporary Music Program**

**Santa Fe, New Mexico, USA**

The 12th Annual Santa Fe International Festival of Electroacoustic Music announces a Call for Works. Submitted works are invited for the radio broadcasts on 'Other Voices, Other Sounds' KUNM 89.9 FM Albuquerque and via the web at kunm.org:

Note: tape/recorded media works are defined, for the purposes of this call for works, as pieces created in a studio environment, without live performers, using analog and/or digital synthesis/signal processing/mixing/editing systems as the primary creative medium. Recordings of live performances, MIDI transcriptions of instrumental pieces, etc. are not accepted.

#### Submission info:

- Recent (composed 2002 or later) works of stereo electroacoustic tape/recorded media music, preferably under 20 minutes in duration.
- Submissions are limited to no more than 3 works total
- All works submitted must be on CD-audio (stereo, 16-bit, 44.1 kHz)
- Submissions must include program notes, brief artist bio, and relevant technical details in printed form AND plain-text file on accompanying CD-ROM - submissions without supporting materials on CD-R will be disqualified
- Submissions can not be returned, and will deposited in the SFIFEM archives
- Postmark deadline for submissions is January 1, 2008
- Selected submissions will be announced on the festival website by February 15, 2008

Send all submissions to:

Steven M. Miller  
c/o SFIFEM 2008  
College of Santa Fe  
Contemporary Music Program  
1600 St. Michaels Drive  
Santa Fe NM 87505  
USA

### Call For Papers: Creating an Atmosphere

**Deadline: January 15, 2008**

**Laboratoire Cresson - Centre de recherche sur l'espace sonore et l'environnement urbain**

**Grenoble, France**



The symposium "Creating an atmosphere", will take place in Grenoble (France), from September 10th to September 12th 2008. The search of the international correspondents and referents – main actors of the future network – has been productive (60 countries are represented). Interest's expressions in these tackled topics have been successful and promising. [Download PDF brochure.](#)

**Call for Papers: Widening Horizons in Acoustics Research**  
**Deadline: February 8th, 2008 Full Paper**  
**Institute of Acoustics Spring Conference 10 - 11 April 2008**  
**University of Reading**

Perhaps the most frequently cited work on soundscapes is the World Soundscape Project initiated by Murray Schafer in the 1970s which documented changes in the acoustic environment throughout history and across cultures. Schafer defined a soundscape as a sonic environment, a definition that reflected his engagement with the environmental movements of the 70s and emphasized his ecologically based concern about the 'polluted' nature of the soundscape of that era. Others have defined soundscape differently. Emily Thompson (2002), following the work of Alain Corbin, defines the soundscape as an auditory or aural landscape. Like a landscape, she says, a soundscape is simultaneously a physical environment and a way of perceiving that environment; it is both a world and a culture constructed to make sense of that world. And Barry Truax (1999) defines it as an environment of sound where the emphasis is on the way the sound is perceived and understood by an individual, or by a society. To him the key is the relationship between the individual and any such environment and it may refer to actual environments, or to abstract constructions such as musical compositions and tape montages, particularly when considered as an artificial environment.

In this session we seek to open up a dialogue about soundscapes with the wider acoustics community and to acknowledge the diverse work taking place on soundscapes within a multitude of disciplines across the UK. We invite proposals for papers that present research falling with the broad theme of soundscapes. Theoretical and empirical contributions are welcome from a quantitative, qualitative, scientific or artistic perspective. Papers arising from interdisciplinary projects are especially welcome as are those from a broad range of academic disciplines, practitioners, policy experts, the public sector, architects, planner etc. We encourage papers from researchers at all levels (undergraduate, MSc, PhD, IoA Diploma etc.) and young members in both full and part-time employment are particularly welcome. You do not have to be a member of the IoA to present at the conference.

Short abstracts of approximately 100 words should be sent by email to Dr Mags Adams at [m.d.adams@salford.ac.uk](mailto:m.d.adams@salford.ac.uk) by 7th December 2007. Successful contributors will be notified by 14th December and must submit a full paper for review by the session organisers by 8th February 2008.

**Call for Submissions/Participation the Sounds of Mississauga**  
**Final Deadline: June 1, 2009**  
**Mississauga, Ontario, Canada.**

Send us your favourite Mississauga sounds and we'll include them on a sound map of Mississauga. Simply record an environment in Mississauga using any audio recording device (even your cellphone) and send it to us. Recordings should be under two minutes in length. We will upload your recording onto a sound map of Mississauga to be presented at the Mississauga Civic Centre and on the City of Mississauga website in 2008. For more info and to download submission form: <http://www.naisa.ca/opportunities.html>

**Call For Sound Files - ongoing**  
**Spaces Speak, Are You Listening?**  
**Researcher: Barry Blesser**

Blesser's book, [Spaces Speak, Are You Listening?](#) appears to have tapped into a latent interest in spatial acoustics and the aural experience thereof. However, the author is being asked to provide sonic examples of what he describes in the text. The audience noticed the paradox of "talking" about how space changes sound rather than hearing to it. The author now wants to collect and create demonstration examples that can be played for those who are newbies to soundscapes and their components. Should this activity eventually reach critical mass, Blesser intends to approach MIT Press to see if they are willing to bundle a CD with the text. In that case, everyone who contributes audio samples would share in whatever (trivial) income resulted. Contact Barry Blesser at [bblesser@alum.mit.edu](mailto:bblesser@alum.mit.edu).

**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.

**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, 2008 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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### 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: [contact-secretary@wfae.net](mailto:contact-secretary@wfae.net)
- WFAE Membership: [membership@wfae.net](mailto:membership@wfae.net)
- SJAE: [Soundscape: Journal of Acoustic Ecology](#)
- SJAE Editor: [soundscape-editor@wfae.net](mailto:soundscape-editor@wfae.net)
- WFAE Newsletter Online: [soundscape-news@wfae.net](mailto:soundscape-news@wfae.net)

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

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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 [contact-ecretary@wfae.net](mailto:contact-ecretary@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  
[contact-secretary@wfae.net](mailto:contact-secretary@wfae.net)

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## Feature Article

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**Sound Ecologies** By [Carl Stone](#)

First appeared in NewMusicBox 2007

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Thursday, November 15, 2007, 10:43:28 AM

Sitting in the midst of a faculty meeting at a Japanese university, as I am at this moment, I hardly feel that anyone here has a particular reverence for the silence immortalized by the likes of poets such as Basho, et al.

how professors drone  
that famous haiku silence  
pure cliché

That's a bit harsh perhaps, and certainly not good haiku (even as my first effort), but it is true that the Japanese soundscape, whether in the office or outdoors in the neighborhood, is neither particularly silent nor even relatively quiet—it's full, rich, and for the most part quite noisy. When you are out on the street, you notice a barrage of sounds from many directions, and unlike the cacophonies of New York or Bangkok, which may surpass Tokyo in pure sound pressure level, I'm willing to bet that Tokyo has the most *intentionally* introduced sounds. They come at you in the form of announcements, cautions, signals, musical catch-phrases, buzzers, and aural directors. There is a chaotic, unplanned quality in the soundscape, just as with the architectural landscape here. And if its charms are not appreciated by all its citizens, to these two ears, the street sounds of Tokyo are delicious.

Even as a relatively new arrival to Tokyo, I suffer nostalgia over sounds that once were prominent, even emblematic of the city, now gone. The amazing sing-song vocalizations of the ladies whose job was to announce the floors in a department store elevator, are, in a few years time, now vestigial. When I first came to Japan, every train station had at least one or two people (sometimes many more), whose job would be to sit at the wicket and rhythmically punch the paper tickets of those entering and exiting. As a pure function of scale, when thousands of people are streaming into a large station at rush hour, the volley of paper punches made an amazing sound, somewhere between Reich and Xenakis. It's now gone from the soundscape forever, replaced by automatic turnstiles. Some sounds, while not gone, have evolved as relentlessly as a super-bug bacterium. A few years ago, all the pachinko parlors consisted of the roars of 10,000 metal balls caroming through their machines, with Sousa marches pumped in at top volume so as to keep the gamblers playing. Now most of the games are electronic, full of beeps, buzzes, and 8-bit game sounds, and the added music, easily as loud as the front row of a Merzbow performance, has morphed into hard techno.

Sound ecologists like R. Murray Schafer tend to regard these types of sounds as aberrational events and have even dubbed them *schizophonia*. But Schafer's book *The Tuning of the World* is more than a plea or strategy of defense to fight noise pollution. What is called "acoustic ecology" seeks to accentuate the balance between organisms and their sonic environment. Schafer is seemingly anti-Cagean in his unwillingness to embrace all the sounds in an environment, yet Cage, when asked to name a great music teacher, reportedly answered with little hesitation, "Murray Schafer of Canada."

Just as Cage never achieved the absolute silence he famously pursued in the anechoic chambers of Harvard, the concept of silence in Japan is decidedly not just the absence of sound. In the words of musicologist and soundscape researcher Keiko Torigoe, "Silence...exists as a synesthesia comprising our total sensations." It was Torigoe who designed a contest, called the Nerima Silent Places Contest, which was designed to work "as a new type of socio-audio performance art," and asked people to find and describe their favorite "silent places" in one of Tokyo's 23 wards. She further explained that "when it comes to 'sound culture' we have to consider not only the sounds we create or we hear, but also the sounds of which we are not conscious, or which we think we do not or cannot hear. Sounds of the past, sounds of the future, sounds in our memories and dreams—all these kinds of sounds should be included."

Okay, finally the sound which I have been dreaming of: "Meeting adjourned." Thanks for letting me stream some thoughts while sitting here. I'll be on the road next week, so let me herewith wish those of you reading NewMusicBox in the U.S. a happy Thanksgiving. See you in two weeks!

