

WFAE Newsletter

World Forum for Acoustic Ecology: May - June, 2008

Volume 5, Number 3. May-June, 2008

WFAE Newsletter

✦ WFAE BOARD REPORT



Firstly I'd like to thank Hildegard and Gary for the kind words in the last Newsletter and the numerous best wishes I received following my recent spate of health issues. I'm on the mend now and life is returning to 'normal'.

One by-product of being incapacitated was the unfortunate delay in distributing the Soundscape Journal Volume 7. Eventually this task was achieved and I hope all members have been enjoying reading their copies. Once again I'd like to thank Jim Cummings and Steven Miller and all those in the ASAE who were involved in producing the issue.

Following my visit to Corfu last year to witness the birth of the HSAE, Hellenic Society for Acoustic Ecology, I have been in discussions regarding their formal affiliation with the WFAE. It is anticipated that this will be completed in the coming weeks.

Finally, there has been much discussion with the organisers of the new Mexican Forum for Acoustic Ecology about their proposed conference in March 2009. A [Call for Papers](#) has now been made and we hope it will inspire a good attendance from the acoustic ecology community.

Call for Contributions - Deadline: August 15th, 2008 Soundscape Journal 2008

~~~ The Finnish Society for Acoustic Ecology is editing this years Soundscape: The Journal of Acoustic Ecology. We are seeking submission of articles on the theme Pioneers, pathfinders and earcleaners. Deadline August 15, 2008. We welcome manuscripts that deal with issues of soundscape research and art. The historical views concerning the matter are especially welcomed. The articles could cover the following areas:

- Early soundscape research and the predecessors. Texts dealing with those who have contributed to soundscape research. Pay homage, be critical or both!
- Current, recent and future research projects. Academic or non-academic, including the ones dealing with the pedagogical aspects of the issue.
- Soundscape art. Past and present ear-openers or/and their works.

Sorry about the tight timeline but we need to hear from you by August 15 with any possible feature articles, Earwitness articles, or reviews (of CDs, DVDs, or conferences). We will then be selecting a complementary set of papers, and editing the journal during the rest of August. The issue will publish in November.

Direct all submissions to [heikki.uimonen@gmail.com](mailto:heikki.uimonen@gmail.com)

Please note: plain text (.txt), Rich Text (.rtf) or MSWord (.doc) formats only. Please consult the Soundscape Journal [Contributor's Guide](#) for guidelines on acceptable style, formatting, etc.

### Call or Abstracts - Deadline: August 29th, 2008 International Conference: Sound Megalopolis (Cultural identity and sounds in danger of extinction) Location: Mexico City - March 2009

~~~ Abstract submission is now open for Sound Megalopolis - 2009 in México. Researchers, teachers, sound producers, musicians, and individuals are invited to submit proposals for paper presentations, panels, workshops and audio / audio-visual works, which may allow us to share various thoughts in acoustic ecology. We expect proposals concerning all the aspects of acoustic ecology and soundscape. [Download Details](#) (PDF) Sponsors: The National Council for the Culture Arts and The World Forum for Acoustic Ecology - Through The National Phonoteque of Mexico.

✦ IN THIS ISSUE

Welcome to the May-June, 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.

- [WFAE Affiliate Organization Reports](#)
- [Up Front News: Sound bites from the press](#)
- [Soundscape Studies](#)
- [Calendar of Events](#)
- [Resource Guide](#)
- [Opportunities](#)
- [Contributions: How to post your news](#)
- [Newsletter Archive: 2004-Present](#)
- [Feature Article: *The Japanese Sound Culture*](#)
- [EarToon](#)

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 (FAAE): 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.

[TOP](#)

WFAE Newsletter

World Forum for Acoustic Ecology: May - June, 2008

MENU 

WFAE Affiliate Reports



FORUM KLANGLANDSCHAFT (FKL)

The Forum Klanglandschaft (FKL) reports that its members have participated in two recent events. On April 13th, FKL sound artists participated in the "[SPAZIO SUONO - Incontri romani sull'ascolto](#)" in Rome, Italy. On April 14, FKL-President Gabriele Proy held a lecture at [FH Joanneum](#) in Graz (Austria) about "soundscapes". (Submitted by Clemens von Resusner for the FKL)

CANADIA SOCIETY FOR ACOUSTIC ECOLOGY (CASE)

On May 4th at 4:45am, the Canadian Association for Sound Ecology (CASE) along with the City of Mississauga's Office of Arts and Culture and New Adventures in Sound Art (NAISA) will celebrate Mississauga's first International Dawn Chorus Day. The environs provide the concert, and birders will be on-hand to help us identify the performers, all of which will be recorded for *later* broadcast on CKLN 88.1-FM.

The event will include a soundwalk and additional sounds will be recorded for the Mississauga Sound Map The Sound Map is now [on-line](#). In order to submit your own recordings of Mississauga, download and complete the [submissions form](#).

CASE is conducting a one day Acoustic Ecology 10:00 am - 4:00 pm workshop on May 11, 2008. The \$50 per person registration fee includes a one-year membership to CASE. The workshop begins in the Peace Lounge on the 7th floor at OISE 252 Bloor St. W. Please bring your own lunch. Coffee and tea will be provided. For information please contact: [susan.aaron \(at\) sympatico.ca](mailto:susan.aaron@sympatico.ca) or [case \(at\) magma.ca](mailto:case@magma.ca). The registration deadline is May 5th. For registration & payment information, please contact Nadene at [case\(at\)magma.ca](mailto:case@magma.ca) or 416-910-7231

This workshop is a collaboration between The Canadian Association for Sound Ecology (CASE) and the Centre for Arts Informed Research in the Department of Adult Education and Counselling Psychology at [OISE](#) (Ontario Institute for Studies in Education - University of Toronto). The workshop facilitator, [Darren Copeland](#), a past president of CASE, will expand upon the key themes explored in Acoustic Ecology, namely the relationship between living organisms and their sonic environment (or soundscape) and how to increase your own perception of the soundscape. Included will be ear cleaning exercises and soundwalks (please wear clothing and footwear appropriate to the weather). (Submitted by Andrea Dancer for CASE)

JAPANESE ASSOCIATION FOR SOUND ECOLOGY (JASE)

Keiko Torigoe reports from the Japanese Association for Sound Ecology (JASE) that Dr. Teruyo Oba of the [Natural History Museum and Institute](#), Chiba, held a two-day February workshop that focused on how to record and communicate the image of the soundscape experienced using a special listening and recording aid called "Kikumimizuikin" (which was invented by Oba and other staff members of the Chiba Museum) and a sound-mapping system developed by Tazuko Kobayashi, Associate Professor of Nagoya Women's University.

The Soundscape Association of Japan (SAJ) is now preparing for its annual meeting and symposium, which is scheduled for May 25 at Shibuya, Tokyo. The theme of this year's symposium is "The Message from Aural Illusion of Raccoon Dog Musical Band", where we will discuss our desire and possibilities to co-exist with indigenous natural ecosystem.

JASE announces a change of address as the chair has moved to a newly established department in Aoyama Gakuin University:

JASE c/o Keiko Torigoe*
Aoyama Gakuin University,
School of Cultural and Creative Studies,
4-4-25, Shibuya, Shibuya-ku
Tokyo, Japan

* Japanese Association for Sound Ecology (JASE) is an operating division of the Soundscape Association of Japan (SAJ).

[TOP](#)

WFAE Newsletter

World Forum for Acoustic Ecology: May - June, 2008

MENU



WFAE Up Front News



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

Bebe Barron (1925 - 2008). Composer Barry Schrader reports the passing of Bebe Barron on April 20, 2008 at the age of 82, of natural causes. Bebe was the last of the pioneering composers of classical studio electronic music. Barry Schrader has written a moving tribute that we have included with this newsletter. [Read Tribute.](#)

A city where you can't hear yourself scream (International Herald Tribune). Egyptians in the capital city of Cairo say it is harder and harder to be heard and to have a voice, but they are not talking politics. What they are talking about, or rather yelling about, is noise, the incredible background noise of a city crammed with 18 million people, and millions of drivers who always have one hand on the horn and a rules-free way of thinking. [Read Article.](#)

Chasing the music of one moment (Globe and Mail). By the time he was 33, Ryan's sight had diminished to almost nothing: just a thin band of light in his right eye, something he says is like looking through a straw. It was at that point in his life that Knighton became determined to travel to Germany to witness a note change in the John Cage composition *As Slow as Possible*, an organ performance that will take 639 years to complete. [Read More](#)

Noise fears over rail depot. (BBC News) People living close to the Channel Tunnel terminal have voiced their concerns over plans to build a new rail freight depot. [Read Article](#)

Residents air views on wind farms (BBC news). Respondents found no noise issues and to their surprise, they actually regarded the wind farms as attractive additions to the landscape. However, the research by St Andrews University found that the picture was more complex when considering responses to proposed and actual sites. [Read Article.](#)

Perfect pitch the key to cocktail party conversation (Reuters News Agency) . Cutting through the chatter to understand a conversation during a crowded cocktail party is a gift, researchers said yesterday, that stems from how the brain distinguishes the pitch of different voices. [Read Article.](#)

Teens Turn a Deaf Ear to Risks (ZDNet News). Teenagers seem to know that loud music can damage their hearing, yet most see no reason to lower the volume on their iPods, a small study suggests. In focus-group discussions with students at two high schools in the Netherlands, researchers found that the teens were generally aware that blasting an MP3 player could harm their hearing. Yet most said they usually played their own device at maximum volume and had no plans to change that. [Read Article.](#)

That Blissfully Quiet Electric Car Might Just Kill You (Wired News). It's not just blind pedestrians who have to worry. An ongoing study from the University of California at Riverside has found that even slow-moving hybrids can get 40 percent closer to any pedestrian than a combustion-engine car before they are detected. This is also a problem for bicyclists, who rely on their hearing to place traffic around them -- far more than many realize. [Read Article.](#)

[TOP](#)

WFAE Newsletter

World Forum for Acoustic Ecology: May - June, 2008

MENU



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.

Title: Sonic Walden (Blog)

Author: Phylis Johnson

Institution: Southern Illinois University, Carbondale

Brief: A non-academic blog exploring observations about various soundscapes by an associate professor of radio and sound studies at Southern Illinois University.

[Visit Site.](#)

Title: Binaural technology and issues related to sound quality analysis and spatial hearing

Author: Donatas Trapenskys, Doctoral Thesis

Institution: Arbetsvetenskap / Ljud & Vibrationer

Brief: This thesis concerns the use of binaural technology for assessment of noise annoyance in a steel plant and noise annoyance from diesel engines using listening tests and psychoacoustic parameters.

[Visit Site.](#)

Title: Haptic Soundscapes

Authors: Reg Golledge and Dan Jacobson, et al

Institution: University of California, Santa Barbara. Department of Geography.

Brief: Haptic Soundscapes Research attempts to find ways of integrating haptics and sounds into digital media, specifically online maps so that blind and disabled persons can use these products. The examples presented at this site are in order from newest to oldest. Some examples require Immersion Desktop, Haptic Mice, Flash Player, SVG Plug-in, Java support and other additions. You need to use Internet Explorer 5.5 or higher.

[Visit Site.](#)

Title: Research Reports for the Ears: Soundscape Art in Scientific Presentations

Author: Jim Cummings

Institution: Presented at [Sound, Environment, and Connective Technologies](#) - University of California Riverside, May 12, 2006.

Brief: "At the Acoustic Ecology Institute, we are beginning to explore a somewhat different approach to the synergy of art and science. We are interested in ways that artistic insights can frame questions about what science might look at and listen for. We are looking for art that both presents empirical scientific data in a way that can engage the public, and frames questions or hypotheses that are worthy of scientific investigation."

[Visit Site.](#)

[TOP](#)

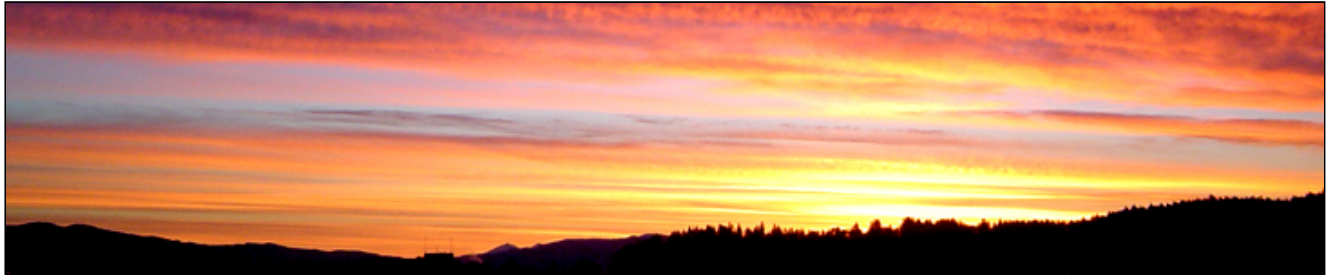
WFAE Newsletter

World Forum for Acoustic Ecology: May - June, 2008

MENU



WFAE Calendar



Spring, 2008 Vancouver Vibrates - a celebration of the works and influence of R. Murray Schafer

Throughout spring 2008, Vancouver New Music, in partnership with a number of other Vancouver arts organizations, presents *Vancouver Vibrates* – a series of events that celebrate the spirit and work of Canadian composer R. Murray Schafer. For full calendar of soundwalks and music events visit the [Vancouver New Music](#) web page.

May 14, 2008

BASEbot 003

San Francisco, CA USAK

The third installment of a semi-regular LISTENING SALON and INFORMAL SOUND FORUM hosted by [Bay Area Sound Ecology](#) the San Francisco Bay's nascent chapter of the American Society for Acoustic Ecology. Sound recordist, mixer and designer James LeBrecht shares examples of his work and favorite recordings, followed by a Q&A.

If there is sufficient interest and time, afterward there will be an open-salon listening and discussion period - providing an opportunity to play your short (under five minute) sound excerpts and to discuss ideas or works in progress. We will provide a CD player and stere miniplug hookup for iPods and the like. The event will be recorded and made available via our forthcoming podcast. Meet at [Dan Dugan Sound Design](#). Starts promptly at 8:00pm

LeBrecht has designed and produced sound effects and music for over 100 professional theatrical productions and co-authored the book "Sound and Music for the Theatre: The Art and Technique of Design" with Deena Kaye. LeBrecht is President and Lead Designer at [Berkeley Sound Artists](#).

May 15-18, 2008

Listening Retreat

Dartmoor, UK

Artists Tony Whitehead and Richard Povall will be running a listening retreat on Dartmoor in Devon. This is a residential course based in and around Bellever on the high moor. The main purpose is to give participants the space and opportunity to immerse themselves in the natural world and to celebrate its sounds, especially the many and varied voices of the animal world. In particular we'll spend time listening to and learning about bird song which is at its most intense in May. [Read full details online.](#)

May 29 - 31, 2008

Utopia of Sound Symposium

Academy of Fine Arts Vienna

The Symposium focuses on two central and distinctive qualities of sound that will be discussed both in regard of their fundamental political-aesthetical references and - in order to stake out a horizon - their utopian contingencies. [Read details online.](#)

May 30 - June 1, 2009

6th Annual Radio Without Boundaries Conference and Workshops

Ryerson Student Center 55 Gould St.

Toronto, ON, Canada

The sixth annual *Radio Without Boundaries* conference makes *Deep Wireless* an internationally sought after destination for those with a general interest in radio and transmission art and/or those who just want something more from radio. [Read full details online.](#)

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

This event will be host by the Institute of Solid Mechanics of the Romanian Academy, Department of Dynamic Systems, Bucharest. Information online: <http://www.acad.ro/def2002eng.htm> The Proceedings of AMTA '08 will be published on CD and in WSEAS Books as well as in WSEAS E-Library with free access at many universities.

June 27-29, 2008**24th Annual Field Recording Workshops
Yuba Pass, California**

The Nature Sounds Society (NSS) an organization dedicated to the recording and creative use of natural sounds, is offering a field recording workshop at San Francisco State University's Yuba Pass Field Station in the beautiful Sierra Nevada mountains. The theme is "The Art of Nature Sounds". [Full details online](#) or contact events@nauresounds.org.

July 1-6, 2008**Tuned City - Between Sound and Space Speculation
Berlin, Germany**

Tuned City - Between Sound and Space Speculation is an exhibition and conference project planned for 1-6 July 2008 in Berlin which proposes a new evaluation of architectural spaces from the perspective of the acoustic. The project draws the traditions of critical discussion about urban space within the architecture and urban planning discourse—as well as its strategies and working methods—into the context of sound art. This expanded discussion reinforces the potential of the spatial and communicative properties of sound as a tool and means of urban practice. [Read more.](#)

**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, 9-30, 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. [Learn more.](#)

August 27, 28, and 29 2008**Tuning The Wild: Three Days in the Haliburton Forest
Presenters: R. Murray Schafer, Bernie Krause, Dr. Hans Ulrich Werner (former producer of the West German Radio) 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: [Conference Description](#), [Course Descriptions](#), and [Registration Form](#).

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

November - December 2008 - 2 weeks

Mamori Sound Project - Conceived and directed by Francisco López

Workshop/residency for sound artists at Mamori Lake (Amazon, Brazil)

Deadline for applications: March 31, 2008

"Mamori Sound Project" is 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 workshop/residency 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 participant artists. Download "[Mamori Sound Project](#)" PDF brochure.

Francisco López, director of "Mamori Sound Project", is internationally recognized as one of the major figures of the experimental music and sound art scene. He is also a Ph.D. ecosystem biologist, with regular teaching activity in Spain and Latin America. His experience in the field of sound creation and work with environmental recordings spans over a period of more than 25 years. His work has been released by more than 170 record labels worldwide and he has been awarded three times with honorary mentions at the competition of Ars Electronica Festival. He has realized hundreds of field recording projects, commissions, live performances, sound installations and workshops, as well as research in entomology and ecosystem dynamics, in 50 countries in the five continents, with a particular emphasis on tropical areas in the Americas, Africa and Australasia. He has carried out similar workshops at Mamori Lake over the past few years and has a detailed sonic knowledge on its surrounding environments.

Anyone interested, please contact Francisco López directly at franciscolopez@franciscolopez.net

~~~~~

### **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 further information.

[TOP](#)

# WFAE Newsletter

World Forum for Acoustic Ecology: May - June, 2008

MENU



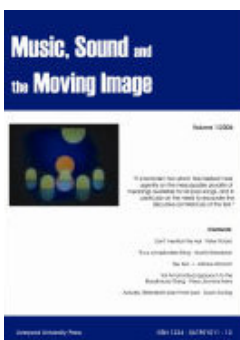
## Online Resource Guide

### ✦ Web Sites



**Science of Music: Exploratorium's Accidental Scientist.** How do opera singers sustain those high C's in "La Fille Du Régiment"? Is a birdsong music? These are but a few of the many questions explored, and answered, on this delightful site. Visitors can consider these and other queries through interactive exhibits, a "questions" section, and movies offered up by the Accidental Scientist Music site, created by staff members at the Exploratorium in San Francisco. To start, visitors should browse through the "Online Exhibits" area. Here they can join an online drum circle, explore the world of step dancing, and even create their own remixes. The "Questions" area provides multimedia answers to queries that include "Why does some music give me goose bumps?" and "Why does sad music sound sad?" Finally, the "Movies" area contains a selection of short films that cover everything from the tuning of musical instruments to the blues. [Visit Site.](#)

### ✦ Publications



**"Music, Sound, and the Moving Image"** (ISSN 1753-0768) This is the first international scholarly journal devoted to the study of the interaction between music and sound with the entirety of moving image media - film, television, music video, advertising, computer games, mixed-media installation, digital art, VJ-ing, et alia. Published by Liverpool University Press and co-edited by Anahid Kassabian (University of Liverpool) and Ian Gardiner (Goldsmiths, University of London), the journal is intended to be truly interdisciplinary, inviting contributions from across a range of critical methodologies, to include musicology and music analysis, film studies, popular music studies, cultural theory, aesthetics, sociology, marketing, sound studies, and music psychology. It is hoped that the journal will provide an important focus for the similarly diverse and expanding community of media music scholars. Published by the [Liverpool University Press.](#)

### ✦ Recordings

**Chants of Frozen Lakes by Marc Namblard** ([Kalerne.net](#)). Marc Namblard, sound artist and naturalist living in the northeast of France, has spent several years listening to and recording an acoustic phenomenon occurring in the winter time. The tiniest crackles inside the ice of frozen lakes produce mechanical vibrations. Under specific atmospheric conditions, these impulses propagate in the ice, whose tension makes it similar to the skin of a drum. The acoustic result is an unbelievable blend of drumming sounds and ethereal resonances.

This CD retraces the whole phenomena : in 55 minutes, one can discover the different steps of what happened at Lac de Pierre Percée (a lake close to Marc's village) on the 16th of January 2006. It began with the frost falling on the vegetation accompanied by birds in the distance. The first brief percussive sounds announced the ice beginning its work



under the first sunrays. A little bit later, the ice started to crackle: sounds became longer and more intense. At the end of the session, ice was breaking everywhere, the lake was singing. The phenomenon vanished with the appearance of a slight breeze.

This soundwork gathers some of the most beautiful moments of hours and hours of Marc's recordings into a whole piece, but there was no processing or overdub in the production of this publication : the aim is to propose to the listener an experience of what he would expect in the front of the lake (with the exception of the temperature). Marc's recording technique is based on ORTF stereo configuration using condenser microphones and high-end preamplifiers.

"Chants Of Frozen Lakes" can easily be classified in the domains of Naturalism, since it is based on straight observation of natural events, and in the field of Sound Art as it proposes a very intense listening experience. Therefore, this CD should delight listeners of nature sound recording, experimental music as well as electronica.

[Audio Extracts](#). Audio CD published by [Kalerne.net](#) and [Atelier Hui-Kan](#). Released in Taiwan, in April 2008.

[TOP](#)

# WFAE Newsletter

World Forum for Acoustic Ecology: May - June, 2008

MENU



## Opportunities



**Deadline: June 15, 2008**

**Call for audio works**

**This is Not A Test: The Chicago Sound Experience**

Calling all audio and recording artists to retell and reproduce the Chicago experience through place, time and culture in audio recordings. Abstract sound, field recordings, text based/spoken word, and radio pieces alike will be considered.

These works will be presented at the Jay Pritzker Pavilion August 11th, 2008 from 6PM -9PM This is a free event for the public. Contact: Margaret Noble, High Tech High Media Arts 2230 Truxton Road Third Floor San Diego, CA 92106

**Deadline: June 1, 2008**

**Call for Submissions/Participation the Sounds of Mississauga  
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>>

**Deadline: Abstracts, August 29th, 2008**

**Call to for papers: Sound Megalopolis (Cultural identity and sounds in danger of extinction)**

**Mexico City, Mexico - March 2009**

**The National Council for the Culture and Arts And The World Forum for Acoustic Ecology Through The National Phonoteque of Mexico**

Abstract submission is now open for WFAE 2009 in México. Researches, teachers, sound producers, musicians, and individuals are invited to submit proposals for paper presentations, panels, workshops and audio / audio-visual works, which may allow us to share various thoughts in acoustic ecology. We expect proposals concerning all the aspects of acoustic ecology and soundscape. [Download Details](#) (PDF)

**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: 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.

[TOP](#)

# WFAE Newsletter

World Forum for Acoustic Ecology: May - June, 2008

MENU



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

The WFAE Newsletter:

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

### Copyright

This single phrase is the copyright notice to be used when reproducing any portion of this newsletter, in any format:  
From The WFAE Newsletter - Copyright 2008. <<http://www.wfae.net/newsletter/>>

Any opinions, findings, conclusions, or recommendations expressed in this publication are those of contributors and do not necessarily reflect the views of the World Forum for Acoustic Ecology. The WFAE Newsletter provides links to other sites as a matter of reader convenience and is not responsible for content provided from other sources.

### 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.

[TOP](#)

# WFAE Newsletter

World Forum for Acoustic Ecology: May - June, 2008

MENU



## 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](#).

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)

[TOP](#)

# WFAE Newsletter

World Forum for Acoustic Ecology: May - June, 2008

MENU

## Feature Article - From The Soundscape Archives

From time to time we will republish articles from the archives of the [WFAE Soundscape Newsletter](#). This month we are reprinting, "The Japanese Sound Culture" by Tadahiko Imada. This article appeared in *The Soundscape Newsletter*, Number Nine, September, 1994. It is a PDF copy \*and can be [downloaded](#) to your desktop for reading.

## The Japanese Sound Culture

by Tadahiko Imada

The decision of whether some sounds are regarded as music or not rests with the cultural background of the listener. In other words, cultures do not share the same methods of listening; there are as many ways of listening as there are cultures and ears. I am going to introduce the Japanese sound culture and its heritage.

### Sound of the Bloom of a Lotus Flower

In the early Showa period (1925-1989), people gathered to listen to the sound of the bloom of a lotus flower at Sinobazu-no-ike pond in the early summer. (The pond is in Ueno Park and is one of the most famous ponds in Tokyo.) However, the frequency of that sound is approximately 9-16 Hz. As we normally hear sounds within a frequency range from 20 Hz to 20,000 Hz, people were unable to actually hear the sound of the bloom of a lotus flower. But they loved and wanted to listen to that phantom sound. The experience was a kind of communal auditory hallucination.

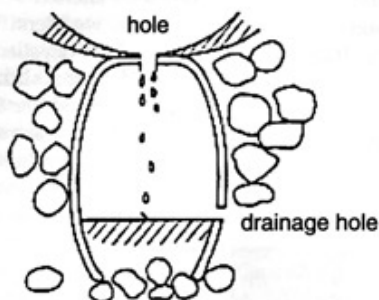
### The Sound Installation Suikinkutsu

The Japanese musicologist Naoko Tanaka is one of the most important soundscape researchers in Japan. In her thesis, she investigates the Japanese sound installation, "suikinkutsu" found in Japanese-style gardens from the end of the Edo period (1603-1867) to the early Showa period. "Sui" is equivalent to "water", "kin" is the Japanese zither and "kutsu" means "cave". The sound of the suikinkutsu was made by the stream of a drain coming from a stone basin or a

was that people forgot their ordinary time sensations little by little during the visits in the Japanese-style garden. However, suikinkutsu is totally different from the other classical arts (e.g., the Japanese tea ceremony and the art of flower arrangement) in that it is just one aspect of Japanese daily life, closely related to the human sensory organs and physical movements or daily actions like washing hands and gargling.

### Ears Witness Accounts From Literature

We can find references to the Japanese musical sensations in ancient Japanese literature, such as "The Tale of Genji". Genji Monogatari was written by Lady Murasaki. (Prince Genji is the ancient Japanese aristocrat, who is a son of the Emperor and his concubine Kiritsubo; Monogatari is equivalent to "tale" or "story") (Murasakishikibu, A.D. 978?-1031)



Structure of Suikinkutsu



Tadahiko Imada & Keiko Torigoe

This idea is very close to the Western concept of the Music of the Spheres. Murray Schafer wrote in *The Tuning of the World* as follows:

"This is identical with the Western concept of the Music of the Spheres, that is, music as rational order, which goes back to the Greeks, particularly to the school of Pythagoras. Having discovered the mathematical correspondence between the ratios of the harmonics in a sounding string, and noting that the planets and stars also appeared to move with perfect regularity, Pythagoras united discovery with intuition and conjectured that the two types of motion were born expressions of a perfect universal law, binding music and mathematics. Pythagoras is reported to have been able to hear the celestial music, though none of his disciples was able to do so. But the intuition persisted."

It is very difficult to explain the Japanese musical sensations in Genji Monogatari using English. It seems the ancient Japanese people considered various sounds as the total "scenery", and being more imaginative than us, there was no border between sound and music in the ancient Japanese sound





[TOP](#)

# WFAE Newsletter

World Forum for Acoustic Ecology: May - June, 2008

MENU



## Eartoon By Tom Lamar

---



[TOP](#)