

World Forum for Acoustic Ecology WFAE Newsletter

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WFAE Newsletter

Volume 8, Number 1. January - February, 2011

WFAE Web Site: wfae.net



Quiet Rainy Day



WFAE CHAIR

REPORT: By Hill Kobayashi. As the year draws to an end and a new one is soon to start, we think back on what has happened in the year 2010.

There are the many new participants who came from all over the world to our international

conference in Koli, Finland. This event was an occasion for the WFAE Board to announce the official transition of the WFAE chair from Nigel Frayne, in Australia, to Hill Kobayashi in Japan.

The year also saw the resignation of Harold Clark, in Vancouver, B.C., from his long tenure on the Editorial Committee.

This has been a transitional year that will continue in 2011. In this regard I would like to extend warm and heartfelt thanks to all committee members, who expended their time and energies in supporting each of the local affiliate organizations and WFAE activities beyond the language and cultural boundaries we share. Their commitment is the real bridge between our families all over the globe.

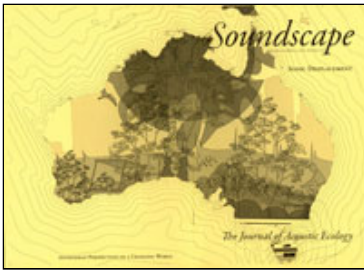
WFAE Affiliate News

Australian Forum For Acoustic Ecology (AFAE). By Anthony Magen. In the period subsequent to publishing *Soundscape*, the AFAE has been slowly developing and gaining new members Australia wide and also from New

In 2011, we will welcome new WFAE members, who additionally enriched our family with new perspectives and ideas. With positive experiences and an increased interest, we will be able to accelerate the process of structural reforms and, by doing so, satisfy worldwide demands for upcoming soundscapers in all areas and their intersections. Finally, I want to thank my fellow board members and the affiliate representatives along with Gary Ferrington and Hildegard Westerkamp.

On behalf of the Board I would like to wish you all a happy and enjoyable New Year. Here in Japan, people sit up late until midnight on this last day to listen to the 108 peals of the nearby temple bell "Jyoya no Kane", which ring out the old year and herald the coming of the new one through the nostalgic bell sounds "dong dong!"

Finnish Society For Acoustic Ecology (SAES/ FSAE) By Tuike Alitalo. *Turku kuuntelee - Turku is listening* is SAES's project for Turku, the European Capital of Culture 2011 Programme.



Zealand. As a result of the [web](#) presence and ongoing soundwalks and activities of members, there is the possibility that there will be renewed motivation and activity.

As a result of the recent Annual General Meeting, held on the 13/12/10, the AFAE elected officers have remained unchanged with the exception of Bernd Rohrmann who will be our AFAE International Representative. Currently we have, Anthony Magen as incumbent President, Nigel Frayne as Treasurer, Luciano Furfaro as Secretary and Bernd Rohrmann as WFAE Board Representative.

Our goal will be to maintain and strengthen our membership communication and accessibility through events, electronic forums as well as ongoing web interface development.

American Society For Acoustic Ecology (ASAE). General and Affiliate News Edited by Andrea Poli.

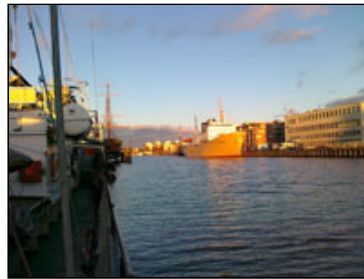
Pacific Northwest Society for Acoustic Ecology. Submitted by Chris DeLaurenti. The first meeting of the Pacific Northwest Society for Acoustic Ecology took place in Seattle on November 19, 2010. Twenty attendees agreed to convene again in the Spring for a series of open meetings which will include performances, reports, presentations, and the exploration of other forms of collective listening. For information about the next meeting, email Christopher DeLaurenti: delaurenti@gmail.com

Bay Area Sound Ecology (BASE). Submitted by Jeremiah Moore, BASE co-chair. On Nov 13, 2010 BASE hosted sound designer Rudy Trubitt in San Francisco for BASEbot listening salon number 006. In February 2011, BASE co-chair Aaron Ximm will present work based on his recent artist residency in the Grand Canyon at BASEbot 007, date TBA. In 2011 BASE has plans for further salons and projects. Please visit on the web at www.basoundecology.org.

Midwest Society for Acoustic Ecology (MSAE). Submitted by Eric Leonardson, ASAE president. In November the MSAE began hosting public presentations by MSAE member and non-member artists, community activists, scientists, researchers, policy-makers, etc.

The new year begins with presentations by three MSAE members. During his presentation at the February MSAE meeting, Jay Needham will present selections from recent works in a lecture titled *Ars Memoria: Several Alternate Histories of Place*. Jay will be finishing a chapter on the sounds of Mashinima and planning an evening of radio art and surround sound works for the April 2011 Out of the Box Contemporary Music Festival in Carbondale, IL.

Viv Corringham comes to Chicago in March to talk about her [Shadow-walks project](#) and Steve Jones, UIC Distinguished Professor in Communication and MSAE member, will give a presentation on his work in sound



Aura Symphony, for ship signaling devices, church bells, fog horns, cannons, sirens etc. will be performed at the opening ceremony. The performance is a joint effort of many organizations and residents of Turku.

A recording of the performance will be heard in Europe on the 17th of January when EBU (European Broadcasting Union) will have it's Art's Birthday programme "Acoustic Art Theme Night". There will be also a Listening Club in Turku on the 17th of January where the recording will be heard.

Aura River Symphony will be performed again in different forms in the coming spring and summer. These performances will have more ships, since many have left the river due to the cold and early winter. The Aura river got ice cover exceptionally early in November.

Aura River Symphony is Simo Alitalo's life long dream and inspired by Arseni Avraamov's *Symphony for the Sirens*, Hildegard Westerkamp's *Vancouver Harbour Symphony* and St. John's *Sound Symposium's Harbour Symphony*. In the summer the ship horns and church bells will be accompanied by brass bands and musicians in different musical actions composed by Pessi Parviainen.



Turku is listening will bring also various aural artworks to Turku urban space. The *Vox Aura - The River is Singing* by sculptor and sound artist Nigel Helyer (Australia/UK) will give voice to the chemical composition of water in Baltic Sea. *Electromagnetic Walks* by sound artist Christina Kubisch (Germany) uses special headsets that will allow listening to the electromagnetic fields in the city, revealing a completely different Turku soundscape. *Chambre 108 (bleu)* by composer and sound artist Robin Minard (Canada/Germany) discusses the differences between the public and private soundscapes.

Turku Listening Map uses sounds to draw a portrait of the city. Turku listening map wants to become a little more than your usual sound map in internet. We are looking into new directions: how could we make sound maps into listening maps. Maps are not only containers but also instruments and utilities which enable the citizens to take control of their acoustical environments, help them understand the meaning and value of their everyday soundscape and how to respect and protect the soundscapes.

All members of World Forum for Acoustic

and communication. Please visit the [Midwest Society for Acoustic Ecology website](#) for further information:

New York Society for Acoustic Ecology (NYSAE).

NYSAE member Jonny Farrow and SWSAE member Andrea Polli will participate on a Aesthetics of Sonic Spaces panel chaired by China Blue at the annual College Art Association's 100-year anniversary conference in February. Jonny will present "Soundwalking as a Tool for Understanding Sonic Spaces" and Andrea will present "Witnessing Space" about sound, ecology and activism.

NYSAE's Giant Ear))) programming continues on free103point9.org. NYSAE member Todd Shalom is planning a 2nd season of "Elastic City", www.elastic-city.com, a project that "intends to make its audience active participants in an ongoing poetic exchange with the places we live in and visit", stay tuned!

The Southwest Society for Acoustic Ecology (SWSAE).

Submitted by Brandon Mechtley. SWSAE is planning an inaugural meeting in Arizona, including soundwalks in the Superstition Wilderness. SWSAE has also been working to build a sizable student presence in conjunction with the Arizona State University School of Arts, Media, and Engineering.

New ASAE Website.

Submitted by Brandon Mechtley. To catch up with the momentum of our successful "Listening to the Future" symposium this summer, ASAE has a new web presence! asaonline.org will be the future home for all news regarding the Society and its chapters, including information from other related organizations. In addition to news and events, we are looking to have asaonline.org act as a home for discussion and future repository of works, publications, and other material from ASAE and its members, so check back regularly and make sure to subscribe to the blog.

Ecology are invited to participate in Turku is Listening projects. Follow up our web site and/or our Facebook pages for more information. If you have sounds or ideas for our Listening map - contact us for further instructions. Turku Listening Map site will be launched in February 2011 and the address will be in our web site and on Facebook.

Between 27th of May and 5th of June we will organize a special "Aural Turku Theme Week" with several openings of sound works and installations etc. sound performances, performance of Aura River Symphony and a Symposium about Listening and Sound Art. For more information or if you have ideas or proposals for the week, for the program or for the symposium, our email addresses are below.

Turku is Listening is organised by the Finnish Society of Acoustic Ecology. Members of the working group are Simo Alitalo, Tuike Alitalo, Meri Kytö and Pessi Parviainen. More information about Turku Is Listening can be found: [Web Site](#) and [Facebook](#). And, you can learn more about Symphonic Sounds of River Aura by Elina Teerijoki [online](#). (Photos: Aura River by Simo Alitalo)



Japanese Association for Sound Ecology (JASE)

Submitted by Masami Raker Yuki, Ph.D. The Pioneer Corporation released a new iPhone application "Global Sounds" in November, 2010. This is an award-winning application, with which you can upload, record, and edit sounds and pictures you like to have in your iPhone. Also, you can share your sounds with the rest of the world by

posting your data to [Global Sounds](#). With this application, enjoy new possibilities in soundscapes!

SOUND BITES:



Thank you Andrea!

By Hildi Westerkamp. Andrea Schmidt is saying goodbye to us! She has annually done the layout design and prepress for the *Soundscape* Journal since 2005 (Volume 6, Number 1) but now

has recently has made an interesting career change.

We are truly sad to loose her. Not only did she work hard, reliably and always in a professional manner, she also showed much flexibility and sensitivity when we changed our editorial process to a rotating editorship among the affiliate organisations. It meant that she had to adapt to a new editor each year since 2007. We are letting her go reluctantly but with warm thanks for her excellent work. Our good wishes accompany you, Andrea, on your new professional path. (Photo: Hildi Westerkamp and Andrea Schmidt discuss Journal layout)

Soundtransit Ends. According to Derek Holzer, site manager, Soundtransit.nl will end after five years on the Internet because of increased costs and the inability to relocate to an inexpensive shared commercial sever meeting the technical needs of Soundtransit. The archived field recordings on the current site will hopefully be relocated through the kind support of Soundcloud.com, however the ability to make and send transits will be lost. Holzer personally thanks each and every one of the contributors and users for their support, interest and enthusiasm over the years, and wishes them all the best of luck with their future projects.



SONIC PLAYGROUND.

In late November, Vancouver, B.C.'s *Western Front* organization in collaboration with the Vancouver Art Gallery a family oriented weekend [Sonic Playground](#) that concocted new musical ideas prepared especially for families and children of all ages.

Vancouver sound artists and musicians took visitors through explorations of sound and music using everyday objects and implements.



SFU Iconic Redux.

By [Barry Truax](#). For those familiar with what is often described as the "iconic" *World Sound-scape Project* photo from 1973 that graced the original

Vancouver Soundscape LP, you'll be interested to see the latest update and reconstruction of that photo with members of the current "acoustic crew" of graduate students and my teaching colleague Dave Murphy. (See: comparative pictures [online](#))

If nothing else, the new photo shows that a whole new generation of enthusiastic folks are determined to carry on (and expand) the soundscape tradition at SFU, which pleases me no end. And by the way, there will be a summary of the current research of three of these students in the next issue of the *Soundscape Journal*, being published here in Canada.

And if you haven't checked out the whole Sonic Studios [website](#) recently, it now has a Google search function for the entire site. Among other things, the tape collection now includes historical pictures from the early field trips, particularly Canada and Europe, and this past summer's recordings, done by Vincent Andrisani, are catalogued there as well. Above Photo by Jason Levis: (left to right) Nathan Clarkson, Jennifer Schine, Vincent Andrisani, Milena Droumeva, and David Murphy.

The sound of Recession. *Sound of Ebb* is an open source sound series that asks artists working with sound to respond to the question: *What is the sound of Recession?*

During the summer of 2009, at the height of the recession, an open call was sent out asking international artists to contribute sound works that respond to their current economic, social and political climate.

A moment of recession remarks a deceleration and slowing down – opening up to a space for reflection. When a tide recedes into a breathe of idleness, it leaves a moment for contemplation and listening to the sounds of the Self, of Others and the Environment. In a state of lull is there opportunity forge new values, forms of solidarity, closer familial ties, and explore healthier modes of consumption? Is there value within a moment of quietude and reflection to explore new possibilities for the future?

Derived from their personal and everyday experiences, over 55 pieces were submitted from 15 countries around the world including: US, Germany, Portugal, Italy, Austria, Australia, Spain, UK, Canada, Colombia, Chile, Bulgaria, Finland and Israel. Submissions ranged from field recordings, compositions, radio plays, soundscapes, to music that were conceptual, personal, critical and interpretive.

All submissions are [archived online](#). In following the open call, a specially curated compilation was created from the sounds that reflect a diversity of creative processes and ideas that begin to approach a collective understanding of the crisis through individual experience. Download the full compilation here: [Sound of Ebb Compilation \(2010\)](#) . Learn more about the call for new material [online](#).

Continuing on from past appearances at the 2008 Vancouver International Children's Festival and the 2010 Vancouver Jazz Festival at the Roundhouse Community Centre, *Sonic Playground* featured sound installations and performances utilizing a variety of household objects, repurposed musical devices and audio widgets from the past.

Erotics of Sound. By Andrea Dancer. The Erotics of Sound Exhibition is now fully [online](#) -- give us a listen!

The Exhibition is part of the Decadence Now! visual arts exhibit at the Rudolfinum Gallery, in Prague

I am curator of the Erotics of Sound exhibiton, co-author of the *Decadence Now! Educational Program* with Dr. Marie Fulkova, Dept. of Art Education, Charles Uiversity, and have a soundart piece in it.



Radio Concert Featured R. Murray Schafer.

Soundstreams' sold-out concert *The Mystical Worlds of Pärt and Schafer*, was broadcast CBC Radio 2 "The Signal" with Host

Laurie Brown on Saturday, December 11th.

Some 160 voices from the top university choirs across Canada performed works by two of the world's most illustrious living composers: [R. Murray Schafer](#) (Canada) and Arvo Pärt (Estonia) under the baton of acclaimed Estonian conductor Tõnu Kaljuste.

The concert featured the Soundstreams commissioned world premiere of R. Murray Schafer's *The Soul of God*, plus Schafer's *Three Hymns*, Arvo Pärt's *Magnificat*, *Berliner Messe* and *Da Pacem Domine* (performed in honour of his 75th birthday) and Erkki-Sven Tüür's (Estonia) *The Path and the Traces*. (Photo: R. Murray Schafer. Patria Press Release).

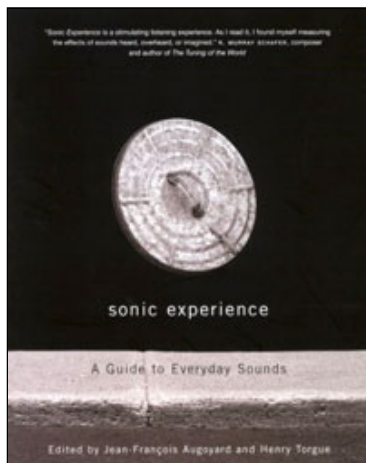
Become A Patria Member. By Monica Jardim. Patria is a charitable organization responsible for the production of R. Murray Schafer music dramas.

Patria is now scheduling its activities for 2011, including a world wide celebration of the World Listening Day on the "Patria VII Asterion" site in Peterborough, Ontario and raising Annual Membership for Patria. By becoming a [Patria Member](#), you are supporting Patria Music activities.

During 2011 "Patria VII: Asterion"- land of poets and fabulists, of doubts and uncertainties, continues its marvelous journey through the pathways of new challenging times.

"The nature of our hero has changed in our day. no longer is he a warrior with a sword ready to gore everything in sight. No longer is his aptitude merely that of the swash-buckling youth. No longer is he necessarily masculine. There are heroes of faith, heroes of perseverance, heroes capable of realizing the most fragile dreams without any visible weaponry at al. These are the heroes of a different order. I don't say higher, but certainly in possession of talents badly needed in the modern world." (R. Murray Schafer from "Asterion")

RESOURCES: Video - CD - Web - Print



Sonic Experience: A Guide To Everyday Sounds. Jean-François Augoyard and Henry Torgue, Editors.

Never before has the everyday soundtrack of urban space been so cacophonous. Since the 1970s, sound researchers have attempted to classify noise, music, and everyday sounds using

concepts such as Pierre Shaffer's sound object and R. Murray Schafer's soundscape. Recently, the most significant team of soundscape researchers in the world has been concerned with the effects of sounds on listeners.

In a multidisciplinary work spanning musicology, electro-acoustic composition, architecture, urban studies, communication, phenomenology, social theory, physics, and psychology, Jean-François Augoyard, Henry Torgue, and their associates at the Centre for Research on Sonic Space and the Urban Environment (CRESSON) in Grenoble, France, provide an alphabetical sourcebook of eighty sonic/auditory effects. Their accounts of sonic effects such as echo, anticipation, vibrato, and wha-wha integrate information about the objective physical spaces in which sounds occur with cultural contexts and individual auditory experience. Sonic Experience attempts to rehabilitate general acoustic awareness, combining accessible definitions and literary examples with more in-depth technical information for specialists.

The ability to concentrate our attention on the speech of a specific speaker by disregarding parasite information coming from the surroundings? From the physical perspective, one of the predominant elements is the spatial separation of noise and speech. On the psychophysiological level, selective listening is governed by our capacity to discriminate sounds from different sources - by our capacity to localize in the noise. (Source: Publisher Comments)

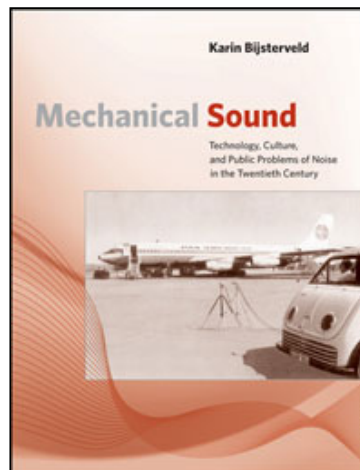
[McGill-Queen's University Press](#)

ISBN-13: 9780773529427

ISBN-10: 077352942X

Publication Date: March, 2006

Pages: 216



Mechanical Sound Technology, Culture, and Public Problems of Noise in the Twentieth Century.

By Karin Bijsterveld. Since the late nineteenth century, the sounds of technology have been the subject of complaints, regulation, and legislation.

By the early 1900s, antinoise leagues in Western Europe and North America had formed to fight noise from factories, steam trains, automobiles, and gramophones, with campaigns featuring conferences, exhibitions, and "silence weeks." And, as Karin Bijsterveld points out in *Mechanical Sound*, public discussion of noise has never died down and continues today.

In this book, Bijsterveld examines the persistence of noise on the public agenda, looking at four episodes of noise and the public response to it in Europe and the United States between 1875 and 1975: industrial noise, traffic noise, noise from neighborhood radios and gramophones, and aircraft noise.

She also looks at a twentieth-century counterpoint to complaints about noise: the celebration of mechanical sound in avant-garde music composed between the two world wars.

Bijsterveld argues that the rise of noise from new technology combined with overlapping noise regulations created what she calls a "paradox of control."

Experts and politicians promised to control some noise, but left other noise problems up to citizens.

Aircraft noise, for example, measured in formulas understandable only by specialists, was subject to public regulation; the sounds of noisy neighborhoods were the responsibility of residents themselves. In addition, Bijsterveld notes, the spatial character of antinoise interventions that impose zones and draw maps, despite the ability of sound to cross borders and boundaries, has helped keep noise a public problem. We have tried to create islands of silence, she writes, yet we have left a sea of sounds to be fiercely discussed. (Source: Published Comments)

[MIT Press](#)

ISBN-10: 0-262-02639-2

ISBN-13: 978-0-262-02639-0

Publication Date: August, 2008

Pages 368

RESEARCH and PROJECTS

Stanley Park Sound Map Project. This website is a project done for the Cartography and Visualization course (Geography 351) offered through the Department of

By employing digital mapping techniques and methods of geo-spatial representation, the group will supplement their acoustic journey with a visual account of each



Geography at Simon Fraser University in Burnaby, British Columbia, Canada.

"The [Stanley Park Soundmap](#) is a web-based document of the sonic attributes of one of North America's largest urban parks located in Vancouver, British Columbia, Canada. Using a GPS unit, and a compact digital audio recorder 13 positions in the park were documented on a cool sunny day on Thursday, March 12, 2009. The location data and sound recordings were then linked to a map created in a Geographic Information Systems (GIS) based desktop application." (Richard Minardi).

Vancouver Soundscapes Installation. A group of student from Simon Fraser University is collaborating on a sound installation for the [PuSh Festival](#) in Vancouver, B.C. this January. The project is entitled " Vancouver Soundscapes", and presents a sonic journey that maps the cultural and physical spaces each member is likely to experience over the course of a day.

member's movement through Vancouver's diverse social and physical geography.

Their aural documentation is a means to engage with, reflect upon, and articulate the unique sonic experiences we encounter on a daily basis, and emphasize the fact that these experiences so often remain unacknowledged and under appreciated.

This project offers an opportunity to combine distinct perspectives of acoustic space in order to create a cohesive sonic narrative that is at once private and public. The acoustic journeys begin at each member's home; they negotiate select neighborhoods of the city, and will merge and conclude at Vancouver's Roundhouse, the site of the artwork's installation from January 9th to the 30th, 2011.

The team consists of David Murphy, Jenni Schine, Milena Droumeva, Nathan Clarkson, Vincent Andrisani, and Jason Levis.

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OPPORTUNITIES:

Call For Applications

Cornell Society for the Humanities 2011-2012 Fellowships - Sound, Culture, Theory, Practice, Politics.
Cornell University, Ithaca, New York

The Society for the Humanities invites scholars to reflect this year upon the theme of "Sound: Culture, Theory, Practice, Politics" as a means of analyzing the resonance of historical and contemporary representations, movements, ideas, and negations of sound. [Full details online.](#)

Study endangered killer whales next spring

Deadline: January 3, 2011

Beam Reach Organization

Get off-campus and study wild orcas for 10 weeks next spring! Apply now to conduct your own research with the [Beam Reach Marine Science and Sustainability School](#). Apply now: <http://www.beamreach.org/apply>

Beam Reach is for you if you want to:

- study endangered orcas in the wild
- explore their ecosystem from phytoplankton to salmon
- use advanced bioacoustic tools in your own research project
- network with experts in marine conservation
- learn to sail a biodiesel-electric catamaran
- voyage through the San Juan Islands in the Pacific Northwest
- earn 18 credits from the University of Washington

Call For Participation

EMS 11 - New York

Deadline: January 17, 2011

The annual conference of the Electroacoustic Music Studies (EMS) Network will take place in New York City in June 2011, organized in collaboration with Electronic Music Foundation. [Details Online.](#)

Call For Submissions

Just Listening - Ireland Calling

Deadline: January 20, 2011

Just Listening - Ireland Calling is an open and invited submission event being organised as part of Just Listen to showcase new and emerging work by Irish or Irish-resident sound artists and improvising artists/musicians.

The showcase will be performed live in the LSAD Gallery, Limerick School of Art & Design, LIT Clare Street Campus, Limerick on Saturday April 30TH before a public audience and a number of invited international curators. Applicants are invited to submit work to justlisten@ireland.com or by post clearly marked *Just Listen, National Sculpture Factory, Albert Road, Cork Ireland* either as audio CD, DVD or MP3. No other formats will be accepted. The selected artist must be

available to perform a live work in Limerick on this date. Incomplete applications will not be considered. Receipt of works will not be acknowledged. Please include a stamped addressed envelope if you wish to have your application material returned. Submissions must be received by 12 noon Monday January 20th 2011.

- No late submissions will be considered
- REQUIREMENTS of the sound work
- Name and duration of work
- Short description of work(s) maximum 100 word(optional)
- Short Biography of the author, maximum 200 words
- The works should be NOT longer than 10 minutes
- Maximum 2 works per artist
- Sound files in MP3 FORMAT only will be accepted for download.

Applicants may also submit this material as audio CD by post. (please mark all material 'Just Listen- NSF') In case of files larger than 25 MG, we recommend to open a Mydrive account <http://www.mydrive.ch/> (for free) and send us an E-mail with User and Password to download the file(s).

Call for Papers
Journal of Sonic Studies
January 31, 2011

We are pleased to announce the launch of the online Journal of Sonic Studies, a new international peer-reviewed journal on auditory culture. With the biannual, peer reviewed online Journal of Sonic Studies we intend to provide a platform for those theorists and artists who would like to discuss these, as well as other relevant, issues regarding auditory culture. For the first issue of the Journal of Sonic Studies we invite theorists and artists to submit a proposal for an article, or complete articles, on a particular aspect of auditory culture. Possible topics may include, but are not limited to, the history of auditory culture, the ontology of sound, the epistemology of sonic studies, the possible (interdisciplinary) approaches to productively study auditory culture, and the specificity of sonic studies.

An abstract of 800 words, or complete articles, should be sent by e-mail to v.meelberg@let.ru.nl or M.A.Cobussen@umail.leidenuniv.nl no later than January 31, 2011. See <http://www.sonicstudies.org> for more details.

Call For Papers
The 12th WSEAS International Conference on ACOUSTICS & MUSIC: THEORY & APPLICATIONS (AMTA '11)
Deadline: February 11, 2011

Transilvania University of Brasov, Romania, April 11-13, 2011

The authors of the Best Papers will be invited to send extended versions of their papers after the conference to the Editor-in-Chiefs of WSEAS Journals. These extended versions might be published in the WSEAS Journals after the conference with additional review. This very limited number of high-quality papers will be announced in the Post-Conference report of the Conference.

Call for submissions
Organised Sound: An International Journal of Music and Technology
Volume 16, Number 3. Issue thematic title: *Sound, Listening and Place*
Deadline, March 1, 2011
Date of Publication: December 2011
Publishers: Cambridge University Press

In his provocative book, "Ecology without Nature: Rethinking Environmental Aesthetics", literary ecologist Timothy Morton suggests that much ecocritical nature writing makes the same Romantic assumptions it seeks to critique. He posits that a properly ecological view of the environment must challenge aestheticised views of nature, and be immersed rather than observational.

How can, and does, sound-based music 'rethink' environmental aesthetics? How can sound-based music, and writing on it, contribute to the ecocritical debate? What is sonic ecology in art?

This themed issue aims to move forward from the valuable foundations of early Acoustic Ecology and soundscape composition, considering related and different approaches sound-based music as ecological reflection of listening, sound and place.

Submissions may consist of papers, with optional supporting short compositions or excerpts, audio-visual documentation of performances and/or other aspects related to your submission that can be placed onto a DVD and the CUP website for "Organised Sound". Supporting audio and audio-visual material will be presented as part of the journal's annual DVD-ROM which will appear with issue 16/3 as well on the journal's website.

Properly formatted email submissions and general queries should be sent to: os@dmu.ac.uk

Call For Papers
"Keep An Ear On...?" International Symposium On Soundscapes
May 20-22, 2011
Florence, Italy

Forum Klanglandschaft and TempoReale invite you to submit scientific and musical contributions related to the theme of soundscape to the fifth symposium of Forum Klanglandschaft to be held in Florence, 20 - 22 May 2011. The conference is held in cooperation between the two institutions, together with the contemporary art center EX3, and offers

the opportunity to present, in the conference, papers, sound-works, installations and videos.

The title "keep an ear on ..." suggests, as the specific theme for this edition, the need to pay attention to and also to control what we all hear, both from the point of view of the danger of noise pollution, and from the one of the aesthetic quality of our sound environment. [Download Further Details](#) (PDF)

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WFAE: INFORMATION

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 WFAE has international affiliate organizations including: four in Europe, three in North America, and one each in Japan, and Australia. Become a WFAE member. Download a [membership](#) form today.

Newsletter and Journal. Back issues of the WFAE Newsletter dating from 2004 are archived [online](#). Back copies of *Soundscape, The Journal of Acoustic Ecology* are also available.

Learn more about the WFAE:

Read: The online *WFAE Newsletter* is a supplement to our print publication, *Soundscape: The Journal of Acoustic Ecology*. It includes news, events, workshops, and other activities related to the ecology of sound. Back issues are available [online](#). The Journal is available to all paid members and is published once a year.

Converse: We encourage you to participate 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.

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

Participate: WFAE members and others participate at WFAE endorsed events around the world. Researchers, teachers, sound producers, musicians, and acoustic ecologists presented papers, panel discussions, workshops, sound installations, and gave sound art performances during many events.

Contacting The WFAE: wfae.organization@gmail.com