

World Forum for Acoustic Ecology

WFAE Newsletter



May-June, 2011
Volume 8, Number 3

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WFAE: UP FRONT

WFAE Chair Report: by Hill H. Kobayashi.

My deepest condolences to the victims of Japanese earthquake.

When the massive earthquake hit on March 11, I was in Tokyo , lying in bed, a little exhausted after having worked all night long. The quake started with a weak vibration and low frequency sound ([listen](#)), but them became so powerful that it promptly jolted me fully awake. I expected it to eventually stop as usual. However, this time it was different. Everything slid off the table. Pans, plates and utensils were clashing with each other and fell from the kitchen cabinet. A tall mirror, hung on the wall, swayed and almost fell.

The shock wave shook the whole building from its foundation up. At that moment, the collapsed buildings of the 1995 Kobe earthquake flashed across my mind. I walked on my hands and knees and opened the front door to secure a means for evacuation. After I confirmed the safety of family members by cell phone I watched the unfolding events on television.

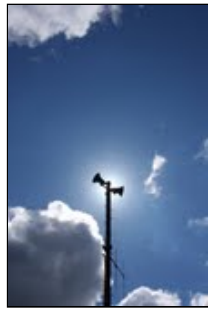
Cell phone interruption and power blackouts began soon after the quake. For sometime we lost all communication. It was a real "Dialog in the Dark" outside after sundown.

All factories and stores suspended their activities with the dark, even dogs on the streets seemed to sense the unusual atmosphere and did not bark. Police officers were standing in the middle of intersections for flag signaling, guided by the headlights of fire trucks. People crossing the intersection offeres "thanks" to the officers. Many walked home in silence.

The cashier and staff at the grocery store used flashlights to assist customers with purchases. A small radio behind the casher broadcast the voice of the Japanese Emperor who was cheering up the whole nation in the dark. It was like the ending day of the World War II, which I have only learned about in history books. I had never seen such warm interactions in city life. Outside the store, when I looked up the night sky, stars were shining more brightly, more brightly than ever seen here in Tokyo.

Elsewhere the situation was devastating.

[Miki Endo](#), a worker in the town office of Minamisanriku, North East Japan, went on the air and began warned residents to evacuate to higher ground over the community wireless system after the quake. "Please run away fast!" She continued announcing even when the tsunami engulfed the building where she worked. Miko's efforts saved thousands of lives during the tsunami. She remains missing.



It is hard to see the whole picture of the disaster's impact, especially since the quake's devastation varies by location. We can only keep moving forward, never stopping.

This disaster has brought many serious issues regarding safety to worldwide attention. I sincerely ask each one of us to rethink about our mission of WFAE, there definitely will be the work only us, the WFAE, can best help. (Photo: Community Wireless System contributed by Hill H. Kobayashi)

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**October 3-7, 2011 World Forum for Acoustic Ecology Conference  
Ionian University, Corfu, Greece**

Keynote Speakers: R. Murray Schafer, Hildegard Westerkamp, Katharine Norman, Christopher W. Clark, and Allen S. Weiss

"Crossing listening paths' is the main theme of the Conference of the World Forum for Acoustic Ecology, which will take place at the Department of Music of the Ionian University in Corfu, Greece from 3-7 of October 2011. The conference will be endorsed by the World Forum for Acoustic Ecology and the Hellenic Society for Acoustic Ecology, will be organized and co-sponsored by the Department of Music of the Ionian University and the Electroacoustic Music Research and Applications Laboratory (EPHMEE) of the Ionian University, and will be supported by the Computer Music Laboratory of the Department of Music Technology and Acoustics of the Technological and Educational Institute of Crete. More information will be available on the conference site: [www.akouse.gr/wfae2011/](http://www.akouse.gr/wfae2011/)

**Call for Conference Scientific and Artistic Contributions.** Proposals are invited for roundtable discussions, workshops, papers/posters, compositions/artistic contributions, relating to, but not limited to the main theme of the 2011 WFAE Conference in Corfu, Greece (October 3-7) . A small number of the submitted papers will also be selected for inclusion in the forthcoming issue of the *Soundscape Journal* (see below), which will share the conference theme, "Crossing Listening Paths". The official language of the conference will be English. [Read about submitting work and deadlines.](#)

**Call For Soundscape Journal Submissions:** The [Hellenic Society for Acoustic Ecology](#), in collaboration with the Editorial Committee of the *Soundscape: The Journal of Acoustic Ecology*, invite submissions for the next issue of the Journal. The theme of the upcoming issue of the *Soundscape Journal* will be "**Crossing Listening Paths**" in correspondence with the theme of the 2011 WFAE Conference (above). Given the complexities of contemporary soundscapes and the multiplicity of scientific and artistic fields interested in their understanding and/or improvement, emphasis is placed on different ways of *listening* and *communicating* within and across fields. [Read about submitting work and deadlines.](#)

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Which Newsletter Format Do You Prefer? Regular WFAE Newsletter readers will recognized a change of format with this issue. This is a trial edition and your opinion about it is important. Take a moment to complete the POLL below. Do you prefer the (A) Single page newspaper format that we have used for several years. Or do you prefer the (B) Magazine format exemplified by this issue of the newsletter? Vote and submit your choice. Thank you! (Send additional comments to wfae.organization@gmail.com)

A

B

POLL



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WFAE: AFFILIATE REPORTS

Report: Australian Forum for Acoustic Ecology (ASAE). Submitted by Anthony Magen.



The AFAE is preparing for a busy winter with some novel inclusions into programs and festivals where there seems to be an evolving awareness of listening and how we can develop as a culture through listening with awareness.

Recently, a 'listening clan' of community sound recordists went on a sound walk in [Bermagui Nature Reserve](#). The group was led by Bermagui local Chris Franks and AFAE members Madeleine Flynn and Tim Humphrey as part of the [2012 Four Winds Festival](#). This is the first of a series of community sound walks planned by Madeleine and Tim, to build a sonic picture of what life is like in and around Bermagui. [Listen here](#).

This year the [Melbourne international Jazz Festival](#) will be hosting a series of Evening Soundwalks to discover Melbourne's distinctive sonic landscape. This is a free event for the public and is a conspicuous inclusion and shall provide the AFAE with a public presence that will encourage deeper and more considered approaches to sound and the understanding of contemporary music. They will be a simple and potent contrast to the traditional music festival punters experience.

The [Melbourne Open House](#) phenomenon has invited the AFAE to participate in their program this year and it is an exciting inclusion to an event that is well supported by Melbourne residents and shall provide an interesting series of walks throughout the day and a night of the 30-31st July, facilitated by AFAE members.

Finally, there is a [Conference taking place at ANU](#) in the centenary year of the Australasian Antarctic Expedition led by Sir Douglass Mawson. The Conference will look at collaborative work including the sonic medium with creative arts and other disciplines. It will highlight the importance of sound (or lack of it) and music as part of the unique Antarctic environment, and the papers presented will encompass all of the creative arts. Douglas Quinn will be in Australia for this event and we hope to bring him to Melbourne and present his work to the Melbourne community.

Report: Canadian Association for Soundscape Ecology (CASE). Submitted by David Paquette.

On April 2, 2011, members of CASE-ACES and its Board of Directors met at the New Adventures in Sound Art space, Wychwood Barns, in Toronto, Ontario, for the Annual General Meeting. After discussing previous events and approving the financial reports for



2006 to 2010, the previous Board was dissolved and new Board members were nominated. The Executive Board is as follows: Andrea Dancer as Chairperson, David Paquette is Vice-Chair, a new position voted on at the AGM. Nadene Thériault-Copeland will remain on the Board in the position of Secretary during this transitional

year, while Kristie Taylor is now the Treasurer. The Board members are Audrey Churgin, Hector Centeno, Eric Powell and Scott Smallwood. We have the beginnings of nation-wide representation -- West Coast, East Coast and parts in between.

The 2011 Board Members recognize Nadene's commitment and passion in building CASE over many years as Chair, and that she is passing on an organisation filled with potential. Thank you, Nadene!

The current 2011 Board is committed to further developing CASE and to working diligently to strengthen its membership. Hector Centeno has designed a new website that will comprise a public forum where the CASE membership can post news about their acoustic ecology activities. These are just the beginning of an exciting year, and with a brand new Facebook page and a Twitter account, the organisation's online presence is growing. Also, audio materials from past retreats and conferences will be available online, in French and English -- an important archive for the acoustic ecology community.

These are exciting times for CASE-ACES! With renewed energy and drive, we are taking our place in the Canadian Acoustic Ecology scene. Stay tuned for more!

CASE online:

case@acousticecology.ca

<http://www.acousticecology.ca/>

<http://www.facebook.com/CanadianAssociationForSoundEcology>

Twitter: @CASE_ACES

Report: Japanese Association for Sound Ecology (JASE). Submitted by Masami Yuki.



The Soundscape Association of Japan (SAJ) is going to hold its annual symposium on Saturday, May 14, at Yamanashi Prefectural University in Kofu, Yamanashi. With the overall theme of "(Re-)Introduction to Soundscape," the symposium intends to discuss the ideas and practices of soundscape from different

approaches, explore its interdisciplinary nature and ways in which those who are interested in soundscape can work in a more interdisciplinary and cooperative ways. Speakers will include Shin-ya Daimon, Kazuya Ishide, and Makoto Morinaga, who work on topics of soundscape in sociology, education, and music education respectively.

Additionally, we will have a special report from Koji Nagahata, who has been researching the soundscapes of Fukushima, in regard to the recent compound disaster of earthquake and tsunami, as well as the crisis of the Fukushima nuclear plant.

Also, on May 7, a week before the symposium, SAJ will hold a seminar focusing on the recent disaster and soundscape study. Through discussing issues such as how soundscape study can contribute to individual and societal recovery from the mega disaster of 3.11, the seminar intends to explore what SAJ can do in this present uncertain situations and beyond.



Report: Hellenic Society for Acoustic Ecology (HSAE).

Submitted by Ioanna Etmektsoglou. The [Hellenic Society for Acoustic Ecology](#), in collaboration with the Editorial Committee of the *Soundscape: The Journal of Acoustic Ecology*, invite submissions for the next issue of the Journal. The theme of the upcoming issue of the *Soundscape Journal* will be "**Crossing Listening Paths**" in correspondence with the theme of the

2011 WFAE Conference which will take place in Corfu, Greece (October 3-7). Given the complexities of contemporary soundscapes and the multiplicity of scientific and artistic fields interested in their understanding and/or improvement, emphasis is placed on different ways of *listening* and *communicating* within and across fields. [Read More.](#)



Posting: Finish Society for Acoustic Ecology (FSAE.) Meri Kytö. Two research / field blogs of the project "Soundscapes and cultural Sustainability", a continuation project of the Five Village Soundscapes (1975) and Acoustic Environments in Change (2000), have been opened. The first (daily updates starting from today) is from [Dollar, Scotland](#) by Heikki Uimonen and the other (daily updates starting next week) is from

[Cembra, Italy](#) by Noora Vikman. Comments from all readers/listeners are more than welcome!

Report: American Society for Acoustic Ecology (ASAE) Edited by Andrea Polli. The ASAE currently has five chapters each with its individual report as follows:



Midwest Society for Acoustic Ecology (MSAE) - submitted by Eric Leonardson, ASAE President.

Midwest Society for Acoustic Ecology member Jay Needham has accepted the position of MSAE chapter representative on the board of American Society for Acoustic Ecology. Jay is a media artist and Associate Professor in the Communications Department at Southern Illinois University. His work engages the ecology, memory, and narratives of place in diverse environments such as Antarctica, the U.S. Department of Energy's Hanford Site, and the Panama Canal Zone. He has an extensive history of international exhibitions and broadcasts employing film, video, sound installations, and works for radio. On April 2nd Jay curated An Evening of Radio Art and Surround Sound Works for The 2011 Outside the Box Festival of New Music in Carbondale, Illinois. The Moe Lab Theatre on the Southern Illinois University campus was converted into an octophonic listening space that accommodated the audience of eighty that evening. Works by Dinah Bird, Jean-Phillippe Renoult, Anna Friz, Barry Truax, Zoe Irvine, Ron Coulter and Jay Needham were played. The evening also featured a special live performance by Eric Leonardson. [Listen and watch](#) examples of Jay's own work online.

The final and fourth edition of the World Listening Project's mini-series for Framework Radio was broadcast on Sunday, April 24. With the title "Worlds Unheard" this show was produced by MSAE member Gregory O'Drobinak who assembled a fascinating collection of recordings of natural (and supernatural) phenomena brought into the range of human hearing through special transducers and lesser-known techniques. The program can be downloaded and heard as a podcast from the [Framework Radio](#) website.

The MSAE will conduct a Soundwalk at the Indiana Dunes National Lakeshore on Saturday, May 21 at 1:00 p.m. Participation is free to the public. Location: Paul H. Douglas Center for Environmental Education, 20 N Lake Street in Miller, Indiana 46403.

MSAE member Paul Dickinson has announced the Eighth annual Nature Sound Recordists Campout will happen Wednesday June 1–Sunday June 5, 2011, in the Seney National Wildlife Refuge, Germfask, Michigan. To participate please contact Paul Dickinson <pd@goshyes.com>, or David Michael <david.michael@gmail.com>. For Spring 2011, a group will be gathering at the Seney National Wildlife Refuge. Established in 1935, the Seney NWR is located in the east-central portion of Michigan's Upper Peninsula, half way between Lake Superior and Lake Michigan. The Refuge encompasses 95,238 acres; the Seney Wilderness Area, which contains the Strangmoor Bog National Natural Landmark, comprising 25,150 acres, or 26 percent of the Refuge. Located in northern Schoolcraft County, the Refuge is removed from major population centers. The site will be at the peak of the Spring neotropical bird migration.

On April 16 MSAE member and ASAE president Eric Leonardson travelled to Cork, Ireland for the Just Listen series of sound art events, April 15–30, hosted by the National Sculpture Factory and curated by Danny McCarthy and Sean Taylor. Eric spoke about the World Listening Project at the Cork School of Music and participated in a panel discussion with Anne Bean, Michael Prime, Stephen Vitiello, Paul Hagerty, David Toop, and Sabine Breitsameter; moderated by The Wire's editor Anne Hilde Neset. Following a telematic performance by Pauline Oliveros and John Godfrey, Eric gave a solo performance on his electroacoustic Springboard. The next day he lead an earcleaning workshop and soundwalk.

The MSAE and World Listening Project are planning the 2011 World Listening Day on

Monday, July 18. Events will continue during the week of July 17, 2011. The level of participation in 2010 was amazing. We would like to double or even triple the number of participants worldwide this time. To participate, please email <worldlistening@gmail.com> and include "World Listening Day" in the subject line.

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*New York Society for Acoustic Ecology (NYSAE)*. Submitted by NYSAE Chair Edmund Mooney

NYSAE Members Jamie Davis and Edmund Mooney are very excited to be leading walks as part of Todd Shalom's Elastic City 2011 Summer Programming. Jamie Davis will be joined by ASAE VP Andrea Polli to lead a tour of NYC's City Island performing a series of 'anthropological field studies' with participants on July 3rd and 5th. See the [Elastic City](#) web site for more details on these and other tours.

Edmund Mooney is creating a multi-channel sensor driven installation called "Hall...Ways" to be installed at Barnard College. The installation will explore hyperbolizing mundane institutional acoustic design.

NYSAE's Giant Ear))) has a new time slot on Saturday mornings on Free 103's new FM station WGXC 90.7-FM. Archival shows will be played interspersed with new programming.

NYSAE Member Jonny Farrow has a new regular slot for The Distract and Disable Program hosted by Glue Banta (Jonny) on WGXC. The show runs the third Saturday of the month from 12-1pm EDT. Glue Banta is a disembodied voice, a non-sense name intended to be an invocation to open the subconscious to non-reality; an imaginary and immersive space for the listener; a place where ghosts manifest, aliens walk among us, systems fail and organisms mutate. The program is a performance derived from many different sources: vinyl, cassette tape, digital audio files, live radio, various texts, film soundtracks from DVD, and paranoid internet ramblings, which are subsequently manipulated through various analog and digital means. Playlists and other program related documents/links can be found on the Distract and Disable blog.

Member Arline Bronzaft is co-author of Why Noise Matters, A Worldwide Perspective on the Problems, Policies and Solutions by John Stewart with Francis McManus, Arline Bronzaft, Nigel Rodgers and Val Weedon ([Read More](#)).

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The Southwest Society for Acoustic Ecology (SWSAE). Submitted by Brandon Mechtley. Members of the SWSAE at Arizona State University are currently working on several exciting projects. Brandon Mechtley is working developing a software suite called Sirens for environmental sound manipulation and organization, hoping to help automating several of the processes involved in soundscape studies. Additionally, soundwalks.org, a web mapping tool for realtime exploration of soundscapes is aiming for an official release this Summer.

The Laptop Orchestra of Arizona State, represented by ASAE member Diana Siwiak, is currently composing large-scale soundscape pieces using and manipulating found sounds. They will be hosting Perry Cook on April 27th to fine tune these pieces for several upcoming performances. Their work can be followed on [Facebook](#). A [mailing list](#) is also available.

SWSAE member/ASAE VP Andrea Polli has co-authored a book length collection of essays coming out on Intellect Press this fall called Far Field: Digital Culture, Climate Change and the Poles. She will be presenting in a panel on Sound Structures at Art Chicago on April 30th and will be in residence in at AUT in Auckland for the month of June through the Fullbright Specialist Program and an artist-in-residence at the Grand Canyon National Park in August.

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*Pacific Northwest Society for Acoustic Ecology (PNWSAE)*. Submitted by Chris DeLaurenti  
The Pacific Northwest Society for Acoustic Ecology is now on [Facebook](#)

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Bay Area Sound Ecology (BASE)

Please visit BASE the web at www.basoundecology.org.

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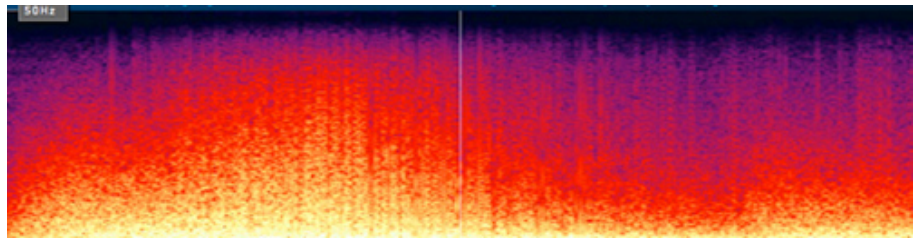
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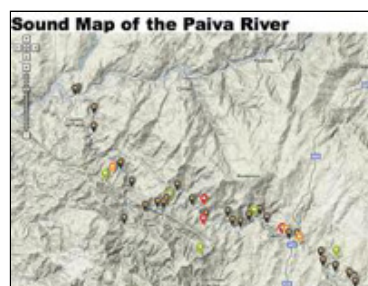
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WFAE: SOUND BITES



Sounds of Japan Earthquake and Aftershocks from Underwater Observatories.

(Science Daily) The [Laboratory of Applied Bioacoustics](#) (LAB), a unit of the Universitat Politècnica de Catalunya (UPC), directed by Professor Michel André, has recorded the sound of the earthquake that shook Japan on Friday, March 11. The recording, now available online, was provided by a network of underwater observatories belonging to the Japan Agency for Marine-Earth Science and Technology (JAMSTEC) and located on either side of the earthquake epicenter, close to the Japanese island of Hatsushima. [Read Article](#). Listen to the sound of the earthquake on the [LAB site](#) (Click on Sound Library to access) Photo: Laboratory of Applied Bioacoustics.

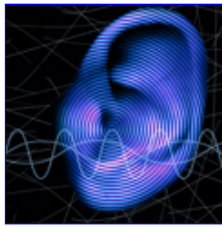


"Binaural", a related Pavia River [web site](#), provides information about sound artists recording along the Paiva river. (Photo: Pavia River Sound Map)

Sound Map of the Paiva River. A collaborative sound map of one of the cleanest rivers in Europe: the Paiva river which runs in northern Portugal and has its mouth in the Douro river. The sound map was developed by Portuguese sound art organization Binaural/Nodar together with students from primary and secondary schools of the areas where the river passes. The map includes 96 recordings including soundscapes, oral heritage, sounds of work and music traditions. [Visit site](#).

Soundwalk Composition. A 20 min. soundwalk composition by Andrea Dancer leads the listener through parts of Prague's Mala Strana. This recording was originally aired on Czech Radio. The complete program, in addition to this soundwalk, is available for listening online. [Listen](#).

Jules Verne's Volcano. (BBC 4) Twelve months after Iceland's ash cloud grounded global air transport, leading sound recordist Chris Watson reveals the secrets of one of Iceland's more literary but no less famous volcanoes. [Listen](#).



Listening In Radio Program (ABC Australia) This broadcast explores the theme of listening by asking what is listening? "We'll get hear some not so simple answers from Oslo Davis a professional eavesdropper, various ear mechanics and a couple of people with unique perspectives on the world of sound; a former music retailer Greg Hartney, who suffers from nerve deafness and radio broadcaster Glen Morrow who is legally blind." [Listen](#).

Scientists Tune In To The 'Voices Of The Landscape' by Richard Harris (NPR) Bryan Pijanowski suggests that when biologists listen to a the sounds of a specific species, that they consider listening to the total soundscape within which that species exist. [Read and listen](#) NPR Weekend Edition (5min.)



Tuning In Space Noise For Sounds Of Life. (NPR) "Earlier this month, NASA's Kepler Mission announced it had found 54 planets orbiting stars in so-called "habitable zones" in our galaxy, where the climate could be suitable for liquid water.

After the planets were found, NASA alerted the SETI Institute (Search for Extraterrestrial Intelligence) of their locations. The institute's scientists started listening to those planets, and while they haven't heard any intelligent life yet, there's plenty of other noise to be heard in space. [Read and Listen](#) (Photo: NPR)

Structure of stars revealed by 'music' they emit. (BBC) The sounds emitted by stars light years away from Earth have been captured by British astronomers using Nasa's Kepler space telescope. Writing in the journal Science, the team says the "music" created by the stars gives a much more accurate picture of their size and structure than was available previously. [View/Listen](#).

Listening To Wild Soundscapes. (Science Friday) A new field of biology called 'soundscape ecology' has scientists recording all the sounds in a given habitat and listening for patterns and changes. Ecologist Bryan Pijanowski and bioacoustician Bernie Krause discuss what we can learn from listening to natural soundscapes. ([Listen](#))

Exhibition celebrates 'hidden sounds' (BBC) Interview of sound artist Lee Patterson who fronts an exhibition of different sounds in Kent, UK. "Hidden sounds" delivers some unique soundscapes from nature that the human ear could not normally hear such as the wind through wired fences. [Listen](#). (3min).

Researchers seek UK 'soundscapes' (BBC) In 2009 a project was launched to capture the sounds of UK locations, mapping them to create "soundscapes" that can be visited by users of the project's site. "The Sound Around You" project was the developed by University of Salford acoustics researcher Charlie Mydlarz. [Read More](#). Also, vist the project's current [web site](#).

Children Should Be Heard. (Copenhagen Post) The School Children's Study 2010 from the National Institute of Public Health (NIPH) released today shows that Danish children between the ages of eleven and fifteen spend half as much time with other children as they did in 1988. Instead they mostly live in front of the computer screen and interact with others digitally. [Read Article](#).



Blindness No Obstacle To Those With Sharp Ears (NPR) "Daniel Kish is a man of many talents. He likes to hike, make music and write. He enjoys children and loves nature. He's an avid biker. He's also completely blind."

"How can Kish bike if he can't see? The method is called echolocation — Kish calls it "flash sonar." As he speeds along on his bike, he makes clicking sounds. As the clicks bounce back to him, he creates a mental image of the space around him. [Listen](#) to NPR's "All Things Considered" interview.

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Digital Opera: New Means and New Meanings

A symposium hosted by the Department of Music, University of York (UK)

How can 21st-century digital technology become a fundamental, constitutive element (voice) in the creation of digital opera? What could digital opera be? Motivated by recent innovations in digital performance and 21st-century music practice, this symposium will explore the open, creative space between composition, technology and theatre, each understood in the broadest sense. The boundaries of digital opera will not be prescribed in advance; the aim is to open up pathways along which new concepts could develop. We are interested in finding the 'new meanings' within the 'new means'. Full details can be found at <http://www.york.ac.uk/music/conferences/digital-opera/>

May 12 - 13, 2011. Pour une anthropologie des milieux sonores - Journées d'études organisées par le collectif MILSON

Paris, France

Ces journées portent sur des objets encore mal identifiés en sciences sociales, si l'on en juge par la diversité des expressions pour les désigner : « paysage sonore », « environnement acoustique », « ambiance » etc. Il s'agira de réfléchir aux confins généralement attribués au sonore et d'explorer des objets tels que les productions vocales dans les espaces publics ou d'autres modes d'interactions sonores observables sur les marchés, dans les îlots de quartiers, les gares etc. On abordera ces lieux comme de véritables dispositifs d'interaction sociale qui impliquent des processus de perception sonore et des découpages singuliers de l'espace. Il s'agira d'interroger certaines modalités de construction sensible de la vie sociale à partir d'objets se trouvant à l'interface de l'acoustique, de la cognition et de l'anthropologie, et pour lesquels nombre d'artistes ont trouvé un terrain de création particulièrement fécond. Ces journées regroupent chercheurs, compositeurs et artistes issus de différents horizons disciplinaires. À partir d'un état des lieux des travaux et des pratiques centrées sur les milieux sonores, il s'agira de mieux en définir les enjeux anthropologiques, tout en proposant de nouveaux terrains, concepts et méthodologies. [Read More.](#)

May 20-22, 2011

5th International FKL-Symposium on Soundscape Florence, Italy

The full program for the event is now available [online](#). Many familiar names including Gabriele Proy, Noora Viman, Hans U. Werner, Albert MayrHildegard Westerkamp and many other presentors.

May 27-29, 2011**Radio Without Boundaries a conference about Radio & Transmission Art**

Artscape Wychwood Barns 601 Christie St, Toronto

The ninth annual Radio Without Boundaries conference makes Deep Wireless an internationally sought after destination for those with a general interest in radio and transmission art, sound and radio artists and/or those who just want something more from radio. Exploring the many potentials, boundaries and artist perspectives of radio and transmission art, the 2011 line-up of international radio art luminaries includes Jonathan Goldstein (CBC Radio's Wiretap), Colin Black (Australia), Yanna Black (Australia), Nora Young (CBC Radio's Spark), Matt Smith (Can), Hank Bull (Can), Roman Mars (REMIX Radio from PRX, USA), Gregory Whitehead (USA), Darsha Hewitt (Can), Shea Shackelford (USA), Peter Courtemanche (Can) plus many more. Information [online here](#).

June 1, 2011 - Deadline for registration**Mamori Sound Project 6th Annual Workshop/Residency****Mamori Lake (Amazon, Brazil) October 2011 (2 weeks)**

Conceived and directed by Francisco López "Mamori Sound Project" is a 2-week workshop/residency for professional and semi-professional sound artists and composers 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 artists/composers. Contact: Francisco López at franciscolopez@franciscolopez.net . Visit [web site](#) for details.

June 4 - November 27 - 54TH Venice Biennial Taiwan Pavilion.**Venice, Italy**

The Heard and the Unheard explores Taiwan's social soundscape. "Sound," as protagonist of the exhibition, appears both in its role as a medium and as a metaphorical site for political actions. By adopting sound as both substance and aesthetic form, the exhibition explores the non-mainstream cultural context of contemporary Taiwanese society through the work of two artists and the inclusion of the Sound Library/Bar. [Read More](#).

**June 20-23, 2011 - Sounds of Nature: An Introduction to Wild Soundscapes
Earthfire Institute, Tetonia, Idaho USA With Bernie Krause, Ph.D.**

In this extraordinary retreat Bernie will share the insights gained from a lifetime of recording in the wild - insights that will forever change your understanding of the natural world. This 4-day course will take place both indoors and in the field as we learn to listen and record with an emphasis on the holistic soundscape and what it reveals. After each field session we will exchange samples of our discoveries in enjoyable and informative formats. Weather permitting, participants will learn to record everything from insect larvae to amphibians, reptiles, bird, mammals and arthropods (ants) in areas surrounding the Tetons hearing how all the voices in a particular habitat setting interact with one another. Minimum required equipment: digital stereo recorder; microphone(s) and earphones. Open to all. Workshop limit: 8 participants. [Web Site](#).

June 24-26, 2011**Nature Sounds Society's 27th Annual Field Recording Workshop****San Francisco, California, USA**

The Nature Sounds Society (NSS) will present its Twenty-seventh Annual Field Recording Workshop June 24-26 at San Francisco State University's Yuba Pass Field Station, in the beautiful Sierra Nevada Mountains.

The field workshop is an opportunity for participants to learn about nature sound recording and technical equipment during daily sessions in the field with experienced recordists. Evening presentations will be made by world-renowned nature recordists and artists. The workshop is open to both amateurs and professionals, and families are welcome. Accommodations are in tent cabins in a beautiful setting beside the Yuba River. The Nature Sounds Society is an organization dedicated to the recording and creative use of natural sounds.

Sign-up at our early bird rate of \$199 for NSS members, \$229 for non-members (includes one-year NSS membership) available until June 1, 2011 (after that date \$229 for NSS members, \$249 for non-members). For the registration form [click here](#). For more

information, contact the Nature Sounds Society at www.naturesounds.org or call (415) 821-9776.

**July 5-7, 2011 - Phonography Colloquium
Unit for Sound Practice Research (SPR)
Music Department Goldsmiths, University of London**

A colloquium on current practices of sound work which incorporate field recording as part of the process and the sonic material of the medium.

Our aspiration is to foster a forum for artists to openly share and explore their practice and to develop the discourse and theorization germane to this expansive interdisciplinary field.

Phonography Colloquium follows on from SPR's Art and Soundscapes series in 2009 which hosted presentations by Peter Cusack, Barry Truax and Hildegard Westerkamp. We will be uploading the programme to our [web site](#) shortly.

**September 29 - October 1, 2011 - 20th Annual International Conference on
Traffic Noise.** Hilton Hotel Dresden, Dresden, Germany

The HAMANN CONSULT AG warmly invites you to take part in the 2011 symposium to share your collective experiences and ideas on innovative approaches towards noise abatement and thereby maximizing social, economic and financial benefits. Web site: <http://www.hamann-consult.de/ictn.html>

**October 3-7, 2011 World Forum for Acoustic Ecology Conference
Ionian University, Corfu, Greece**

Keynote Speakers: R. Murray Schafer, Hildegard Westerkamp, Katharine Norman, Christopher W. Clark, and Allen S. Weiss

"Crossing listening paths' is the main theme of the Conference of the World Forum for Acoustic Ecology, which will take place at the Department of Music of the Ionian University in Corfu, Greece from 3-7 of October 2011. The conference will be endorsed by the World Forum for Acoustic Ecology and the Hellenic Society for Acoustic Ecology, will be organized and co-sponsored by the Department of Music of the Ionian University and the Electroacoustic Music Research and Applications Laboratory (EPHMEE) of the Ionian University, and will be supported by the Computer Music Laboratory of the Department of Music Technology and Acoustics of the Technological and Educational Institute of Crete. More information will be available on the conference site: www.akouse.gr/wfae2011/

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WFAE: OPPORTUNITIES

**Deadline: May 1, 2011 JTTP 2011 -- Jeu de temps / Times Play
Call for New Works from Young and / or Emerging Sound Artists / Composers
Communauté électroacoustique canadienne (CEC) Canadian Electroacoustic
Community**

The deadline for submission to the annual JTTP competition is 1 May 2011. As of the 2010 edition, multichannel submissions and videomusic works may be submitted to JTTP. More information on how to submit your work and eligibility is found at this [web addresses](#)

**Deadline for Abstracts: May 15, 2011
A Sonic Geography: Rethinking Auditory Spatial Practice
Interference: A Journal of Audio Culture**

The second issue of Interference, therefore, not only invites papers that further explore the role of audio cultures in the production of space, but attempts to reflect on the role of auditory spatial awareness as a critical tool for theoretical and creative practices. We also wish to solicit work that reflects on this body of theory: the languages, cultures and criteria that continue to shape auditory spatial practices. Interference balances its content between academic and practice based research and therefore accepts proposals for both academic papers and accounts of practice based research.

Deadline for Abstracts: May 15th 2011

Deadline for Full Paper Submissions: August 20th 2011

Publication aimed for Winter 2012

For more information on submitting a proposal, please see the Submission Guidelines attached, or contact editor@interferencejournal.com. Read more about [submissions](#).

**Deadline: May 20, 2011
Call for Sound Art works
Fruit for the Apocalypse / World Listening Day 15th-17th July 2011
Kensington, UK**

Fruit for the Apocalypse, in collaboration with the the Royal Borough of Kensington and Chelsea's [InTRANSIT](#) festival and the Design Museum are looking for composers and sound artists to create and exhibit work for [World Listening Day](#).

Last year Fruit for the Apocalypse marked the first World Listening Day by taking over an underground car park and filling it with new audio-kinetic collaborations responding to the East London soundscape. This year they will take over the former Commonwealth Institute on High Street Kensington curating three days of cyclic performance to launch the InTRANSIT festival and celebrate World Listening Day.

The point of inspiration will be the Commonwealth Institute building which has been closed since 2002. Sound artists/composers will be paired with choreographers and designers and taken to visit the building.

The sounds, feelings and semiotics of the building will be used as grist for the creation of up to ten works which will be presented from 15th-17th July 2011. The presentation of these works will last up to 90 minutes in total, and the public will be admitted in 90 minute slots from 10am until 9pm each day.

There is a bursary available for all creative participants which will cover the creation and performance of the work. Production costs and marketing will be met by Fruit for the Apocalypse and RBKC.

To apply you need to send examples of prior work and short statement of your artistic praxis to commonwealth@fruit-for-the-apocalypse.eu by 20th May 2011.

Although you are encouraged to apply as individual choreographers, sound artists and composers you may choose to apply as a pair of makers who have had a long-standing collaboration. You may also apply to develop existing work which is felt to be on topic.

Deadline: June 1, 2011 - call for workshop proposals
AVAMAA 2011 - MoKS International Summer Art Symposium
Estonia

AVAMAA is an open interdisciplinary collaborative forum for the exploration of art and ideas. This year the symposium will take the form of a main five-day workshop (3 to 4 hours per day) to be attended by all the participants. We are now accepting proposals for the main workshop, which may explore any subject (past AVAMAA workshops have included field recording, circuit bending, silkscreen, biology, experimental performance, collective creation, cooking, archaeology...). In addition to this there will be a series of mini-workshops or events (also 3 to 4 hours per day), led by the participants based on their skills and interests (film screenings, performances, discussion groups, games, hiking etc.).

Return travel costs for a main workshop leader will be covered from a European destination, and an artist's fee will be provided. There will be a small budget for materials. Please send your proposal with a CV to: patrick@murmerings.com. For information on past symposiums have a [look here](#).

Deadline: June 15, 2011 (extended deadline)
Call for Scientific and Artistic Contributions
2011 World Forum for Acoustic Ecology Conference: "Crossing listening paths"
Ionian University, Cofru, 3-7 October 2011

Proposals are invited for roundtable discussions, workshops, papers/posters, compositions/artistic contributions, relating to, but not limited to the main theme. A small number of the submitted papers will be selected for inclusion in the forthcoming issue of the Soundscape Journal, which will share the conference theme. The official language of the conference will be English. Full details available [online](#).

Deadline: June 15, 2011
Call for audio and audiovisual works
Experiments and Intensities

The deadline for submissions to the first volumes of the new book/curatorial project Experiments and Intensities (University of Winchester Press) is 15 June 2011. We have sent out calls for audio and audiovisual works, accompanied (or not) by writing(s), for the first two volumes/galleries. The host platform for the series is currently being designed by Manu Fruteau.

This is a new initiative in expanding the style and field of publication/ dissemination/ audience for performed-art- research, and the curatorial-editorial advisory board includes many with a distinct interest in sound, especially experimental sound work.

For background information on the ethos behind the publication, including the curatorial-editorial advisory board, see: www.winchester.ac.uk/intensities

Deadline: June 15, 2011
Seeking works in sound for: Cries from the Guts.

See call at: <http://bit.ly/criesfromtheguts>

Deadline: June 15, 2011
Call for sound and audiovisual works
Winchester University Press

Winchester University Press is launching a new practice-led publication series called 'Experiments and Intensities'. We have just released calls for works and writings for the

first two volumes, *Ex-trauma* and *Cries from the Guts*. *Cries* seeks sound works, and *Ex-trauma* seeks audiovisual works. Visit our [website](#) for full details.

Deadline: June 18, 2011 (Deadline for reception of proposals)

Call for papers and works

Understanding VISUAL Music 2011

Concordia University - Montreal, Canada

A two-day conference focused on developing an understanding of the practice of visual music, its definition, related creative and perceptual considerations, current trends, technological innovation, and possible future directions. The event will take place on Friday the 26th and Saturday the 27th of August 2011 and will include paper sessions, roundtable discussions, and creative works presentations.

We are inviting researchers to present studies that address visual music's multiple definitions and dimensions, questions around visual music aesthetics and meaning, hierarchy and correlation of sound and image in this context, and the audience's perception thereof. Artists are also invited to propose visual music presentations – both live and fixed. Attendance is required in both cases. For specifics contact Email: uvm2011.concordia@gmail.com. The UVM2011 web site will be online in a few weeks: <http://uvm2011.hexagram.ca/>

Deadline: July 1, 2011

Soundwalk 2011

Long Beach, California

SoundWalk is an ear-oriented art event produced annually by the Long Beach artist group, FLOOD. The evening operates under the concept of a five-hour audioscopic experience as provided by sound art located in various indoor and outdoor spaces situated in Downtown Long Beach. The artwork combines, in multiple ways, a wide range of media as well as other interplayful sensory elements. There are sculptures, environments, installations, both interactive and passive, as well as scheduled performances. [Information online.](#)

Deadline: July 3, 2011

Joensuu Soundscape Composition Contest

Event Date: July 11-13, 2011

Joensuu, Finland

The "Joensuu Soundscape Composition Contest 2011 invites composers and sound artists from all over the world to submit soundscape compositions up to maximum of 15 minutes to be performed in the city centre of Joensuu, Finland from 11th July to 13th July 2011. The contest, organized this year for the first time, seeks new soundscapes to be temporarily installed within the city soundscape of Joensuu. These soundscape compositions may utilize natural and/or synthetic sounds to bring new aural experiences to the city which, during the festival week, will already be full of life." [Full details online.](#)

Deadline: July 15, 2011

Soundscape: The Journal of Acoustic Ecology

VOLUME 11 NUMBER 1 FALL / WINTER 2011

Hellenic Society for Acoustic Ecology

The [Hellenic Society for Acoustic Ecology](#), in collaboration with the Editorial Committee of the *Soundscape: The Journal of Acoustic Ecology*, invite submissions for the next issue of the Journal. The theme of the upcoming issue of the *Soundscape Journal* will be "**Crossing Listening Paths**" in correspondence with the theme of the 2011 WFAE Conference which will take place in Corfu, Greece (October 3-7). Given the complexities of contemporary soundscapes and the multiplicity of scientific and artistic fields interested in their understanding and/or improvement, emphasis is placed on different ways of *listening* and *communicating* within and across fields. [Read More.](#)

Deadline: July 30, 2011

Tsunami Sound Art Festival open call for sound works!

Valparaíso, Chile

Tsunami is an international sound art festival organized in Valparaíso, Chile. The festival is an space for exhibitions, performances, concerts, workshops and radioarts transmissions. Web site www.tsunami.cl Facebook: <http://www.facebook.com/tsunami.artesonoro>

Deadline: August 19, 2011

Hawaii International Conference on Arts & Humanities

Honolulu, Hawaii January 10-13, 2012

The 10th Annual Hawaii International Conference on Arts and Humanities will be held from

January 10 (Tuesday) to January 13 (Friday), 2012 at the Waikiki Beach Marriott Resort & Spa and the Hilton Waikiki Beach Hotel in Honolulu, Hawaii. Honolulu is located on the island of Oahu. Oahu is often nicknamed "the gathering place". The 2012 Hawaii International Conference on Arts and Humanities will once again be the gathering place for academicians and professionals from arts and humanities related fields from all over the world. You may submit your paper/proposal by following the instructions on our website. To make a submission, and for detailed information about submitting see: http://www.hichumanities.org/cfp_artshumanities.htm

Deadline: September 1, 2011

Call for Papers: Digital Opera: New Means and New Meanings

International Journal of Performance Arts & Digital Media (Intellect Ltd)

Special issue: DIGITAL OPERA: NEW MEANS AND NEW MEANINGS

Papers are invited for DIGITAL OPERA: NEW MEANS AND NEW MEANINGS, a special issue of the International Journal of Performance Arts & Digital Media (Spring 2012). This special issue is based on the exploratory symposium [DIGITAL OPERA: NEW MEANS AND NEW MEANINGS](#), which will take place on 9 May 2011 at the Music Research Centre, University of York.

Together, the symposium and the special issue of IJPADM pose two key questions: how can 21st-century digital technology become a fundamental, constitutive element (voice) in the creation of digital opera? What could digital opera be? Motivated by innovations in digital performance and 21st-century music practice, this special issue will explore the open, creative space between composition, technology and theatre. The boundaries of digital opera will not be prescribed in advance; the aim is to open up pathways along which new concepts could develop. We are interested in finding the 'new meanings' within the 'new means'.

Contributions may deal with the following topics, but are not limited to them:

- The concept of digital opera
- Digital voice
- Space, place and intermediality
- Narrative in the digital age

Full articles of 5000-8000 words or developmental practice papers of 2000-3000 words should be submitted for peer review to aine.sheil@york.ac.uk by 1 September 2011. All submissions should adhere to the Intellect Journal Style and reflect the interests of the International Journal of Performance Arts & Digital Media. Images should be submitted as separate, high-resolution files (300 dpi minimum).

Style Guide:

<http://www.intellectbooks.co.uk/MediaManager/File/style%20guide%28journals%29-1.pdf>

Journal Homepage:

<http://www.intellectbooks.co.uk/journals/view-Journal,id=120/>

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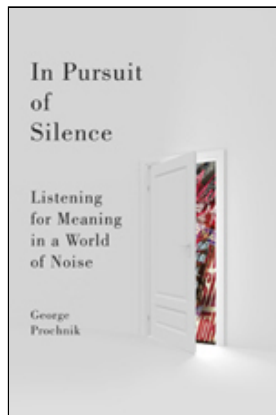
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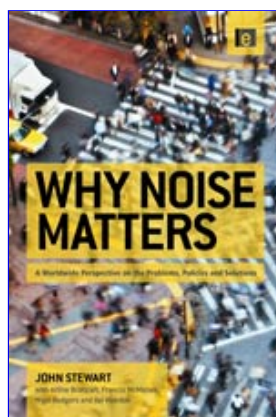
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"In his new book, *In Pursuit of Silence: Listening for Meaning in a World of Noise*, Prochnik leaves the noisy confines of New York City and goes on a global quest to find those who still value silence. He examines the never-ending series of sounds that pervade his thoughts on a daily basis — the traffic helicopters, the leaky iPods, the neighbors who hold loud parties — and researches the scientific effects of noise on our bodies." (Source: publisher)

[Listen to NPR interview](#) with the author George Prochnik and reach a segment of the book online..

In Pursuit of Silence: Listening for Meaning in a World of Noise. By George Prochnik. Hardcover, 352 pages. [Doubleday](#). ISBN: 978-0-385-52888-7 (0-385-52888-4)



"Is noise the most neglected green issue of our age? This book argues compellingly that it is, and tells you all you need to know about noise as a social, cultural, environmental and health issue.

Across the world, more people are disturbed by noise in their day-to-day lives than by any other pollutant on Earth. From the shanty towns of Mumbai to the smart boulevards of Paris, noise is a problem. It is damaging people's health, costing billions, and threatening the world's natural sound systems in the same way that climate change is altering its eco-systems.

Drawing on evidence from all over the world, this book showcases policies and strategies that have worked to decrease noise pollution, and offers lessons for policymakers and environmental health professionals, campaigners and any individual affected by noise.

Written by a renowned noise campaigner and experts in law and health, this book tells you all you need to know about noise as a social, cultural and environmental issue and how we can act to build a more peaceful world." (Source: publisher).

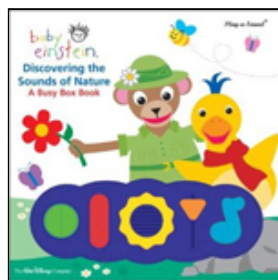
Why Noise Matters: A Worldwide Perspective on the Problems, Policies and Solutions. By John Stewart with Arline Bronzaft, Francis McManus, Nigel Rodgers and Val Weedon. Paperback, 220 pages, [Earthscan](#) ISBN 9781849712576 (August, 2011)

The first proper German translation of R. Murray Schafer's seminal book, *Tuning of the World: The Soundscape* was released by Schott Music last October. Titled *Die Ordnung der Klänge*, it was translated by WFAE founding member, Sabine Breitsameter.



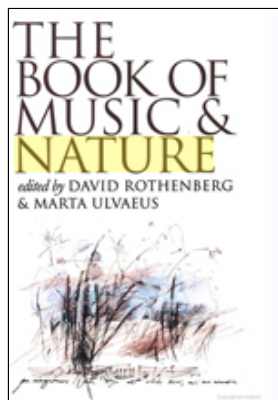
"Alles, was wir hören, ist Musik." Mit dieser These beschriftet der kanadische Klangforscher Schafer bereits Ende der 60er Jahre neue Wege. In seinem Kultbuch "The Tuning of the World" stellt er als Erster die Beziehung des Menschen zu seiner akustischen Umwelt kulturhistorisch dar: die Entwicklung der Klanglandschaften von der naturgegebenen "Lautsphäre" zu dauerhaftem städtischem Lärm und manipulativer Musikbeschallung. Als Ausweg aus dieser "akustischen Umweltverschmutzung" plädiert Schafer für kritisches Hören und aktive Gestaltung unserer akustischen Umwelt. Seine Methode - eine einzigartige Synthese aus Naturwissenschaft, Soziologie und Kunst - ist heute aktueller denn je und liegt nun in neuer Übersetzung vor." (Source: publisher)

Die Ordnung der Klänge. By R. Murray Schafer, Editor: Sabine Breitsameter, Translator: Sabine Breitsameter, postscript: Sabine Breitsameter. Hard Cover, 448 pages, [Schott Music](#), ISBN: 978-3-7957-0716-3



"The Baby Einstein Discovering the Sounds of Nature" takes your little one on a sight and sound-filled journey through the outdoors with Jane the Monkey and Charlie the Duck. Child-friendly text explains their travels through the country as they meet familiar animals and experience rain, storm clouds, and the warmth of the sun. Brightly coloured icons throughout the text correspond to unique, Play-a-Sound™ oversized tactile objects that play nature sounds and music when pushed, turned, or moved up and down." (Source: publisher)

Baby Einstein Discovering the Sounds of Naturez. By Dana Richte. Hardcover 12 pages. [Publications International Ltd.](#) ISBN-13: 9780785379645/



"This innovative book and online CD, assembled by the editors of the renowned periodical Terra Nova, is the first anthology published on the subject of music and nature. Lush and evocative, yoking together the simplicities and complexities of the world of natural sound and the music inspired by it, this collection includes essays, illustrations, and plenty of sounds and music. The Book of Music and Nature celebrates our relationship with natural soundscapes while posing stimulating questions about that very relationship. The book ranges widely, with the interplay of the texts and sounds creating a conversation that readers from all walks of life will find provocative and accessible.

The anthology includes classic texts on music and nature by 20th century masters including John Cage, Hazrat Inayat Khan, Pierre Schaeffer, Rainer Maria Rilke, and Toru Takemitsu. Innovative essays by Brian Eno, Pauline Oliveros, David Toop, Hildegard Westerkamp and Evan Eisenberg also appear. Interspersed throughout are short fictional excerpts by authors Rafi Zabor, Alejo Carpentier, and Junichiro Tanazaki." (Source: publisher)

The Book of Music and Nature - An Anthology of Sounds, Words, Thoughts. By David Rothenberg, ed.; Marta Ulvaeus, ed. [Wesleyan University Press](#) 2009 ISBN 978-0-8195-6935-6

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WFAE: FEATURED WEB SITE



"Staten Island, like the rest of the world, is dominated by packaged audio experiences. In restaurants, you must listen to football games and sports commentary. On elevators, you are subjected to Muzak. In your doctor's office, a TV talk show host fills your audio space. On the Staten Island ferry, loudspeakers broadcast garbled safety announcements that drown out the sounds of wind and waves. It's enough to make you stop listening—or drive you to create your own sound track of commercial music, audio books, and podcasts—anything to counteract unwanted sounds. In the process, all awareness of the true Staten Island audio environment is cancelled."

"The "Sounds Like Staten Island" (SLSI) initiative proposes a new approach to the daily audio onslaught: radical listening. Through radical listening you engage the world directly with your ears. Counter-intuitive as it seems, attentive and focused listening to the sounds in your built and natural environment can re-connect you to nature, culture, community, political undercurrents, and vanishing local histories. Radical listening even brings awareness that what you think of as "noise" may, in fact, be a source of gratifying sonic experience. In short, radical listening can change your world."

This site has many ideas to explore among them: Write a Sound Poem, Take a Sound Walk, Audio Scavenger Hunt, Picture That Sound, Clean your Ears!, DIY Audio Postcard, Keep a Sound Journal.

Staten Island is a borough of New York City, USA

[Visit web site.](#)

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The Western Soundscape Archive (WSA) project recognizes the vital connection between places and their soundscapes and features audio recordings of animals and environments throughout the western United States.

Begun in November of 2007, archive is housed at the University of Utah's J. Willard Marriott Library in Salt Lake City. It features audio recordings contributed by volunteers, government agencies and conservation groups. The project's geographic focus includes the eleven contiguous western states including Arizona, California, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington and Wyoming - as well as baseline sound monitoring in the Arctic National Wildlife Refuge in Alaska.

The Western Soundscape Archive offers thousands of recordings of western animal species and their environments. You can search by name or keyword, or browse all sounds currently available. This website provides representative sounds from the archive of more than 570 different Western bird species, all of the region's vocalizing frogs and toads, dozens of reptiles and more than 100 different types of mammals. Longer ambient recordings are also available from a wide variety of remote and wild places throughout the West.

This project is supported in part by a major grant from the Institute of Museum and Library Services (IMLS). [Visit Archive.](#)

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WFAE: WEB MOVIE

森の木琴



This video is an advert for Sharp's Touch Wood SH-08C handsets produced by [Drill, Inc.](#) It is a fascinating assembly of wood pieces designed to create a forest marimba in the midst of [Kyushu](#), Japan's woodland.

Designer Kenjiro Matsuo was responsible for the creation of the instrument, while Drill Inc. creative director Morihiro Harano is credited for the idea. Harano "... confirmed to The New York Times that no artificial music was added whatsoever, with only the background levels being adjusted up for effect." The composition is Bach's Cantata 147, "Jesu, Joy of Man's Desiring."

The WFAE Web Movie page will feature occasional videos from Internet sources. If you have a favorite sound related video that you would like to share, please send the link and a short description to wfae.organization@gmail.com.

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WFAE: INFORMATION

The [World Forum for Acoustic Ecology](#) (WFAE), founded in 1993, is an international association of nine affiliated organizations that 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.

✦ WFAE AFFILIATE ORGANIZATIONS

American Society for Acoustic Ecology	contact-asae@wfae.net
Australian Forum for Acoustic Ecology	contact-afae@wfae.net
Canadian Association for Sound Ecology	contact-case@wfae.net
Forum fuer Klanglandschaft	contact-fkl@wfae.net
Hellenic Society for Acoustic Ecology	contact-hsae@wfae.net
Finish Society for Acoustic Ecology	contact-fsae@wfae.net
Foro Mexicano de Ecologia Acustica	contact-mfae@wfae.net
Soundscape Association of Japan	contact-jase@wfae.net
UK and Ireland Soundscape Community	contact-ukisc@wfae.net

✦ **WFAE MEMBERSHIP:** Become an individual or WFAE Affiliate Organization member. Download a [membership](#) form today.

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

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