

# World Forum for Acoustic Ecology WFAE Newsletter



July-August, 2011  
Volume 8, Number 4

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## WFAE: UP FRONT



**WFAE Chair Report:** by Hill H. Kobayashi.

Greetings and best wishes to all. While attending a public-broadcasting conference in Guadalajara Mexico, I met a gentleman who has been working in the in film industry as a sound engineer. He expressed to me his recent discovery and interest in acoustic ecology and that he is now traveling around Mexico documenting the soundscape in what he calls his Méx-Mix project.

What I find fascinating about the World Forum for Acoustic Ecology is the diversity of specialties represented by our membership. We have all grown up in different places around the world, have pursued diverse disciplines and professions, and yet come together to share a common interest in the soundscape. This makes us a unique society.

My experience in Mexico helped me to reflect upon our goal of welcoming and supporting new people who, regardless of our linguistic and cultural differences, share a common interest in acoustic-ecology. It is important for each of us to participate in organizational meetings to meet old friends and embrace new members.

Our regional affiliate and international events provide the opportunity to meet others and who share our common bond. The forth-coming World Forum for Acoustic Ecology Conference in October is one such occasion.



"Crossing listening paths' is the theme of the conference, which will take place in the Department of Music of the Ionian University in Corfu, Greece October 3-7 2011. Featured speakers include: R. Murray Schafer, Hildegard Westerkamp, Katharine Norman, Christopher W. Clark, and Allen S. Weiss.

This occasion provides a unique opportunity for us to come together in a beautiful Mediterranean setting to explore, through a diversity of events, our shared interest in the soundscape.

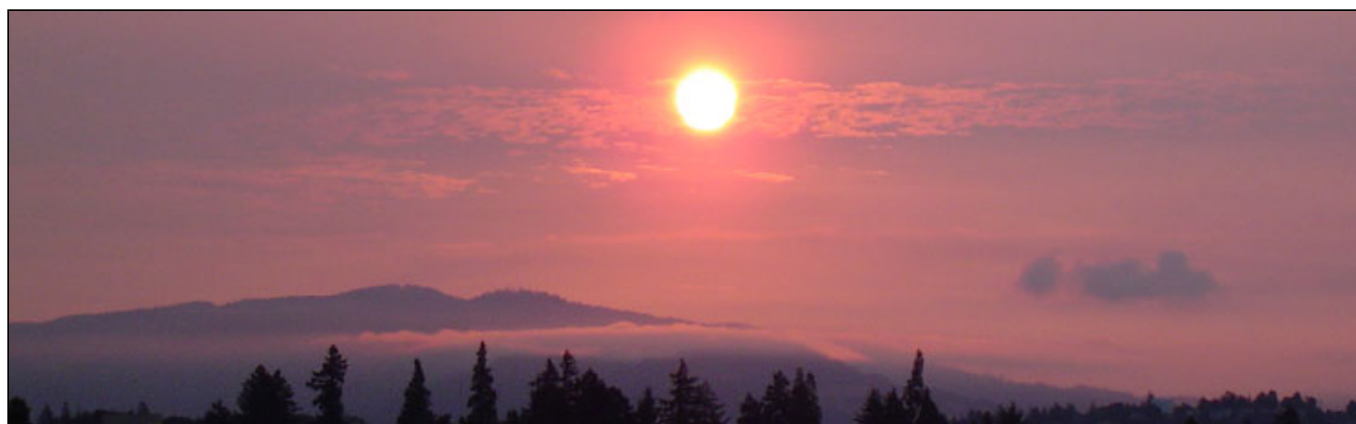
I encourage you, and others you may want to invite, to attend this international event. Let us come together in October as a community of ear-minded individuals and share time together exploring our soundscape interests. Full information is available on the [conference web site](#). (Photo: Music Building Ionian University).

**Editors Note:** Don't forget [World Listening Day](#) is Monday July 18th! The World Listening Project (WLP) and Midwest Society for Acoustic Ecology (MSAE) invite you to participate in the 2011 World Listening Day with continuing events during the week of July 17-23, 2011. Regional coordinators are tracking events in their respective their continents. [Click2Learn](#) more.

Read last month's issue of the [WFAE Newsletter](#)

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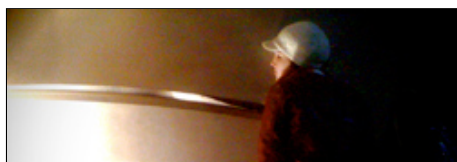
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## WFAE: AFFILIATE REPORTS



**Report: Australian Forum for Acoustic Ecology (AFAE).** Submitted by Anthony Magen. Recent events and planning upcoming activities has kept the AFAE has been busy



Recently The Melbourne International Jazz Festival hosted a series of evening soundwalks that had over 100 participants and was well received by all. There was some publicity for the AFAE in the media and the growing awareness is exciting.

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The AFAE is hosting a presentation from Douglas Quin on July 2nd at the Kaleide Theatre on Swnaston Street Melbourne. Doug will be attending a conference at Australian National University on Antarctica. He will also be in Brisbane and Sydney so look out for events. On the 3rd July we will be having a Workshop on soundwalking for AFAE members and will be important for us as we have the upcoming Melbourne Open House soundwalk weekend at the end of July.

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**Cost:** The week will be fully catered for, and will include breakfast, lunch, morning and afternoon teas, and dinner.

The cost (Australian dollars) is still to be finalized but at this stage it will be approximately \$380 to \$430 per person per week, or \$95 per person for over-night stays.

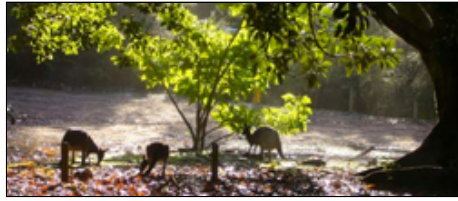
The group: [AWSRG](#) is an enthusiastic group of people of all ages who enjoy recording wildlife sounds, mainly frogs, birds and insects.

Australia's best wildlife recordists are in the Group. It includes professional and enthusiastic amateur recordists – those who love recording animals in the bush, and those who enjoy cleaning up (editing) their calls on a computer.

Some members like the sweet, unaltered calls of Nature, others like to blend them with music or use them to create contemporary sound art. Some members listen to their calls for pleasure, others use them for biological research.

For further information contact:  
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BOB TOMKINS [bob.tomkins@hotmail.com](mailto:bob.tomkins@hotmail.com)  
All enquiries welcome.

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Australian Wildlife Sound Recording Group Inc ([AWSRG](#)) will be held for the first time in Western Australia from 18th to 23rd September 2011 at the [Wellington Lodge and Conference Centre](#), Wellington Mills.

*The Timetable:* A beginners course for field recording and for editing will be available at the Workshop, as well as several guest speakers who will discuss more technical aspects of recording. If you would like to learn a little or a lot about recording wildlife sounds, and the subsequent computer editing process, please come along to our week- long Workshop, or come even for a few days.

*The Venue:* The Centre is in the tranquil setting within the Wellington National Park, and is surrounded by Marri and Jarrah forest. Birds are abundant with several endemics residing there. A dam, and creek that run through the Centre have abundant frog populations. Tame magpies and kangaroos wander the grassed area. Despite its tranquil setting the Centre is close to facilities. It is about half an hour's drive east of Bunbury, and is close to other centres such as Collie. There are a number of attractions nearby, such as craft outlets and wineries.

Wildflowers are also a feature throughout the southwest of Western Australia at this time of the year, and the northern half of Western Australia has had good rains and bird breeding this summer.

*Accommodation:* There are 8 self-contained cottages which have a rustic charm to them. They have been renovated recently, and each has three rooms. Each cottage can accommodate up to 8 people.

[Clocked Out](#) – one of Australia's most intriguing sound-making organisations - was given the Award for Excellence by an Organisation 2011 at the recent [APRA/AMC](#) awards ceremony in Walsh Bay, Sydney. Their eclectic working method openly defies musical 'isms, and is inclusive and aware of ecological concerns as evidenced through projects like *Sounding Wivenhoe* (music in the time of drought), *Sounding the Condamine* (an eco-acoustic performance event around the history of the Condamine Bell), *Myall Park Open Day* (songs for the grevilleas in western Queensland) and *Four Places in Queensland* (piano solos written for Kylie Davidson, Liam Viney, Erik Griswold and Stephen Emmerson).

*Clocked Out* is directed by Erik Griswold and Vanessa Tomlinson, and explores boundaries between musical styles and artistic disciplines. Vanessa's recent work *Music for the Banal, the Obvious, the Everyday* is in itself an eco-acoustic investigation, using discarded rubbish, recycled materials and nature to produce musical works. In 2011 *Clocked Out* will be embarking on a new adventure, producing music and sound effects for Radio Plays with the Miles Regional Arts Council as part of the Queensland Music Festival. *Queen Bea* and *The Night Parrot* can be heard in Miles and Blackall in July 2011 and features the *Clocked Out* band which is; Erik Griswold (keyboards), Peter Knight (trumpet), Adam Simmons (saxophone), Sam Pankhurst (bass), Vanessa Tomlinson February 2011 (percussion), Catherine Oates (sound). More information about this project and past projects is [available online](#).

Photos: The Melbourne International Jazz Festival soundwalk/ Wellington Lodge and Conference Center/ Erik Griswold and Vanessa Tomlinson at APRA/AMC awards ceremony.



**Report: Finish  
Society for  
Acoustic  
Ecology  
(FSAE.)**

Submitted by

An orientation event was held at the end of May for local youth, ages 12-20, that introduced them to the use of recording equipment and how to collect soundscapes during the summer.

Noora Vikman. A small-scale soundscape composition workshop presented by the [Popkatu Association](#) and the [Soundscapes and Cultural Sustainability project](#) will be held July 14-15 in Joensuu, Finland. The number of participants is limited to 12, and the fee is 60 euros. The main tutor is the recognised sound artist [John Wynne](#) from London.

This event is connected to the Joensuu's successful [soundscape composition competition](#) to which 144 soundscape works were submitted through June 5th. A selection of nine works can be listened to in the Joensuu pedestrian center area during the Popkatu event July 11-13th.

Joensuu is the home of the University of Eastern Finland (UEF) and is one of the most active institutions for soundscape studies in Finland. Well known Finish acoustic Helmi Järviluoma-Mäkelä, Noora Vikman and Meri Kytö are associated with the University. Please use the following address for inquiries: [juhana.venalainen@uef.fi](mailto:juhana.venalainen@uef.fi)



**Pielinen Karelia Soundscape Project.** A local heritage association called "Nurmes Seura ry" has started a collection of soundscapes in Nurmes, a town located in Northern Karelia, Eastern Finland.

The project is realized by a consortium consisting of a local sound engineering company (Metakka Media), Nurmes Old Market Town Development Association, The Cultural Activity of Nurmes municipality and the Nurmes Museum.

The project and funding wouldn't be possible without the help of soundscape research professionals Helmi Järviluoma-Mäkelä and Noora Vikman from the University of Eastern Finland.



**ASAE Chapter News** Edited by Andrea Polli

**Bay Area Sound Ecology (BASE)** – submitted by Jeremiah Moore BASE member, sound artist and composer Andrea Williams hosted a meditative soundwalk at the Kaiser Rooftop Gardens

Six young people are now collecting and documenting local soundscapes. These recordings will be processed in the Autumn and the results shared using social media. The material will then be archived in the museum of Nurmes. The museum is developing a "Digital Soundscape Museum" with the help of area youth and the soundscape professionals from the University of Eastern Finland.

A Pielinen Karelia Soundscape meeting will be held August 7-8, 2011. It is a two day educational meeting for local soundscape fellows and professionals. Key participants are Stephen Schwartz from Denmark, Hannu Karisto from Finnish Radio, Heikki Uimonen and Meri Kytö from Finnish Society for Acoustic Ecology. Download [schedule of events](#) (PDF).



Meri Kytö

Heikki Uimonen

The project's events, soundscape processing competition and seminar have received financial support from the Finnish Cultural Foundation's North Karelia Regional Fund, the Finnish-Danish Foundation, the municipality of Nurmes and the research project Soundscapes and Cultural Sustainability.

Photo: Nurmes landscape (anonymous), Meri Kytö by Noora Vikman, Heikki Uimonen (Facebook).

On July 5th, NYSAE Member Jamie Davis and ASAE Vice President Andrea Polli will give a walk, presented by NYSAE member's Todd Shalom's Elastic City. Elastic City offers conceptual walks through New York. These walks are ones that focus less on facts and more on heightening our awareness, exploring our senses and making new group rituals in dialogue with public space in the city. The walk is entitled "[City Island Hop](#)".

in downtown Oakland, California on the summer solstice, June 21 2011.



On Monday July 18th 2011 at 6:30pm, in commemoration of World Listening Day, BASE will host a soundwalk in an urban forest on [Mount Sutro](#) in the center of San Francisco. For details and further info visit us on the [web](#). Photo: Save Mount Sutro.

### **Midwest Society for Acoustic Ecology (MSAE)** – submitted by Jay Needham.



As a part of the continuing collaboration between the MSAE and The National Park Service, Midwest Society of Acoustic Ecology members organized a series of our first sound events for children at the [Indiana Dunes National Lakeshore](#) for the Silver Celebration of the Paul H. Douglas Center for Environmental Education on June 25th. MSAE members Norman W. Long, Eric Leonardson and Jesse Seay collaborated in the creation of soundwalks, an instrument-building workshop and a sound map workshop for children. This free, family-friendly event celebrated both the 25th anniversary of the Douglas Center and "Leave No Child Inside" month. (Photo: National Park Service)

ASAE board member/MSAE chapter representative Jay Needham performed his radio play *The Distant Exchange* as a part of the International Society for the Study of Time conference in Caen, France.

The MSAE participates in the July 23 Nighttime Insect Walk led by Field Museum of Natural History zoologist Jim Louderman, as a part of its World Listening Day activities. MSAE member, Dan Godston has been contacting individuals around the world for the second World listening Day on July 23rd. [Chicago Phonography](#) will perform an early evening set before the walk begins. Where: [Paul H. Douglas Center for Environmental Education](#), 100 North Lake Street, Gary IN 46403

[Jesse Seay](#) has accepted the position of [MSAE](#) co-chair alongside chapter representative [Jay Needham](#) and founder [Eric Leonardson](#). They will be working together to develop the MSAE's future.

### **Southwest Society for Acoustic Ecology (SWSAE)** – submitted by Andrea Polli.



ASAE Vice President and SWSAE member Andrea Polli is the Artistic Director of the International [ISEA2012 Symposium](#) in Albuquerque: Machine Wilderness, Re-envisioning Art, Technology and Nature. Submissions are now open with a deadline of October 15th and WFAE member submissions are encouraged.

ISEA2012 Albuquerque: Machine Wilderness is a symposium and series of events exploring the discourse of global proportions on the subject of art, technology and nature.

Proposals may include:

- \* Artworks/Performances
- \* Panels
- \* Workshops
- \* Papers
- \* Residencies/Site Projects

The [ISEA2012](#) symposium will consist of a conference September 19 - 24, 2012 based in Albuquerque with outreach days along the state's "Cultural Corridor" in Santa Fe and Taos, and an expansive, regional collaboration throughout the fall of 2012, including art exhibitions, public events, performances and educational activities. This project will bring together a wealth of leading creative minds from around the globe, and engage the local community through in-depth partnerships.

Machine Wilderness references the New Mexico region as an area of rapid growth and technology alongside wide expanses of open land, and aims to present artists' and technologists' ideas for a more humane interaction between technology and wilderness in which "machines" can take many forms to support life on Earth. Machine Wilderness focuses on creative solutions for how technology and the natural world can sustainability co-exist.

The program will include: a bilingual focus, an indigenous thread, and a focus on land and skyscape. Because of our vast resource of land in New Mexico, proposals from artists are being sought that will take ISEA participants out into the landscape. The Albuquerque Balloon Museum offers a

Visit her [website](#) to learn more about her work, And participate in Favorite [Chicago Sounds](#). Updates, details and additional information about our chapter's research, creative and public outreach work can be found on our [web page](#) and our new [Facebook](#) page.

unique opportunity for artworks to extend into the sky as well.

The lead organizations hosting ISEA2012 are 516 ARTS, The University of New Mexico and The Albuquerque Museum of Art & History. There are a total over 50 partnering organizations to date representing museums, colleges, nonprofit arts organizations, environmental organizations and the scientific and technological communities.

Spread the word!  
<http://www.isea2012.org>

**The New York Society for Acoustic Ecology (NYSAE)** – submitted by Michelle Nagai and Andrea Polli. This July, NYSAE member Michelle Nagai will be in residence at the [Schoharie River Center](#), in Northern New York state. Assisted by young adults and other members of the community, Michelle's project will focus on exploring the creek that runs through the center of the small village of Burtonsville, NY. While in residence, Michelle will lead soundwalks and collaborate with students on a site-specific sound project to be presented at the town's River Day festival.



**Report: Forum Klanglandschaft (FKL).** Submitted by Lorenz Schwarz. Under the motto, "Keep an ear on ..." the 5th FKL-Symposium took place May 20-22 in Florence, Italy. The event brought together people from all over Europe as well as Australia and America. Equally diverse were the presentation

topics that included: the commercialization of silence, the voices of birds and how they might hear themselves, the tuning of waterfalls in old English parks, the rediscovery of sound heritage in northern Italy or the different ways to do sound cartography, just to name a few. The presentations were accompanied by sound installations and performances and three evening concerts. Overall the symposium was highly regarded by participants. The full program and abstracts of the presentations can be found [online](#).



The FKL-Symposia were initially meant to be a platform for its members to present their work and get to know each other. With this fifth bi-annual event it has grown into an international conference. This year's FKL-Symposium was organized in collaboration with the [Centro Tempo Reale](#), a center of research, production and education in the field of new music technologies. (Photo: Lorenz Schwarz)

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Please visit our other affiliate organization web sites for news of events and regional activities:

- Canadian Association for Soundscape Ecology ([CASE](#))
- Japanese Association for Sound Ecology ([JASE](#))
- Hellenic Society for Acoustic Ecology ([HSAE](#))
- American Society for Acoustic Ecology ([ASAE](#))
- UK and Ireland Soundscape Community (UKISC) (no current web site)
- Foro Mexicano de Ecologia Acustica (MFAE) (no current web site)

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## WFAE: SOUND BITES

### **EU rules may mean silent electric cars must make Star Wars noises** (Times Online)

The vision of tranquil modern cities, with inhabitants gliding by silently in electric cars, may be shattered by European plans to introduce artificial warning sounds to the new generation of zero-emission vehicles. [Read More](#)

**U.S. National Park Service and World Listening Day.** The Natural Sounds Program wants to encourage U.S. National parks to do an activity or program that includes listening during the week of July 17th. Participants in [World Listening Day](#) events are encouraged to submit narrative descriptions of their experiences or recordings of park soundscapes that will be archived online. [Read More](#).

**Fukushima Soundscape after March, 2011.** Koji Nagahata presents a collection of changes in the soundscape of Fukushima Japan since the earthquake and subsequent issues at the Fukushima Daiichi Nuclear plant. Audio recordings include pre and post quake soundscapes of the region and the changes made by this disaster. [Read More](#)



**Creating Cumbria's musical hill.** (BBC) French composer Pierre Sauvageot, along with French group Lieux Publics, was behind the "Harmonic Fields" installation near Ulverston, United Kingdom, where five hundred musical instruments, powered only by the wind, had been installed in Cumbria to create what is billed as an "interactive musical landscape" (video) [View](#). Also read: [Blowing in the wind: Pierre Sauvageot's Harmonic Fields \(Guardian\)](#). (Photo:

BBC)

**National Jukebox: Historical Recordings from the US Library of Congress.** The United States Library of Congress presents the National Jukebox, which makes historical sound recordings available to the public free of charge. The Jukebox includes recordings from the extraordinary collections of the Library of Congress Packard Campus for Audio Visual Conservation and other contributing libraries and archives. [More](#)



**Under the Ice, Sounds of Spring** (New York Times). Kate Stafford, and oceanographer at the Applied Physics Laboratory of the University of Washington discusses her research



that involves listening to the oceans, especially in the Arctic. Here she discusses springtime in the Arctic. [Read More](#). (Photo: Kate Stafford)

**Heard, Seen, and Sliced. Newsletter Of The Centre Noise Environment** (Lunds Uiveritet). The May-June 2011 edition of Listening Lund Newsletter published by the [Acoustic Center](#) at Lund University includes many interesting article links. The newsletter is in Swedish. [Read More \(Swedish\)](#). [Read More \(Google Translated English Version\)](#)



**"Soundscapes: Burning Man"** (Places: An online journal of architecture, landscape, and urbanism). Every year, tens of thousands of people converge on the Black Rock Desert in northwestern Nevada to participate in the collective art project, social experiment, temporary city and continuous week-long party known as Burning Man. At night, however, the only thing that matters is how bright are your lights and how loud is your sound. [Read More](#) (Photo: [Nick Sowers](#))

**"Soundscapes: Atlantikwall"** (Places: An online journal of architecture, landscape, and urbanism). Nick Sowers explores the World War II bunker landscape that he calls a "bunker acoustic ecology." Article includes several tracks of bunker audio extracted from Mr. Sowers military architecture tour of 2009. [More](#)



**Tuned City Tallinn: Sonic Landmarks – a sonic path through Tallinn.** The Tuned City project is undertaking an acoustic exploration of Tallinn (Estonia) the 2011 European Cultural Capital. The goal is to identify and explore the sonic landmarks of the city which define its identity, shape its communication and transform the perceptions of its visitors and inhabitants. [More](#) (Photo: [Facebook: Tuned City Tallinn](#))

**Screech machine could drive teens away** (LaCrosse Tribune) The southeastern Minnesota town of Hastings may try to solve a vandalism problem in an out-of-the way park by installing a noise machine to repel teenagers. The city is considering installing the SonicScreen technology in Cari Park, a frequent target for vandals who are assumed to be teenagers. SonicScreen emits a high-pitched screech at a frequency young people can hear but older folks with less-sensitive hearing can't. [Read More](#)



**Turku is Listening** (Turku Finland 2011) Soundscapes have a powerful and subliminal impact on our well-being and how we experience time, location and space. It is an aesthetic experience. *Turku is Listening* brings the sounds of the city to the fore and opens your ears wide open. (Photo: Simo Alitalo) [Read More](#)

**Shock wave from trombone filmed** (BBC) It was first suggested in 1995 that the intense pressure waves, which can briefly exceed the speed of sound, could come from trombones. Now the shock waves emanating from a trombone have been caught on video for the first time, researchers say. [Read More](#)

**Exhibition celebrates 'hidden sounds'** (BBC) Sound artist Lee Patterson fronts an exhibition of different sounds in Kent. The exhibition, "Hidden Sounds" delivers some unique soundscapes from nature that the human ear could not normally hear. [Listen](#)

**Study Wales.** Beam Reach is an off-campus experience that lets advanced undergraduates and recent graduates live the life of a marine biologist. A 10-week taste of what it's like to be a professional field scientist is offered this fall or next year studying endangered killer whales, their ecosystem (including bioacoustic), and marine conservation in the US Pacific Northwest. (Photo: Beam Research) [Read More](#)



**Seeing, Hearing, and Smelling Color: Synesthesia** (imprint) A series of articles by Jude Stewart that explores synesthesia, or that ability of certain people to “see” colors in letters and numbers in dry black-and-white, or see them in sounds, tastes or textures. [More](#)

**Music and Emotions Media Analysis and Reception Project.**

The Department of Audio Communication at the Technical University of Berlin invites participation in an experiment related to a research project about 'Media Analysis and Reception'. The research is investigating which Emotions can be induced by music, especially by soundscape compositions. The ten minute task asks participants to evaluate two musical pieces by filling in an online questionnaire. Access in [English](#). Access in [German](#).

**Frog tadpoles 'scream' underwater discover scientists** (BBC). Tadpoles of one frog species let out an audible "scream" when they come under attack, scientists have discovered. They only make the noise, described as a brief, clear metallic sound made up of a series of notes, when in distress. It is the first time any vertebrate larva has been found to use sound to communicate underwater. [Read More](#)

**Humans Guided Evolution of Dog Barks.** (Wired) “The direct or indirect human artificial selection process made the dog bark as we know,” said Csaba Molnar, formerly an ethologist at Hungary’s Eotvos Lorand University. Molnar’s work was inspired by a simple but intriguing fact: Barking is common in domesticated dogs, but infrequent if not downright absent in their wild counterparts. [Read More](#).



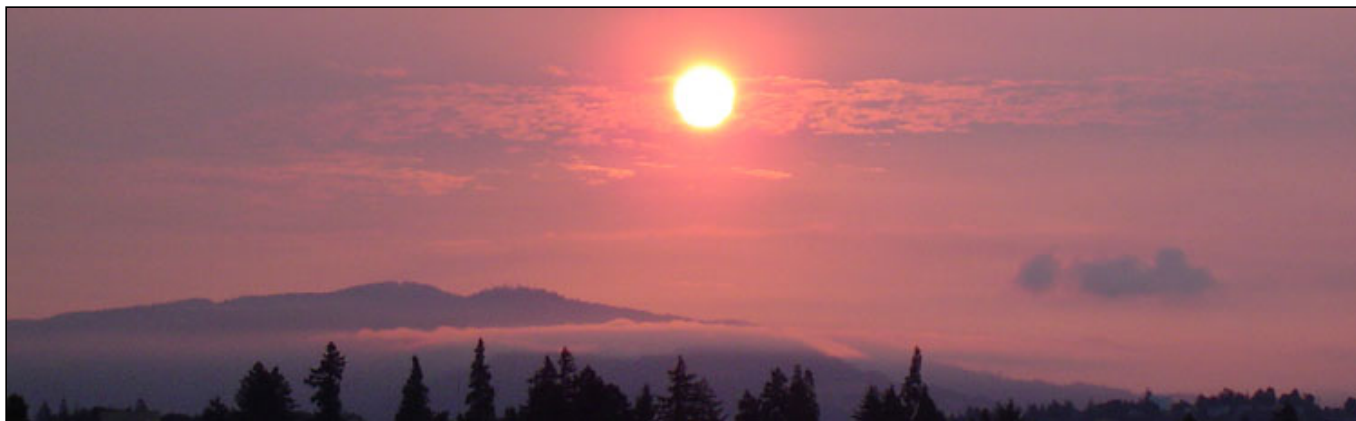
**Older female elephants are wiser matriarchs** (BBC). Elephants pay close attention to their elders, especially when they hear the sound of an approaching predator, scientists have found. A research team monitored African elephants' reactions when they heard the sound of lions roaring. Groups of animals with older female leaders, or matriarchs, very quickly organised themselves into a defensive "bunch" when they heard a male lion. [Read More](#)

**Counting Elephants by Voice.** (Wired) By putting microphones in the jungle, researchers are better able to perform the surprisingly tricky task of counting elephants. The [Elephant Listening Project](#) at Cornell University uses acoustic monitoring and analysis techniques originally developed for counting birds by song, to track elephants in the jungles of Central Africa. [Read More](#)

**Speaker Julian Treasure: The 4 Ways Sound Affects Us.** Consultant Julian Treasure shows how sound affects us in four significant ways and why businesses need to consider why businesses should consider the soundscape of their commercial environments. [Julian Treasure](#) studies sound and advises businesses on how best to use it. [View 6 minute lecture.](#) TED (Technology, Entertainment and Design) provides a clearing house of ideas offering free knowledge and inspiration.

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## WFAE: EVENTS CALENDAR

### July 4-10 Tuned City Festival

#### Tallinn, Estonia.

Festival includes workshops, installations, concerts and lectures. Check the [schedule overview](#) for events.

### 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. Check our [web site](#) for program details.

### July 11-15 - Sound as Art YOUTH Summer Camp

#### NAISA space, 601 Christie #252 Toronto, Ontario, Canada

NAISA is inviting youth aged 13-18 to create art entirely with Sound, Radio, Electronics, and/or Performance through exploration according to their own individual interest - through building a NAISAtron, a micro-transmitter, or working with basic recording and editing software. All equipment will be provided by New Adventures in Sound Art and no experience is necessary. Please contact Mike at [info@naisa.ca](mailto:info@naisa.ca). Limited spots available. Registration required. [Learn More.](#)

### July 18, 2011 World Listening Day

World Listening Day happens annually on July 18th, the birth date of R. Murray Schafer, a Canadian composer who established the World Soundscape Project. Its research laid the foundations for what became known as Soundscape Studies and Acoustic Ecology.

The purposes of [World Listening Day](#) are:

- to celebrate different ways we can focus on our soundscape (sonic environment);
- to raise awareness about the acoustic ecology movement, including ideas regarding how noise pollution can be reduced; and
- to introduce new educational initiatives and community events related to listening and acoustic ecology.

Participation in the 2011 World Listening Day will focus on the aforementioned goals, which could include listening parties, listening to one's soundscape in private, private or public soundwalks, public forums about acoustic ecology, and more. What would you like

to do on the 2011 World Listening Day? Events could happen on Monday, July 18th. However, if another day during the week of July 17th would work better with your schedule, that would be fine. Please fill out the [World Listening Day Form](#) and return it to [worldlistening@gmail.com](mailto:worldlistening@gmail.com), with "World Listening Day" in the subject line.

### **August 16 to 20, 2011**

#### **Sound Travels Intensive**

##### **NAISA Space, Artscape Wychwood Barns, 601 Christie #252, Toronto**

The Sound Travels Intensive is an opportunity for artists, composers and musicians from across Canada and around the world to create and present new work in Toronto, exchange ideas with others, and hone their skills in diverse aspects of sound and electroacoustic practice. Five intense days of workshop sessions, private instruction and creative activity culminate in a public concert presentation at Toronto's Artscape Wychwood Barns. This year's Intensive features masterclasses by renowned acousmatic composer Jonty Harrison, alongside core workshops in audio production (Darren Copeland), DIY electronics (Rob Cruickshank) and interactive audio & MaxMSP (David Ogborn) with guest lectures by Marla Hlady and Jessica Thompson. Participants must apply by Friday July 15 at 12 noon Toronto time to be eligible for a limited number of scholarship and billeting possibilities. [Learn More](#)

### **August 26-27, 2011 - 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 include paper sessions, roundtable discussions, and creative works presentations. [More Information](#).

### **September 29 - October 1, 2011 - 20th Annual International Conference on Traffic Noise.**

Hilton Hotel Dresden, Dresden, Germany

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. [More Information](#).

### **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 is endorsed by the World Forum for Acoustic Ecology and the Hellenic Society for Acoustic Ecology. It is 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 supported by the Computer Music Laboratory of the Department of Music Technology and Acoustics of the Technological and Educational Institute of Crete. More information available on the [conference web site](#).

### **November 4-5, 2011 Balance-Unbalance Conference**

#### **Concordia University - Montreal Canada**

The BALANCE-UNBALANCE conference will seek to bring artists together with scientists, economists, philosophers, politicians, sociologists, engineers, management and policy experts with the intent of engendering a deeper awareness and creating lasting intellectual working partnerships in solving our global environmental crisis.

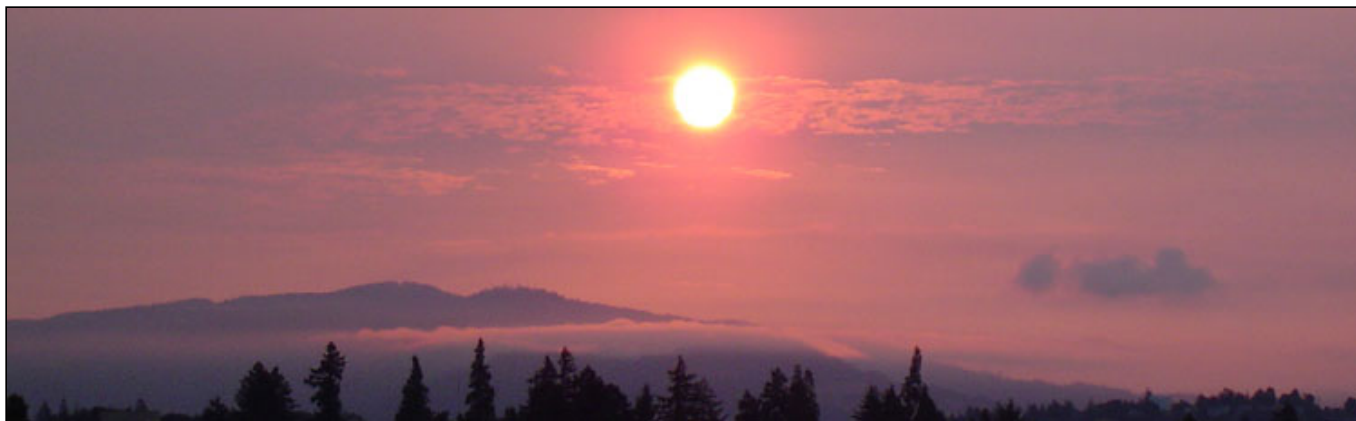
Using art as a catalyst, BALANCE-UNBALANCE 2011 will explore intersections between NATURE, ART, SCIENCE, TECHNOLOGY and SOCIETY as we move into an era of both unprecedented ecological threats and transdisciplinary possibilities.

BALANCE-UNBALANCE will call for two days of reflection, debate, and the promotion of projects and actions regarding the environment and our human responsibility at this defining moment in our history.

One of the main goals of this conference is to develop the role of the arts and artists in dealing with environmental challenges. Details on the [conference's web site](#).

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## WFAE: OPPORTUNITIES

**Deadline: July 1, 2011**

**SoundWalk 2011**

**Long Beach, California**

SoundWalk 2011 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 a maximum of 15 minutes to be performed in the city centre of Joensuu, Finland from July 11th - 13th. The contest, organized 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 is "**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 15, 2011**

**Call For Bell Recordings - CASE**

There are 8 hand-rung bells remaining across Canada. In 1973, the World Soundscape Project recorded and mapped these bells as part of The [Vancouver Soundscape documentation](#).

In celebration of World Listening Day (WLD), members of the Vancouver Soundwalk Collective will revisit, record, and map the acoustic "soundmark" of the hand-rung bells of the Holy Rosary Cathedral on Sunday, July 17th, and upload them to the CASE site on Monday, July 18th, to mark WLD.

The Canadian Association for Acoustic Ecology (CASE) is seeking acoustic ecologists, artists, researchers, and ardent listeners in the area of these bell towers to participate in the following way:

1. Before July 15th, inform us of your intent to record bells at the below listed locations on World Listening Day. Include a brief acoustic bio (3-5 sentences).
2. On Sunday, July 17th during bell ringing times (note schedules below) - record the bells. Choose a place that is acoustically interesting. Be sure to check the schedule and confirm times of ringing. The focus is on the acoustic resonance of the bells throughout their environs, including at a distance.
3. Send a short description (50 words and/or a drawing) of your location in proximity to the bells, any what / why you want to include (50 words), and details of the recording equipment used by July 20th.
4. Recordings can be uploaded to Aporee Radio <http://aporee.org/maps/>, as is WLD protocol, but CASE would also like to archive them on their website with the above information noted. Please include this statement in your email to us: "I give permission to CASE to include my recordings of \_\_\_\_\_ bells on the [CASE web-site](#) .

Send all the above to [chair@acousticecology.ca](mailto:chair@acousticecology.ca)

#### **Deadline July 17, 2011**

##### **Open Call for audio submissions**

##### **Kinokophonography 5 takes 24th of July in association with World Listening Day!**

Kinokophonone welcomes submissions by field recordists and phonographers to share in a collective listening experience. Works can be un-edited field recordings or compilations of no more than 5 minutes in duration. [Full details online](#).

#### **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 includes exhibits, performances, concerts, workshops and radio art transmissions. Visit [web site](#) or [Facebook](#) for more information.

#### **Deadline: August 2, 2011**

##### **Call for papers/ artistic works/ transdisciplinary activities**

##### **Balance-Unbalance 2011**

##### **Concordia University, Montreal, Canada**

The BALANCE-UNBALANCE conference will seek to bring artists together with scientists, economists, philosophers, politicians, sociologists, engineers, management and policy experts with the intent of engendering a deeper awareness and creating lasting intellectual working partnerships in solving our global environmental crisis. For full description of the call for submitted work visit the [conference web site](#) and click on "Call"

#### **Deadline: August 19, 2011**

##### **Hawaii International Conference on Arts & Humanities**

##### **Honolulu, Hawaii USA January 10-13, 2012**

The 10th Annual Hawaii International Conference on Arts and Humanities will be held from January 10 to January 13, 2012 at the Waikiki Beach Marriott Resort and Spa and the Hilton Waikiki Beach Hotel in Honolulu, Hawaii. You may submit your paper/proposal by following the instructions on our [conference website](#).

#### **Deadline: August 21, 2011**

##### **Call for papers: Sound Art Theories Symposium (November 5 and 6, 2011)**

##### **Chicago, Illinois USA**

The symposium will present a range of new theoretical work regarding sound as art and art as sound. The symposium seeks papers to present through an Open Call. The deadline for submission has been extended to August 21, 2011. Please visit the [SATS website](#) for information, registration, travel, and accommodation

#### **Deadline: August 31, 2011**

##### **"Japan 2011" Contemporary Music project**

**Taukay Web Radio - Broadcast october 2011**

With the intent of remembering the victims of the calamity that hit Japan, TEM - Taukay Edizioni Musicali is inviting Japan composers to submit electroacoustic recorded works 10 minutes or less in length.

The most interesting 6 or 7 compositions will be selected to be performed in a concert during the "Contemporanea" festival in October 2011 in Udine (Italy) and broadcasted from [Taukay Web radio](#). No entry fee. An application form is available at the project's [web site](#).

**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 and Digital Media (Spring 2012). This 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. For details see: [Style Guide](#) and [Journal Homepage](#)

**Deadline: September 30, 2011**

**NAISA 2011 Call For Submissions on the theme FREEDOM****Categories: Radio & Transmission Art, Electroacoustic Music/Sound Art, Sound based media art, Installation Art**

New Adventures in Sound Art (NAISA) invites artists of all ages and nationalities to submit works on the theme FREEDOM for consideration in New Adventures in Sound Art's 2012 programming in Toronto, Canada. Using the theme of FREEDOM for its 2012 programming, NAISA will commemorate the 100th anniversary of the birth of John Cage, an artist that challenged established artistic conventions in many fields. He also helped to broaden the already evolving language of sonic expression to include the existence of sound within the realm of art.

Preference in programming will be given to works that respond in some way to the theme of FREEDOM. Individual interpretations or variations on the theme are encouraged, but should be realized with sound as the primary component. NAISA would also like to encourage artists to submit works for live performance, gallery exhibit, screening, webcast or audio stream, radio broadcast, network or translocal performance, mobile experiences and any other emerging formats that include sound as a primary element.

Please complete in full the online submission form by midnight on September 30, 2011. If you are uploading your audio files instead of mailing them, try to have your files uploaded long before the deadline so as to avoid any technical difficulties. Note: Due to the number of submissions received in the past, NAISA is now requesting that you pay a \$5 submission fee in order to defray the cost of processing your submissions.

New Adventures in Sound Art is a non-profit organization that presents performances and installations spanning the entire spectrum of sound art. NAISA is partially funded by the Department of Canadian Heritage, the Toronto Arts Council, Ontario Arts Council, Canada Council for the Arts and the SOCAN Foundation. Go to [www.naisa.ca/opportunities.html](http://www.naisa.ca/opportunities.html) for full information and on-line application

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**On-Going: Call for audio submissions** - [Aifon](#) organization. Germany. Call specifications online at: <http://www.aifoon.org/experimenten.php?id=50>

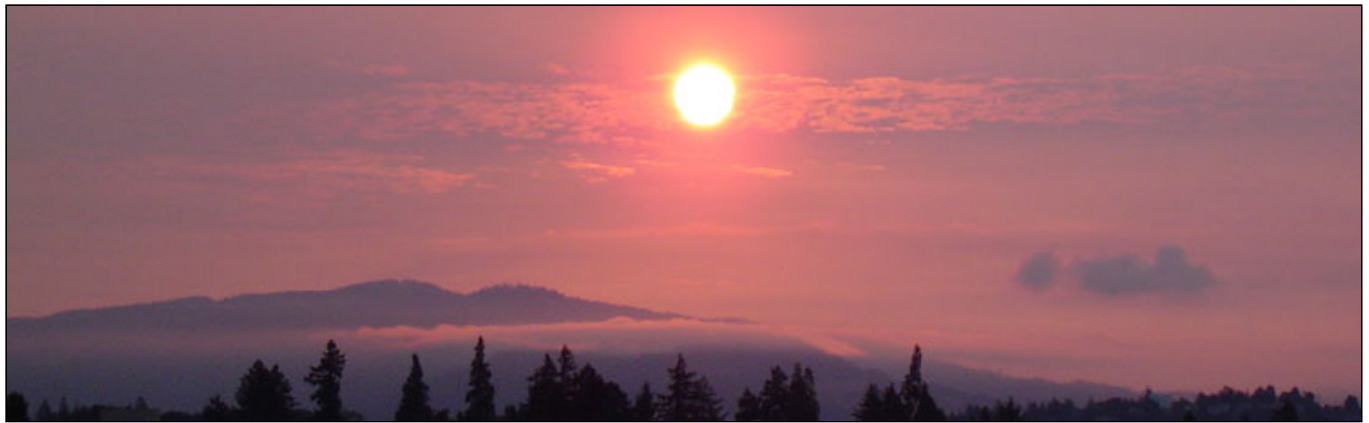
**On-Going: Call for audio submissions** - [Sound as art](#). With 1000+ subscribers, it is a great place to share your work be heard! Sound as art is looking for the unique. There will be no compensation for submissions but hopefully some satisfaction in sharing. Submission [information on line](#).

**On-Going: EMF/SEAMUS Professional Opportunities Compilation.** A listing of international sound art competitions, calls for papers, educational and research opportunities. More information: [World Listening Group](#).

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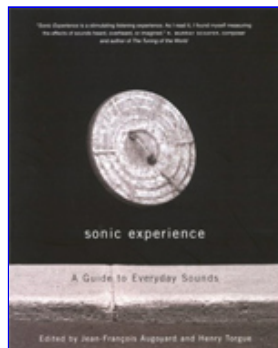


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## WFAE: RESOURCES

**Blog: Mediateletipos.net.** Mediateletipos.net is an online publication in blog format devoted to the spreading of aural culture, sound art, and audiovisual activism. (Blog in French with English option) [Explore Blog](#)



**Book: Sonic experience: a guide to everyday sounds.**

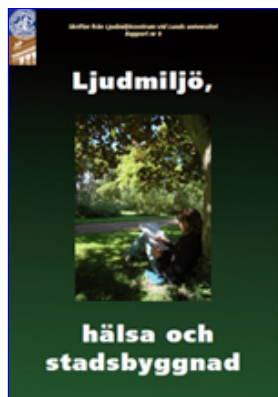
Authors: Jean François Augoyard and Henry Torgue. Never before has the "everyday soundtrack" of urban space been so cacophonous. Since the 1970s, sound researchers have attempted to classify noise, music, and everyday sounds using concepts such as Pierre Schafer's "sound object" and R. Murray Schafer's "soundscape."

Recently, the most significant team of soundscape researchers in the world has been concerned with the effects of sounds on listeners. 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. [Read More](#) (Source: Publisher)

Publisher: [McGill-Queen's Press](#) - MQUP, 2006, 216 pages

Paper (077352942X) 9780773529427

Cloth (0773525483) 9780773525481



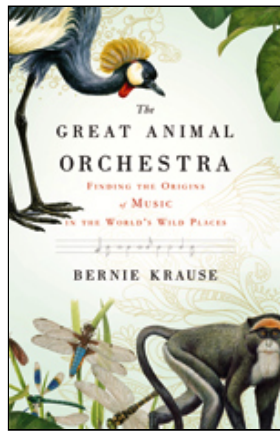
**Book: Listening Environment, Health and Design**

(Swedish). This text brings together current research and knowledge of how sounds may affect health and well being people and habitats. It presents different perspectives on urban planning and sound environments and explores how interpretations of the urban soundscape can be incorporated into modern city planning in today's world. (116s) The book can be ordered from [projektledare@ljudcentrum.lu.se](mailto:projektledare@ljudcentrum.lu.se).

Texts by Gunnar Cerwèn, Björn Hellström, Peter Währborg, Patrik Grahn, Per Hedfors, Jacob Kreutz Felt, Jonathan Stoltz, Jan O Mattsson, Jonas Björk, Kerstin Rydell-Andersson and Erik Skärbäck. (This paragraph from [web site](#) using Google Translator)

**Audio Recording: A Talk by acoustic ecologist Peter Cusack.** A sound artist and musician, Cusack explores the relationship between the sound in an environment, its

geography or physical features, and the people living and working there. [Listen](#) Source: Nicholas School of the Environment - Duke University, Durham, North Carolina, USA.



**Book: The Great Animal Orchestra: Finding the Origins of Music in the World's Wild Places** Author: Bernie Krause. A provocative look at the music of nature, the sounds and rhythms of the wild, and their deep connection.

Bernie Krause is one of the world's experts in natural sound, and here we listen through Krause's ears as he collects the sounds of purring jaguars, snapping shrimp, cracking glaciers—and the roar of the wild. It is an intensely personal narrative of life as it hits the ears, and of the planet's deeply connected natural sounds and music.

Krause shows that just as streetlights drown out the stars, human noise is vanishing the sounds of nature—and the very soundscapes that help us understand how wild sound and music connect.

As a travelogue of sound based on a lifetime of study, this account will leave you hearing—and seeing—nature as never before. (Source: Publisher)

Publisher: [Little, Brown and Company](#). Boston, Massachusetts, USA, March, 2011  
ISBN: 0316086878

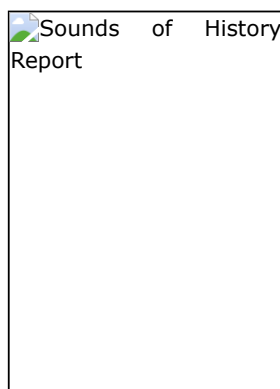


**Lecture: The Great Animal Orchestra.** Dr. Bernie Krause speaks at the California Academy of Sciences, San Francisco, CA on September 22, 2010.

Dr. Bernie Krause, creator of Wild Sanctuary, demonstrates that every living organism produces sound. This presentation focuses on the symbiotic ways in which the sounds of one

organism affect and interrelate with other organisms, local and regional, within a given habitat.

Learn about unusual soundscapes and their relevance to preserving natural sounds worldwide. Biophony - the notion that all sounds in undisturbed natural habitats fit into unique niches--will be used to illustrate the ways in which animals taught humans to dance and sing. This video lecture presented on the [FORA.tv](#) Conference Channel can be viewed as a full 54 minute presentation or viewed in short segments. [Click2View](#) options.



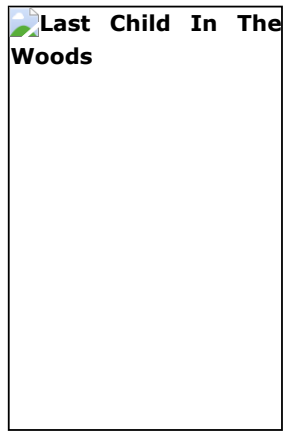
**Report no. 6 Sounds of History/** Edited by Frans Mossberg. This includes presentations from an interdisciplinary symposium held October 27 2007 arranged by The Sound Environment Centre at Lund university, Sweden.

Papers include: Frans Mossberg "Sounds of History - Preface", Cajsa S. Lund Prehistoric "Soundscapes in Scandinavia", Jens Holger "Rindel Roman Theatres and their Acoustics 30", Charlotte Hagström "Sounds Now and Then" (English translation: Jessica Enevold), Jonas Brunskog "Building Acoustics in Old Houses". This is a PDF document that can be downloaded from the Lund University web site. Note that the PDF copy does not include support "figures" as noted in the

text.

**Audio: Richard Louv and Friends on Reimagining Nature Literacy** (Orion) This is a recording of a live web event (on June 16, 2011), in which Richard Louv, Camilla Rockwell, and David Sobel discuss Reimagining Nature Literacy. In this conversation, the panel discusses "nature deficit disorder"—a phrase coined by author and panelist Richard Louv—and the ways we might reconnect ourselves and our kids with wonder and adventure in the natural world. This is presented by [Orion Magazine](#). Orion hosts regular dialogues with writers, artists, activists, and thinkers on transforming ideas into action for people and planet.

**Last Child In The Woods.** By Richard Louv. In this influential work about the staggering divide between children and the outdoors, child advocacy expert Richard Louv directly



links the lack of nature in the lives of today's wired generation—he calls it nature-deficit—to some of the most disturbing childhood trends, such as the rises in obesity, attention disorders, and depression.

Last Child in the Woods is the first book to bring together a new and growing body of research indicating that direct exposure to nature is essential for healthy childhood development and for the physical and emotional health of children and adults. More than just raising an alarm, Louv offers practical solutions and simple ways to heal the broken bond—and many are right in our own backyard.

Publisher: Algonquin Books of Chapel Hill, 2008

ISBN13: 9781565126053

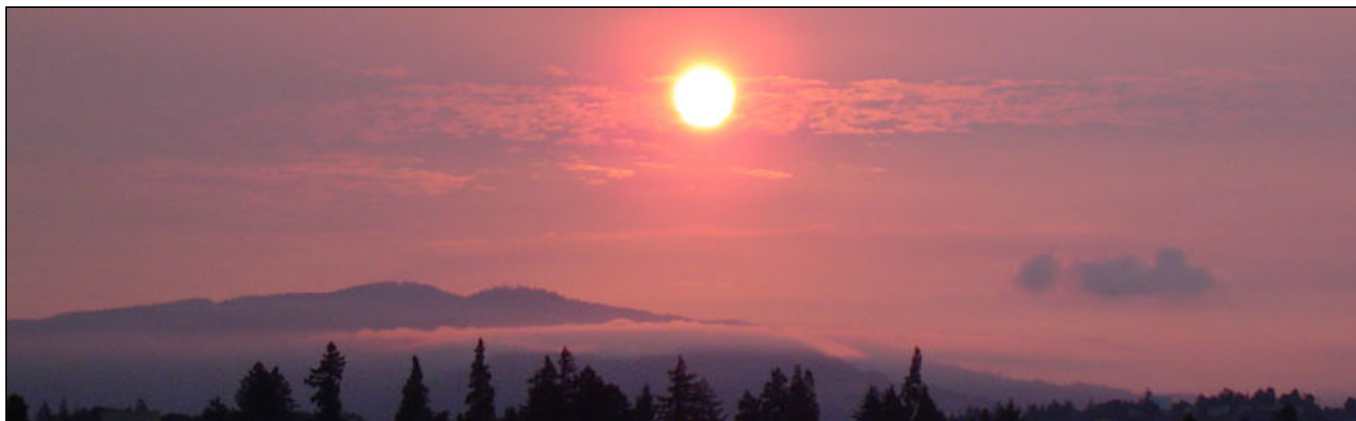
ISBN10: 156512605x

**Natural Sounds Program Resources.** The U.S. National Park Service encourages the exploration of natural sounds within park settings. The following four resources are available free from the [Park's web site](#):

- [Natural Sounds Program Brochure](#) (pdf)
- [Natural Sounds Program Poster](#) (pdf)
- [Why Are Acoustic Resources Important?](#) (pdf)
- [A National Park Guide: Protecting and enhancing soundscapes](#) (pdf)

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## WFAE: FEATURED WEB SITE



### A web documentary on noise pollution and our inability to tolerate silence

Écologie sonore [Sound Ecology] is a French-language web documentary project designed and produced at the National Film Board of Canada (NFB) by Hugues Sweeney, with Nicolas Saint-Cyr directing and doing art direction in conjunction with the agency Toxa.

This innovative documentary takes us on a tour through four soundscapes: CITY, SUBURBS, NATURE, and HERMITAGE

Excessive noise, the build-up of urban areas, portable personal sound environments . . . Our world has become increasingly noisy. Écologie sonore is an interactive investigation, leading to greater awareness of our soundscape and sensitivity to it. The project stimulates the imagination and makes use of the most recent digital production technologies to foreground sound on the web. It uses this special medium to draw attention to the scale of noise pollution and put it into perspective, within a broader reflection on our relationship to sound and silence.

The four soundscapes – a term coined by the Canadian composer and environmentalist R. Murray Schafer – create a unique immersive experience and a playful multimedia journey. They include

There are shorts on four fascinating people: Audiologist Tony Leroux is passionate about the effects of noise on people; in a single day, his job can take him from one extreme to another, from noise pollution to the most profound silence of an anechoic chamber. Nathalie Chartrand, president of the Association sportive des aveugles du Québec, [Quebec sports association for the blind] is blind. Sounds are essential to her and guide her through the city. Max Stein, an electroacoustic music student, loves the city soundscape. He organizes atmospheric walking tours to teach people to hear their environment, and their city, better. The colourful Lili Jetté isn't shy. She lives underneath the Turcot interchange and has her own special take on noise: "No noise, no life!"

**Suburbs:** The suburban soundscape, somewhere between the country and the city, tells us a great deal about our neighbours, raising questions about how we can live together peacefully. We hear heat pumps, planes overhead, souped-up cars and power tools. The shorts introduce us to a sound technician, a deaf blue-collar worker and a fan of modified cars.

**Nature:** Even out in nature, it is increasingly rare to feel alone, and some sounds have a direct impact on the ecosystem. We hear bears, trees falling in the forest, frogs mating, snowmobiles, bonfires and rain hitting aluminum roofs. In the shorts we meet a park warden,

some fifteen video portraits by Alexandra Guité of various people and their relationships with sound, soundscapes created by multi-instrumentalist Freeworm (Vincent Letellier) and thoughts by environmental researcher and consultant Mathieu Régnier. The elements recombine as each user chooses where to go next, resulting in a one-of-a-kind experience – a true dialogue with the work.

**City:** This is at once the most polluted soundscape – raising public health issues – and the most lively, thanks to the diversity of human activities. In the city we hear elevator music, cell phones, traffic, construction sites, parks and car alarms.

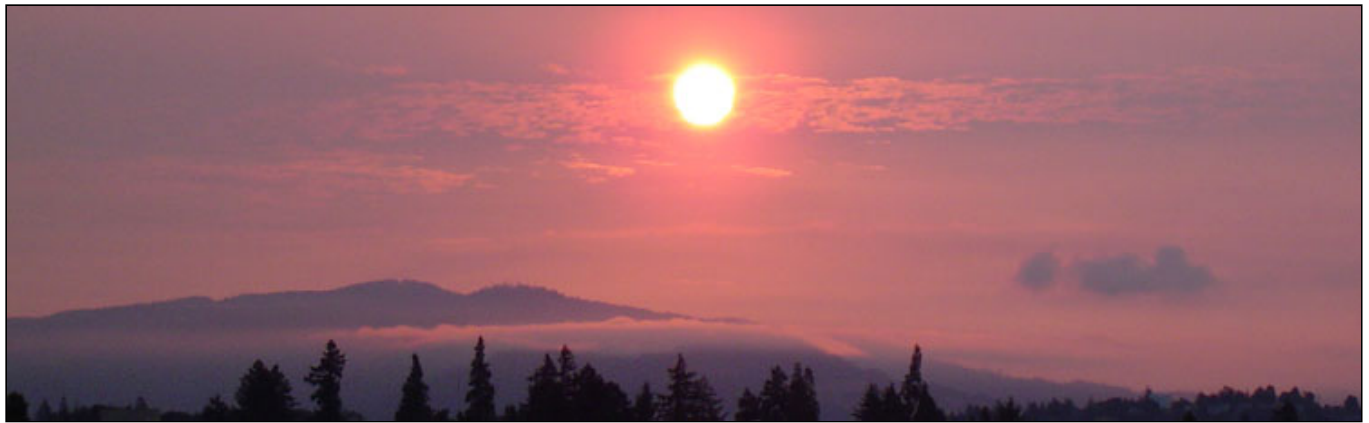
some farmers and residents who suffer through a snowmobile festival.

**Hermitage:** A soundscape is also a mindscape, and some choose to withdraw from the tumult of society. But why do so many people have trouble with silence, being alone, coping with nothingness? How are the need to feel free and the desire for stimulation related? At the hermitage we hear the wind, a beating heart, murmurs, footsteps in a cloister and a pencil moving over a sheet of paper. The videos show a massage therapist and a Trappist brother.

[Click2View](#) this web site. Text edited from a NFBC Press release: 2010/03/10

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## WFAE: RESEARCH AND PROJECTS



**Dissertation:** Jordan, Randolph (2010) *The Schizophonic Imagination: Audiovisual Ecology in the Cinema*. PhD thesis, Concordia University, Montreal, Quebec, Canada.

This dissertation examines a set of films that deal with narrative issues of ecology using innovative formal approaches to sound/image relationships. The guiding concept for these analyses is "schizophonia": a term coined by R. Murray Schafer to refer to the split between sound and source by electroacoustical transmission, an aspect of modern soundscapes that

Schafer ties to increasing alienation of the people that live within schizophonic environments. Although problematic in its implied anti-technological bias, I argue that the term schizophonia can be used as an analytical tool for addressing how sound in film can evoke ecological issues pertaining to alienation. I re-cast the "split" between sound and source to the technical division between sound and image inherent to sound cinema. This technical split, although conventionally obscured, informs the ideologies that govern approaches to synchronization. Thus I address sound/image relationships in film by way of acknowledging their separation, a strategy that I refer to as audiovisual ecology.

I argue that schizophonia is best understood as the subjective experience of mediation, and I develop the idea of environmental engagement as the awareness of mediation that allows for the synchronization between interior psychological experience and the external world. My chosen films present characters in various stages of achieving this environmental synchronization, developing themes of alienation and engagement through reflexive approaches to audiovisual synchronization that foreground the mediation at work between sound and image.

The films under discussion are: Jacques Tati's *PLAY TIME* (1967); Andrei Tarkovsky's *STALKER* (1979); Peter Mettler's *PICTURE OF LIGHT* (1994); Gus Van Sant's *ELEPHANT* (2003) and *LAST DAYS* (2005); and the films of Sogo Ishii (1976-2005). In my analyses I bring the field of soundscape research to bear on film sound theory, exposing productive points of intersection through which established terms in film studies are enriched through comparison with relevant concepts from acoustic ecology. I argue that these films eschew conventions of synchronicity in order to emphasize the schizophonic nature of sound cinema, engendering a form of audience engagement that I call reflective audioviewing in which schizophonic experience becomes a model for understanding sound/image relationships in the cinema anew.

Download Dr. Jordan's dissertation at: <http://spectrum.library.concordia.ca/7060/>.

**Author:** Dr. Jordan is a film scholar, sound artist and filmmaker based in Montreal, Quebec, Canada. More about the author's research, practice and publications can be found on his [web site](#). (Photo: Jordan Randolph)



**Informal Study Project: 16th Annual International Noise Awareness Day, Vancouver, BC.** By Tyler Kinnear

Waiting for the bus on April 26th 2011, I asked several strangers "did you know that tomorrow is [International Noise Awareness Day](#)?" After explaining that the Day is to raise awareness of noise pollution, two people said they had thought that the event was pro-noise. I decided to make a sign for clarification: "International Noise Awareness Day. Protect your hearing. Protect your health. Respect your ears and others'."

The following day, stationed at a subway entrance near a busy commercial intersection, I positioned the sign and began handing out 200 3M "Classic" earplugs. (I was at the corner of Cambie and Broadway from the morning rush hour until the early afternoon.) Describing the experience as "profound" falls short; I wish I had recorded the event. I was struck not only by the positive response of pedestrians passing, but also by the number of people interested in pausing from their daily commute to ask questions and to share stories.

Remarks ranged from "thank you so much for doing this" to "you wouldn't believe the noise I hear from...", most common was "Noise Awareness Day?" A woman informed me of her various attempts to dampen the sound of the furnace that permeates through the wall in her apartment (stacked phone books, rows of bottled water—she recently asked the city for help). Several folks inquired about where they could get their hearing checked.

The reception I received by standing with a sign and distributing free earplugs demonstrates an interest in the community to reawaken to the soundscape. The energy that emerged from those that encountered my public statement inspires me to ask: why not make every day International Noise Awareness Day?

**Author:** Tyler Kinnear is studying for his PhD in Musicology at the University of British Columbia, Vancouver, B.C., Canada. (Photo: Tyler Kinnear)

**Sonorous City: London**

**Sonorous City: London Soundscape Project.** By Zai Tang.

Sonorous City is an immersive surround-sound installation exploring the relationship between the soundscape and our perception of the urban environment. A series of soundwalks stemming from the River Thames form the basis of the work, which reveals an experience of London led by the ear. Sonorous City is the result of a 2 year (part-time) MA research project in Digital Arts.

**Author:** Zai Tang studied BA Creative Music Technology at Bath Spa University, and completed his post-graduate in Digital Arts at

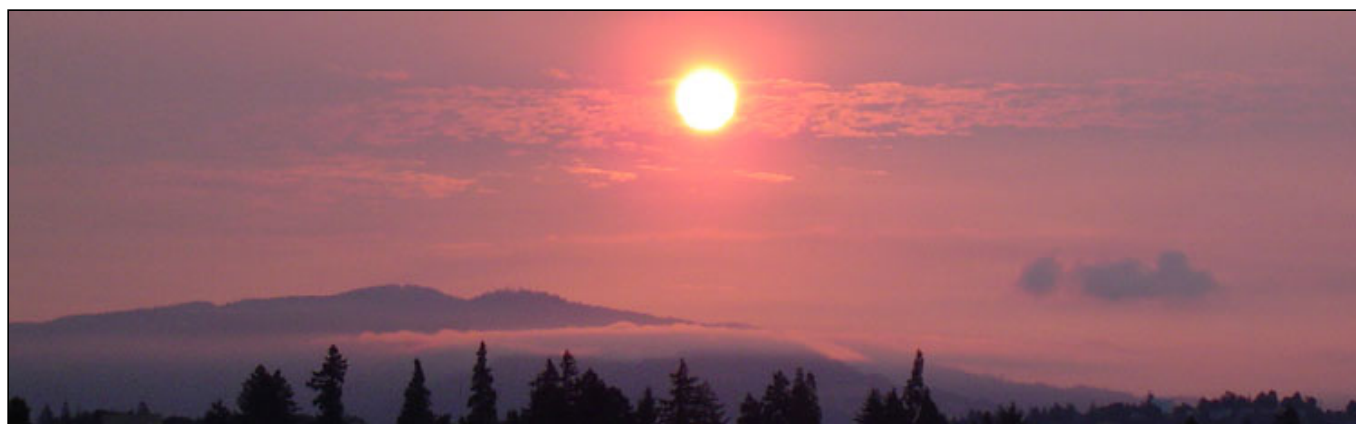
Camberwell College of Arts. He currently lives and works in London. Further discussion of his research and project can be found on his [personal blog site](#).

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## WFAE: WEB MOVIE

**Yokohama Soundscape 2007**  
by Nao Tokui

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This short video by Nao Tokui documents the Yokohama Soundscape 2007 installation at the Yokohama Urban Lab commissioned by MORI Building and organized by SETENV.

Visitors use flashlights to pinpoint specific locations on a miniature model of Yokohama city to evoke field-recorded sounds from that site. The specific locations highlighted by a flashlight beam are detected by modified infrared web cams located above the model, which in turn activates a computer to play the soundscape associated with the selected site.

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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

|                                                        |                                                                    |
|--------------------------------------------------------|--------------------------------------------------------------------|
| <a href="#">American Society for Acoustic Ecology</a>  | <a href="mailto:contact-asae@wfae.net">contact-asae@wfae.net</a>   |
| <a href="#">Australian Forum for Acoustic Ecology</a>  | <a href="mailto:contact-afae@wfae.net">contact-afae@wfae.net</a>   |
| <a href="#">Canadian Association for Sound Ecology</a> | <a href="mailto:contact-case@wfae.net">contact-case@wfae.net</a>   |
| <a href="#">Forum fuer Klanglandschaft</a>             | <a href="mailto:contact-fkl@wfae.net">contact-fkl@wfae.net</a>     |
| <a href="#">Hellenic Society for Acoustic Ecology</a>  | <a href="mailto:contact-hsae@wfae.net">contact-hsae@wfae.net</a>   |
| <a href="#">Finish Society for Acoustic Ecology</a>    | <a href="mailto:contact-fsae@wfae.net">contact-fsae@wfae.net</a>   |
| <a href="#">Foro Mexicano de Ecologia Acustica</a>     | <a href="mailto:contact-mfae@wfae.net">contact-mfae@wfae.net</a>   |
| <a href="#">Soundscape Association of Japan</a>        | <a href="mailto:contact-jase@wfae.net">contact-jase@wfae.net</a>   |
| <a href="#">UK and Ireland Soundscape Community</a>    | <a href="mailto:contact-ukisc@wfae.net">contact-ukisc@wfae.net</a> |

✦ **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.

✦ **Newsletter Contact:** [wfae.organization@gmail.com](mailto:wfae.organization@gmail.com)

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