

World Forum for Acoustic Ecology WFAE Newsletter



Sept. / Oct. 2011
Volume 8, Number 5

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WFAE: UP FRONT



WFAE Chair Report: by Hill H. Kobayashi.

Great news for those who have been waiting for the next WFAE conference! With the theme, 'Crossing listening paths', the 2011 conference will take place at the Ionian University's Department of Music in Corfu, Greece 3-7 October. The conference will feature keynote speakers: R. Murray Schafer, Hildegard Westerkamp, Katharine Norman, Allen S. Weiss and Christopher W. Clark.

Corfu is a wonderful location, rich in history and is a birthplace of Greek mythology. Let us all, as WFAE members from around the world, take this opportunity to broaden our minds and stimulate our spirits and attend this October event.

The WFAE is currently going through a restructuring process so that it can better serve members. This process provides an opportunity for individuals interested in the WFAE's mission to volunteer and serve the organization.

The WFAE Board is in immediate need of a treasurer that can manage a financial accounting system that must deal with different currencies. This individual should have some basic accounting experience and be able to communicate quickly and effectively with our international affiliates. If you are interested in this volunteer position, please contact me at current-chair@wfae.net. Other opportunities are possible. If you are interested in volunteering, write and share your interests with me.

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### **Special Announcement: Soundscape: The Journal of Acoustic Ecology (Vol. 11)**

The editorial committee of the Hellenic Society for Acoustic Ecology, thanks all those who submitted works for the upcoming issue of the Soundscape Journal. After an in depth examination of all submissions, the members of the committee decided to postpone the publication of the journal to a time after the WFAE 2011 Conference. The decision was based on the need a) for more material that is closely connected with the issue's theme 'Crossing Listening Paths' and b) for more time to revise and re-examine the already submitted papers and reports.

The committee will accept further submissions of material until October 15, 2011. Texts can be submitted for Feature Articles (1500-3200 words) and for Perspectives: reports of events, conferences, installations etc. (900-2000 words). Individuals who are interested in

submitting papers for this issue of the journal are advised to read the '[Guide to Contributors](#)'

We apologize for any inconvenience this postponement might have caused. We look forward to receiving your papers and also to seeing you at the 2011 WFAE Conference in Corfu, Greece this coming Fall (October 3-7).

Email contact: (please send your email submissions to the address: [soundscape@akouse.gr](mailto:soundscape@akouse.gr).)



'Crossing listening paths' is the main theme of the Conference of the World Forum for Acoustic Ecology, which will take place at the Ionian University Department of Music in Corfu, Greece October 3-7, 2011.

The conference, endorsed by the World Forum for Acoustic Ecology and the Hellenic Society for Acoustic Ecology, is organized and co-sponsored by the Department of Music and the Electroacoustic Music Research and Applications Laboratory (EPHMEE) of the Ionian University. It will be supported by the Computer Music Laboratory of the Department of Music Technology and Acoustics of the Technological and Educational Institute of Crete. [Click2Read](#) More

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Editor's Note: A new section called [Feature](#) has been added to the WFAE Newsletter. It is our goal to include, from time to time, a contributed article from our WFAE membership. This month, we feature 'Urban Forest Soundwalk - A Stream Of Consciousness Reportage' by Jeremiah Moore. If you have an idea for a feature article that you'd like to explore with readers, please contact us at wfae.newletter@gmail.com.

Did you miss the last issue? Find it at: [WFAE Newsletter - July/August 2011](#)

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WFAE: AFFILIATE REPORTS - News from WFAE World Organizations



CASE took part in the 2011 edition of the World Listening Day through the organisation of a large-scale recording project to preserve the sounds

CASE News. Submitted by David Paquette. Over the last few months, CASE has been active through its reorganisation and the set up of its website and online presence. New board members have become accustomed to their respective role and took part in a collective discussion on the future of the association and its membership strategy.

Our [website](#) has been updated to include information on board members and a new Audio section that features recordings submitted by members. We are also putting the final touch to an online forum that will encourage discussions on AE topics while giving the board a virtual administrative space.

of Canada's hand-rung bells (see project description [online](#)). Recordings from all across the country can be found in the Audio section.

We are also in the process of transcribing and translating presentations from previous retreats to make them available online. We can always be contacted by email at case@acousticology.ca and on [Facebook](#). (Photo: Roger Lawson)

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**ASAE Chapter News.** Edited by Andrea Polli

**Bay Area Sound Ecology (BASE)** – submitted by Jeremiah Moore. The Bay Area Sound Ecology chapter hosted a soundwalk in Sutro Forest, an active cloud forest in the

Christopher DeLaurenti collaborated with the performance group Grand Openings during their "Return of the Blogs" residency at the Museum of Modern Art in New York. DeLaurenti served as the group's phonographer, creating field recording-based pieces from performances, curatorial talks, private discussions, stray radio transmissions, film screenings, oddly pervasive atmospheres, and unexpected incidents. [Click2Listen](#) or access via [Sound Cloud](#).

center of San Francisco, led by Andrea Williams and Jeremiah Moore, on July 18th (See: [Feature](#)).

Dates have not been set but several listening salons are in the works. Each salon includes an individual presentation of his/her work with sound to an audience in an intimate setting. We discuss, we talk shop, we meet one another. Sessions always include some "open floor" time during which attendees can share short excerpts of work. For information, see the [BASE web site](#).

### Midwest Society for Acoustic Ecology

(MSAE) - submitted by Jay Needham. The Midwest Society for Acoustic Ecology, World Listening Project, and Indiana Dunes National Lakeshore helped to celebrate



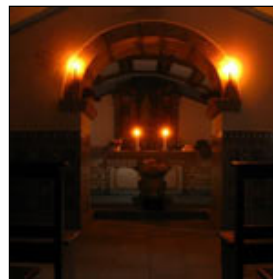
World Listening Day with a concert by Chicago Phonography, followed by a Nighttime Soundwalk on the Miller Woods trail

at the Indiana Dunes National Lakeshore on July 23rd. Link to [MSAE](#) for additional information and stream from the event.

In September, the MSAE and Columbia College Chicago will host Scott Bernstein, President of the Center for Neighborhood Technology. His presentation, titled *What If Sound Matters Too: Revisiting the Potential for Healthy Soundscape* will be on Wednesday September 21st at 7pm in the basement of Columbia College, 33 E. Congress Parkway, Chicago. Scott Bernstein is co-founder and President of the Center for Neighborhood Technology, a 33 year-old Chicago-based national innovations center that promotes healthy and productive communities and was awarded a MacArthur Foundation Award for Creative & Effective Institutions in 2009. CNT's work is described at [www.cnt.org](http://www.cnt.org) Additional information posted on the MSAE website.

Chicago Phonography returns to Indiana Dunes National Lakeshore on Saturday, Oct. 8. The group will host an "open mic" session for new members from 1-3 p. m. The concert and soundwalk will be held at the [Paul H. Douglas Center](#). Link to [MSAE](#) for information on the event.

MSAE and University of Illinois Professor Steve Jones present his "Netsch" soundwalk on the UIC campus, Saturday November, November 5th. The walk will take place from 2-5:00 pm and will begin at the Behavioral Sciences Building (BSB), 1007 W. Harrison Street, University of Illinois at



Steve Peters recently returned from Portugal, where he participated in a three-week Binural Artist Residency in

Nodar. Listen to sound from the resulting installation, [Lições dos Antepassados](#) (Lessons from the Ancestors). He also has two installations opening in Chicago in September, both as yet untitled. One is a collaboration with visual artist Christine Wallers at Experimental Sound Studio's Audible Gallery and runs September 16 - October 30. The other is part of ESS' ongoing Florasonic series in the Fern Room at Lincoln Park Conservatory and runs September 17 - January 31. [Click2View](#) PNWSAE Facebook.

### Southern California Sound Ecology

(SCSE) submitted by Glenn Bach. The SCSE ([Southern California Sound Ecology](#)) was formed on January 20, 2011 at the first of a series of listening salons and concerts at {open}, a bookstore and venue in Long Beach, California. After approving the group's name and other procedural matters, SCSE members elected Glenn Bach to serve as liaison to the ASAE Board of Directors.

The acronym SCSE **also** stands for the [Southern California Soundscape Ensemble](#), an improvising ensemble of musicians using only unprocessed field recordings. SCSE has performed throughout 2011 in concerts at the University of Redlands (as part of a program of works by R. Murray Schafer organized by Dr. Nicholle Andrews), the long-running ResBox series at the Steve Allen Theatre in Hollywood, and in honor of World Listening Day.

SCSE will perform two sets at [Soundwalk 2011](#), the yearly festival of sound art & installation in downtown Long Beach, October 1, 2011. Operating under the theme of "The Sounds of Soundwalk," SCSE will dip into a group portfolio of raw recordings from past Soundwalk events, along with additional sonic material solicited from past participants and attendees. SCSE hopes to draw attention to the existing soundscapes of the East Village neighborhood as transformed by this annual congregation of sound art and activity.

Chicago. Additional information will be posted on the [MSAE](#) website soon.

Information about the MWSAE's research, creative and public outreach work can be found on our [web page](#) and on [Facebook](#).

**New York Society for Acoustic Ecology (NYSAE)** – submitted by NYSAE Chair Edmund Mooney

NYSAE was co-developer of a fabulous 4-plus hour World Listening Day event at NYU involving EMF, NYU and NYSAE works based on field recordings of New York. Works by present and past NYSAE members Andrea Williams, Andrea Polli, Scott Sherk and Edmund Mooney were played. Edmund Mooney also lead a sound walk around Washington Square Park. The event was a great success.



Edmund Mooney led his soundwalk "Subterranean Homesick Streams" for Elastic City in Harlem and other neighboring hoods on August 13th and 14th. (Original map image: The Welikia Project / Wildlife Conservation Society).

**Pacific Northwest Society for Acoustic Ecology** - submitted by Chris DeLaurenti. The Seattle Phonographers Union, including PacNW ASAE members Steve Barsotti, Steve Peters, and Perri Lynch, discussed acoustic ecology, field recording, and shared their favorite sounds of summer on Seattle NPR affiliate KUOW FM. [Click2Listen](#) to the archived show.

SCSE will also perform at [LAartstream](#) headquarters in downtown Los Angeles for a webcast on [Ear Meal](#), Wednesday, November 2, 2011, 8 PM.

Future activities include salons, soundwalks, and a possible listening retreat in Joshua Tree National Park, Spring 2012.

More information on SCSE, including links to images and sound samples, can be found at the [SCSE web site](#).

**The Southwest Society for Acoustic Ecology (SWSAE)** - submitted by Brandon Mechtley and Andrea Polli. 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 automate several of the processes involved in soundscape studies. Additionally, [soundwalks.org](#), a web mapping tool for real time exploration of soundscapes will be launching soon.

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.](#)

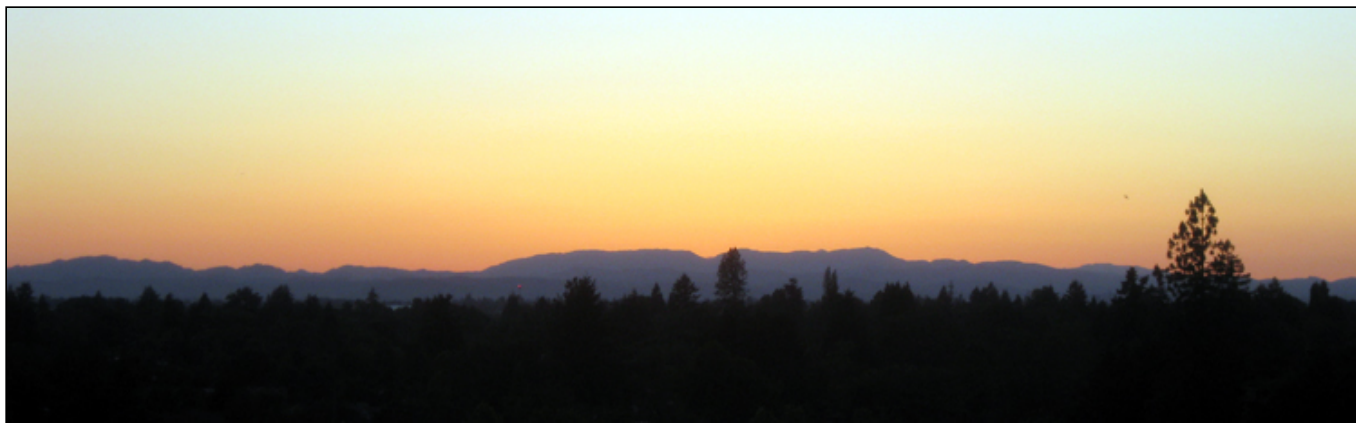
She will present in a panel on the book at the [International Symposium on Electronic Art ISEA2011](#) in Istanbul this September. She is also the Artistic Director for the 2012 ISEA Symposium: *Machine Wilderness*, see the opportunities section and [ISEA 2012 web site](#) for details.

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

- Australian Forum for Acoustic Ecology ([AFAE](#))
- Finnish Society for Acoustic Ecology ([FSAE.](#))
- Forum Klanglandschaft ([FKL](#))
- Japanese Association for Sound Ecology ([JASE](#))
- Hellenic Society for Acoustic Ecology ([HSAE](#))
- UK and Ireland Soundscape Community (UKISC) (no current web site)
- Foro Mexicano de Ecología Acústica (MFAE) (no current web site)

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## WFAE: SOUND BITES

**Dyslexia Makes voices hard to discern, study finds.** (BBC) People with dyslexia struggle to recognize familiar voices, scientists suggest. The finding is the first tentative evidence that small sounds in the human voice that vary between people are difficult for dyslexics to hear.

Writing in the journal [Science](#), the scientists say that many people could have some degree of "voice blindness". And by studying it, scientists hope to better understand how the human brain has evolved to recognize speech. [Click2Read](#).



**Tibetan singing bowls give up their chaotic secrets.** (BBC) The water-filled bowls, when rubbed with a leather-wrapped mallet, exhibit a lively dance of water droplets as they emit a haunting sound. Now slow-motion video has unveiled just what occurs in the bowls; droplets can actually bounce on the water's surface. A report in the journal [Nonlinearity](#) mathematically analyses the effect and could shed light

on other fluid processes, such as fuel injection (Photo: BBC). [Click2Read](#) .

**Noise-Canceling Devices for a Good Night's Sleep.** (New York Times) Used correctly, these gadgets could change your life — you might finally get a reprieve from your snoring spouse, or vice versa; you might finally get your baby to sleep (so you can spend more time with your snoring spouse), or you might finally drown out those unashamedly loud neighbors. [Click2Read](#).



**Hildi Westerkamp Interview.** (Ear Room) Mark Peter Wright interviews composer, radio artist and sound ecologist Hildegard Westerkamp for Ear Room, which features interviews exploring the use of sound in artistic practice. In this audio and text interview Westerkamp discusses her career and makes observations about changes in soundscape awareness. She discusses, at length, her own work as a composer of soundscape compositions. [Click2 Read/Listen](#). (Photo: G. Ferrington)

**Soundscape for patient therapy.** (BBC) Chrys Blanchard leads patients at Nevill Hall Hospital in Abergavenny in a new art project to create a continuous wall of sound. Around 30 volunteers and musicians have been working on the Soundscape project where they use their voices and unusual instruments such as gongs and Tibetan singing bowls to create therapeutic sounds. [Click2Listen](#).



**Yosemite National Park: A Nightmare of Noise.** (Noise Free America). Yosemite National Park--1,200 square miles of "deep valleys, grand meadows, giant sequoias, and a vast wilderness area"--has won August's Noisy Dozen award from Noise Free America for allowing thunderous motorcycles to ruin the right of other visitors to enjoy peace and quiet. (Photo: USNPS). [Click2Read.](#)

**Theo Burt Interview.** (Radio Web MACBA). Theo Burt talks about perceptual processes, visual music and intermedia art in this web audio interview. Theo Burt is a UK-based artist working with sound, video and light. His work draws on interests in perceptual relationships between sound and image and aesthetic applications of technology. Burt's recent projects have focused on the use of related sound and video to create a transparency of process, and the effect of partial-predictability on perceptions of time. His work includes installations, live performances and fixed-media pieces. [Click2Listen.](#)



**River Aura Symphony Documentary.** The second performance of Simo Alitalo's River Aura Symphony is featured in a documentary by Juho Matilainen. The video is available on [VIMEO](#). A short excerpt of the premier can be heard on the [Kunstradio website](#). The River Aura Symphony was composed by Simo Alitalo for boat horns, sirens, a black powder cannon and church bells. This event took place in [Turku](#), Finland as part of the [Turku Is Listening](#) sound art project. (Photo: Juho Matilainen) [Click2View](#)

**Something you walk into, something that surrounds you.** (Resonance – European sound art network). Stefan Rummel's 'Articulated Chambers' is a solar cell powered public sound installation, produced for the European sound art network Resonance, that can be seen/heard 24 hours a day, 7 days a week at the Bassin in Maastricht, the Netherlands. [Read More.](#)



**Audio Bee Booths.** (News Release) Canadian composer [Sarah Peebles](#) has created three Audio Bee Booths with two located in Ontario and one in Alberta (Canada). These are amplified habitat installations which allow the public to safely view and listen to solitary-dwelling, native bees and wasps, pollinators which are quite different than honey bees. Aesthetically compelling, immersive and informative, the booths intersect habitat interpretation, bio-art, sound-installation and sculpture. "Pollinator Wunder Station" is a part of the "Items may Shift" exhibit (2011) at the [Tree Museum](#), near Gravenhurst, Ontario. A permanent Audio Bee Booth is at [Greenway's Nature Centre](#) near Waterloo, Ontario; and, a third is in Alberta, at the Calgary Zoo, curated by [A.B.C.](#) To see a preview of what's inside a bee booth, see [Odes to Solitary Bees](#) by poet/videographer Stephen Humphrey and myself. To learn more about the booth and about native bees (non-honey bees). (Photo: Sarah Peebles) [Click2Visit Resonating Bodies.](#)

**Listening To Wild Soundscapes.** (NPR) 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. [Click2Listen/Read](#)



**New England Phonographers World Listening Day Concert.** (Boston Globe) The New England Phonographers Union, in collaboration with the Massachusetts Water Resources Authority (MWRA) and Mobius, performed a special concert on World Listening Day, Monday, July 18th. The concert was free and open to the public, and held in the Reception/Training Center of the Historic Pump Station at the [Deer Island Treatment Plant](#) in Winthrop, Boston Harbor. The Phonographers Union performed using only sounds that they have recorded throughout the vast Sewage Treatment Plant itself. A video documentary of the event by Scott LaPierre was published by the Boston Globe and can be watched on YouTube. (Photo: Scott LaPierre) [Click2View](#)

**3D audio may revolutionise travel** (BBC) Unlike "surround sound" speakers, 3D audio can precisely pinpoint up to eight people in a room and direct sound at each one individually by sending separate signals to each ear, so that each person no longer has the awareness that sounds are coming at them from specific speakers. The technology can make it sound as if a bird is flying around your head in a full circle, not just passing from one side of a room to the other. [Click2Read](#).

**Scientists Tune In To The "Voice Of The Landscape".** (NPR) There's nothing new about studying animal sounds; biologists have been doing that for centuries. After all, if you want to understand birds, you need to understand how they communicate. But [Bryan Pijanowski](#) is now asking his colleagues to take a huge step back and, metaphorically speaking, listen not just to the trees, but to the forest.

"We're trying to understand how sounds can be used as measures of ecosystem health," says Pijanowski, who teaches in the department of forestry and natural resources at Purdue University.

He and some colleagues have written a call to action in the journal *BioScience*. It's time, they say, to formalize the study of "soundscape ecology."

"We're interested in all the voices of the landscape," Pijanowski says. "Not just particular individual species, but really, the orchestration of those different sounds by biological organisms." [Click2Listen/Read](#)

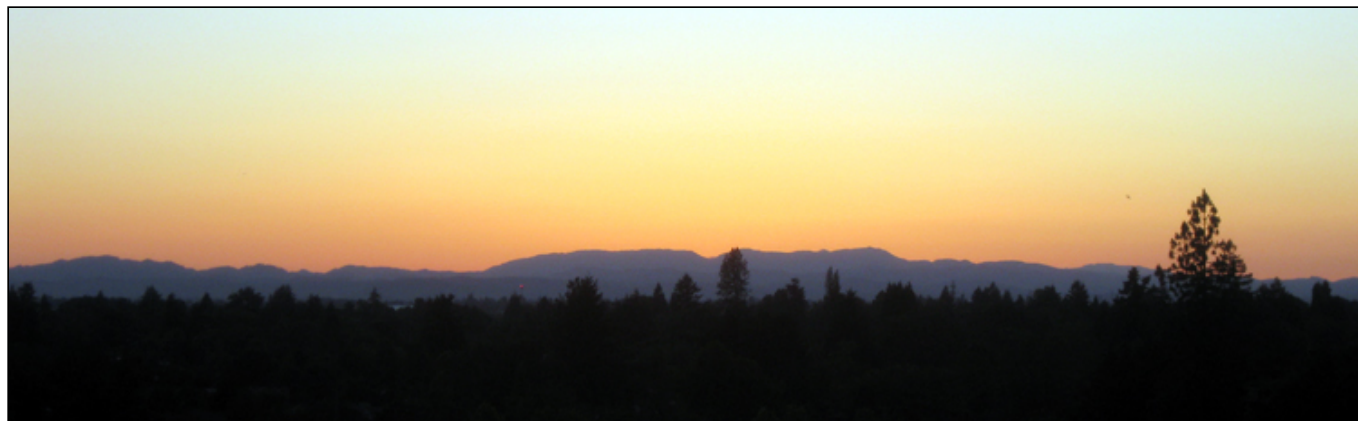
**Field Experiments: Richard Devine Interview.** (Sonic Terrian) Richard Devine, musician and sound designer answers questions about his approach to field recording in this August 10th interview. [Click2Read/Listen](#)

**Within a Grain of Sand: Our Sonic Environment and Some of Its Shapers** (Sounding Out) Author Maile Colbert explores how several key field recordists define and explore the notion of soundscape in this online blog article. [Click2Read](#)

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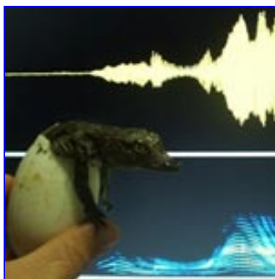
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## WFAE: EVENTS CALENDAR



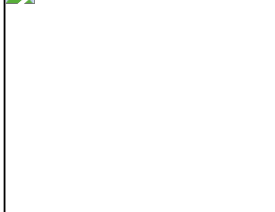
### September 12-16, 2011 IBAC 2011

#### La Rochelle France

The objective of the XXIII meeting of the International Bioacoustics Council (IBAC) is to promote international participation throughout the entire field of bioacoustical activity. The subject of bioacoustics is principally a marriage between the fields of biology and physical acoustics. Given its multidisciplinary nature, IBAC aims to bring together, in informal settings, biologists from different specialisms

(ethologists, physiologists, taxonomists, etc) with engineers, sound archivists and amateur sound recordists, to foster discussion and exchange of ideas. (Photo: IBAC) [Conference web site.](#)

### Field Studios 2011



### September 13-16, 2011 Field Studies 2011

#### London Metropolitan University

Field Studies 2011 is a four-day summer-school led by four acclaimed sound artists, architects and composers. It explores the possibilities of engaging with places through listening, and working with recorded sound as a creative and practical tool in the context of architecture, the city and art practice. (Photo: Field Studies) Full details: [Field Studies 2011](#)

### 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. [Conference web site.](#)



### October 3-7, 2011 World Forum for Acoustic Ecology Conference

#### Ionian University, Corfu, Greece

"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 October 3-7, 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. Keynote Speakers: R. Murray Schafer, Hildegard Westerkamp, Katharine Norman, Christopher W. Clark, and Allen S. Weiss. Details available on the [conference web site](#).

### **October 8, 2011 Soundwalk and Chicago Phonography Concert**

#### **Indiana Dunes National Lakeshore (1-3 p.m.)**

The Midwest Society for Acoustic Ecology and World Listening Project continue their partnership with the National Park Service and Sixth Annual Chicago Calling Arts Festival to present a concert by Chicago Phonography and a Miller Woods soundwalk at the Paul H. Douglas Center for Environmental Education in the Indiana Dunes National Lakeshore. All ages, free and open to the public. More information at the [MSAE 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, the conference will explore intersections between Nature, Art, Science, Technology and Society, as we move into an era of both unprecedented ecological threats and transdisciplinary possibilities. Details on the [conference web site](#).

### **November 5-6, 2011 Sound Arts Theories Symposium**

#### **School of Art Institute of Chicago - Chicago, Illinois, USA**

The Sound Arts Theories Symposium (SATS) presents a selection of current theoretical work in the area of sound art. SATS 2011 takes place over two days, November 5 and 6, 2011. There will be three presentation panels per day, with Q&A and roundtable discussions. Complete schedule will be posted soon [online](#).

### **May 13-18, 2012 Acoustic 2012**

#### **Hong Cong Convention and Exhibition Center**

This is a joint meeting of the 163rd meeting of the Acoustical Society of America (ASA), the 8th meeting of the Acoustical Society of China (ASC), the 11th Western Pacific Acoustics Conference (WESPAC) and the Hong Kong Institute of Acoustics (HKIOA) organized by the Hong Kong Institute of Acoustics. The conference will provide the best opportunity for engineers and scientists in all fields of acoustics to learn about and share their work with colleagues from around the world. [Conference web site](#).



### **July 2-5, 2012 European Conference on Underwater Acoustics Edinburgh , Scotland**

The 11th European Conference on Underwater Acoustics (ECUA) provides a key international forum for presentation of the latest research and developments in underwater science and engineering. The main topics for the conference are: underwater acoustics; acoustical oceanography; engineering acoustics and signal processing in acoustics. [Conference web site](#).

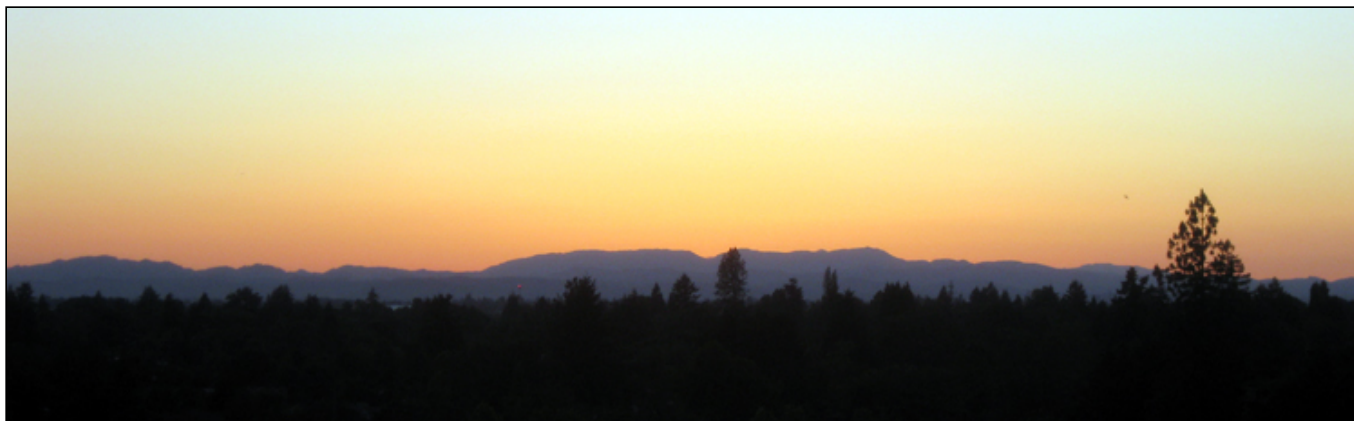
[site](#).

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Other Claendars: Locus Sonus is a research group specialized in audio art. It is organized as a post graduate lab by the Art Schools of Aix en Provence (ESAA) and Bourges (ENSA) in France and is concerned with the innovative and transdisciplinary nature of audio art forms, in the framework of networked sonic spaces, some of which are experimented and evaluated in a lab type context. A calendar of events is available on the [Locus Sonus web site](#).

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WFAE: OPPORTUNITIES

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 5, 2011

Open Call: SoundFjord and Audio Gourmet Seek 1-Minute Recordings

As part of a large-scale community project, and fundraiser and for those that has been affected by the recent unrest that ravaged cities across the country, SoundFjord is working in collaboration with Audio Gourmet's Harry Towell (Spheruleus) with the assistance of Bartosz Dziadosz (Pleq) to produce an album created "by the people for the people".

Once complete the album will be available as a download at the Audio Gourmet website. All profits will go towards assisting those that have lost their homes and livelihoods and to help provide opportunities for philanthropy, creative expression and collaboration within local community projects. See: www.soundfjord.org - for details.

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 for full information and on-line application.

Deadline: October 10, 2011 - Call for Proposals
Sound Wave Festival ((5)) Summer 2012
San Francisco, CA. USA

The next season of Soundwave will explore our sonic connections to the human condition. For HUMANITIES, Soundwave seeks artists, composers and musicians to investigate our human experience, and examine the future of our human constructs, cultures and rituals through sound.

From Season 4's outward examination of the environment to Season 5's inward reflection of our own being and existence, the 2012 festival attempts to voice what makes us human in the backdrop of the MesoAmerican Long Count Calendar "Rebirth" and the ensuing mythologies and theories.

Soundwave seeks experience-driven performances that reinterpret the connections between sound and our human experience through its instrumentation, concept, visual collaboration, installation, audience interaction, or production by local and international sound and media artists, technologists, designers, musicians, and composers. [Full details online.](#)

Deadline: October 15, 2011 - Call for Submissions
ISEA2012 Albuquerque, New Mexico (USA)

Submissions have opened for [ISEA2012 Albuquerque: Machine Wilderness, Re-envisioning Art, Technology and Nature](#). There are over 20 special projects artists can apply to and the list is growing!

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 sustainably 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 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. For information on submitting work visit the [ISEA2012](#) web site.

Deadline: March 2, 2012 - An open call for works celebrating Cage's radio compositions

To celebrate the John Cage Centennial in 2012, an open call for proposals around Cage's compositions with, for, and about radio is issued. Selected proposals will be broadcast on free103point9's FM radio station (WGXC 90.7-FM in upstate New York) and streamed online throughout a month-long program September 2012.

Submissions are due on March 1, 2012, and may be made in three categories: recordings of a specific Cage radio composition (old or new), live performance of a specific Cage radio composition (presented remotely or on-site), and works in homage (original projects inspired by Cage's radio work.) [Click2Read](#) details.

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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 Papers - Journal of Ecology and Natural Environment.** The Journal of Ecology and Natural Environment (JENE) is a multidisciplinary peer-reviewed journal published monthly by [Academic Journals](#). JENE is dedicated to increasing the depth of the subject across disciplines with the ultimate aim of expanding knowledge of the subject. Instruction for authors and other details are available on [online](#).

**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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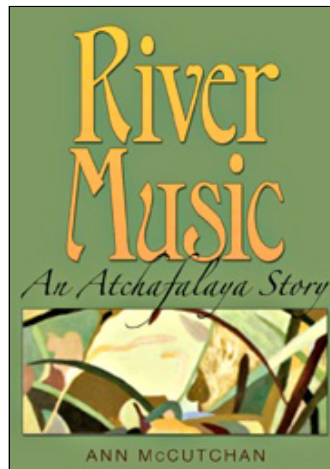
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## WFAE: RESOURCES

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**River Music: An Atchafalaya Story.** Author Ann McCutchan. Louisiana's Atchafalaya River Basin, the heart and soul of Acadiana, or Cajun country, is the focus of this compelling narrative by Ann McCutchan. A masterful weaving of cultural and environmental history, *River Music* also tells the life story of Louisiana musician, naturalist, and sound documentarian Earl Robicheaux.

With Robicheaux as her guide, McCutchan embarks on a musical, visual, literary, and historical tour of the Atchafalaya, where bayous, swamps, marshes, and river delta country have long sustained nature and culture, even as industry has changed both the landscape and the people. Along the way, she and Robicheaux pay homage to distinctive voices of the region's singular soundscape, including Acadian and Native American elders, birds, frogs, alligators, wind, water, and weather, which Robicheaux chronicles in archival recordings and musical compositions for museum exhibits, radio programs, and repositories such as the Cornell Lab of Ornithology. In counterpoint, McCutchan recounts Robicheaux's remarkable struggles as a jazz and classical artist, Katrina victim, cancer survivor, and steadfast son of the Basin devoted to remembering, preserving, and sounding out the ecological and cultural riches of his home.

An original blend of nature writing, music history, biography, journalism, and memoir, *River Music: An Atchafalaya Story* eloquently celebrates the one-and-half-million watery acres that have shaped the lives of the people there-and been transformed by them in return. An epilogue written in the aftermath of the Deepwater Horizon explosion and the disastrous oil spill that followed provides a fitting and poignant coda to this memorable book.

*River Music* also includes a CD of Atchafalaya soundscapes recorded and composed by Earl Robicheaux. (Source: Press Release)

Publisher: [Texas A&M University Press - Gulf Coast Books](#)

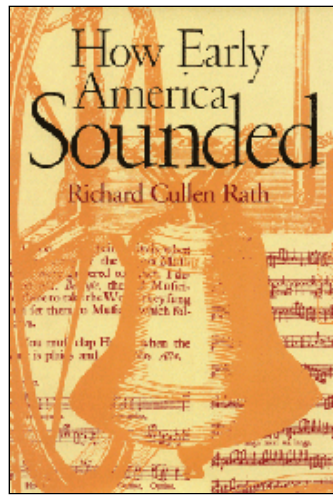
ISBN-13: 9781603442893

ISBN: 1603442898

Release date: September 9, 2011

Pre-order through Amazon, or your local independent bookstore.

**How Early American Sounded.** Author Richard Cullen Rath. "My hope is that by attending to sound I have been able to open up parts of these worlds, not to get a glimpse of them but to listen in. These were worlds much more alive with sound than our own, worlds not yet disenchanting, worlds perhaps even chanted into being."—from the



### Introduction

In early America, every sound had a living, willful force at its source. Sometimes these forces were not human or even visible. In this fascinating and highly original work of cultural history, Richard Cullen Rath recreates in rich detail a world remote from our own, one in which sounds were charged with meaning and power.

From thunder and roaring waterfalls to bells and drums, natural and human-made sounds other than language were central to the lives of the inhabitants of colonial America. Rath considers the multiple soundscapes shaped by European Americans, Native Americans, and African Americans from 1600 to 1770, and particularly the methods that people used to interpret and express their beliefs about sound. In the process he shows how sound shaped identities, bonded communities, and underscored—or undermined—the power of authorities.

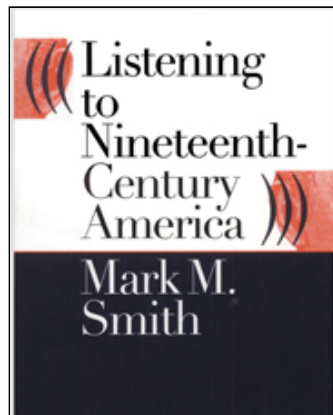
This book's stunning evidence of the importance of sound in early America—even among the highly literate New England Puritans—reminds us of a time before a world dominated by the visual, a young country where hearing was a more crucial part of living. (Source: Publisher)

Publisher: [Cornell University Press](#)

ISBN-100801472725

ISBN-13 978-0-8014-7272-5

Published: October 2005



**Listening to Nineteenth-Century America.** Author: Mark M. Smith. Arguing for the importance of the aural dimension of history, Mark M. Smith contends that to understand what it meant to be northern or southern, slave or free--to understand sectionalism and the attitudes toward modernity that led to the Civil War--we must consider how antebellum Americans comprehended the sounds and silences they heard.

Smith explores how northerners and southerners perceived the sounds associated with antebellum developments including the market revolution, industrialization, westward expansion, and abolitionism. In northern modernization, southern slaveholders heard the noise of the mob, the din of industrialism, and threats to what they considered their quiet, orderly way of life; in southern slavery, northern abolitionists and capitalists heard the screams of enslaved labor, the silence of oppression, and signals of premodernity that threatened their vision of the American future. Sectional consciousness was profoundly influenced by the sounds people attributed to their regions. And as sectionalism hardened into fierce antagonism, it propelled the nation toward its most earsplitting conflict, the Civil War. (Source: Publisher)

Publisher: [The University of North Carolina Press](#)

Paper

ISBN 978-0-8078-4982-8

Published: December 2001

**SoundScape-Dialog. Landschaften und Methoden des Hörens (Soundscape-Dialog. Landscapes and Methods of Listening).** Author: Hans U. Werner. In the meetings and movements of our everyday life, we communicate constantly in the acoustic dimension. "Soundscape-Dialog" explores soundscapes and methods of listening.

Acoustic design and communication are awareness-creating sound paths between elemental sense training and plans for a carefully tuned society. Werner provides examples from nature, landscape, village and city, composition with sounds for film and audio-intensive Soundwalks Virtual lay close by its own environment and lives of the recipients. The sounds and atmospheres of our time are man-made, they can be through the power of the ear change. Soundscape-Dialog combines the acoustic ecology of the Canadian composer R. Murray Schafer, educators and sound now with a worldwide network of landscapes and methods of listening.



Publisher: [Vandenhoeck & Ruprecht](#)

Language: German

ISBN-10: 3525480059

ISBN-13: 978-3525480052

Published: September 2006

**Audio Recording: Sound Localities Compilation**

**Online:** <http://soundlocalities.tumblr.com/>

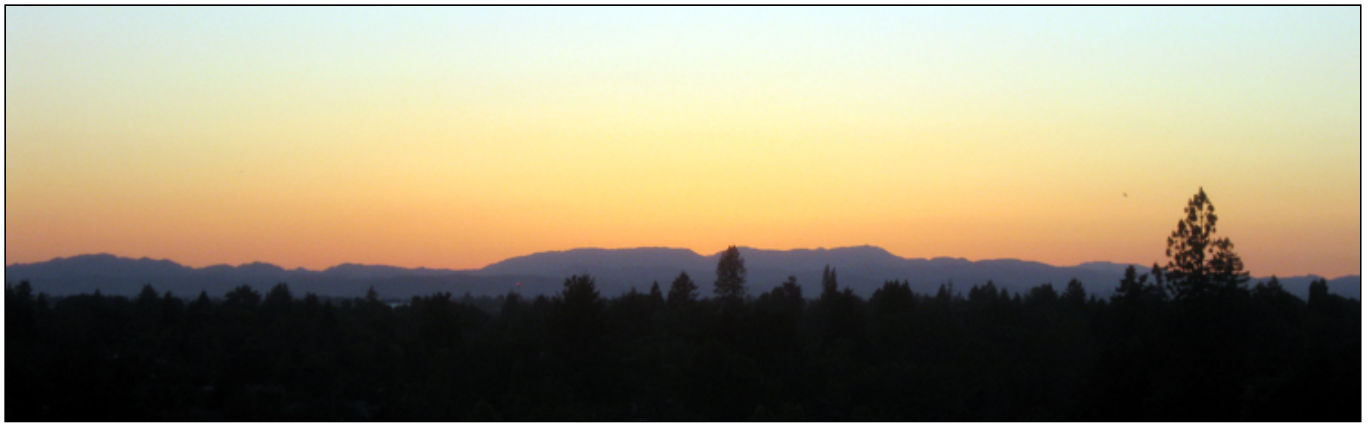
Sound Localities is a project that explores sound in the city through field recordings and exchanges from artists in 7 cities in the local, regional and international space around Mons, Belgium. From Ghent, Brussels, London, Madrid, Hong Kong and Seoul, the project seeks to produce a dialogue amongst disparate places and individuals through their localised experiences to explore possibilities of imagining a wider global space. The full compilation can be

downloaded online for free on this site.

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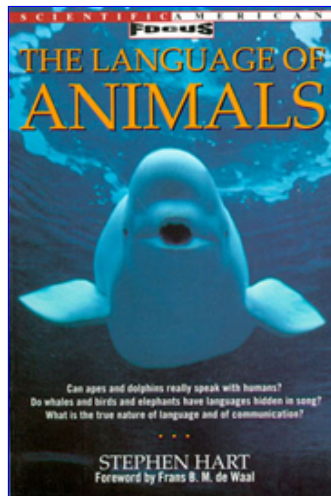
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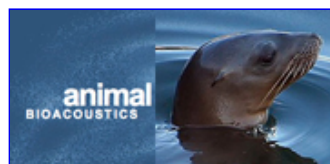
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## WFAE: FEATURED WEB SITES



**The Animal Communication Project.** This streamlined website is very accessible to the lay reader, while it also has enough references to scientific studies to appeal to teachers, researchers, and students of animal communication and biology in general. The site contains the full-text of the (now out-of-print) book, *The Language of Animals*, in addition to "Research News" and some multimedia features. The type of animal communication this website refers to is not that between animals and humans, but among animals. Visitors with pet dogs or cats might enjoy the section on "Cats and Dogs" that explains how lions communicate, and why the domesticated dog barks, but other members of the dog family, such as wolves and coyotes, do not. (Source: [The Scout Report](#)) [Click2Visit](#)



**The Animal Bioacoustics Technical Committee.** Animal bioacoustics is the study of sound in non-human animals. It includes acoustic communication, sound production mechanisms, auditory anatomy and function, sonar, acoustic tracking, and the effects of human-made and environmental noise on animals. Each discipline within the scope of bioacoustics has opened up exciting new areas of inquiry. Bioacousticians work in a variety of positions -- as professors at universities, as consultants working in environmental compliance, as industrial researchers, as engineers. Many are employed in research at public and private institutions. Many more work at private companies, particularly (in the U.S.) on environmental compliance and mitigation issues. (Source: [Acoustical Society of America \(ASA\)](#)) [Click2Visit](#)

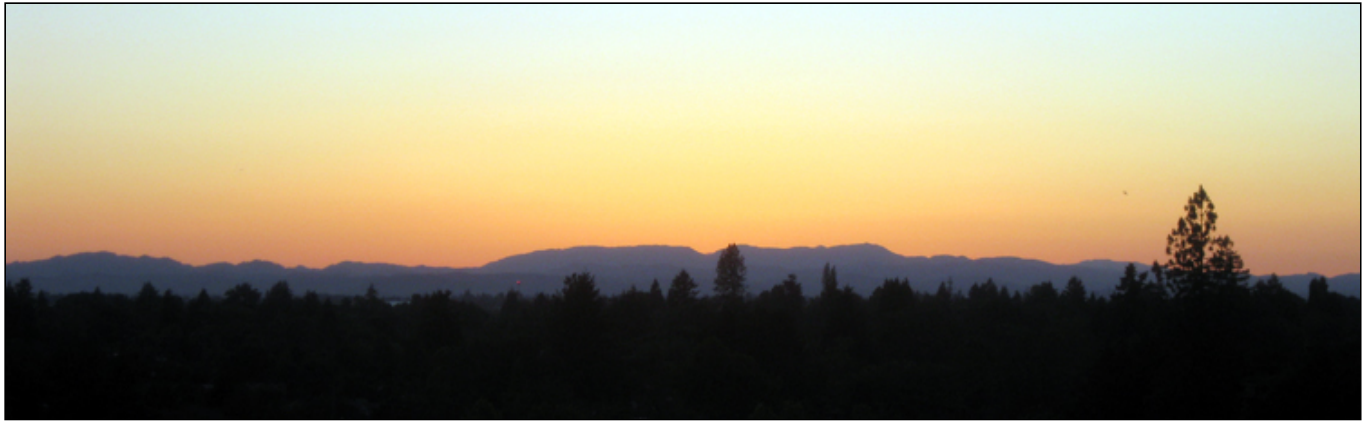
**The Western Soundscape Archive (WSA)** recognizes the vital connection between places and their soundscapes and features audio recordings of animals and environments throughout the western United States. Begun in November of 2007, the archive is housed at the University of Utah's J. Willard Marriott Library and features recordings contributed by volunteers, state and federal agencies, and conservation groups. The website continues to grow and currently includes representative sounds of more than 570 different Western bird species, all of the region's frogs and toads, dozens of reptiles and more than 100 different types of mammals. You will also find many lush, ambient recordings. The archive



is supported in part by a major grant from the Institute of Museum and Library Services. (Source: [The Scout Report](#)) [Click2Visit](#)

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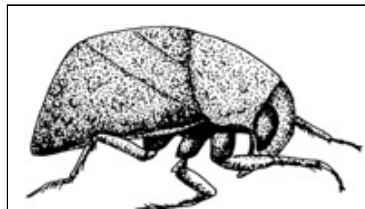


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## WFAE: RESEARCH AND PROJECTS

**Paper: So Small, So Loud: Extremely High Sound Pressure Level from a Pygmy Aquatic Insect (Corixidae, Micronectinae).** Researchers: Jérôme Sueur, David Mackie and James F. C. Windmill



**Abstract:** To communicate at long range, animals have to produce intense but intelligible signals. This task might be difficult to achieve due to mechanical constraints, in particular relating to body size. Whilst the acoustic behaviour of large marine and terrestrial animals has been thoroughly studied, very little is known about the sound produced by small arthropods

living in freshwater habitats. Here we analyse for the first time the calling song produced by the male of a small insect, the water boatman *Micronecta scholtzi*. The song is made of three distinct parts differing in their temporal and amplitude parameters, but not in their frequency content. Sound is produced at 78.9 (63.6–82.2) SPL rms re 2.10–5 Pa with a peak at 99.2 (85.7–104.6) SPL re 2.10–5 Pa estimated at a distance of one metre. This energy output is significant considering the small size of the insect. When scaled to body length and compared to 227 other acoustic species, the acoustic energy produced by *M. scholtzi* appears as an extreme value, outperforming marine and terrestrial mammal vocalisations. Such an extreme display may be interpreted as an exaggerated secondary sexual trait resulting from a runaway sexual selection without predation pressure. [Click2Read Full Research Article](#)



**Paper: Measuring and interpreting the temporal variability in the soundscape at four places in Sequoia National Park.** Authors: [Bernie Krause](#), Stuart H. Gage and Wooyeong Joo. **Abstract:** The soundscape was recorded in four selected places in Sequoia National Park CA, to quantify and assess the diurnal and seasonal character of the park's soundscape. The recording sites were selected to represent a combination of elevation and vegetation diversity. Hour-long sound recordings were made by four individuals at each place during fall, spring, summer and winter at dawn, midday, dusk, and midnight with identical recording instrumentation. The recordings of the soundscape were made in an old growth forest (Crescent Meadow), in a foothill oak savanna (Sycamore Spring), in an upland savanna chaparral (Shepherd Saddle) and in a foothill riparian

location adjacent to the Kiawah River (Buckeye Flat). Sound recordings were analyzed using a normalized Power Spectral Density (PSD) algorithm and partitioned into 1 kHz intervals based on 12 subsamples from each of the 64 h-long sound recordings. Biological signals (biophony) were based on the highest PSD value within the range of 2–8 kHz. A multilevel analysis (MLA) was used to examine temporal patterns of biophony at four locations in Sequoia National Park. Unsupervised Landsat Thematic Mapper Satellite Imagery identified 25 vegetation regimes in Sequoia National Park. Satellite signatures of the habitat where recordings were made were extracted from the imagery to scale to the region. (You may not be able to download the entire document without subscription) (Photo: US National Park Service). [Click2Access](#)



**Project: Collective Jukebox 4.04.** A project devised by Jérôme Joy. "The French composer [Jérôme Joy](#) has been concerned with building musical communities and with alternative forms of making music accessible.

His "Collective Jukebox" project (started in 1996) involved building a jukebox that could play recordings by experimental musicians from around the world. He then asked people all over the planet to contribute recordings and to let their friends and acquaintances know about his open invitation. He did not curate the recordings; rather, he included everything that was sent to him. He wanted to create a kind of musical "commons," where information from anyone who wanted to participate would be available.

The jukebox has been installed in a series of art museums around Europe for the past eight years, where its music is available for the public to hear and explore. Jérôme Joy wants to create a place where people who are interested in listening to newer forms of sonic creativity can easily find that work. Joy's work is an example of a composer trying to establish a new basis for musical and artistic community." Source: Warren Burt, "Experimental Music in 2005", in "World Music Today". (Photo: 2000 Collective Jukebox 2.1 Tourcoing, France ) [Click2Access](#)



**Project: Sonic Bus Tour.** A 1959 Routemaster bus was used for a mystery tour to hear a soundtrack of the Poole (England) working landscape on July 24 and 26, 2011. The event was organized to present history live in the 'real' world, so that history merges with the present. The tour allowed passengers to hear people describe places that no longer existed, while traveling through these same landscapes today. [Click2Read/Listen](#).

**Project: World Listening Day 2011.** Author: [radio aporee](#). This project capture world-wide sound recordings that originated during the July 18th, 2011 World Listening Day. Recordings are matched with map locations allows users to choose sounds and view the landscape via satellite and terrain formats. [Click2Access](#)



**Blog: Sounding Out.** This resource provides the freshest insight and the latest commentary on the emerging field of sound studies and its many cultural manifestations. The blog features interviews with people active in the effort to define and explore the notion of soundscape and tackling questions like:

- Did the invention of the iPod actually change the way we listen to music? Do we all listen in the same way?
- Why does the crackle, pop, and hiss of old vinyl records comfort some and annoy others?
- Does the sound of your voice impact your chances at employment and good housing?

- Do supposedly neutral “noise ordinances” actually affect some people more than others?
- [Click2Read](#)



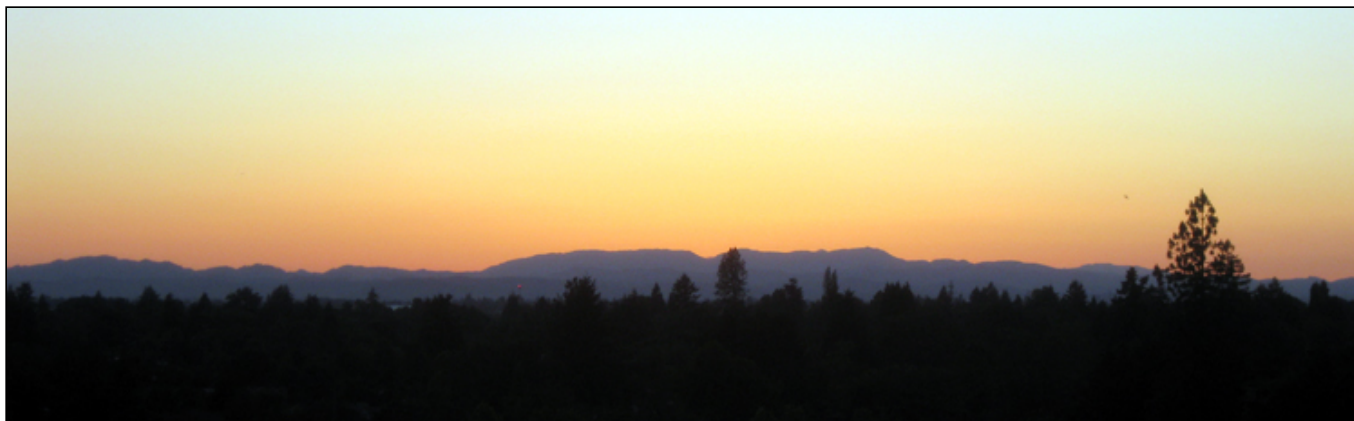
**Blog: I suoni di Cembra.** This is the blog of the Cembra Soundscapes research which is part of the project "Soundscapes and Cultural Sustainability - Strategies for Local Action", funded by the Academy of Finland (2009-2012). [Click2Read](#).

**Blog: Dollar Soundscapes.** This is the blog of the Dollar soundscape research which is also part of the project "Soundscapes and Cultural Sustainability - Strategies for Local Action", funded by the Academy of Finland (2009-2012). [Click2Read](#)

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## WFAE: WEB MOVIE

**The 7th Annual Week Of Sound - January 12-16, 2010**

**Guest Artist: Murray Schafer**

### La Semaine du Son 2010 - Murray Schafer



R. Murray Schafer is a Canadian composer who has a passion for the natural sounds since the 1960s. Known as the "father of acoustic ecology", Schafer argues for a control of our sound environment. In this video, recorded on January 11, 2010 in the refectory of the convent of the Cordeliers, in Paris, Mr. Schafer describes the evolution of urban soundscapes over the past 40 years of his career.

The 2010 Week Of Sound ran an from January 12 to 16, 2010 in Paris and January 18 to 24 throughout France. The purpose of the event is to raises public awareness to the importance of sound and the quality of our sound environment. Guest lectures, debates, workshops, sound events, concerts, screenings, educational activities, are annually available free to all.

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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="#">Finnish 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)

The WFAE Newsletter is published as a bimonthly supplement to *Soundscape, The Journal of Acoustic Ecology*. Any content included in this newsletter site and/or opinions expressed therein do not necessarily reflect the views of the World Forum For Acoustic Ecology and remain solely those of the author(s). Web links and published material has been included only for ease of educational reference and informational purposes.

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## WFAE: FEATURE

### Urban Forest Soundwalk - A Stream Of Consciousness Reportage By Jeremiah Moore

On July 18th, 2011, [Bay Area Sound Ecology \(BASE\)](#) hosted an urban forest soundwalk on Mount Sutro in San Francisco, California, hosted by [Andrea Williams](#) and [Jeremiah Moore](#).



We had a group of about 11 people, who gathered at the corner of Parnassus and Medical Center Way, at the East end of the UCSF Medical School Parnassus campus. A somewhat busy urban intersection, the sonic backdrop was much like any city: traffic near and far, a smattering of pedestrians walking and talking, a few distant birds, diesel trucks and electric buses passing, HVAC systems. Andrea led a simple listening exercise - after quieting ourselves, listen for near sounds, then widen the circle.

As the walk began, the group embarked together on the path bending behind the medical school, a compact cluster of technical buildings bristling with pipes and conduits, passing a heat plant and compressed gases facility, the air thick with shifting mechanical drones and heavy air movement. ([Click2See Map](#))

Exiting the road just before it curves behind the new Stem Cell research building, we climbed a set of stairs leading to a narrow trail flanked by underbrush. The drones fade away and crossfade in our awareness with other sounds: somebody's keys jangle, there is a bird, we are breathing harder from the climb. The eucalyptus trees hiss in the breeze, adding a higher frequency counterpoint to the technical systems of the buildings behind us. Traversing a ridge, we fade in and out of hearing more and less ventilation system.

We cut through a wooden fence, leaving the trail for a gravel driveway leading to a short street paved with brick. It's lovely to feel the acoustics of the street, and the distance and size of the group, from the crunching gravelly footsteps. A voice on the right makes me turn to look: atop a garage, a pair of people in beekeeper suits, harvesting honey from a hive! A Prius drives by, the tires plattering against the brick. The key sound is our clothing and footsteps as we climb. Leaves whirl against the pavement... domestic sounds in the distance, a woman has come home from work, set against the heavy rumble of a receding jet plane.

Birds. I find myself noticing things I don't usually. Birds in trees, the shape of the wind as it moves up the street. Colors.





The group stops at the top of the street to hear a brief spiel about the [origins of Sutro Forest](#). It was planted at the behest of silver magnate Adolph Sutro, who was pursuing a vision he'd gotten from a poet of a large swath of forest which would provide beauty and respite from the City.

Entering the trailhead of the Sutro Forest proper, we proceed up a climbing singletrack trail. Birds, footsteps and breath. Very distant traffic. Noticing the incredible variety of shades and tones of green in the forest.

What are those droplets, rain? Now gone.

It's amazing the radius in time, space and acoustic bandwidth that a passing car occupies in the forest.

As the trail reaches the shoulder of the ridge, the high-frequency was of distant leaves in foggy wind is unveiled.

The rain is back, and this time it's a real smattering of light droplets. The path is muddy. The flora is a little different here... we're approaching the top of the hill where the fog in the high eucalyptus is thickest. This is the cloud forest effect: the trees cause the fog droplets to condense and fall as rain. In the recording, the droplets make thick bass bumps as the collide with the microphone windshield.



[The cloud forest aspect](#) of Mount Sutro is quite unique and wonderful. I would recommend visiting on a foggy summer day. Despite the cold wind whipping above, the meadow at the top of the mountain is quite sheltered by its ring of trees.



As soon as we leave the canopy of trees, the rain ceases and it's dry. Grasses and gravel crackle and crunch underfoot. A brief negotiation as we remember which trail to take.

At the top, we found an abandoned boombox, with what was reminiscent of a chalk outline nearby.

Andrea introduces a listening exercise. People group in pairs, one partner listening with eyes closed and allowing themselves to be guided by their ears while the other keeps them safe. Halfway through, trade partners.

A creaking tree causes probably 60% of the groups to turn toward it. Footsteps on gravel. A thick, distant traffic rumble rising from the city like Dark Gray Noise. Occasional ruffles of leaves, flurries of cloud-forest rain, and a quintessentially San Francisco sound, a ship's horn.

On a clear day, the top of the mountain is much thicker with city noise. In the fog, the traffic remains muted.

As we leave the top of the mountain, there are many creaking trees. Within a few minutes, the air is calmer and the entire scene quiets. Why so many here on the lee side of the hill? As we descend, I follow with my ear the footsteps of the group on the many



textures of path... soft dirt, hard dirt, asphalt, gravel atop asphalt. In wider and tighter acoustic spaces as we move... you can really hear the space activated by the footsteps, and sense its scale, materials, and qualities.

Boombox and Listeners photographs courtesy [Save Mount Sutro Forest](#)

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This is the first in a series of contributed feature articles. If you have an idea for an article that you would like to write, contact us at wfae.newsletter@gmail.com.

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