

World Forum for Acoustic Ecology WFAE Newsletter



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Helliwell Provincial Park

Nov. / Dec. 2011
Volume 8, Number 6

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WFAE: UP FRONT



WFAE Chair Report: by Hill H. Kobayashi. It was my pleasure to meet many of you at the conference in Greece. I am thankful for the opportunity to share knowledge about our families and life in the various countries we represented.

I especially enjoyed learning of the activities that international students brought and shared with us. I appreciated their energy and enthusiasm for acoustic ecology. It provides hope for the next generation. Many have applied to work for us as volunteers and for that I am very thankful as there are many tasks ahead

and we really need everyone's help.

It will be awhile until we meet again, but please share with others what is going on in your country through the WFAE listserves, newsletter, journal and other online resources. I believe there should be joy, laughter and always, new discoveries that can brighten and broaden our world even with the difference in interests and languages.

My sincere hope is that the WFAE helps each member in some way to seek his/her own unique appreciation of the soundscape in his or her daily life. May the WFAE continue to support and enrich your life.

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**Editor's Note:** This issue features two informative reports on recent WFAE activities. Eric Leonardson writes about his observations of the recent [WFAE International Conference "Crossing Listening Paths"](#) held in Corfu, Greece. Dan Godston provides a comprehensive sampling of world-wide events that took place during this year's [World Listening Day](#). I thank both authors for their contributions. (gf)

~~~ ANNOUNCING ~~~

**International Conference on Acoustic Ecology
The Global Composition
Hochschule Darmstadt/Germany
July 26-28 2012**



www.the-global-composition-2012.org
Endorsed by the WFAE

Link Active - December 2011

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Soundscape Association of Japan
日本サウンドスケープ協会

Report by Koji Nagahata. The soundscapes of Japan have been changing due to the great earthquake of March, 2011. In response, the Soundscape Association of Japan (SAJ) created the *Soundscape Project for Earthquake Disaster 311*, the aim of which is to record the changing soundscapes of Japan and to consider and discuss desirable forms of soundscapes after the experience of 3.11.



As a part of this project, several members of the SAJ visited Miyagino in [Sendai city](#) on September 13th. Suzumushi (bell crickets) in Miyagino have

been selected as one of the soundscapes to be included in "100 soundscapes of Japan: Preserving Our Heritage."

We first met with the executive committee of the Making Village for Suzumushi. The Making Village for Suzumushi is a collective of civil activists who work to create opportunities for citizens to listen to the songs of Suzumushi and to create natural environments where Suzumushi can live.

The 3.11 quake damaged the Iwakiri area quite seriously. When we visited the Iwakiri Civic Center, the Making Village for Suzumushi's base, the center was still undergoing recovery work. Despite this, the members of the group have continued rearing Suzumushi at the center (as the center has special rooms for Suzumushi), looking after the Suzumushi three times a week. Due to their efforts, the Suzumushi at the center sang livelyly, and we were able to enjoy their songs.



After the meeting, the members of the Making Village guided us to the places where they had previously released Suzumushi and we were able to enjoy their songs. [Click2Hear](#).

Along the way, we stopped at Suzumushi-Dan, a spot where princesses during the Edo era (17c-19c) would visit to enjoy the songs of Suzumushi. Unfortunately, the songs of Suzumushi at Suzumushi-Dan can no longer be heard, and we could only find the presence of the Suzumushi on the information board

The members have been rearing Suzumushi since 1992, as well as distributing Suzumushi to citizens who want to care for them. Additionally, they have been experimentally reintroducing Suzumushi in several natural settings since 2009.



According to the committee, Suzumushi in Miyagino were renowned for their song since ancient times: it was said that Suzumushi in Miyagino sang "ri-ri-ri-ri-ri-ri" as one phrase, while ordinary Suzumushi sang "ri-ri-ri-ri" or "ri-ri-ri-ri-ri." People could easily hear the unique songs of Suzumushi in Miyagino until around 1935. It has become more and more difficult to hear the Suzumushi's song since then, and at the present, the song can be heard in only very limited areas. In this context, and with a call to action from the director of the Iwakiri Civic Center, the activists began their work.

at the park and in the names of the apartment houses in front of the park. [Click2Hear](#)

Later, we visited one of the areas where natural Suzumushi live and sing, guided by Mr. Miura, who studies crickets at the graduate school of Tohoku University. Since the density of Suzumushi in this area was not as high as that in the areas where Suzumushi has been released, we were able to enjoy a natural soundscape of Suzumushi singing. [Click2Hear](#)

Finally, we visited a riverside that had been inundated by the Tsunami on 3.11. While we had been afraid that the numbers of crickets living at the riverside might have dramatically decreased due to ocean salt damage caused, we were pleased to find that the crickets there sang as lively as usual. [Click2Hear](#)

Thus, thanks to the efforts of the members of the Making Village for Suzumushi and the vitality of Suzumushi and crickets, Suzumushi in Miyagino have been preserved after the quake.

(Photos: Bell Crickets - timwerx.net. Other photos submitted by Yuki Masami)

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**Chapter Reports Edited By Andrea Polli**

The **New England Forum for Acoustic Ecology** is the newest ASAE Chapter formed in September 2011. Its current members include: Michael Bullock, Shawn Greenlee, Ernst Karel, Stephan Moore, and Jed Speare. The chapter's members have affiliations with arts organizations, music series' groups, and universities in the region. The chapter has an interest in bringing acoustic ecology to different New England locations through concerts, events, forums, and discussions. For more information, contact Jed Speare at [jed@mobius.org](mailto:jed@mobius.org).

**Bay Area Sound Ecology (BASE)** Visit the [BASE](#) web site for current events.

Norman is a local sound artist/designer/composer born and raised in Chicago. He has exhibited and performed in galleries in Chicago, Ithaca, NY, London, and the San Francisco Bay Area. His current work focuses on sound art production within the larger context of landscape.

**Norman Long - 3Arts Ar**



Photo/Video: 3Arts

In September, the MSAE and Columbia College Chicago sponsored a lecture by Scott Bernstein, President of the Center for Neighborhood Technology. His presentation, titled *What If Sound*

**Colorado Society for Acoustic Ecology (ColoSAE)** Submitted by Michael Komatsu Doherty. The ColoSAE was formed in July 2011 to represent the ASAE in the state of Colorado. Michael Komatsu Doherty will serve as its Chair and liaison to the ASAE Board of Directors.

The ColoSAE is currently in the organization stage, but has made important connections with key players in Colorado in order to forward acoustic-ecology interests. We hope, in the next newsletter, to be able to boast about those interesting and valuable connections that are being forged.

Michael has begun work on preservation of the music of *Los Matachines de El Rancho*, in New Mexico. He was asked by the group - one of only a handful left who hold the lineage of this Spanish/American ritual drama - to assist in helping to record this important cultural expression. Michael, an information ecologist / librarian, and shakuhachi player, continues to research the place of orality / aurality in the information environment, and has also begun to use soundscapes in his shakuhachi teaching by taking students out into the field, where they learn to perform in, and with, natural soundscapes.

Member Nicholas Sherman, producer, writer, and director of the award-winning film *Soundtracker*, a portrait of the Emmy winning nature recordist Gordon Hempton, continues to promote the 2010 film.

For more information on the ColoSAE, including information on upcoming soundwalks, events, and links to sound samples, navigate to the [ColoSAE web site](#).



**Midwest Society for Acoustic Ecology (MSAE)**

Submitted by Jay Needham. MSAE members Eric Leonardson and Greg O'Drobinak performed with Ed Herrmann at the Museum of Contemporary Art

Chicago on Sept. 30th as a part of the exhibition *Motor Cocktail: Sound and Movement in Art of the 1960s*. The trio performed an improvised work in the museum featuring François and Bernard Baschet's *Aluminum Piano*.

[Chicago Phonography](#) collective performed a surround sound concert and soundwalk at Indiana Dunes National Lakeshore on October 8th. The event was sponsored by

*Matters Too: Revisiting the Potential for Healthy Soundscape* can be heard [here](#).

Information about the MSAE chapter's research, creative and public outreach work can be found on its [web page](#) and [Facebook page](#). (Image: Bernard and Francois Baschet: Aluminum Piano, 1962. Collection Museum of Contemporary Art, Chicago)

**New York Society for Acoustic Ecology (NYSAE)** Visit the [NYSAE](#) web site for current events.



**Pacific Northwest Society for Acoustic Ecology (PNSAE)**

Submitted by Chris DeLaurenti and Steve Barsotti. Steve Barsotti has stepped up to replace Chris DeLaurenti as the

chapter representative for the Pacific Northwest chapter of Acoustic Ecology. Steve is a sound artist and educator and has been a longtime part of the sound scene in Seattle. He is a founding member and linchpin of the Seattle Phonographers Union; if the SPU did a gig or released a record, Steve was the guiding force and organizer. As an instructor, he has led workshops and soundwalks as well as served as an advocate in the public arena, most recently on Seattle NPR affiliate, KUOW 94.9 FM. Currently he is the Academic Director of the Audio Design Technology program at the Art Institute of Seattle.

Spanish label *reductive music* has released an installment in Christopher DeLaurenti's found soundscape series, an ongoing project that excavates unusual, found field recordings. "Of silences intemporally sung," is a sonic inversion of Luigi Nono's "Fragmente-stille, an Diotima," which reveals on-the-fly tunings, annunciatory breaths, sul ponticello bowings, and creaking chairs, all merging with ambient sounds along with artifacts of the recording process, notably digital glitches and dialed-in echo. See [Reductive Music](#) for details and liner notes at [Cimaural.net](#) (Photo: Steve Barsotti).

**Southern California Sound Ecology (SCSE)**

Submitted by Glenn Bach. The SCSE performed two sets at Soundwalk 2011, the yearly festival of sound art and installation in downtown Long Beach, on October 1st. Photos and sound clips from the event can be found on the [SCSE web site](#).

Midwest Society for Acoustic Ecology and the World Listening Project as a part of their continued partnership with the National Park Service. The concert was also presented as a part of the official programming for the Sixth Annual Chicago Calling Arts Festival.

SCSE will also perform a set of improvised field recordings at the LAartstream headquarters in downtown Los Angeles for a webcast on Ear Meal, Wednesday, November 2nd. A listening salon is planned for early December 2012.

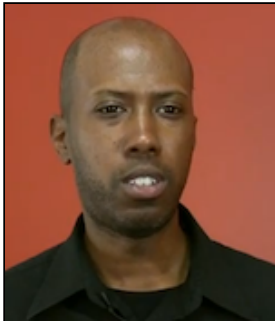
Jay Needham, Eric Leonardson and Sabine Breitsameter premiered their new work titled *Conversation, Improvisation and Locality* as a part of the World Forum for Acoustic Ecology conference in Corfu Greece. In addition, MSAE member Jesse Seay presented a panel presentation "*Listening to the Audience, Engaging the Audience: A Multi-disciplinary Approach to Sound Installation Art*".

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

**The Southwest Society for Acoustic Ecology (SWSAE)**

Submitted by Brandon Mechtley and Andrea Polli. This Fall SWSAE member/ASAE VP Andrea Polli did a series of soundwalk workshops with [Land Arts of the American West](#) at the Grand Canyon North Rim and will launch a solo exhibition of her work related to air quality issues at the Parco Arte Vivente museum in Torino, Italy on November 5th. She is also the Artistic Director for the [2012 ISEA Symposium: Machine Wilderness](#), see the [opportunities](#) section and ISEA web site for details.

MSAE and University of Illinois Professor Steve Jones present his "Netsch" soundwalk on the UIC campus, 10:00 am Saturday, November 12th on the University of Illinois at Chicago campus. Please refer to our [website](#) for the details/updates and Professor Jones' bio.



MSAE member Norman Long has received a \$15,000 grant from the [3Arts organization](#) that supports Chicago artists. The funding is to be put to use according to the individual priorities of the awardees. Artists may wish to conduct research, purchase equipment, pay for child care, rent workspace, make health insurance payments, or take the time to focus on the development of new work—it's up to them to determine their needs. There are no strings attached.

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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](#))
- Hellenic Society for Acoustic Ecology ([HSAE](#))
- 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



[Click2Listen](#) (Photo: Trevor Cox - BBC)

Save Our Sounds documentaries. (BBC) The BBC encourages listeners to join in a journey to explore urban soundscapes. Two audio documentaries are presented by acoustic engineer Professor Trevor Cox. Each program features a range of experts including architects, urban planners, environmental scientists and social scientists - all concerned with acoustic ecology in the urban soundscape.

Whales scream over noise pollution. (Discovery) Noise pollution created by humans is forcing endangered North Atlantic right whales and other whale species to increase the amplitude of their calls in an attempt to be heard by each other over the din, according to a new study. The paper, published in the latest Royal Society Biology Letters, provides the first evidence that baleen whales can modify the loudness of their calls in response to outside noise. [Click2Read](#)

Piranhas communicate with sound when threatened. (BBC) Scientists have discovered the sound piranhas make when they communicate with one another while stressed. Using underwater microphones, researchers at the University of Liege, in Belgium, recorded the sounds the fish made when they confronted each other. [Click2Listen](#)

Noise complaint map: New York city. (Stillspotting NYC) A complaint map of New York presents a spatial database of noise in the city, generated by New York residents when calling 311, the city's phone numb for government information and non-emergency services. [Click2Read](#) and experience the interactive map.



Music producer's take on Olympics: Grunts, thumps. (AP) Music producer Mark Ronson has been working with Olympic hopefuls to create a soundtrack for the London 2012 Games - an anthem that fuses sounds from training with the beat of music. He has recorded athletes as they trained, sometimes attaching microphones to legs, chests and arms. He also placed them on running tracks and archery targets — often getting sound not possible during the games because they would interfere with competition. [Read More](#). (Photo: Mark Ronson - AP)

"Noise Talk" Noise Free America announces its new [online](#) forum. The Forum replaces a listserv and members will be able to hold conversations in the form of posted messages.

Members may participate only in the forums and topics in which they are interested. [Click2Access](#).

Innovative Sonic Experiments at Brighton. (Noise Abatement Society) In late October the White Night Festival's theme of Utopia, Sounding Brighton presented innovative, participatory installations aimed at encouraging members of the community to expand their creative engagement with sound. Its purpose was to raise awareness of new possibilities for quality soundscapes through immersive sonic experiences, using artistic and musical interpretations. There will also be a programme of interactive lectures. [Click2Read](#)

Recreating the sound of Tutankhamun's trumpets. (BBC) Tutankhamun's trumpet was one of the rare artifacts stolen from the Cairo Museum during the recent uprising. The 3,000-year-old instrument is rarely played, but a 1939 BBC radio recording captured its haunting sound. [Click2Read-Listen](#).

Scientists Tune In To The 'Voices 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. [Click2Read](#)

New scientific field to study ecological importance of sounds. (Michigan State University) A new scientific field will use sound as a way to understand the ecological characteristics of a landscape and to reconnect people with the importance of natural sounds. Soundscape ecology, a field being spearheaded by a team of researchers at Michigan State University and Purdue University, will focus on what sounds can tell people about an area. The team's results can be found in BioScience. In short, natural sound could be used as a critical first indicator of environmental changes, such as shifts in climate, weather patterns, the presence of pollution or other alterations to a landscape. [Click2Read](#).



Ear Room Interview: Hildegard Westerkamp. (Ear Room) Hildegard Westerkamp is a composer, radio artist and sound ecologist. She is a pioneering figure within the field of soundscape studies and sound ecology and an integral member of the World Soundscape Project. She presents soundscape workshops, performs, writes and lectures internationally. Ear Room presents regular one-to-one interviews with artists, curators, writers, publishers and academics who engage broadly with sound and its use in contemporary and historical arts practice. Ear Room is curated and edited by Mark Peter Wright. [Click2Read](#) (Photo: Hildi Westerkamp - G. Ferrington)

Wind farm noise not a problem. (AP) An Oregon (USA) county administration has ruled that a wind farm won't have to curb its noise after it was decided not to enforce state noise requirements. [Click2Read](#).

Ear to the Earth 2011: New York Soundscape. A panoramic sonic portrayal of New York City's personality and sonic ecology in its five boroughs took place October 16–23. Artists and students reached out into neighborhoods to work with New Yorkers from all walks of life. [Click2Read](#)

Recording the soundscapes of spring. (US News & World Report). "Natural sounds can be used like a canary in a coal mine, as a critical first indicator of environmental changes," said Bryan Pijanowski, and ecologist at Purdue University in West Lafayette, Indiana (USA) [Click2Read](#).

UAF grad student collecting soundscape of Kenai refuge. (Anchorage Daily News) Tim Mullet, a 34-year-old Ohio native and University of Alaska Fairbanks doctoral student, has been putting his ear to the sounds echoing through the Kenai National Wildlife Refuge and by listening he is learning more than expected. [Click2Read](#)

"Listening is worship" (Ode) Gordon Hempton is fighting to save the sounds of silence in Washington state's Olympic National Park — one square inch at a time. Hempton is referring to a tiny spot in northwestern Washington state that he has deemed One Square Inch of Silence. It's marked with a reddish rock (at left) and a "Jar of Quiet Thoughts" —



visitors' musings on what Hempton has declared to be "the quietest place in the United States." [Click2Read](#).

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WFAE: EVENTS CALENDAR

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, 2011 - Listening for a change: Environment, Music, Action. University of London.

This one-day conference will focus on musical engagements with environmental change more specifically, aiming to explore, critically and creatively, musical forms and processes that shape, or are shaped by, changing landscapes and environmental conditions. In reflecting on the impacts of environmental change on sounds and performance practices, and conversely, on the reimagining of land- or soundscapes through performance, we will also seek to engage with more wide-ranging debates about environmental uncertainties and praxis. More information [on line](#).

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](#).

November 15, 2011 "Netsch" Soundwalk- Chicago. Those in the Chicago area encouraged to participate when MSAE and University of Illinois Professor Steve Jones presents his "Netsch" soundwalk on the UIC campus at 10:00 am on Saturday, November 12th. Updates to be posted on the [MSAE website](#) and [MSAE Facebook](#) page.

November 17, 2011 Kinophonography MadLab - Manchester, England

Kinophonography is an evening of sharing sound recordings, exploring the experience of listening and discussing what these recordings and the process of making them can bring to life. Send along a few favorites from your catalogue of recordings to play or just come to listen. Click4[Information](#).

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](#).

World Congress of Acoustic Ecology

August 17 to 25, 2012

Arc-et Senans - France / Saillon - Switzerland

The meetings will be partners in the World Congress of Ecology Sound to be held from August 17 to 25, 2012 in Arc and Senans in the Doubs in France and Saillon in the Valais in Switzerland. The objective of this second congress is to promote the inclusion of sound dimension in the world and put it in the global environmental movement. To mark the second World Congress of Acoustic Ecology, a call for papers is open around the theme 'Listening Exercise'. Projects must be submitted no later than December 1, 2011.

Complete nomination file of the Congress (with call for papers): [click here](#)

July 6-14, 2012 Sound Symposium XVI St. John's, Newfoundland and Labrador.

International festival of new music and sound art. [Conference web site](#).

July 26-28, 2012. "The Global Composition". International Conference on Acoustic Ecology. Hochschule Darmstadt. Germany.

Conference details to be announced soon on the [event's website](#) (available in December)

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Deadline: November 15, 2011 - Call for Proposals: ISEA2012 Albuquerque: Machine Wilderness. ISEA2012 is a symposium and series of events exploring the discourse of global proportions on the subject of art, technology and nature. There are over 20 special projects artists can apply to and the list is growing and acoustic ecology-related proposals are especially welcome!

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, New Mexico (USA) 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 skyline. 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. Full details available online: [ISEA2012: Machine Wilderness](#)

Deadline: November 15, 2011 - Call for electronic and electroacoustic sound works: Zeppelin2011. Zeppelin2011 is devoted to the influence of economic change on soundscape. We invite anyone interested in sound to think about this matter and send us sound works based on any document belonging to the Sounds in Cause Archive. Visit [Sounds in Cause](#) for more information. The pieces will be played through a system of 16

loudspeakers on December 9 & 10, 2011 at the Barcelona Centre for Contemporary Culture. Pieces should be NO LONGER than ten minutes, and in the format of WAV or AIFF at 44.1 kHz and 16 bits. Pieces may have up to 16 tracks. For submission details and other questions, please contact us at caos@sonoscop.

Deadline: November 22, 2011 5th WSEAS International Conference on Urban Planning and Transportation (UPT '12) and WSEA International Conference on Cultural Heritage and Tourism (CUHT' 12). Both conferences held in February, 2012. After the unparalleled success of the 2010 and 2011 conferences in Cambridge, UK, you are kindly invited to submit a paper to one of the upcoming conferences organized by WSEAS and associates, depending on your specialization. Visit the web site of either conference for all the information that you need. Each page has a submission link for you to upload your papers. Kindly note that we do not accept papers by email and that you should only upload your full paper as we do not accept abstracts. Web sites: [UPT '12](#) and [CUHT '12](#)

Deadline: November 26, 2011 - Call for sound and language works for Required web magazine and performance event. Required magazine is seeking multi-media and performative works attentive to language as sound for (at least one of) two contexts: web and live performance. Works straddling the divide or which can exist as complimentary parts in these contexts are welcome and encouraged.

Consider the psychological and phenomenological aspects of the reception and manifestation of sound as a linguistic act, as a revisitable document, as an intangible moment on breath and a long distance transmittable gesture. Consider the history of the textual document and its relationship with the relatively young sonic document. Consider the performance of sound as language, or stunningly lacking thereof. Consider methods of transmission and reception, the notable and the mundane, the intentional and unintentional, public and private, seen and heard.

Submit proposals, works, texts, files, etc to guest editor:

Ryan T Dunn
206.369.6842
ryandunn@gmail.com
1550 N Milwaukee Ave Fl 3
Chicago, IL 60622

Deadline: December 15, 2011 - Call for contributions. The Journal of Sonic Studies. The Journal of Sonic Studies (JSS) is a peer-reviewed, online, open access journal providing a platform for theorists and artists who would like to present relevant work regarding auditory cultures, to further our collective understanding of the impact and importance of sound for our cultures.

The second issue of JSS will have its focus on listening. Music, sound art, and acoustic design can contribute a great deal to the human capacity to listen, to listen to subordinated or unheard voices and sounds, to listen differently to everyday sounds, to listen attentively, cautiously, and respectfully. This might even be one of the most significant contributions the sonic arts are able to make to our contemporary cultures.

The editors of JSS welcome both scholarly and artistic research. In both cases, priority is given to those contributions which explicitly use the Internet as a medium, e.g. by inserting A/V materials, hyperlinks, and the use of non-conventional structures. We do expect all contributions to have a firm theoretical grounding.

Besides original contributions, the editors are also willing to publish creative reviews or rereadings of books dealing with the topic of listening. (E.g. Jean-Luc Nancy's *A l'écoute*, Peter Szendy's *Écoute: une histoire de nos oreilles*, David Levin's *The Listening Self* or Pauline Oliveros' *Deep Listening*)

Contributions can be sent by email to one of the editors:

Marcel Cobussen M.A.Cobussen@umail.leidenuniv.nl
Vincent Meelberg v.meelberg@let.ru.nl

Deadline: December 16, 2011 - Call for the submission of abstracts. Interference: a Journal Of Audio Culture calls for submissions on the theme: Noise Please. As seen with the growing vocabularies of dissonance, the retro-commodification of glitch aesthetics, and the many rich-media anthologies now exclusively devoted to the characterization of noise, the act of qualification frequently absorbs difference. In distributing this call for papers, therefore, it is not an ontology we seek, but a necessary reflection on the politics of noise as these relate in turn to new media ecologies, cultural practices and fluctuating

modes of governance. We invite papers that deal not only with categories of aesthetic dissonance or vibrational force, but invite an expanded view of noise as a collection of sonic strategies that engage social, technical, political and economic concatenations: The Politics of Dissent; Noise and the Body; Material; Music; Sensory Anthropologies of Noise and Silence; Political Economy of Noise; Counter-Theory; Technologies of Noise; Failure and Exploit; Noise Control; Histories of Noise; Audio Futurology; Feedback and Reflexivity; Inaudible Noise. For more information and submission guidelines please visit our [website](#).

Deadline: December 31, 2011. Open Call - Silence Hunt. The Sound Museum of Silence is looking for silent (or even better, silence) recording to add into the archive and for the new issue of the magazine.

Silence can be defined as a soundscape with loudness below 20 dB. This project is an open archive which collect silence as soundscape / field recording below 20 dB. This is an attempt to create a sound museum of silence. Is an open and on-going project, so everyone can contribute with a silence, sending it by email or over the dropbox in the website. With the sound some information are required, like: place of the rec, time of the rec and of the day when was taken, type of ambient in which the rec was taken, and of course the author. Based on this catalogue of information, some publication will be released (like magazine + cd) showing a particular topic. [Full information online](#).

Deadline: December 31, 2011 Call for papers: Hearing, Landscape Critically; Sense, Text, Ideology (Music Faculty, University of Oxford, 18-19 May 2012).

"Tell me the landscape in which you live and I will tell you who you are' (José Ortega y Gasset). Nowhere is the only unattainable elsewhere; people are always already somewhere. This conference – the first of three inter-continental meetings between 2012 and 2014 – is concerned with any and all 'somewheres' that might be thought of as landscapes.

Whether telescoped from afar or lived up close, landscapes are tense and contested sites of being, doing and remembering, of disaster and delight. In them we hear sounds, enact performances, partake in noise, rush and solitude. Yet these embodied and affective encounters are always already mediated in complex and conflicting ways; institutional, inter-personal, and ideological dynamics render landscapes amenable to the agencies of power, knowledge and desire.

From vast expanses to private quarters, landscapes articulate multiple and overlapping scales: global, local, temporal, virtual, universal. Landscapes, moreover, are rarely static or stable; at the frontier and the fringe, in the warren and the den we find marginal, interstitial and oppositional spaces.

Like a landscape, this call for papers cannot help but mark out its terrain: while acknowledging the contribution of existing work on landscape, too many studies have been concerned with purely scopic analyses, leaving multi-sensory experience and the historical materiality of landscape under-theorised. This conference thus seeks to expand, even explode our critical frames of reference, and develop alternative strategies for engaging critically and creatively with the poetics and politics of landscape.

Papers related to this agenda – including but not limited to the topics listed below – are welcome in the formats stipulated at the bottom of this CFP.

- SITES OF POWER – occupation, reservation, institution, restitution, academy, capital, knowledge, ideology;
- QUESTIONS OF STRUCTURE – smooth, striated, complex, chaotic, fixed, dense, in flux;
- PERFORMING LANDSCAPE – theatre, narration, embodiment, language, song, immersion, everyday;
- MOBILITIES – tourism, commuting, returning, tracing, dwelling and/as wandering, stasis and acceleration;
- POLITICAL CONCERNS – subordination, exploitation, destruction, survival;
- PHILOSOPHICAL CONCERNS – human, non-human, transcendental, nature, culture, ontology, epistemology, phenomenology.

How to send proposals: All proposals should be emailed to criticallandscapes@gmail.com (size limit = 5MB) by 31 December 2011. Please include name, affiliation (if applicable), postal address, email address and AV requirements on a separate cover sheet.

- Individual papers (20 minutes) – abstract of no more than 300 words.

- Panel sessions – describe individual papers and overarching theme in no more than 500 words.
- Alternative formats – describe your proposal (i.e. performance, round table, film discussion, or whatever it may be) in no more than 500 words.

Unfortunately, funding for travel will NOT be generally available for delegates. However, there may be some funds for student travel bursaries. If you would be interested in this, please indicate so on your cover sheet.

Keynote speakers:

Prof. Julian Johnson (RHUL), "Aural Fantasies: Music, Modernity and the Imaginary Landscape"; Prof. David Matless (Nottingham) will speak on landscape and sonic geography.

Other confirmed speakers include: Dr Daniel Grimley (Oxford) and Prof Stephanus Muller (Stellenbosch).

Deadline: January 1, 2012 - Call for article submissions. The Journal of the Acoustical Society of America intends to publish a special issue on soundscape and its applications. Given that a sufficiently large number of papers are accepted, these papers will appear as a group in a separate publication which will be the second part of a regular issue. Examples of such special issues may be found in the part two's of the January 2002, March 2005, and September 2008 issues.

The general topic of soundscape is recognized as one that has consistently generated new and innovative ways of thinking about noise control and if the interaction between sound and people. It has a significant practical relevance, in terms of policies, as well as in the planning and design of new living areas or in reshaping existing areas. Topics of interest include whatever is involved in the developments of soundscapes: economics, noise-policy standards, combined effects, cross-cultural studies, perceptual and physical parameters (such as the characteristics of sounds and survey site selection), multi-sectoral environmental health impact assessment, development of environmental zoning, citizen involvement, and preservation of quiet areas. Papers are encouraged that address "sensitive areas" and which offer new insights into the existing annoyance data and new integrative research strategies for the design of "supportive environments." [Download PDF](#) for more information.

Deadline: January 1, 2012 - Call for submissions on the theme: Audiences and Participants - 2012 Organised Sound: An International Journal of Music and Technology. With roots that can be traced back at least as far as Cage's composition classes in the late 1950's, composers and sound artists now systematically design ways for audiences to participate aurally, visually, and physically - welcoming them into playing an active role in their own experience of sounding artwork. From sensor-enhanced audiences to participatory scoring, from Deep Listening (and playing) to artist-led workshops, from installation works to sound toys and circuit-bent devices, from web-mediated engagement to urban sound walks, audience-navigated experiences of sound are now ubiquitous features of the sonic arts landscape. A variety of active listening skills are being shared and developed, and an understanding of audience competencies and methods for making these participatory activities successful is growing.

Electroacoustic music is distinguished by its openness to all sound. However, it is now situated in a media art and performance context through which other revolutionary winds have swept which cannot be ignored in its theorisation. We ask: is the term, audience, actually the right one in these new contexts? Properly formatted email submissions and general queries should be sent to os@dmu.ac.uk.

Deadline: January 3, 2012 Presentation proposals: 2012 ARSC conference. The Association for Recorded Sound Collections invites proposals for presentations at its 46th annual conference, to be held May 16-19, 2012, in Rochester, New York. ARSC welcomes papers on the preservation and study of sound recordings -- in all genres of music and speech, in all formats, and from all periods. We seek papers and panels that are informative, display a passion for their subjects, and include compelling audio and visual content. For more information and the Call for Presentations form, visit: http://www.arsc-audio.org/conference/pdf/2012_Call.pdf

Deadline: January 15, 2012 Call for papers World Congress of Acoustic Ecology. The first World Congress of Acoustic Ecology was held in 1997 at the Abbaye de Royaumont, in France. The objective was to highlight the nascent discipline of acoustic ecology with the perspective of taking the sonic dimension into account as part of the

protection, preservation and creation of human and natural environments. Now, a second congress will be held from August 17 to 25, 2012. To mark the occasion, a call for papers has been made around the theme 'Listening Exercise'. Projects must be submitted no later than January 15, 2012. Download the [attached document](#) for specifics, or visit the Congress [web site](#).

Deadline: March 2, 2012 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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Podcast: Within A Grain of Sand. Intermedia artist Maile Colbert offers a series of interviews with sound artists from around the world about the practice of creating sound art. Included are Jen Boyd, Eric Leonardson, and Rui Costas. [Click2Read more](#) and download podcast.

Reading: I Have Never Seen a Sound. By R. Murray Schafer. The material in this essay was originally presented as a keynote address at the twelfth International Congress of Sound and Vibration, held in Lisbon, Portugal, in July, 2005. Schafer notes in his accompanying letter that he is "trying to get the acoustical architects and engineers to come back to sound as sound, rather than the graphic projections that dominate most of their thinking today." Source: Kansas State University. [Click2Read](#)

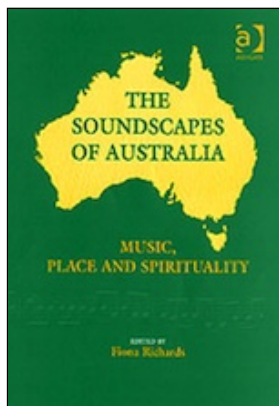
Reading: Special issue of Landscape Ecology. A special issue of the scientific journal, *Landscape Ecology*, devoted to Soundscape Ecology has been published. The guest editor is Bryan Pijanowski, who invited Gary Barrett and Barry Truax to contribute a Preface which is titled, "Soundscape in a Context of Acoustic and Landscape Ecology", and covers some of the history and background to this field. Available to paid subscribers at [Springerlink](#).

Reading: Acoustic Ecology and the Experimental Music Tradition. By David Dunn. This essay is an attempt to put some of these conflicting assumptions about acoustic-ecology into perspective while also clarifying some of the author's own insights into related issues. Source: New Music Box. [Click2Read](#)

Reading: Ethical questions about working with soundscapes. By Dr. Andra McCartney. The author considers one well-known idea in sound ecology - a fundamental value that is consistently ascribed to soundscape work and sound ecology and that is the ideal of the hi-fi soundscape. The author considers it worthwhile to think a bit about this term, where it comes from, what baggage it brings along with it, and how it might inform soundscape work. Source: Soundwalking Interactions. [Click2Read](#)

Blog: The Sounds of Europe. The 'Sounds of Europe' blog will travel to 20 of the 27 European countries during the two-year-project. Each month another organisation or artist, from a different country, will be responsible to maintain this blog for 1 month. They'll explore and present each in a personal way the country's context and what's happening in regard to the field recording scene and activity. Sounds of Europe is a EU funded project that will map field recording as an activity in music, art and the sciences. [Click2Read](#)

Book: The Soundscapes of Australia: Music, Place and Spirituality. Edited by Fiona Richards, The Open University, UK. "Australia offers tremendous scope for understanding



the relationship between music, spirituality and landscape. This major, generously-illustrated new volume examines, in fifteen chapters, some of the ways in which composers and performers have attempted to convey a sense of the Australian landscape through musical means. The book embraces the different approaches of ethnomusicology, gender studies, musical analysis, performance studies and cultural history. Ranging across the country, from remote parts of the Northern Territory to the bustling east coast cities, from Tasmanian wilderness to tropical Queensland, the book includes references to art and literature as well as music. Issues of national identity, belonging and aboriginalization are an integral part of the book, with indigenous responses to place examined alongside music from

the western orchestral, chamber and choral repertoires." Source: Ashgate Publishing Ltd.

Hardcover: 327 pages

Publisher: [Ashgate Publishing Ltd](#) Publishing (May 31, 2007)

Language: English

ISBN-10: 0754640728

ISBN-13: 978-0754640721



Book: Deep Listening: A Composer's Sound Practice By Pauline Oliveros. This book offers an exciting guide to ways of listening and sounding. This book provides unique insights and perspectives for artists, students, teachers, meditators and anyone interested in how consciousness may be effected by profound attention to the sonic environment .

Deep Listening® is a practice created by composer Pauline Oliveros in order to enhance her own as well as other's listening skills. She teaches this practice worldwide in workshops, retreats and in her ground breaking Deep Listening classes at Rensselaer Polytechnic Institute and Mills College. Deep Listening practice is accessible to anyone with an interest in listening. Undergraduates with no musical training benefit from

the practices and successfully engage in creative sound projects. Many report life changing effects from participating in the Deep Listening classes and retreats.

Pauline Oliveros (1932) is one of America's most important composers. Deep Listening® is her lifetime practice. Currently she serves as Distinguished Research Professor of Music at Rensselaer Polytechnic Institute in Troy NY, Darius Milhaud Artist-in-residence at Mills College, Oakland CA and president of [Pauline Oliveros Foundation](#) in Kingston NY.

Paperback: 128 pages

Publisher: iUniverse, Inc. (March 8, 2005)

Language: English

ISBN-10: 0595343651

ISBN-13: 978-0595343652

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Explore this virtual city soundscape by moving around each location using the arrow keys on your keyboard. To experience a location without a particular sound, click on that object to turn the sound off and on. Select your location at the bottom of the screen to go straight there. Don't forget to turn the volume up to enjoy the full audio effect! Click on the image to start. Source: BBC

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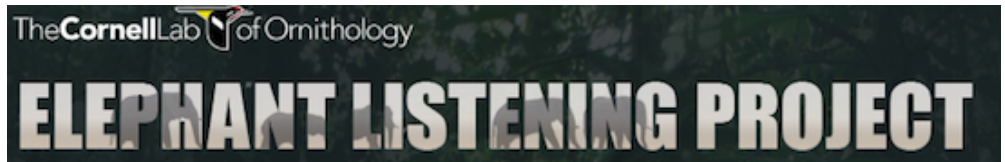
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In some ways, the [Elephant Listening Project](#) began at the Portland Zoo in 1984, when [Katy Payne](#) felt (more than heard) the low-frequency rumbling communication of two Asian elephants, a male and female, who were standing on opposite sides of a concrete wall. In the following years, Katy and a group of dedicated colleagues demonstrated that elephants often communicate using sounds below the threshold of human hearing, that these sounds carry over vast distances, and that elephants use vocal communication to bind their complex family social system together. Katy describes the fascinating trajectory of her interest in elephant communication in the delightful book *Silent Thunder: In the Presence of Elephants*.

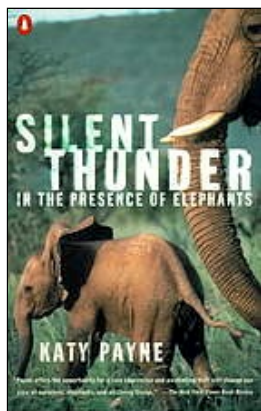
One of Katy's insights was that we could perhaps 'eavesdrop' on the elephant's lives by recording their vocal exchanges and learning to identify the contexts in which certain calls are used. In 1999, Katy and several colleagues founded ELP to further the use of acoustic methods to study and aid in the conservation of forest elephants in Central Africa.

The Elephant Listening Project is a not-for-profit organization associated with the Bioacoustics Research Program (BRP) at the [Cornell Lab of Ornithology](#) in Ithaca, New York. Since its inception, ELP has depended on financial support from a diversity of governmental and non-governmental organizations, private donors and BRP.

Some of the earliest research was focused on characterizing low-frequency communication in savannah elephants, but increasingly the focus has been on forest elephants in the rainforests of Central Africa. (Source: ELP)

Related Book: **Silent Thunder: In the Presence of Elephants** by Katy Payne.

This remarkable memoir of scientific discovery begins at the Washington Park Zoo in Portland, Oregon, where Katy Payne's revolutionary work in the field of elephant communication began. It was there that she first discovered the idea that elephants use infrasonic sounds -- sounds below the range of human hearing -- to communicate. This led Payne and her colleagues to conduct field research in Kenya, Namibia, and Zimbabwe that brought about fascinating new insights into elephants' social lives. When five of the elephant families they were studying became victims of culling, Payne changed her approach to her research as she fought valiantly to protect African elephants.



Silent Thunder is a natural history rich in observation of the animal world and how humans participate in it. It is also a passionate story of Payne's own spiritual quest as she turns a keen eye on her own role in this world. On every page Payne's courage and empathy shine through, giving this unique combination of scientific journal and personal memoir an unforgettable emotional power. (Source: [Better World Books](#))

Publisher: Penguin Books 1999

288 Pages.

ISBN - 9780140285963

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Listen To The Earth: A Soundscape for Holocaust Memorial Day 2011 (5:58) By James Atherton. The Council of Christians and Jews together with Churches Together in Britain and Ireland presents *Listen to the Earth*, a soundscape for use alongside the Holocaust Memorial Day [Resources Pack](#).

Composer [James Atherton](#) graduated from the Central School of Speech and Drama, London, in 1996. He has since worked with some of Britain's leading arts organizations as a musical director and composer for television, film, and theater.

More Videos:



Soundscape Explorations is an online directory of videos related to the field of acoustic ecology. This new site brings together, in one place, video content that is scattered widely over the Internet. Each video is classified as to a specific category such as documentary, lecture, research project, or other appropriate category.

This is an on-going collaborative task and contributed links are welcome. We are looking for content that has good information and production quality. Share the video links about acoustic-ecology that you've found. E-mail them to: wfae.newsletter@gmail.com

Thank you!
Gary Ferrington, WFAE Secretary

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The [World Forum for Acoustic Ecology](#) (WFAE), founded in 1993, is an international association of nine affiliated organizations that share a common concern with the state of the world's soundscapes. Our members represent a multi-disciplinary spectrum of individuals engaged in the study of the social, cultural and ecological aspects of the sonic environment.

✦ WFAE AFFILIATE ORGANIZATIONS

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

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

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

✦ **Newsletter Contact:** 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

Observations on the 2011 WFAE International Conference "Crossing Listening Paths"

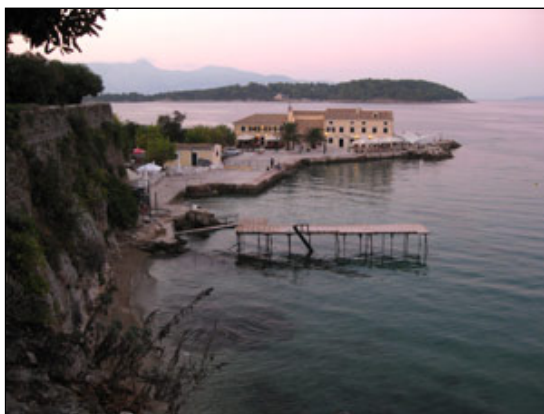
By Eric Leonardson

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Corfu, the Place:

Getting lost for an hour in the labyrinthine streets of Kerkyra was a good way to get acquainted with a wonderful town of Roman and 17th century Venetian architecture. The walk from my hotel (Bella Venezia) to the conference should have taken only 10 minutes but the winding way felt like hallways through a large home, too intimate in size to be called "streets" by Chicago standards. Their narrowness prevents a buildup of heavy bus and car traffic, and reduces the acoustic smog of noise. Late at night, they are much more quiet than Chicago's. I soon came to realize how this small charming town is where "home-life" and "street-life" go together in a "business casual" way.

Among the distinctive sounds were the swallows in the evening that nest on building tops. Sometimes they would gather close by while we dined on the street. They would chatter quite rapidly and loudly in comparison to the swallows in Chicago. Other sounds were the big ocean ships passing by and the planes landing/taking off from the nearby airport that made for an occasional intrusion. Weather conditions were warm and sunny for nearly the entire week, allowing us to enjoy breakfast, lunch, and dinner outdoors, even some swimming between presentations.



A student strike obligated the organizers to make a last-minute change of venue from the main location of the Ionian University to "Faliraki." This alternate site seemed even better than the original. It was well staffed by young volunteers, with a café next door, on the edge of the sea with a breathtaking view of the Old Fortress and across the channel, Vidos Island. Located within five minutes walking distance from the Square, were many lovely restaurants that happily offered

WFAE conference attendees a 20% discount off otherwise high tourist prices. This, and the cordiality of the local residents, made us feel welcome and safe in Corfu.

Faliraki was also short walk away from the Music Building of the [Ionian University](#) and the Art Café Garden. Here we enjoyed an outdoor "Welcome Reception" after the first concert

evening, in which I performed a new "hybrid lecture-performance" entitled *Conversation, Improvisation and Locality*, with my good friends Sabine Breitsameter and [Jay Needham](#). We hoped it would serve as way to kick off the conference; both as a model of listening and conversation as an art form, while embodying the conference theme of "Crossing Listening Paths." Specifically, it was a presentation of collaboration, conversation, improvisation, and locality that used these methods and condition as its own operational basis.



Soundwalk: Katerina Tzedaki from Crete asked if I would lead a soundwalk. It wasn't on my agenda, but I accepted. What better way to get to know Kerkyra? Rather than risk getting lost again, I scouted out a path for my group instead of attending an afternoon paper sessions. We went from the Faliraki Complex to Mandraki Harbour at the Old Fortress, concluding at the Art Garden Café. The most interesting places were at the Old Fortress where music played out of tune from the open windows of the Music Academy. A short distance away the tall stone walls and a grassy open space of the fortress served as sound absorbent materials where the acoustic horizon expanded outward. As we closed our eyes to listen deeply, a dog that decided to accompany, us made his scratching the dominant sound. We all smiled.

Opening Keynote: Day one of the conference began Monday morning with the keynote presentation by [Hildegard Westerkamp](#), "Exploring Balance and Focus in Acoustic Ecology." She asks, "Can we develop a school of listening practices specifically for acoustic ecologists?" This question, and the desire to identify and explore various listening practices in a systematic way, had been circling around my own mind with urgency since the founding of the [World Listening Project](#) in 2008. Quoting Murray Schafer, Hildegard said, "Before ear training we first we must engage in ear cleaning...like a surgeon's hands...our ears also perform delicate operations. Ear cleaning has been an important starting point...we're at a crossroads now, ear training and sound making...both require a process of inner study and reflection to understand what kind of listener one is."

The irony of being there in "full schizophrenic presence" was not lost on Hildi. She used this fact to explore how the term schizophrenia, meaning a split between a sound and its source, has become one of increased attention and a source of controversy. In the cultural context of 1960s the term implied both an "unhealthy split" and a slightly amusing phenomenon. Citing her case study that formed the basis of her PhD. thesis in the late-80s, Hildegard poses that Muzak (music as the environment) represents a silencing of the individual's awareness, substituting in effect a pre-packaged, corporate product with proven addictive power. Whoever has researched the 80-year history of the Muzak Corporation will find that its successful business model is also useful for conditioning and controlling a large part of the world's people. The Muzak marketing slogan began in the 1960s with "Music not to be listened to." In 2008 it pitched "Music is our soul...we are about the emotion behind the music ...we transform music from something heard to something felt." Today, in 2011 the [Muzak website](#) says "Music and more for any business. Drive your brand. Drive customer loyalty. Drive sales. At Muzak, we're passionate about the experiences we create and how they impact your business. Your customer experience is a business opportunity. Muzak can partner with you in strategic and creative ways to maximize this opportunity and ensure that every aspect of the customer experience works for you." Now individual headphone listening is a daily, normal activity, and schizophrenia is the new normal.

Workshops: Tuesday started off at the Art Garden Café with an "Acoustic Ecology in Education" workshop led by R. Murray Schafer. We observed him working with a large group of elementary school age children, through a series of exercises in listening and sound making. In the concluding portion we, the adult observers, were invited to participate in the exercises with the children. These experiential, multi-sensory, social, and game-like exercises required no special equipment, aside from chairs to sit. When more than our voices, hands and feet were needed, Murray made use of inexpensive and readily materials including a few newspapers and plastic bottles. As a teacher myself I



enjoyed observing how he conducted the exercises, having attempted to employ them as described in his 1992 book, *A Sound Education*.

Keynotes: From the Art Café we headed to Faliraki where Katherine Norman gave her keynote entitled "Beating the Bounds For Ordinary Listening" which focused on field recording, cartography and sound mapping. Katherine's term "Desire Lines" offered an intriguing way to

think about how our relationship with the sound environment physically marks our landscapes with foot paths and listening paths: what conventional maps would do better to show, it seems. Allen S. Weiss's keynote on Wednesday, "Zen Mountains, Zen Water" indulged us in the wondrous sound recordings of Suikinkitsu, and the reverie of natural phenomena found in Japanese gardens. The keynote by R. Murray Schafer on Friday on was a compendium of his ideas about sound.

Among one of the most fascinating keynotes was "The Singing Planet: Deep Blue Voices Drowning in a Sea of Noise" by Dr. Christopher W. Clark, a bioacoustician at [Cornell University](#). Dr. Clark described his research into the incredible soundscape of our planet's oceans, constantly monitored by the U.S. Navy with its vast underwater hydrophone array. Dr. Clark was allowed access to this global listening system to conduct research into the lives and soundscape of whales. His recordings of their enigmatic songs were complemented by graphics that convincingly demonstrated the wonder of whale vocalizations, and the negative impact of shipping upon their environment, where sounds travel for incredibly vast distances. He confessed that for even for him these sounds and the data still made his hair stand on end. Learning of the power, nuance, and range of whale vocalizations, Dr. Clark's talk helped me realize the extent to which whales are far better adapted to using sound than we humans, and that we are not the only creatures on this planet to possess an aural culture.

Concerts and Installations: Four nights of concerts and installations were included as part of the conference. I will briefly describe one performance. [David Monacchi](#) is renowned for his field recording in remote natural habitats where a massive number of species are endangered and face extinction. His sounds are used for both research documentation and material for musical composition. His paper on Thursday, "Fragments of Extinction: Acoustic Biodiversity of the World's Primary Equatorial Rainforests," described the tools and techniques used in documenting, archiving, and analyzing sound recorded in the rainforest biophony. His concert performance at the Municipal Theater was a moving sonic and visual event. Instead of an acousmatic performance, David used real time FFT (Fast Fourier Transform) spectral analysis to project on a massive scale his digital manipulation of concrete sound. His piece was an audible transformation of, and visual path drawn literally through a spectral display of clearly recognizable rainforest sounds.



Island Excursions. Two excursions took us out of Kerkyra. On a very warm, sunny Wednesday we took a 20-minute boat ride to Vidos Island and Friday we took a 20-minute bus ride across the island of Corfu to Pelakas village. On Vidos Island – which immediately surprised us by its abundance of pheasant and rabbit that roamed freely – we were treated to lunch outdoors, followed by traditional Greek music and dancing before two roundtable discussions were held in the

woods. A few squeezed in time for a swim in the surprisingly clear, warm Ionian Sea. In Pelakas we concluded our visit at the Elementary School where earlier Hannes Heyne of [KlangHütte](#) had led one of two instrument making and performance workshops.

Conclusion: Having organized a small conference for the ASAE last year, I understand the immense amount of work required and the challenges faced in hosting a large event such as this one. Coordinating scientific and artistic submissions, local businesses, staff, and arranging for international participants is a major effort. So, changes in the conference program are sure to occur at the last minute such as those caused by Greek labor and student strikes. I thank the members of the Hellenic Society for Acoustic Ecology and their volunteers, the people of Corfu, and the forces of nature for making Crossing Listening Paths go as smoothly as it did.

The conference theme of "Crossing Listening Paths" was a good choice, and this was reflected in the diverse range of interests and approaches evident in the paper sessions, concerts, and workshops. With so many individuals pursuing their own cross-disciplinary paths of research, scholarship, or art-making, it remains exciting and even essential for us to connect with one another as our paths cross and link.

It was great to meet and get to know new people. I was surprised to meet some whose work I have been familiar with over the years, but had never an opportunity to meet before, and probably might not have ever met if it were not for this conference. It was wonderful to meet my new friends made last year in Koli, Finland. Of course it was good to see my old friends from back in 1993 when the WFAE was founded in Banff. I missed the ones who could not make it to Corfu this year. In spite of growing financial obstacles, social and political turmoil, I truly hope we all can come together again in Damstadt, where we will have a shorter but very well organized conference next year. In the words of [Stephen Moore](#), "Here's to new friends, sunshine, beaches, and acoustic ecology!" I listen and look forward to the next time our paths cross and meet.



Remembering Corfu: Photos by Nigel Frayne and Eric Leonardson

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World Forum for Acoustic Ecology WFAE Newsletter



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2011 World Listening Day Report

By Dan Godston

The [2011 World Listening Day](#) (WLD) happened on July 18th, with dozens of organizations and several hundred people participating on six continents. Many people observed WLD privately—by paying attention to their soundscapes, taking personal soundwalks, or by other methods and practices.

Events and projects included a live broadcast from a remote location in the Catalan Pyrenees, soundwalks around the Mammoth Public Library and through one of Bucharest's demolished neighborhoods, a "Silent Valley" project in Colombia, a sonorous cherry pit spitting game during the Friends of Arnold Circus community picnic, a concert was presented at the Deer Island Sewage Treatment Plant in Massachusetts, and recordings from the underwater soundscape of the Vrouw Maria shipwreck in Finland. Those were among the panoply of amazing public programs that happened during the week of WLD, and here are some others:



Asia: [Lopez Memorial Museum](#) (Manila) highlighted work by sound artists such as Tad Ermitano, IC Jaucian, and Eric Ambata; [E.X.I.S.T.](#) (Cavite, Philippines) organized a [performance event](#) that focused on field recordings and phonography; [OISTAT Sound Working Group](#) (Taipei) invited participants to contribute to recording and listening sessions; [soundpocket](#) (Hong Kong) presented "[Sounds We Might Have Missed: Exercises for the Ears](#)"; an collective in Japan presented the [Zenpukuji Pond Project](#)—an all-day event that included a soundwalk, field recording, discussion of shared activities, and [performances by the Tokyo Phonographers](#)

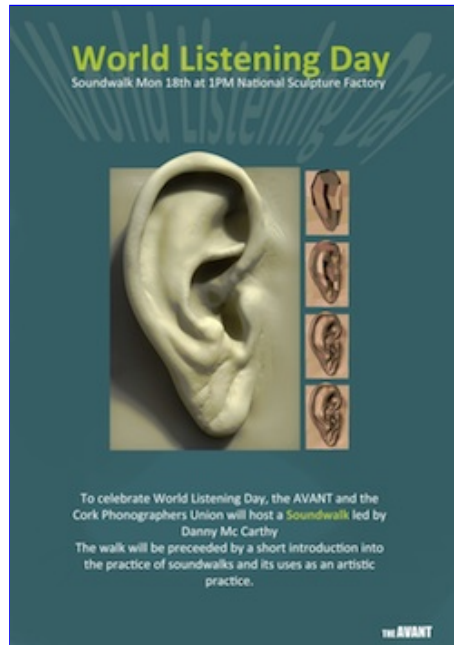
[Union and others](#); and Pioneer Corporation invited the public to participate via their iPhone app [Global Sounds](#). (Poster: Cavite, Pilippines)

Africa: Participants included [Houeya Elsayed](#), [Mahmoud Hamdi](#), [Massa Lemu](#), [Claudia Wegener](#), [Emeka Ogboh](#), and others—including a soundscape exchange and listening project that involved artists in Nigeria, Egypt, South Africa, and Malawi.

Australia and New Zealand: [Harbinger Consultants](#) organized [Aspley SoundWalk](#); sound artist [Lawrence English](#) presented "Site Listening Queensland" at the Queensland Music Festival; and public programs were organized by [Australia Hears](#), [Perdita Philips](#), Poppi Narelle-Faye Doser and others.

Europe: Luca Ghedini (Bologna, Italia) stood in the middle of a roundabout to listen to the soundscape there; [La Cosa Preziosa](#) (Italy) posted a field recording from a remote area Pollino National Park (Italy); Radio Aporee provided a special WLD "sonic snapshot" of the world.

[Berg26](#) (Berlin) performed at the [Forum Factory](#); Michal Kindernay explored the nighttime sonic environment in Prague, and then uploaded recordings to the Favourite Sounds of Prague website; [Mara Maracinescu](#) organized a soundwalk whose route included Bucharest's newest bridge, the Northern Railway Station, a recently demolished old neighborhood, and Bucharest's oldest park; [Agata Stanisz](#) did a soundwalk in Poznan Poland.



[Kinokophone](#) (Manchester, UK) presented [Kinokophonography05](#); [Softday](#) facilitated a soundwalk in Limerick, Ireland; [SoundFjord](#) (London) presented "Listen Up!" including soundwalks, technical demonstrations, sonic diffusions, and an AV screening; [Performance Frequency](#) presented a Sounding Cov event in West Midlands, UK; [Andi Chapple](#) led a soundwalk in Cumbria, England; Alix McAlister created a public-interactive, sonorous cherry pit spitting game during the annual community picnic for [Friends of Arnold Circus](#) in London; "Teen Spirit," a music and video technology event for 12-18 year olds, happened at [The Dock](#) (Carrick on Shannon, County Leitrim, Ireland; [Danny McCarthy](#) led a soundwalk and gave a short talk on walking as an artistic practice—organized in conjunction

with AVANT Festival, National Sculpture Factory, and Cork Phonographers Union; [Dallas Simpson](#) (Nottingham, UK) organized a collective environmental improvisation with adults and children which included a soundwalk with listening and performing phases. (Poster: The AVANT)

[Shoudio](#) offered audio sharing with apps on the Shoudio platform; [Vrouw Maria Underwater Project](#) / National Board of Antiquities published samples of recordings from the underwater soundscape at the Vrouw Maria shipwreck in Finland.

[Self noise radio](#) did a live broadcast from a remote location in the Catalan Pyrenees. [Chuse Fernandez](#) led a soundwalk by Albarracín (Aragón, Spain); [Rádio Zero](#) (Lisbon) dedicated a full day of programming to WLD; [Andrea Zarza Canova](#) (Rasines, Spain) led a workshop for children ages 8-12 that included sound exercises by Pauline Oliveros and R. Murray Schafer; [Juan Pablo Martínez Ramos](#) prepared a soundmap of the village Aranjuez (Madrid, Spain).

Other public programs were presented by [LAB Gallery](#) (Sweden), [El Sueño de Tesla](#) (Malaga, Spain), and [Fruit for the Apocalypse](#) (London).

Latin America: [Pablo Cécere](#) (Cosquín, Argentina) composed a piece based on recordings of the sounds of different kinds of tree leaves in the wind; [Gustavo A. Vidal Hernández](#) (Yumbo, Colombia) made a sonorous performance that was streamed online, capturing elements of his soundscape and resampling those sounds in real time; [Miguel Isaza Morales](#) (Medellin, Colombia) launched a soundscape project entitled "Invisible Valley"; and [Renata Roman](#) (São Paulo) organized a workshop designed to raise awareness of the sonic environment; and [Bryan Pijanowski](#) listened to the sounds of La Selva, Costa Rica.

North America: New York University, [Electronic Music Foundation](#), and the [New York Society for Acoustic Ecology](#) partnered to present an all-day event at NYU; [Mammoth](#)



[Public Library](#) (Mammoth, AZ) facilitated a soundwalk for library patrons; [The Soundscape Ecology Project at Purdue University](#) invited the public to [contribute sounds to their website](#). (Photo: Ian Hultquist)

[National Parks](#) in Colorado, Tennessee, Kentucky, and Michigan presented soundwalks and other programs; [Abbie Anderson](#) led a soundwalk in the Minneapolis Sculpture Garden; [Debbie Sheppard](#) (Northville, MI) recorded the sound of a local water wheel in motion and other sounds.

[New England Phonographers Union](#) and Mobius presented a concert at the [Deer Island Sewage Treatment Plant](#) in partnership with the Massachusetts Water Resources Authority. (See: [Documentary Film](#))

The [World Listening Project](#) and [Midwest Society for Acoustic Ecology](#) partnered with the [Indiana Dunes National Lakeshore](#) to present a night soundwalk program and [Chicago Phonography](#) concert.

[Culture for Kids in the Arts](#) (Hamilton, Ontario) and Artasia presented a civic engagement project with sound artists Victoria Fenner and Eric Powell so they could work with local children to create an outdoor audio installation/soundscape inspired by the children; [New Adventures in Sound Art](#) presented two soundwalks and a concert in the vicinity around the Artscape Wychwood Barns; [Vancouver Soundwalk Collective](#) explored the sonic dimensions of the Holy Rosary Cathedral.

Naturalist [John Owens](#) (Miami, FL) facilitated a program that included the participation of Florida Master Naturalists; [Gustavo Matamoros](#) and the Subtropics Collective presented a concert in Miami; [Steve Barsotti](#) prepared a sound map of Carkeek Park (Seattle); [Jane Wang](#) created Soundbike (Boston)—she recorded a segment of a bike ride along the Minuteman Bike Path starting from Lexington Center out to the old Bedford Train Station; [Holland Hopson](#) (Albany, NY) led a workshop for high school students who participate in the Liberty Partnership program (Albany, NY); [They, Who Sound](#) presented a concert at the Avant Garden (Dallas); the [Southwest Society for Acoustic Ecology](#) (Tempe, AZ) presented an acoustic scavenger hunt; and [Charles Veasey](#) organized an event at the Santa Fe Complex which included a talk on acoustic ecology, listening to a New Mexico sound map community website project, and other activities.

The aforementioned projects are just some examples of what happened on the 2011 World Listening Day, and regrettably there isn't enough room in this article to give full attention to the complete range of participants and projects that helped to make 2011 WLD a success. As with last year's [inaugural World Listening Day](#), this year's WLD was co-organized by the Midwest Society for Acoustic Ecology and the [World Listening Project](#). It should be noted that many WLD events happened on July 18, but many other people and organizations participated in WLD at other times during that week (since July 18 fell on a Monday).

The birthday of R. Murray Schafer, an early pioneer in acoustic ecology, was selected as the date for World Listening Day. It is a day to recognize the work his and subsequent generations have done to study and celebrate the diversity of listening practices within the field. Each year emerging acoustic ecologists, as evidenced by WLD 2011 activities, make new contributions to our understanding of the soundscape and we salute these individuals around the world.

Last year's WLD received good media coverage—including a radio story on ["Passport to Texas"](#) and elsewhere, and this year the media coverage for WLD included online articles, radio stories, and other kinds of coverage. [Linda Carroli](#) and [Judy Barrass](#) wrote articles about WLD—with a focus on activities in Australia. Radio coverage for 2011 WLD included pieces that aired on [CKUT 90.3 FM](#) (Quebec) and [Montana Public Radio](#).

World Listening Day is a dynamic project that can be a challenge to coordinate, and many different kinds of methods were used last year to facilitate communications. Announcements about WLD were made via websites, listservs, social media sites and

other means. The public was invited to fill out a participation form, and communications with participants were facilitated by email, phone, and skype. The WLP description and participation proposal guidelines were translated into French, Polish, Filipino, and French in an effort to reach more people; the guidelines will be translated into more languages in the future.

We continue to look for new ways to develop WLD into the future. WLD participants have provided invaluable feedback via an online survey. Some organizers described how they created public-interactive soundmaps afterward, and those received good responses from the public. In terms of developing WLD programming and expanding public engagement, there were some suggestions that schools be involved, more workshops and talks about acoustic ecology be presented, and more tech tools such as iPhone apps and soundmaps be used. Feedback like that will be used as we try to devise ways to improve World Listening Day year after year.

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