

# World Forum for Acoustic Ecology WFAE Newsletter



May-June 2012  
Volume 9, Number 3

## WFAE: UP FRONT

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### WFAE President's Report: by Nigel Frayne

The bi-monthly Newsletter is really starting to show its great value to disseminating information via the WFAE. Clearly we have been in trouble getting the 2011 journal out the door and, however late, we hope our members and regular subscribers will enjoy receiving it in the post when it eventually arrives in the next few weeks. Of course we apologise for this long delay and appreciate the patience of those of you who are waiting for it. It's almost there! Our volunteer editors are working as hard as volunteers can.

So, thankfully, we have this Newsletter to keep you all informed of the latest goings on both within and outside of our 9 WFAE Affiliates across the globe. As previously noted, the WFAE will be joining with the delegates attending the 'Global Composition' conference in Darmstadt, Germany in late July. WFAE members receive a reduced registration fee and the organisers have generously offered us facilities for board meetings and opportunities to have dialogue with the attendees at the event. It will also be an opportunity for the board to present our next president, Eric Leonardson (currently vice-president) who will take the reins from myself. Like all organisations, constant renewal is of critical importance and is something we have worked on over the past few years. Following the rotation between myself and Hill Kobayashi last year we anticipate nominating a new vice-president who will in turn take over from Eric in due course.

One of the issues we will be discussing in July is the ongoing form or format of the Soundscape Journal. It is a continuing challenge for us to produce although the rotating guest editor system has helped a lot. Many of us do like a paper copy in our hands yet the world is moving to online media via slates and plates and pads. There are some opportunities and also challenges to explore as we consider how best to fulfil our role as a central resource for the growing interest in acoustic ecology. This interest is exemplified by the ever increasing number of 'hits' and views on our website and especially the Soundscape Explorations page which has now reached over 26,000 viewers.

Other issues the WFAE Board will be contemplating over the coming months include the ratifying of our Draft By-laws (dating from 1997!), the structure and administration of the organisation and engaging with potential new affiliate organisations. There's always plenty to do.



Courtesy - [AEI](#)

Finally, WFAE Board Members are now highlighted with images and brief biographies in a new web paged featuring the elected representatives from each of the nine Affiliate Organizations that comprise the World Forum for Acoustic Ecology. [Click2Read](#) more about your Board representatives.

Cheers, Nigel

## the global composition

Conference on Sound, Media and the Environment  
July 25-28 2012, Hochschule Darmstadt, Media Campus Dieburg, Germany

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Window Seat: California by train

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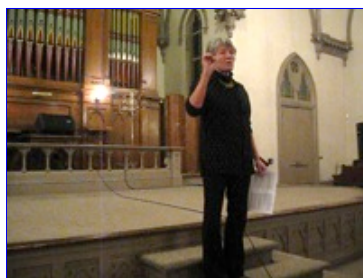
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**Westerkamp in Portland.** Canadian composer Hildegard Westerkamp (CASE) visited Portland Oregon on March 26th where she presented a selection of her works as part of the March Music Modern festival.

After intermission Westerkamp spoke about her [Beneath the Forest Floor](#) composition for which much of the original field recording was done in the old growth forest of British Columbia. [Click2View](#).



Her concert included: *Gently Penetrating Beneath the Sounding Surfaces of Another Place* (1997), *Kits Beach Soundwalk* (1989), *Beneath the Forest Floor* (1992), *Into the Labyrinth* (2000) *Talking Rain* (1997) and *Fur Dich/For You* (2005).

**Glenfraser Soundscape Awards.** The Glenfraser Endowment at Simon Fraser

The initial use of the fund has been to sponsor the annual R. Murray Schafer Soundscape Award for student(s) at SFU who demonstrate high academic achievement, skills and interest in soundscape studies/composition or acoustic communication.



Andrew Czink      Nathan Clarkson

The 2011 award winners of \$1000 each were Andrew Czink and Nathan Clarkson, both SFU graduate students (Photo: Barry Truax).



**Acoustic Cartographies.** The [Western Front](#) organization in Vancouver, B.C. offered an afternoon of sound, mapping,

and critical discussion by noted geographers on April 15th. The event included audio works created by geography students generated from field recordings throughout the sonic environment of British Columbia's Lower Mainland.

Acoustic Cartographies is a geographic inquiry into art as spatial practice and

University was established in December 2009 by Barry Truax (CASE) and Guenther Krueger to promote the work of the World Soundscape Project and acoustic communication research that has been active at SFU for the past 40 years.

involved these activities: One group listening to the relationship between gender and public space; One group listening to the relationship between ecology and perceptions of public health; and a third group listening to the relationship between youth, inequality, and the built environment.



**WSP Data Base Online.** The *World Soundscape Project Database* is an extensive online collection of all audio and text documents associated with the work of the WSP at Simon Fraser University since the 1970s.

It includes digitized versions of the entire WSP Tape Collection (from the 1970s, 1990s and 2010-11), Sound References in Literature, all of the official and related publications of the WSP as pdf's (many being out of print or difficult to locate), lectures and interviews, as well as Barry Truax's HTML presentation materials dealing with a wide range of topics including soundscape composition, electroacoustic music techniques and the detailed documentation of 12 of his works.

It differs from the [public website](#) by the inclusion of all of the audio material and pdf's. However, that material is uncompressed and therefore very large sound files are often involved which may be slow to audition or download. Those requiring frequent access to this material are advised to arrange for a copy on an external hard drive (minimum 250 Gb). Those mainly interested in the print material and/or the audio files who have fast internet service with up-to-date file handling are invited to use the guest access to the Database by contacting Barry Truax ([truax\(at\)sfu.ca](mailto:truax(at)sfu.ca)). Efforts are underway to speed up access in future, but in the meantime, we welcome patient users interested in this prototype version.

This project was coordinated by Barry Truax with the support of the Canadian Social Sciences and Humanities Research Council, the Faculty of Communication, Art and Technology at SFU, and Prof. Philippe Pasquier of the School of Interactive Art and Technology. (Photo: WSP group at SFU, 1973; left to right: R. M. Schafer, Bruce Davis, Peter Huse, Barry Truax, Howard Broomfield - SFU)



**San Francisco Soundwalk.** The Bay Area Sound Ecology chapter of the ASAE held a Sunday afternoon soundwalk at [Land's End](#) on April 22nd. The walk, hosted by Jeremiah Moore ([BASE](#)), involved participants walking into the wild lands off the western corner of the city. It was a mildly strenuous short hike involving singletrack trail, stairs and beach along which rocky cliffs and forest glens were encountered.

**Portland Soundwalk.** Kenya D. Williams ([PNWAE](#)) will lead (rain or sunshine) an urban soundwalk at 1:00PM on May 4th beginning at the [Urban Center Plaza](#) on the campus of Portland State university. The walk will last about 1 hour followed by a discussion of the listening experience. Those interested in participating should confirm their participation at [soundwalk@adorerecordings.com](mailto:soundwalk@adorerecordings.com). Mr. Williams is a student in the [Urban Studies](#) Ph.D. program at Portland State University. His career goal is to pioneer in researching and teaching about the role sound plays in urban and environmental planning.

**Soundwalk in Indiana's Miller Woods.** Dave Aftandilian ([MSAE](#)) has organized a unique soundwalk on May 26th in [Miller Woods](#) as a part of the Midwest Society of Acoustic Ecology's continued collaboration with the National Park Service in Indiana. This event is a part of the [City Creatures Project](#), a book and blog about human-animal relations in the city of Chicago. Eric Leonardson (ASAE President) will be leading the walk. Join us for a day of discovery and inspired listening at the [Indiana Dunes National Lakeshore](#) on May 26th.

The soundwalk will be part of a writers' and artists' retreat, and is intended to help writers and artists themselves think about animals in new ways, by using other senses than sight. All are welcome. Please see the [MSAE](#) web site for updates any possible changes.

**Nature Recording Campout.** This year the annual MSAE spring Nature Recording Campout will return to [Crex Meadows Wildlife](#) area near Grantsburg in Northwestern Wisconsin May 11-13. Contact [Rob Danielson](#), [Rich Peet](#), or [Paul Dickinson](#) if you're interested in attending. [Click2See](#) 2010 event photos.

**Salon and Concert for World Listening Day.** The Southern California Sound Ecology chapter ([SCSE](#)) is planning a salon and concert for World Listening Day, as well as a late Spring retreat to Joshua Tree National Park. More information on SCSE, including links to images and sound samples, can be found the [SCSE web site](#).



**AFAE Activities and Events.** Current AFAE Vice President, Jordan Lacey, will be involved in [Revoicing the striated Soundscape](#) (2012) a proposal for the creation of a sonic space in which air-conditioners speak, chant and sing to passers-by ([Click2Read](#) more).

[Melbourne Open House 2012](#) has invited the AFAE back to facilitate Soundwalks as part of their program. The 28th & 29th July are the dates for the soundwalks to hosted by members and hopefully develop even more interesting results after last years inaugural series.

[Melbourne International Jazz Festival](#) has asked Anthony Magan, on behalf of the AFAE, to facilitate a Series of Soundwalks for this years festival.

- Saturday 2, Sunday 3, Friday 8, Sunday 10 June at 6pm;
- Saturday 9 June at 9pm. Meet at Federation Square.
- Saturday (early Sunday morning) 2 June at 1am. Meet at Bennetts Lane Jazz Club.

Anthony Magan is launching his Moreland Council funded and National Library supported project [Endangered Sounds: an acoustic history of Brunswick](#) in late May 2012.

**Clocked Out + Judith Wright Centre of Contemporary Arts present: The Cage in Us.** This is a festival celebrating the centenary of John Cage's birth. From 12 April to 14 April 2012 an all-star team of international and Australian musicians gather in Brisbane to celebrate the 100th anniversary of John Cage's birth. Featuring rarely performed Cage compositions alongside classic works reimagined for the 21st century. [Click2Read More](#) about the events and those who participated in them.

**Issue 3: AFAE Newsletter is available.** [Click2Read](#) March, 2012 issue.

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## WFAE: SOUND BITES

**Near Extinction of Silence** (Anchorage Daily News-2012) Since 2006, the National Park Service has been recording month long soundscapes in Denali National Park, part of an effort to learn how the noise of human activity changes -- or endangers -- wildlife and wilderness habitat. Park service technician Davyd Betchkal tells [The New York Times](#) that in all that time, there have been only 36 days in which recording equipment didn't detect an airplane, snowmachine or the distant roar of a passing train. The tourist season is loudest, of course, he says, but sound can travel far in the still air of winter. [Click2Read](#)



**Eavesdropping on the squid world** (BBC-2012). Marine biologists are starting to get a good idea now of how squid hear and how they react to sounds in the ocean. Science correspondent Jonathan Amos looks at new experiments showing that noises of varying loudness and frequency will elicit a range of behaviours in squid - such as jetting or inking, and even a change of color. Includes sound files. [Click2Read](#) Photo: Squid - (BBC)

**Report warns of man-made threats to Grand Canyon National Park** (CNN - 2012) The majestic views overlooking the Grand Canyon make it one of America's favorite destinations, but a new report finds several man-made threats are contributing to the deterioration of Grand Canyon National Park including its soundscape. [Click2Read](#)

**Telling a City's Story Through Sound** (Atlantic 2012) Author Charles R. Wolfe explores the growing interest in determining the soundscape characteristics of distant places and time such the sound of "social nature of traffic interactions in the late nineteenth century? The author notes that sound is amorphous, and not easily reconstructed." [Click2Read](#)

**Rethinking Marine Acoustic Ecology Research** (Science 2.0-2012) "Conservationists and managers are always looking to collect more and better data in order to verify that their policies are appropriate and biologically sound. This is particularly true when the policies are applied in environments undergoing rapid or constant change, and when those policies were originally based on relatively small amounts of data--two descriptions that reflect the situation in marine habitats exposed to anthropogenic noise." [Click2Read](#)

**The Soundscape Movement: What does the City sound like?** (Goethe Institut - 2009) Katja Hanke writes about the growing soundscape movement in German and why people are beginning to give attention the the diverse acoustic environment in which they live. This article includes sound files. [Click2Read](#)



**Endangered sounds** (BBC - 2009) Rami Tzabar has produced two documentaries for the BBC [Save Our Sounds](#) on acoustic ecology. He discusses the context for conceptualizing and producing this unique series. Each documentary features a range of experts including architects, urban planners, environmental scientists and social scientists - all concerned with acoustic ecology in the urban soundscape. Audio links included. [Click2Read](#). (Photo: BBC)

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## WFAE: EVENTS CALENDAR

### **May 13-18, 2012: Acoustics 2012 - Hong Kong Hong Kong Convention and Exhibition Center**

Acoustics 2012 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.](#)

### **May 16-19, 2012 The 46th annual ARSC Conference Eastman School of Music, Rochester, New York**

ARSC Annual Conferences encourage open sharing of knowledge through informative presentations, workshops, and panel discussions. Tours, receptions, and special local events heighten the camaraderie that makes ARSC conferences lively and enjoyable. A pre-conference workshop will be held on Wednesday, May 16, 2012. Additional details on the conference and workshop will be provided on the [conference web site.](#)

### **May 17, 2012 Sound-Gender-Feminism-Activism London College of Communication, University of the Arts London**

Details TBA at [CRISAP](#) web site.

### **May 18-19, 2012 Conference: 'Hearing Landscape Critically: Sense, Text, Ideology' University of Oxford, Oxford UK**

This conference – the first of three such meetings to be held between 2012 and 2014 – brings together more than 30 papers covering a diverse range of historical and geographic sites, genres, and theoretical perspectives, viewed from multiple disciplinary angles (including music studies, social and urban geography, history, architecture, and landscape studies). Keynotes will be delivered by Prof. David Matless (Nottingham) and Prof. Julian Johnson (RHUL). Registration for the conference is now open, with concessions for students, members of Oxford universities and members of the Royal Musical Association. Visit the [conference website](#) or book [directly online.](#)

### **May 18-20, 2012 Sounds, Stories and Springtime: An Audio Retreat Catskills Mountains, New York**

Spend a weekend in the Catskills honing your skills as a sound recordist and storyteller while reinvigorating your creative spirit. Veteran Producers Jim Metzner and Eileen McAdam lead this immersive experience in field recording, listening, and the art of bringing stories to life with sound. Limited to eight intermediate producers, the workshop



offers personal attention and also leaves time for reflection, community, and learning from each other. [Click2Read](#) more.

### **June 29-July 1, 2012 28th Annual Field Recording Workshop**

#### **San Francisco State University's Yuba Pass Field Station**

The Nature Sounds Society (NSS) will present its Twenty-eighth Annual Field Recording Workshop June 29-July 1, 2012, at San Francisco State University's Yuba Pass Field Station, in the beautiful Sierra Nevada Mountains.

The field workshop is an opportunity for participants to learn about nature sound recording and technical equipment during daily sessions in the field with experienced recordists. Evening presentations will feature world-renowned nature recordist Bernie Krause, and others to be announced. The workshop is open to both amateurs and professionals, and families are welcome. Accommodations are in tent cabins in a beautiful setting beside the Yuba River. For more information, contact the [Nature Sounds Society](#).



### **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](#).

### **July 6-14, 2012: Sound Symposium XVI**

#### **St. John's, Newfoundland and Labrador.**

Sound Symposium is an international celebration of Sound - a catalyst for the generation of new ideas and new directions in music, visual and performance art. [Facebook](#).

### **July 18th, 2012**

#### **World Listening Day Salon and Concert**

The Southern California Sound Ecology (SCSE) chapter of the ASAE is planning a salon and concert for World Listening Day, as well as a late Spring retreat to Joshua Tree National Park. More information on SCSE, including links to images and sound samples, can be found at the [chapter's web site](#).

### **July 26-28, 2012: "The Global Composition" Conference on Sound, Media and the Environment. Hochschule Darmstadt Media Campus, Dieburg, Germany**

What role does media play and relation to its commodification of sound? Are there valid approaches to or even successful examples of shaping the soundscape in ways that are beneficial or at least acceptable for a majority? Are there strategies for overcoming the societal, political and economic hindrances that inhibit the inclusion of auditory considerations in the making of a sustainable society? What is the role of art in developing paradigms for auditory solutions applied to our living environments? Conference details are now available on "The Global Composition". Confirmed Keynote presenters are so far: Bill Fontana, R. Murray Schafer, and Hildegard Westerkamp. For updates check the conference [web site](#).

### **August 17-25, 2012: World Congress of Acoustic Ecology**

#### **Arc-et Senans - France / Saillon - Switzerland**

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. Visit the Congress [web site](#).

### **September 7-9 and November 23-25, 2012: Field Recording Workshop Norwich, UK**

This two-day course aims to teach you the skills necessary and give you hands-on experience with some of the latest equipment. The course is suitable for aspiring wildlife film-makers, camera operators, camera assistants, producers and sound recordists. It is taught by Chris Watson, one of the world's top wildlife sound specialists who regularly works for the BBC, and assisted by audio specialist Jez Riley French. [Click2Read](#)

### **September 18-27, 2012: European Acoustic Heritage: Exhibition, conference and seminar. Tampere, Finland**

The EAH travelling exhibition "The Soundscapes of Europe" will take place from 18 to 27 September in Finlayson area, "the old town centre of Tampere" at Galleria Nottbeck, (Satakunnankatu 18). Exhibition is open daily. The following events are at The Finnish Labour Museum Werstas auditorium (Väinö Linna square, Tampere) . [Click4Details](#)

*Seminar 19th September*

- Exhibition themes and official opening of the exhibition
- EAH partners from Finland, Spain, France and Austria

*Conference 20th September*

- EAH publication, keynote speakers

**September 26-28, 2012: AudioMostly 2012: 7th Conference on Interaction with Sound. Corfu, Greece**

Audio in all its forms – music, sound effects, or dialogue - holds tremendous potential to engage, convey narrative, inform, dramatize, create attention and enthrall. However, in computer-based environments, for example games, nowadays the interaction abilities through and with sound are still not sufficiently explored. The Audio Mostly Conference provides a venue to explore and promote this untapped potential of audio by bringing together audio experts, content creators, interaction designers, and behavioral researchers. [Click2Read](#)

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## WFAE: OPPORTUNITIES

### Call For Short Articles (on-going) WFAE Newsletter

The WFAE Newsletter is calling for short articles of about 700 words in length for its Feature section published six times a year. If you have a topic related to the field of acoustic-ecology that you would like to write about, let us know. Send an initial concept outline to [wfae.newsletter@gmail.com](mailto:wfae.newsletter@gmail.com).

### Invitation to submit work: "Animal Encounters in the City" Blog: City Creatures (on-going)

Dave Aftandilian and Gavin Van Horn of the Center for Humans and Nature in Chicago are partnering on a new project called "City Creatures." The project is intended to help educate Chicagoans about the other animals with whom we share this region, as well as to hopefully inspire caring, concern, and action on behalf of those animals.

We are soliciting contributions for a blog starting soon as part of the project. The blog will be called "Animal Encounters in the City." Specifically, we are interested in submissions of a nature sound recording or composition (or excerpt there from) related to animals in Chicago Wilderness together with a brief "statement from the composer" about the work, where you recorded it, why you chose to approach it in the way you did, etc. In terms of the written component, we're looking for fairly brief entries, no more than 500-1,000 words, and ideally a photo to go along with each--even more ideally, one that you have taken so that we don't have to worry about perm issues. Our intended audience is the elusive "general educated reader. No funds are available to pay for contributions. But we would be happy to include a link to your artist's web site in the entry. Contact: Dave Aftandilian at [d.aftandilian@tcu.edu](mailto:d.aftandilian@tcu.edu). Aftandilian is Secretary of ASAE.

### Call: Sound is Art (on-going)

With 3000+ subscribers, Sound is Art is a great place to share your work be heard! To learn more visit the [Sound Is Art](#) web site.

### Deadline: May 1, 2012

### Jeu de temps / Times Play (JTTP) 2012 - Call for new works

A large multi-leveled project of the Communauté électroacoustique canadienne (CEC) Canadian Electroacoustic Community, JTTP is an annual project aimed at promoting and celebrating new electroacoustic works from young and/or emerging sound artists/composers from (or living in) Canada. [Details online](#).

### Deadline: May 31, 2012

### Call for Papers

### Special Issue: Rethinking Theories of Television Sound

Essays are invited for a special issue of the Journal of Sonic Studies that will reexamine the most persistent accounts of television sound, from the 1980s to the present, and reflect on these accounts in terms of contemporary changes in the production and consumption of television. Potential contributors are invited to submit completed essays by May 31, 2012. Submissions should be 5500-6000 words in length.

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. Submission guidelines can be found at [sonicstudies.org/guidelines](http://sonicstudies.org/guidelines).

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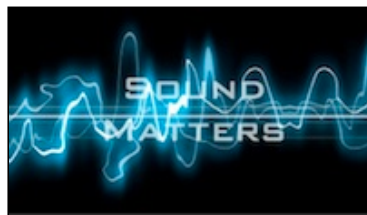
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## WFAE: RESOURCES

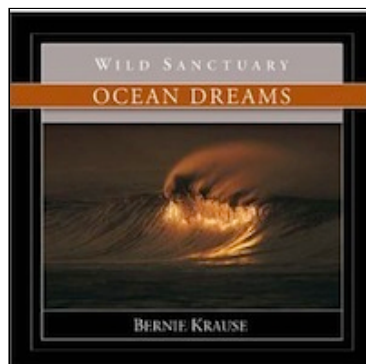
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**Web: How Loud Is Too Loud?** This section of the *Hear the World* web site features an interactive program to explore the concept of "loudness" and just what is meant by the soundscape being "too loud". The site also includes a hearing test and a How Loud is your city soundmap. This is a very informative site provided as part of program by Phonak to raise awareness about the importance of hearing and the consequences of hearing loss. A goal is to educate the public about the importance of hearing and the consequences of hearing loss. [Click2Visit](#) the web site.



**Pod Cast "Sound Matters"** (35 mins.) is a journey into sound and how it plays such an influential, yet often undervalued role in our lives. The documentary looks at how sound affects us at work and at play, from the bizarre to the breathtaking - and how the ephemeral nature of sound gets inside and around us 360°, 24/7. An Irish radio documentary from RTÉ Radio 1, Ireland. [Click2Listen](#).

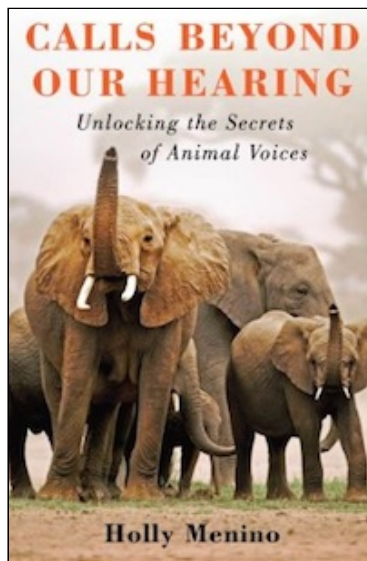


**Ocean Dreams.** By Bernie Krause. Recorded along the Big Sur coast in California, this beautiful recording captures perspectives of ocean waves never before heard, with near and far-field viewpoints present at the same time. The listener actually hears what he or she would experience at the seashore.

Label: Miramar – 0 9006-23111-2

Released: 1998

Genre: Field Recording



**Calls Beyond Our Hearing: Unlocking the Secrets of Animal Voices** By Holly Menino. This is a fascinating exploration of animals, their voices, and their survival. Traveling from Panama to England, Africa to Puerto Rico, Quebec to America, Holly Menino learns from scientists, explorers, and cutting-edge studies about a wide variety of animal species as they feed, play, fight, mate, and communicate for survival. Voice by voice, researchers assemble the building blocks of animal communication. [Click2Read](#) review in Audubon.

Publisher: St. Martin's Press - April 2012

Hardcover 272 pages

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ISBN10: 0312587570



**Acoustic Territories: Sound Culture and Everyday Life** By Brandon LaBelle. Acoustic Territories offers an expansive reading of auditory life. It provides a careful consideration of the performative dynamics inherent to sound culture and acts of listening, and discusses how auditory studies may illuminate understandings of contemporary society. Combining research on urbanism, popular culture and auditory issues, Acoustic Territories opens up multiple perspectives it challenges debates surrounding noise pollution and charts an "acoustic politics of space" by unfolding auditory experience as located within larger cultural histories and related ideologies. Brandon LaBelle traces auditory life through a topographic structure: beginning with underground territories, through to the home as a site, and then further, to streets and neighborhoods, and finally to the sky itself. This structure follows sound as it appears in specific auditory designs, as it is mobilized within various cultural projects, and queries how it comes to circulate through everyday life as a medium for social transformation. Acoustic Territories uncovers the embedded tensions and potentiality inherent to sound as it exists in the everyday spaces around us. [Click2Read](#) more.

Publisher Continuum (2010) -

Paperback - 276 pages

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[Pulse of the Planet](#) is a syndicated American radio series presented by phonographer Jim Metzner and the National Science Foundation. Each weekday, the Pulse of the Planet provides its listeners with a two-minute sound portrait of Planet Earth, tracking the rhythms of nature, culture and science worldwide and blends interviews with extraordinary natural sound. For the past thirty-plus years Jim Metzner has been a sound recordist and radio producer. The series began on September 23, 1989 and continues through present day. It is broadcast across 179 public and commercial radio stations around the world. The web site is a rich resource of monthly features, daily programs, blogs and other related materials. Plan to visit and stay awhile.

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## WFAE: RESEARCH AND PROJECTS



Humber River Soundscape Project

many motives of the project, the foremost is to listen, to document, and ultimately to draw much needed attention to the sound environments of the Humber watershed. [Click2Visit](#) the Humber River project.

**Setting limits for acceptable noise in National Parks** (Paper) by Nicholas P. Miller. *Abstract:* "The National Park Service has identified natural sounds as one of the park resources that needs to be preserved. The difficult question to answer is: how much natural sound or absence of non- natural / human produced sounds is appropriate for different park settings? Parks are established to preserve specific resources, and often natural sounds are one of the resources identified. Within a park, some areas will be more sensitive to the presence of human produced sounds than will others, depending on the specific setting and associated management objectives. Yet establishing limits for acceptable intrusions can also limit types of recreational or other activities, and hence, may be subject to challenge. Additionally, for parks requiring an Air Tour Management Plan, it will be necessary to define the conditions that define when "significant adverse impacts" on the natural and cultural resources, visitor experiences, and tribal lands will occur.<sup>1</sup> This paper describes basic concepts this author believes could aid in developing quantitative thresholds for inappropriate sounds in park settings, and outlines a process for determining those thresholds." [Click2Read/Download](#) paper.



**Sound Around You** (Podcast) [Sound Around You](#) is an innovative soundscape research project using mobile phones. In this podcast, project leader and acoustics researcher, Charlie Mydlarz discusses the techniques and research involved. Mydlarz was a PhD candidate in [Acoustics Research Center](#) at Salford University, Manchester at the time of this podcast. His field of research is the application of novel techniques for the investigation of human relationships with soundscapes. [Click2Listen](#). Also see this [additional article](#) about Mydlarz's work. *Update* - The Sound Around You Project app allows you to capture, comment on, share, upload and explore your sonic world or soundscapes. [Click2Learn](#) more.





**Urban Sound Ecology explores Vancouver soundscapes.** This online project is a web-based archive of urban soundwalks—unnarrated recordings of walks through the cities. Max Ritts founded [Urban Sound Ecology](#) in Toronto in 2009 with web designer Greg J. Smith. Ritts hopes the project—part historical diary, part critical urban exploration—inspires people to think about what a city’s sounds tell us about its

political landscape, especially as those sounds change over time. Ritts, notes, “I think it is unremarked how much sound structures our everyday lives, and how wonderful it can be to experience those moments where the world around you is just incredibly vibrant from an acoustic perspective. We often sound out the world with headphones and things like that. But sometimes it can be revealing just walking down a busy street and hearing things you weren’t paying attention to before.” [Click2Read](#) news article. (Photo: Max Ritts - Straight.com)

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# World Forum for Acoustic Ecology WFAE Newsletter



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**The Soundscape (10:38)** This is a short film adaptation of *The Soundscape: Our Sonic Environment and the Tuning of the World*, which is a book written by R. Murray Schafer. The sound design and stock/filmed footage reflects many ideas from the book, including our relationship to sound, how it has changed over time, and what it can tell us about our society and future. Unlike most films, the audio was created first, and then the picture. The audio acts as the primary story telling tool in a sound design/song like fashion. The video supplements this design and supports it in a different sense. This video was created by [Chloe Laban](#) and [Alex Palma](#).

### Additional Videos:



**Soundscape Explorations** is an online directory of over 100 videos related to the field of acoustic ecology. This 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 listing.

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: [soundscapexplorations@gmail.com](mailto:soundscapexplorations@gmail.com)

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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

<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. Visit the [WFAE Membership](#) page for more information.

✦ **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.newsletter@gmail.com](mailto:wfae.newsletter@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.

✦ **Header Photo:** This month's header photo is Gary Ferrington's "Window Seat: California by train" taken aboard Amtrak's Coast Starlight near San Luis Obispo.

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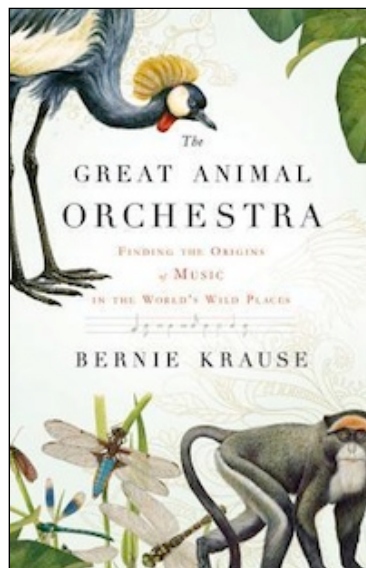
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## FEATURE: Guest Book Review



### **The Great Animal Orchestra**

By: Bernie Krause

Reviewed by: Mike Cumberland

*The Great Animal Orchestra* is available in the following formats: hardcover, 278 pages, \$17.81 (amazon.com); Audiobook (from audible.com, narrated by Krause), 9 hours and 24 minutes, \$21.95; Kindle (enhanced), \$14.99; Enhanced iBook (for iPads and iPods), \$14.99; and Nook (enhanced) \$15.99. This review is limited to the hardcover and audiobook.

As a reviewer, I am biased in two ways: first, I have known Dr. Krause for about a decade and have always enjoyed his perspectives; furthermore, I have also read Krause's *Wild Soundscapes* and *Into a Wild Sanctuary*, as well as listened to a dozen of his CD recordings.

This admission will enable the neophyte and knowledgable to be selective how they would approach this volume and/or audio-recording.

*The Great Animal Orchestra* will change the way you listen. Krause awakens the spirit of the reader from the ennui of the everyday to the acoustic susurrations that surround us each day. As he notes, as a species, we now tend to block out our surrounding sounds with our own digital technology, but we also do this as a limbic brain protective / survival mechanism.

In *The Great Animal Orchestra* Krause skillfully relates the progression of his early personal experiences to his life's journey as a performer with the Weavers folk group (replacing Pete Seger), to the introduction of the synthesizer, pop music and film with his late music partner Paul Beaver, and their many albums and films they did together beginning in 1967 and ending after Beaver's death and Krause's contributions to *Apocalypse Now*.

Krause continues with his true vocation as a naturalist in pioneering spectrographic soundscape recording techniques and amassing a collection of soundscapes recordings worthy for all generations to come. This book brings his salient technical journal and professional writings into a consummate assemblage of easily understood ideas.

Dr. Krause asks, "How and where did man develop his capacity for oral communication?" His thesis, that geologic and animal sounds are what helped create man's aural and oral vocabulary, is adroitly handled. His explanation of terms such as: spectrograms, geophonies, biophonies, and anthrophonies are easy to grasp through his use of diagrams and suitably accompany his ideas. This volume is more succinct than previous works.

Krause eschews complicated nomenclature, thus allowing any reader to comprehend his subject-matter. This may be why the book made it to the New York Times Book Review best seller list this past April 15, 2012. (Denk, pages 9 - 10)

One particular *éclat* phrase is particularly poignant, "...While a picture is worth a thousand words, a natural soundscape is worth a thousand pictures." (Krause, p. 71) This particular phrase alludes to the multidimensionality of life that Krause has captured in his extensive research studies. He not only clearly explains the three-dimensionality of vision, but goes on to concisely explain the fourth dimensionality of the inclusion of space and time through his spectrographs.

For the advanced researcher Krause begins to allude to general relativity and quantum mechanics. The allusion begs further inquiry into the field of acoustics and sound.

If you want a general introduction the book itself is well explained. If you have Wild Soundscapes I wouldn't bother with audio versions. If you have never compared Krause's spectrograms with his audio recordings the audio would be beneficial, as a researcher, to make this connection. If you're a commuter to a city the Audiobook/Kindle/iBook/Nook would be an excellent way to understand the book as the Audiobook and enhanced formats do have many background soundscapes which make it quite enjoyable.

I ordered the hardback and Audiobook formats. I am glad I did this to help readers of this review. Simple book reviews are no longer the norm. The most intriguing parts of the Audiobook were the recordings of: the spectrogram comparisons, native groups, and particularly the mourning beaver cry (Krause, Audio, 4:19:44 -- 4:22:00).

Having worked with R. Murray Schafer for over thirty years I can say *The Great Animal Orchestra* provides clear and concise insights into soundscapes. This is a book the beginning naturalist, the advanced soundscape artist, an educator, a Holocene sixth extinctionist, and researcher could benefit from reading. The book evokes more questions to be answered for future generations than it answers questions. It demands a response from the reader to act.

Lastly, what relevance does *The Great Animal Orchestra* have for today? I need look no further than while I was in my early twenties when I was tree-planting massive clear-cuts in British Columbia. The colloquial forest management saying of those days was, "Log it, burn it, pave it!" For four years I was in the areas of Terrace, Smithers, Hazelton, and Kitimat -- I reverently pause -- thinking of the existing fight to save this pristine land of paramount native cultural importance and ecological significance. The current debacle with the Enbridge Northern Gateway Pipelines Project which will permanently change this area comes to mind immediately.

What will happen to this ecological niche and thousands like it which are constantly under threat in the name of progress? It is time for us to wake up from our soporific stupor of uncaring, greed-based, urban-life, and hear the thousands of voices. If you listen -- they are there.

#### Bibliography

1. Denk, Jeremy. "Earth Music." The New York Times (April 15, 2012): section 2:1 pages 9-10.
2. Krause, Bernie. *The Great Animal Orchestra: Finding the Origins of Music in the world's Wild Places*, New York Boston London: Little Brown and Company Hachette Book Group, First Edition: March 2012
3. Krause, Bernie; *The Great Animal Orchestra: Finding the Origins of Music in the world's Wild Places*, narrated by Bernie Krause, Hachette Audio (Audiobook, 9 hours and 24 minutes), March 19, 2012

Thanks to:

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**About the reviewer:** Mike Cumberland completed his undergraduate studies at the University of Toronto and earned his Master of Music degree from the University of British Columbia. He continued his studies at McGill University in Montreal and is currently working on his Ph.D. at York University Toronto. He has studied and collaborated with composer R. Murray Schafer. Known as a master of the alphorn, Cumberland has performed numerous solo and chamber recitals in Montreal, Toronto and Vancouver. He has premiered works by R. Murray Schafer, Bengt Hambraeus, Lothar Kliene and Ronald Royer.

"We try our best to make sure there are no mistakes. If you find an error or omission let us know. Please remember, "To err is human, to forgive divine." M.C.

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