

World Forum for Acoustic Ecology

**WFAE NEWS QUARTERLY**

July-September 2015  
Volume 12, Number 3

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**WFAE: UP FRONT** President's Report by Eric Leonardson**World Listening Day 2015 "H2O"**

Happening again on July 18th, this year's theme for World Listening Day is "H2O." Water is essential for life. The global water crisis means our soundscapes and life are at great risk. Without safe, nourishing water both will disappear. This year's events include a global virtual forum. To learn more please visit the [World Listening Day web page](#). There, you may find and use an online participation form to submit your projects and events. And let's remember, every day should be a world listening day.

Be sure to look over the calendar for other #WLD2015 events and submission opportunities. For World Listening Day 2015

#WLD2015 Taylor & Francis is offering a limited time free downloads of my article "[Sound and Listening: Beyond the Wall of Broadcast Sound](#)"

**Soundscape: The Journal of Acoustic Ecology**

The "Canacoustica: Canadian Perspectives on Environment and Sound," 2014 edition (Volume 14) of *Soundscape: The Journal of Acoustic Ecology* is printing. 2014 WFAE members should be receiving your copy in the mail shortly thereafter. If you are a library subscriber, please be assured that the WFAE journal is coming. We regret and apologize for the delay. As a small group of volunteers coordinating across time zones, publishing a high-quality scholarly journal every year is challenging. I can assure you it is on its way.

In an attempt to synchronize our publication cycle with annual membership, Volume 15 of the journal will be published in fall 2015 with the theme title, "Sounds emergent: diverse ecologies." Its guest editor is Jay Needham from the American Society for Acoustic Ecology. In addition, I am awaiting a decision by the WFAE Board on whether this volume will be a digital edition instead of printed. In the interim, questions should be directed to Editor-in-Chief, Dr. Phylis Johnson at [soundscape-editor@wfae.net](mailto:soundscape-editor@wfae.net).

Along with the possible transition of the journal to a digital format, the WFAE's website and newsletter are transitioning to a new design.

**Affiliates and Membership**

From all around the world I encounter an exciting abundance of people and projects concerned with acoustic ecology. They are too numerous to mention within this brief report. However, concerning the growth of the WFAE I will say this, on my month-long lecture/concert tour in Europe and the Balkans, I had the great pleasure of meeting Brane

Zorman in Ljubljana, and again in Prague. Following our performances at Gallery Školská 28, we each presented in [Listening Around the Corner](#), a mini-symposium with Peter Cusack, Dagmar Šubrťová, Helena Štorchová, and Lloyd Dunn. We discussed the creation of a Central European acoustic ecology network there with Miloš Vojtchovský. I hope this effort will result in a new WFAE affiliate organization to support acoustic ecology in this region, partnered with our colleagues in Zagreb and Belgrade, where I was so warmly received and supported.

Balance-Unbalance 2016 will be held on May 9-11, 2016 in Manizales, Colombia. Its call for papers, artistic works and trans-disciplinary workshops will launch in July.

In Mexico, the Biosphere Soundscapes project is progressing through a partnership with [Fonoteca Nacional](#) that will eventually see the Mexican Forum for Acoustic Ecology re-established. The international call for the inaugural acoustic ecology residency in Mexico's Sian Ka'an Biosphere Reserve is now available at [www.biospheresoundscapes.org](http://www.biospheresoundscapes.org).

In Portugal, the new WFAE Portuguese affiliate proposed in July 2014 will form in due course. Elsewhere in Western Europe, over the past several months we have received inquiries about forming affiliates and associations.

Many affiliates have started with only a small group of dedicated individuals. The WFAE supports such efforts and welcomes your inquiries about starting an Affiliate Organization. Also, please note that there is no requirement in the WFAE bylaws for Affiliate Organizations to be based solely on geographic regions and boundaries. Professional spheres of interest, for example, may also coalesce an active affiliate. To learn more about the process, please view our suggested guidelines for [Forming an Affiliate Organization](#) or contact the WFAE at [wfae.organization@gmail.com](mailto:wfae.organization@gmail.com).

To stay informed of these developments and share your own news, research, and sounds with our glocal network, I invite you to subscribe to our [email discussion list](#), "Like" and post to our [Facebook Page](#), and [join the WFAE](#) or one of its affiliate organizations.

**Header Photo:** "Impressionist Sky" from Hattiesburg, Mississippi (USA) by Kim Pluskota, Artist & Designer.

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## WFAE: MEMBER NEWS

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### Australian Forum for Acoustic Ecology (AFAE)

Report by Leah Barclay

The AFAE have been working on the development of our new virtual forum, an online lecture series that will expand our existing meetings into a globally accessible format. These virtual events are designed to engage with other WFAE affiliates, share new ideas, facilitate collaborations and disseminate research outside of traditional conference formats. Our AGM was the first trial of this format and we are launching our program for 2015 and 2016 soon. Please contact AFAE President Leah Barclay ([leah@leahbarclay.com](mailto:leah@leahbarclay.com)) if you would like to present projects or research during the forum.

Ros Bandt is currently touring her Trio Avium Birdsong project in Europe after a successful launch in Australia. This project brings together the sounds of local Australian box ironbark birds together with European birdsongs from Couperin to Biber and from the troubadour Bornelh to Blavet. The Birdsong album is available via Hearing Places ([www.hearingplaces.com](http://www.hearingplaces.com)) an online umbrella for creative projects which unite sound and place.

Leah Barclay's Biosphere Soundscape project has continued making international connections with the project expanding across Mexico in 2015 in partnership with Fonoteca Nacional. The inaugural acoustic ecology residency in Mexico's Sian Ka'an Biosphere Reserve has just launched an international call for participants available at [www.biospheresoundscapes.org](http://www.biospheresoundscapes.org)

Biosphere Soundscapes is a large-scale interdisciplinary project underpinned by the creative possibilities of acoustic ecology, bioacoustics and rapidly evolving fields of biology used to record environmental patterns and changes. This project is designed to inspire communities across the world to listen to the environment and explore the value of sound as a measure for environmental health in UNESCO Biosphere Reserves.

Anthony Magen and a team of collaborators hosted numerous soundwalks during Melbourne International Jazz Festival for the 5th consecutive year. Soundwalks occurred throughout the Melbourne CBD and a collaboration with indigenous elder Uncle Larry Walsh, Anthony Magen and Jim Denley in Footscray, Melbourne.

Our friends at Liquid Architecture recently announce a very special co-commission with Melbourne-based sound-art organisation Naturestrip ([www.naturestrip.com](http://www.naturestrip.com)). The Naturestrip commission will be an ongoing program to support artists and musicians who



critically engage questions of nature through the prism of sound and listening. The inaugural recipient is Ben Kolaitis, known for his compelling and complex installations and as a co-founder of Media Lab Melbourne and Handmade Music Festival. Ben's project will unfold across late 2015 and will engage scientists from the Carlton Connect Initiative.

AFAE members have been actively participating in international events, including the Balance-Unbalance 2015 Conference in Arizona which had an exceptional representation from the international acoustic ecology community.

The AFAE will be actively participating in World Listening Day 2015. We are planning several projects in Queensland with a particular focus on river systems and the pacific ocean. AFAE members are also hosting activities and presentations during the symposium hosted as part of World Listening Day 2015 on WaterWheel.

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### **Canadian Association for Sound Ecology (CASE)**

Report by Carmen Braden

CASE is in the final preparations of two major projects.

"Audio Postcards" is a new project that CASE is initiating that will gather 1-2 minute audio submissions that capture a place, moment, or region of Canada. The public call will be released in early July. It will be open to international participation, with the only requirement being that the sounds used were recorded within Canada. A teaser: "We are open to sonic explorations of environmental data, weather, urban life, animals, or just the sounds from your porch!" CASE will ensure that the WFAE affiliates and readership are informed of the the public call when it is released.

The upcoming edition of the WFAE Soundscape Journal is print-ready and feature articles, poetry, narrative and images about the Canadian soundscape. CASE is excited to be guest editing this edition, titled "Canacoustica", and is looking forward to its upcoming release.

The CASE website is currently updating its audio archive to reflect past projects, presentations and events. This will be the repository of CASE's contribution to the field of sound ecology since it's inception featuring talks by Hildegard Westercamp, Barry Truax and many other WFAE and acoustic ecology community members.

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### **Finnish Society for Acoustic Ecology (FSAE)**

2014-15 Report by Meri Kytö

The year 2014 will be a festive year for the Finnish Society for Acoustic Ecology. Celebrating the 15 years of bringing people interested in soundscapes together in Finland and after successfully completing several soundscape projects including *Turku is listening*, *Pirkanmaa soundscapes* and *European Acoustic Heritage* the FSAE is even more exited to start with a new challenge.

Our new project *Transforming Finnish Soundscapes* (2014–2015) received funding from the Finnish Cultural Foundation, a private trust dedicated to promoting art, science and other fields of intellectual and cultural endeavor in Finland. The project will continue the *One Hundred Finnish Soundscapes* project that the FSAE organized a decade ago. *One Hundred Finnish Soundscapes* was a three-year (2004–2006) project on collecting, documenting, researching and archiving soundscapes within Finnish geographical borders. The project explored the qualitative aspects of the sound environments including the experiences of the people living within their sonic environments. In doing so, the project increased the awareness of the soundscape and underlined the importance of it for the individuals and communities. The qualitative and multiple meanings attached to environmental sounds were also brought into discussion.

*Transforming Finnish Soundscapes* will continue but not restrict itself to the aforementioned themes. The major streams to work on within the new project will be charting, documenting and archiving soundscapes, pedagogical actions on issues of the sonic environment and the questions of the availability of the documented soundscapes. The project starts off with a nationwide writing competition with the aim to collect stories of environmental sounds. Of major importance will be to gather individual and collective knowledge attached to sounds of the given place or situations such as in nature, rural areas and cities and as well in everyday live and festive situations. The project also

enables the diachronic comparison with the field material collected ten years ago. The applications offered by digital media such as websites and portable recording devices will be utilized in collecting and presenting the data. The TFS will adapt the map application made for the *Turku is listening* project, add recordings, descriptions and interviews to the archives together with pedagogical actions and academic research.

*Transforming Finnish Soundscapes* will be organized by The Finnish Society for Acoustic Ecology in collaboration with Sibelius Academy, University of Eastern Finland, Tampere University of Applied Sciences, the Finnish Literature Society and the Finnish Broadcasting Company.

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### **Hellenic Society for Acoustic Ecology (HSAE)**

2014-15 Report

The 3rd Hellenic National Conference on Acoustic Ecology was held in Athens, Greece in the beginning of the summer (June 28 - 30, 2014). It was a great success! The Museum of History of Athens University, situated on the hill of Acropolis, functioned as an oasis in the middle of the noisy capital of Greece and contributed to the success of the conference. More than 100 participants, including some old friends and graduates of the Ionian University, attended a rich program of presentations, workshops, soundwalks and a concert. We would like to thank the director of the museum... the museum staff, the team of volunteer students and alumni and our new member Professor Nikolas Tsaftaridis from the Department of Primary Education at the University of Athens for their contributions to the success of the conference. We would like to welcome the new members of the HSAE who joined our society in the context of the conference. The [proceedings of this conference](#), in Greek with abstracts in English, are available online.

The general assembly of the HSAE was also held during the last day of the conference and the new board members were elected. The new Board includes Kostas Paparrigopoulos (Chair), Andreas Mniestris (Vice Chair), Katerina Tzedaki (Secretary), Kimon Papadimitriou (Treasurer), Ioanna Etmektsoglou (Advisor) and Iannis Zannos and Alexandra Theogianni (Members). The first main project of the new Board has been the publication of the Conference Proceedings as a free eBook, with the assistance of our member Dimitris Sarris. Ioanna Etmektsoglou wrote a book entitled *Basic Terminology of Acoustic Ecology for Children and Adults: the Soundscape and the Meanings of Sounds*. It is written in a very attractive answer-question form, and it will be an excellent support for children educators... but not only! This book can be downloaded as a free eBook [here](#).

Hellenic Society for Acoustic Ecology supports the "[Sound: Environment, Human, Culture](#)" network, an effort to enforce collaboration between university research and primary education. Some objectives of this scientific-educational network are: educational material production, didactics with field research on sound, inter-school and inter-educator communication about sound in education.

Finally, we congratulate our member Nefta-Eleftheria Votsi for winning the European Soundscape Award 2014 - runner-up prize, with the proposal for a practical, low-cost, "methodology to identify Quiet Areas (QAs)". Read more about it [here!](#)

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### **Japanese Association for Soundscape Ecology (JASE)**

2014-15 Report

The Soundscape Association of Japan (parent organization of JASE) held the following events in 2014 - 2015: Soundscape Workshop in Mizusawa: Soundscape of Tea Song and Tea Plantation in Yokkaichi, Mie; the 2014 General Meeting and Symposium, held at the University of Tokyo at Kashiwa; the 2014 Spring Research Seminar in the Faculty of Agriculture at the University of Tokyo; a regular meeting: Soundwalk in Daikakuji Temple, Nakaso Falls and Arashiyama, Kyoto; the 2014 Autumn Research Seminar at Kanazawa Institute of Technology; the 2015 General Meeting and Symposium at the College of Industrial Technology, Nihon University; the 2015 Spring Research Seminar at Aoyama Gakuin University in Tokyo, and a regular meeting "Town Development (based on the soundscape) scheduled at Horuto Hall Oita, June 13th. The 2014 Hirosaki University International Symposium "Proposing a New Music Education View through Non-European Sound Practices" was held October 18-19, 2014 at Hirosaki University in Aomori. The

Conference Proceedings (a blind reviewed book) will be published soon by the Hirosaki University Press. Contact: [Tadahiko Imada](#)

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**You Are What You Hear**

Jim Metzner, Producer of Pulse of the Planet, has an [interesting article](#) in the Smithsonian Folkways Magazine. In his article, he discusses the influence of past listening and how it influences our daily lives and choices. Read more about how you can be your own sound documentarian and create your own inner soundtracks. Photo Credit: Jim Metzner, Slide Show from Smithsonian Folkways Magazine.

**Fighting Noise Pollution Through Landscape Architecture**

A recent article in Gizmodo illustrates the power of design as a way to combat noise issues. Based on Ernst Chladni's research on the physics of sound, Paul de Kort designed and landscaped an 81-acre park near Amsterdam's Schiphol Airport to help combat noise pollution from the airport traffic. Read more about these natural acoustic diffusers and absorbers on [Gizmodo](#).

Photo Credit: Gizmodo.

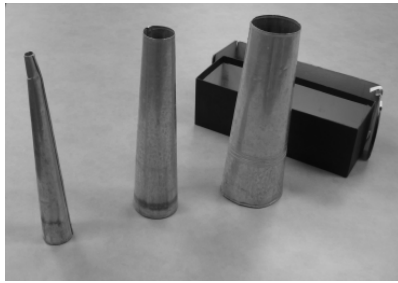
**Noise Pollution: Fining the Offenders**

In yet another article regarding noise pollution, it is becoming evident that the concern for noise is of international proportions. [An article in Arabnews.com](#) discusses how noise pollution can hurt people's health. In the article, one proposed solution is to fine offenders. But what about the subjectivity of noise? What is noise? As John Cage, R. Murray Schafer, and Barry Truax have discussed at length in the past, what is one person's noise may be someone else's nourishment.

**Seance Trumpets and Listening**

Barry Truax (Simon Fraser University, The World Soundscape Project), discusses an [article](#) about an interesting piece of Canadian History - The Seance Trumpets - that he recently came across.

Truax writes "I find the idea of these "trumpets" being used to communicate with the spirit world absolutely fascinating - particularly as it ties in with the emergence of radio at the time - the technical and the metaphysical seem to have come together at that point. Even the mathematician Alan Turing used the metaphor of radio waves coming to us across outer space as an invisible link to the "unseen world," which was the inspiration for my piece From the Unseen World for piano and soundtracks



([www.sfu.ca/~truax/enigma.html](http://www.sfu.ca/~truax/enigma.html)), in his case with reference to his prematurely deceased friend, Christopher Morcom. Yet another example of Jonathan Sterne's concept of "audile technique".  
Photo Credit: Beth Robertson/The Champlain Society

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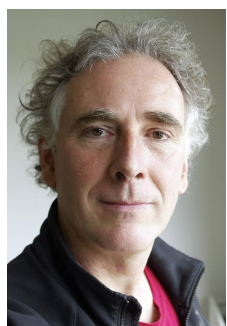
## WFAE: FEATURE ARTICLE

### The "babble and touch" installation: Interactive tactile sound sculptures presented at the Babelut festival, Neerpelt, Belgium, 5 - 7 June, 2015

Ricardo Huisman

Sound image artist, soundscape composer (NL)

[info@ricardohuisman.com](mailto:info@ricardohuisman.com) [www.ricardohuisman.com](http://www.ricardohuisman.com)



*Ricardo Huisman is an Amsterdam-based Dutch sound image artist. For several years, he has been making installations with sound sculptures that can be experienced as multi-sensorial tactile interfaces. The so-called "touch-sound" produced by his "tactile sound sculptures" includes composed soundscapes that reveal multiple associative dimensions, bodily sensations that give rise to new spaces for imagination and knowledge. In a playful experimental way, Huisman invites the public to interact within his art (research) projects to become co-creators of their own "multi sensorial hearing perspective" and response-able and responsible joint owners of the sound habitat. In this way, he aims to rethink*

*the ways we hear and act in our sound habitat, including sound histories, reminiscences and narratives. His international art work includes presentations at art sense festivals for people with hearing disabilities, reminiscences projects for vulnerable elderly people with dementia, workshops for sight disabled children, community sound art projects, collaborations with musicians, poets, neighbours, scientists in sound and sense studies.*

#### Artist Statement:

*"we can be more aware of our being sound performers in our own sound habitat"*

#### Introduction

In 2012 at the inspiring "Global Composition Conference" in Darmstadt, DE, I gave an artistic presentation about my tactile sound sculptures, my artistic research about the: "multi sensorial hearing perspective" and the practice of using sound art and sound maps as reflective of community. These presentations responded to the question: How to create more awareness of our multi sensorial sound habitat? I was wondering about what age the child starts to hear sounds and how does our hearing perspective develop and change in a multi sensory way growing up.



*"The resonating voice of the mother has coloured the emotional hearing of the child already before it learned to listen to her incorporated message even when the child was still growing in the womb of the mother"*

*"As we grow up we learn that we listen with our ears and we start "to forget" that we first heard with all our senses in a certain perspective?" (note 1)*

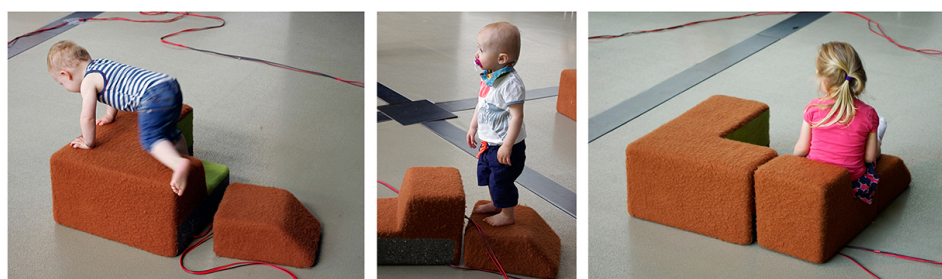
It was great to meet Murray Schafer, Hildegard Westerkamp in person including lots of others at the conference. I also met Paul Craenen, director of Musica BE. Musica BE, an impulse center for music, is a unique organization in Flanders, Belgium with roots in traditional music education but broadening their perspective by connecting with contemporary music, soundscape and sound art (including a sound forest) for the broader public of all ages. They organize festivals, educational workshops and give support to artistic sound research, etc. For younger audiences, they organize the Babelut festival and workshops, such as Musical Dialogues for babies and toddlers and their parents throughout the year.



Invited by [Musica BE](#) and its partners of the Babelut festival, I was challenged to design and produce a new interactive tactile sound sculpture with touch-soundscapes for children (0 - 4) and their parents. In the past I had interesting and positive experiences with small children and even babies and their parents responding to my "woollen sound objects," but now I wanted to create an installation specially for this group (<http://www.babelutfestival.be/#!home-en/cz05>).

### **"Babble and touch" research (musical) language acquisition**

I conducted artistic research on the important periods (0 - 4 year) for child language acquisition; which can't be separated from the physical -, perceptual-, motor- and social development using the whole body, brain, sense, lungs, mouth and voice to learn to communicate, to hear, to listen, to move, to build, to play, alone or together interacting with the parents. For language acquisition, playful sounding interaction with parents is crucial.



From the age of 5 months, the child, who is still growing in the womb of the mother, can already hear and becomes conscious of the sounds and noises in and outside the womb. They are able to experience tactility, learning to touch with their finger tips together with the development of the other senses. The child absorbs sense-based information and neural connections start to create "sense maps" in the brain.

After birth, the child becomes a sound performer itself starting with the primal cry, followed by a more interrupted cry out in the need for food for its mouth, body, brain, skin and heart, touched with love, making all kinds of sounds, starting a playful kurring as the



first training for articulation, recognising a “musical” rhythm, singing and playfully finding out how to create and pronounce words, sentences and give voice to its own unique self. A wonderful development in learning how to use and making sense of being alive.



From the perspective of a sound image artist, it is interesting that elements of inner noise, including sound vibrations created by the organs of the mother, the rhythm of her heart, the melody, intonation of her voice and words, including the sounds from outside (as elementary aspects of sound, vibration and music), are already experienced but still “modulated” by the body of the mother. After just being born, the child recognizes the voice of the mother but is still very open for all kind of nuances in sound and sense information. In the process of growing up, the child starts to filter this information by tuning in to the (sound) environment, starting to identify and to create its own personal and cultural “multi sensorial hearing perspective”.

After studying some Dutch literature about language development in the young child, I read the book “Lexicon of the mouth”, poetics and politics of voice and the oral imaginary by Brandon Labelle. This is a real “mouth opening” book broadening the perspective of language (acquisition) in the context of sound studies. (note 2)

The “Musical Dialogues” workshops of Musica BE are based on the Musical Learning Theory of E. Gordon, a pedagogic specialist in early childhood. The basic principal of the theory is that musicality is learned together with language acquisition: the sounds of babies and babbles of toddlers are communicated as “musical talk” with the use of melody, rhythms, dynamic movement in a playful interaction with their parents. Gordon speaks about the learning stages in audition of sounds as music in the environment: acculturation, imitation and assimilation. Acculturation consists of 1. absorption: hearing and collecting the sounds of music in the environment; 2. random response: movement and babbles in response to, but without relation to, the sounds of music in the environment; and 3. purposeful response: the child tries to relate the babbles and the movement with the sounds of music in the environment. (note 3)



As a sound image artist, I prefer to refer to sounds as music inspired by John Cage when he said that everything is music and Murray Schafer about the musical aspects of the soundscape in his book: The soundscape, the tuning of the world (note 4). I like to interpret sounds in the environment as noises, language and musical soundscapes as part of the sound habitat as a whole, a reflection of cultural and natural changing sound and sense interactions.

The relation to the (sound) environment also reminds me of the words of the Italian educator, Malaguzzi, with his Reggio Emilia approach: “the child has a hundred languages and more” referring to the use of all the senses and multiple forms of representation in contact with the peer group and adults while playing and learning and with the environment as a “teacher” in it self. (note 5)

#### **Design and production of “babble and touch”- installation**

This research inspired me to create a multi sensorial sound environment with tactile sound sculptures having minimal and attractive forms that allows for the possibility of multiple associations / representations and multiple physical uses based on the (language) world

and abilities of young children with their parents.



After thinking about aspects of safety, move-ability, altitude, stability, tactile quality, aptitude and accessibility, for babies, toddlers with their parents besides the musical and technical aspects of an electro acoustic installation, I've produced four tactile sound sculptures: a softly swinging woollen baby boat, a mobile woollen toddler boat (on little wheels with the possibility to brake), two little woollen quays, an extra woollen step and a school of subtle sounding touch fish for playing around, creating stories, listening, becoming aware of the sense input including the sounds and words of babies and toddlers. I composed an emerging surrounding 6 channel soundscape with composed touch-soundscapes of "boat", "train" and "car". When the soundscape changes from "boat" to "train" the sculptures become little woollen sounding trains and the quays become little station platforms with sounds of the local train station, etc.

The soundscapes contain sounds from Belgium locations, such as sounds of the small river, the Dommel, etc. as well as sounds of the sea and city, several sounds of babies, babbles of toddlers, musical sounds and recordings from the Musical Dialogue workshop for the babies and short words and songs about boat, train and car. I designed soundscapes that can be best experienced at a child's level (sound spatialisation) and becoming tangible when touching or sitting on the sound sculptures. The baby boat sculpture produces more subtle sound resonations for very young babies laying softly in it but can also be used and experienced by toddlers. In doing so, I am encouraging young children and their parents to play, discover, experience and babble in a way that corresponds to the development of the senses and language in young children. Touched by the resonating sounds.

The installation is meant to create more awareness of the multi sensorial surrounding sounds and to trigger playful interaction and babble between babies, toddlers and their (grand)parents. There was a reflection corner for the children with or without their parent to draw and/or give expression about what they had experienced.

It was great to hear and watch the babies and toddlers with their (grand) parents enjoying the tactile sound sculpture installation and watch the very young wondering and practicing their multi sensory skills for hearing, listening, talking, singing, building, moving, climbing, stepping, touching, playing alone or together while becoming performers themselves.

#### **Notes**

Before presenting the installation at the Babelut festival there was a successful try out in the Amsterdam childcare centre, Prinses Irene. The "babble and touch" installation also worked well in the intimacy of a small toddler group space with more reflected sounds in the space.

The installation "babbel en voel" / "babble and touch" was realized with the financial support of Musica BE and Beste Buren fundings. (note 6)

In 2016, I hope to be able to do more research on the multi sensory aspects of language acquisition by doing follow up presentations (and creating new installation, soundscapes) for children with hearing disabilities and children with language development delays.

#### **Other tactile sound sculpture installations at the Babelut festival**

Beside the "babble and touch"- installation, I also presented the tactile sound sculptures: "woollen sea sound sculpture" and "super sonic sound scape shoes" at the Babelut festival.





### "Super sonic sound scape shoes" - installation

The "super sonic sound scape shoes" were presented with touch-soundscapes "sound storm coming up" (presented before in the Taxandria museum, the cultural heritage museum of the Kempen region at the Belgium children art festival: "Storm op komst" with soundscapes from the Kempen region. (sonic heritage) By standing in the "super sonic sound scape shoes" children and their (grant)parents could hear feel the sound vibrations running through their body, with some frequencies from toe to the top of the head while getting emerged by the soundscape: walking like a farmer through his barns, feeding the sheep, listening to the birds of the Kempen, etc. (note 7).



### "Woollen sea sound sculpture"- installation

The "woollen sea sound sculpture" was presented with touch-soundscapes of the underwater sound habitat of the North sea and Ocean. Little children and their parents could hear and feel the sounds of animals, fish and ships in North sea and ocean.... seals, whales, little dolphins, herrings, cod fish, porpoise, etc. as a playful introduction to the underwater sound habitat of the North sea and Ocean.

The "woollen sea sound sculpture" produces a four channel touch-soundscape with "head" and "tail", while the child with parent could sit in the middle on the back of the imaginary woollen sea creature and be bodily immersed in the soundscapes. The installation was presented in 2013 on the Mute sound kids festival for deaf, hearing disabled and hearing children with their parents (note 8).

**Note 1:** More information about my artistic research: the "multi sensorial hearing perspective" can be found on my website: <http://www.ricardohuisman.com/artistic-research/> Global Composition proceedings can be found at: <http://www.the-global-composition-2012.org/>

**Note 2:** Book: "Lexicon of the mouth", Brandon Labelle, <http://www.brandonlabelle.net/mouth.html>

**Note 3:** "Musical Dialogues" workshops of Musica BE : <http://www.musica.be/nl/babelut-workshop-muzikale-dialogen> (Dutch) and the Musical Learning Theory of E. Gordon: <http://giml.org/mlt/earlychildhood/>

**Note 4:** Book: The soundscape, our sonic environment and the tuning of the world, by Murray Schafer, Destiny Books, 1977, 1994.

**Note 5:** *These multiple forms of representation have come to be known as the "hundred languages of children," after Malaguzzi's poem (1993c) "the child has a hundred languages, and a hundred hundred hundred more."*

*"an environment is seen as a living, changing system. Greenman (1988) states that the environment "indicates the way time is structured and the roles we are expected to play. It conditions how we feel, think, and behave; and it dramatically affects the quality of our lives" (p. 5). Wien (1997) refers to pedagoga Tiziana Filippini, who, when speaking of systems theory, describes the school as a "living organization, involved constantly in interchange, self-nourishment, and adjustment" (p. 31).*

<http://earlychildhood.educ.ubc.ca/community/research-practice-reggio-emilia>

**Note 6:** More pictures of the try out and presentation at the Babelut festival 2015:

[https://www.facebook.com/ricardo.huisman.58/photos\\_albums](https://www.facebook.com/ricardo.huisman.58/photos_albums) With special thanks to Musica BE, Esther Ursum, Ann van den Bosschen, teacher of "Musical Dialogues" workshops and Child centre Prinses Irene in Amsterdam

**Note 7:** The "super sonic sound scape shoes" are presented on several locations, contexts: at the NAISA with a "tactile sonic portrait of Toronto", Inside Knowledge conference, ASCA, University of Amsterdam, ARCAM Architecture Centre Amsterdam and other locations. More information and pictures about the "super sonic sound scape shoes" can be found on my website.

**Note 8:** More information and pictures about the "woollen sea sound sculpture" and presentation on the Mute sounds festival can be found on my facebook site:

[https://www.facebook.com/ricardo.huisman.58/photos\\_albums](https://www.facebook.com/ricardo.huisman.58/photos_albums)

You can listen to a stereo version of the North Sea soundscape on soundcloud:

<https://soundcloud.com/silent-noise-production/north-sea-sound-sculpture>

With special thanks to Andrea Dancer for editing and suggestions.

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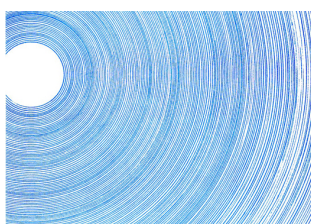
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**WFAE: RESEARCH AND PROJECTS**

In May and June Eric Leonardson gave conducted a lecture/ concert in Germany, Slovenia, Croatia, Serbia, and Czech Republic. On June 4 and 5 led a field recording workshop and lectured on soundscape awareness in the "klingt gut!" [Symposium on Sound](#). While in Hamburg, Leonardson also performed in [Frequenzgänge #52](#) for the [Blurred Edges Festival](#). In Prague, he presented a model for public engagement for soundscape awareness in a mini-symposium called "Listening Around the Corner." To see all his tour dates and locations please visit Leonardson's ["what's new" page](#).

Additionally, Eric has an article in the forthcoming book that Carol Weaver is publishing, **Sound in the Land – Music and the Environment**.

**To The Cooling Tower - Satsop**

Christopher DeLaurenti's album, *To the Cooling Tower, Satsop* is the second compact disc in GD Stereo's Improvisational Architecture Series. This release documents a journey beneath an aborted nuclear power station. Presence becomes performance; movement through the tunnel's architecture co-composes the soundscape. In the tunnels, sounds near and far echo, reverberate, and smear.

Visit <https://soundcloud.com/delaurenti> for a downloadable excerpt and see <http://www.gdstereo.com/> for details.

**Silence the Horns**

WFAE is endorsing the Silence the Horns project. Silence the Horns is a grassroots project aimed at addressing vehicular noise that exists in Canada and the U.S., but not in Europe. Coincidentally, the project fits perfectly into this newsletter given the

continued focus in the news on noise pollution and hearing loss, as discussed in Sound Bites. To read more about the purpose of the project, visit their webpage [here](#).



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**WFAE: EVENTS AND OPPORTUNITIES****World Listening Day****July 18, 2015**

Everyone is invited to this year's World Listening Day on July 18. Its theme is "H2O." Please visit <http://www.worldlisteningproject.org> for details and online participation form. Hashtag #WLD2015

**Arbimon Acoustics Workshop****July 18-19, 2015**

[ARBIMON-Acoustics](#) will be giving a workshop (July 18-19) on soundscapes and automated species identification of birds, frogs, insects, and monkeys using the [ARBIMON II platform](#) at the joint **Neotropical Ornithological Congress & Congresso Brasileiro de Ornithologia** in Manaus, Brazil.

**World Listening Day Entries****Deadline: July 30, 2015**

For the fourth year, Portuguese net label Green Field Recordings joins the World Listening Project, through World Listening Day, with another field recording sound compilation. All interested artists should send their recordings/sound pieces, via wetransfer.com, to [greenfieldrecordings@gmail.com](mailto:greenfieldrecordings@gmail.com) with another field recording sound compilation. All interested artists should send their recordings / sound pieces, via wetransfer to [greenfieldrecordings@gmail.com](mailto:greenfieldrecordings@gmail.com) by July 30, 2015. All recordings must be made between 18 and 31 of July under the theme **WATER**. More information can be found on the [World Listening Project website](#).

**Rorschach Audio - Lecture & Demonstration****July 23, 2015, 7:00 to 8:30pm**

The book "Rorschach Audio - Art & Illusion for Sound", by author and installation artist Joe Banks, takes as its central metaphor the comparison between the perception of ambiguous speech sounds, and the "projective" interpretation of the famous ink-blot tests devised by the Freudian psychoanalyst Hermann Rorschach in 1921. The lecture and demonstration will be held at The Freud Museum in London. For more information or to book your spot in advance, visit [the Freud Museum's website](#).

**Rencontres Architecture Musique Ecologie Conference****August 26-30, 2015**

RAME is hosting a conference in Saillon Valais, Switzerland this August. For more information or to view the program, visit [RAME's website](#).



**INTER.NOISE 2015*****August 9-12, 2015***

The 2015 conference on noise control will be held in San Francisco August 9-12, 2015. The topics presented at the Inter.Noise conference include a variety of audio and acoustical topics relevant to sound. Papers from this year's conference are available under the [Resources](#) page.

**ISEA2015: The 21st International Symposium on Electronic Art*****August 13-22, 2015***

The ISEA 2015 happens in Vancouver this August. There's one session where several WFAE members are presenting that may be of interest, [Environments & Ecology](#), on August 16 from 2:00 - 3:30pm.

**INTERNATIONAL BIOACOUSTIC CONFERENCE (IBAC) 2015*****September 7-12, 2015***

The website to the "[XXV International Bioacoustic Conference IBAC 2015](#)" is open. The objective of the IBAC meeting is to promote international participation throughout the entire field of bioacoustical activity. The subject of bioacoustics is principally a marriage between the fields of biology and physical acoustics. Given its multidisciplinary nature, IBAC aims to bring together biologists from different specialisms (ecologists, ethologists, physiologists, taxonomists, etc) with engineers, sound archivists and amateur sound recordists, to foster discussion and exchange of ideas.

**VANCOUVER CO-OP RADIO MEMORIAL FUND*****Ongoing***

One of WFAE's founding members, the late Peter Grant was very active in community radio in Vancouver. Co-op Radio has established a memorial fund. Not only did Peter play a key in making the WFAE a functional organization, he was a long-time volunteer and former staff member as Programming Coordinator of Co-op Radio during the 80s. To contribute, please visit <http://www.coopradio.org/events/memory-peter-grant>.

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**Sound in the Land – Music and the Environment**

Bok pre-orders are now available for less than \$20.00! The book contains writings from the Sound in the Land – Music and the Environment Conference, 2014. Leading essays are by sonic writers/composers R. Murray Schafer, Eric Leonardson, Sabine Breitsameter, Emily Doolittle; scientists Gus Mills, Lyle Friesen; writers and poets John Weier, Ann Hostetler, Rae Crossman, Virgil Martin; ethnomusicologists Maisie Sum, Judith Klassen, Doreen Klassen; and many more. The book will be launched at an "Earth-themed" Noon Hour Concert, Conrad Grebel Chapel, UWaterloo, Wednesday, Sept. 16, 2015 at 12:30pm. Contact [Carol Weaver](#) for more information.

**Sieve Analytics Permanent Recording Stations**

Manufacturer of the ARBIMON recording system, their [acoustic recorders](#) and bioacoustic [software](#) have evolved quite a bit. They are currently wrapping up tests on [new permanent stations](#). The stations are smaller and will be less expensive. The new stations will also use your cellular network to automatically upload recordings This is a prototype of their [permanent station](#). Contact [mitch@sieve-analytics](mailto:mitch@sieve-analytics) for more information.

**Sound in the Land 2014 - Music and the Environment**

On February 18, 2015 the Canadian Music Centre's Winter 2015 *Notations* featured a report on the on WFAE-endorsed [Sound in Land 2014 conference and music festival by Evan Pointer](#). CASE member and conference Artistic Director, Carol Weaver wrote, "We are working on the [*Conrad Grebel Review*] publication of Sound in the Land papers, which will be released in September, 2015. Stay tuned in!"

**Invisible Places | Sounding Cities Symposium**

Proceedings from the Sound, Urbanism and Sense of Place, 2014, are now available for download. You can download the proceedings [here](#). The citation for the proceedings is:

**Castro, Raquel and Carvalhais, Miguel**, eds. *Proceedings of Invisible Places / Sounding Cities. Sound Urbanism and Sense of Place*. Viseu, 2014.

### **Pulse of the Planet**

Jim Metzner's site, Pulse of the Planet, is a site dedicated to providing listeners with two-minute sound portraits of Planet Earth. There are significant resources available and daily features, supported in part by The National Science Foundation. "Hear" more about the Pulse of the Planet [here](#).

### **Inter-Noise Papers**

In mid-November 2014, Inter.Noise, a conference dedicated to noise control, was held in Melbourne. The papers from the conference are available on the conference [website](#) and are written on a variety of audio and acoustical topics, including a paper that discusses the application of an ISO standard for soundscape definition and evaluation. The [2015 Inter.Noise conference](#) will be held in San Francisco August 9-12, 2015.

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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="#">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.

**WFAE Newsletter Contact:** [wfae.newsletter@gmail.com](mailto:wfae.newsletter@gmail.com)

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### WFAE Volunteer Newsletter Staff

- Jon Pluskota, WFAE Quarterly Newsletter Editor

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