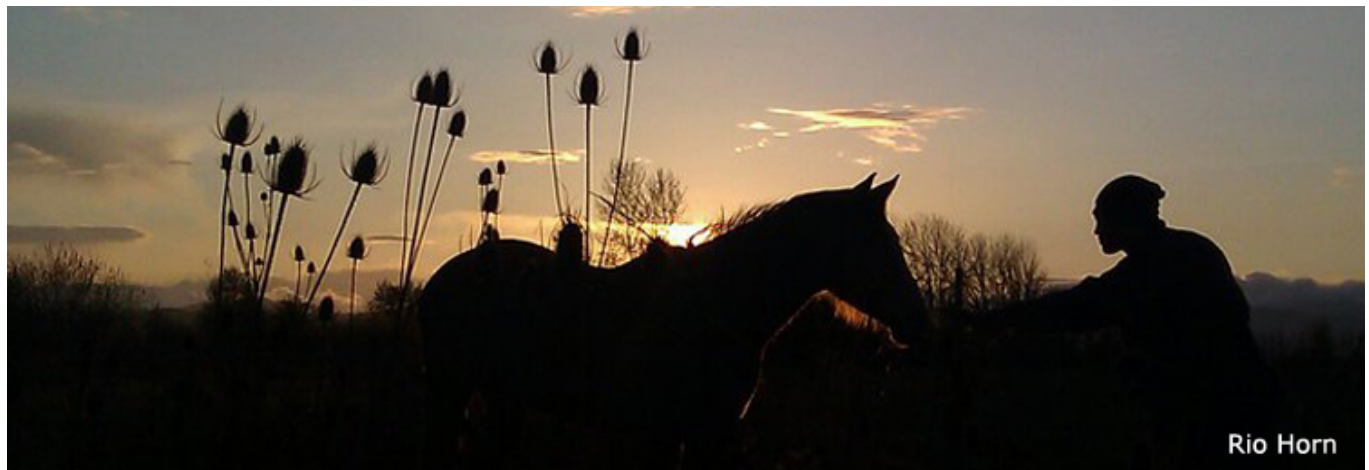


World Forum for Acoustic Ecology

WFAE NEWS QUARTERLY



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WFAE President's Report: by Eric Leonardson

E-Mail: leonardson@wfae.net

Now, as we close 2012 and begin a new year, we shift publication of the WFAE Newsletter from a bi-monthly to quarterly publication cycle. We hope this offers more time for WFAE affiliates and individual members to contribute news about events and activities for publication here.

Among the many tasks of this coming year is membership renewal and development. I hope all current members will remember to renew their annual membership. And, if you are not yet a member of a WFAE affiliate, now is a good time to join. Affiliate membership comes with many benefits, including the annual publication *Soundscape: The Journal for Acoustic Ecology*. Please contact your local or regional representative on how to become a member. Each affiliate has its own membership application process and fees. A list of WFAE Affiliate organizations and contact information can be found on our [website](#).

Work continues on the 2012 *Soundscape: The Journal for Acoustic Ecology*. The issue will focus on acoustic identity of places, spaces, and landscapes and the want/wish/need to gain or re-gain those that are endangered, lost and/or have to be retrieved or reconstructed or conceptualized or newly created. Guest Editor for this edition is Sabine Breitsameter who is Professor of Sound and Media Culture/Media Arts and Sciences, on the Faculty of Media, Hochschule Darmstadt, Germany.

Last summer the Journal Editorial Committee chose Southern Illinois University Professor Dr. Phylis Johnson to serve as the Journal's Interim Editor-in-Chief, replacing Hildegard Westerkamp, the journal's founder and Committee Chair. For over 20 years Dr. Johnson has authored numerous books and journal articles—including *Soundscape: The Journal for Acoustic Ecology*. Her interest is in the field of sound studies and new media, with an emphasis on Second Life and fringe media culture.

Recently the American Society for Acoustic Ecology elected new and renewing board members. In his Affiliate Report, ASAE President Jay Needham introduces them and thanks its departing board members. A topic of general interest to WFAE members is ASAE's discussion about the feasibility of hosting a 2014 WFAE conference. We await more news from Jay about this possibility.

I would like to welcome our new Affiliate Representative from the Australian Forum for Acoustic Ecology, Susan Frykberg. Her return to the WFAE is also notable as she was a founding member in the 1990s. Susan's AFAE Affiliate Report in this newsletter is noteworthy for the impressive amount of wonderful activity in Australia.

Much of our effort in the WFAE leadership is about "connecting the dots." We marvel at the growing number of individuals and groups interested in sound studies, bioacoustics, communications, environmental sciences, education, health, transportation, architecture, electroacoustic music, place making, phonography, and sound art. These, among other interests, all relate to the field of acoustic ecology and what we do in all our WFAE Affiliates. We encourage the use of the online acoustic ecology email list to communicate about individual and affiliate efforts and help us discover ways to "connect the dots." Please subscribe to the [acoustic ecology](#) email list.

We also encourage Facebook users to join us [online](#). You are welcome to post news of events and activities related to the field of acoustic ecology.

La Semaine du Son / The Week of Sound begins on January 14th in Paris and in over 70 cities in France and abroad. It is a campaign and awareness event about the sound environment. "[In] this protean event we (re) discover sound in all its aspects: hearing health, environmental acoustics and sound, recording and broadcast, the relationship of sound and image, and pedagogy of musical expression. Our goal? Make us aware of the proper placement of noise: crucial! Sound is essential to our well-being as our health is a social issue to promote."

Seven other countries are organizing La Semaine du Son / Week of Sound events through 2013: Belgium, Mexico, Columbia, Quebec, Argentina, Greece, and Switzerland. Associations with La Semaine du Son aim to educate the public and raise awareness of the importance of the quality of our sound environment and societal role of sound in our everyday lives. La Semaine du Son is directly related with the concepts of acoustic ecology and I hope to report further on this relationship. In the interim, please visit the event's [website](#).

Finally, looking ahead, ear-minded individuals will once again have the opportunity on July 18th to participate in the 2013 World Listening Day. This event attracts an incredibly diverse number and range of participants and we anticipate that plans for World Listening Day 2013 will include expanding its global reach. We hope to have soon a document sharing the diversity of 2012 events that took place around the world. This will be a special page added to our WFAE web site in promoting World Listening Day, 2013.

The date chosen for this annual event is the birthday of acoustic ecology pioneer R. Murray Schafer. This year we will celebrate his 80th birthday..

Here's wishing you a happy 2013! Eric Leonardson, President, WFAE



Header Photo Credit: Rio R. Horn.

Rio Horn's beautiful photograph, symbolic of the American West, was taken in an open farm field near Junction City, Oregon. Rio captured this silhouette image of his brother, Oonah, and a friendly horse in a moment of mutual curiosity.

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AFAE - Australian Forum for Acoustic Ecology. Reported by Susan Frykberg

Annual General Meeting Held. The Australian Forum for Acoustic Ecology (AFAE) had its AGM on Nov 8, 2012 and elected a new president, Jordan Lacey. Current president Anthony Magen has stepped down and taken up the pen of secretary. We thank Anthony for all his hard work as past president and his future hard work as secretary. We are excited to welcome new members, Susan Frykberg, who worked extensively in soundscape in Vancouver in the nineties, and Queensland composer, sound artist and curator, Leah Barclay. We thank the committee of AFAE for all their excellent work over the year. We encourage visitors to our [website](#). We look forward to a productive year ahead.

Member News

Jim Barbour alerts us to a major change in the ubiquitous electroacoustic technology of movie sound mixing and playback - the new Dolby Atmos™ cinema playback system. This 3D cinema playback system includes up to 64 loudspeakers in fully equipped cinemas including 2 overhead arrays and many more speakers around the auditorium, with each speaker individually addressable. Sound information will be handled as both sound objects and layers, rather than a purely channel based approach. The potential for full envelopment and immersion in a 3D acoustic space will require new skills and understanding among post production staff, and these skills are nowhere more evident than in our Acoustic Ecology and Sound Art communities.



Leah Barclay has just joined the management committee of the AFAE. Leah is a composer, sound artist and curator who works internationally on acoustic ecology projects. She creates complex sonic environments, realised through immersive performances and multi-sensory installations, incorporating environmental field recordings, multi-channel sound diffusion, live performers and ephemeral projections.

She also creates large-scale community projects such as [Biosphere Soundscapes](#), designed to inspire communities across the world to listen to the environment, and re-imagine the potential of Biosphere Reserves as learning laboratories for a sustainable future. The project connects and inspires the communities of global Biosphere Reserves through emergent technologies, innovative creative practice and soundscape ecology. This project was launched in the Noosa Biosphere Reserve on World Listening Day 2012

and is currently expanding in Biosphere Reserves across Australia. Photo: Biosphere Soundscapes

Catherine Clover (AFAE) and Johanna Hällsten (UKISC) are collaborating on a project based on a shared interests in the human-animal relationship, in particular their relationship with wild urban birds. The artists have been invited to collaborate on a site-specific response to St John's Church Bethnal Green London, UK. The invitation comprises a five week residency at the church from the 27th May to 4th July 2013 culminating with an exhibition, opening on Thursday 4th July. The exhibition will run until 27th July. Their focus will be on the interactions between the different communities present in this area, both human and animal, and the cohabitation of the spaces. Most wild urban birds, apart from birds of prey, are very sociable species and are often much more audible than visible. The calls and vocalisations of the birds are therefore a major interest and considering their song via the structures of human language, specifically the congregation's voices through both song and spoken word will be a means of engaging church goers and the wider community with this project.

Susan Frykberg has recently joined the management committee of AFAE and is being guided into the role of International Officer and AFAE Affiliate Representative by Nigel Frayne. She looks forward to many future AFAE and WFAE interactions.



Lawrence Harvey is Associate Professor and Director of the [SIAL Sound Studios](#), a centre for auditory spatial research, teaching and events in the School of Architecture and Design at RMIT University, Melbourne. His research interests are in the design, composition and artistic direction of diverse spatial sound projects, and the auditory spatial experience of listeners. He leads projects in which electroacoustic practices seek to advance the auditory spatial awareness of students and researchers in the academy and the general community. Recent projects include artistic direction and sound diffusion for five concerts at the Melbourne Recital Centre, spatial performance research with Elision Ensemble at the 2011 Huddersfield Contemporary Music Festival and a report on Melbourne's Five Urban Soundscape Systems, a unique cluster of five multi-channel soundscape systems (including a permanent sonic artwork titled Proximities) along the Yarra River. Photo: SIAL Sound studios

Jordan Lacey (AFAE President) organized a two stage project around a dominating exhaust fan outlet in a socially active space, (a market and meeting point for staff and students), as part of a Soundscape Studies class he taught at RMIT University. First, he shut down the exhaust fan and the class observed the changes to the space during the shutdown, the most pronounced of which was the emergent sense of human habitation. Second, he placed speakers on either side of the exhaust fan to attempt to transform the sound by electroacoustic means. The paper, [available as a downloadable PDF](#), gives a detailed account of the process and was presented at the May 24-26 2012 Northern World Mandate Cumulus Helsinki Design Conference at Aalto University.



Anthony Magen continues with his work [Endangered Sounds - An Acoustic History of Brunswick](#) - Melbourne. Recent zoning changes in the area have resulted in displacement of people and industry, particularly clothing manufacture. But the recent past has been honored by collecting oral histories, recording buildings and machines, (using a variety of recording techniques - stereo, ambisonic, contact mic and locative recordings from street locations). These are then made available to current and past residents, as well as tourists as iphone apps. Photo: Endangered Sounds.

ASAE - American Society for Acoustic Ecology. Reported by Jay Needham, President

The ASAE Board recently held an election and I would like to introduce several new members. [Stephan Moore](#) will be serving as ASAE Vice President. Moore is pursuing his doctorate at Brown University in Providence, Rhode Island. He is active as a sound artist, writer, curator, and a member of the [New England Forum for Acoustic Ecology](#).

Kenya Williams will be serving as the ASAE Membership Coordinator. Kenya is an environmental planner who specializes urban planning, acoustic ecology, soundscape management and urban design. He is pursuing his doctorate in Urban Studies Ph.D. program at Portland State University and a member of the [Pacific Northwest Society for Acoustic Ecology](#).

Dave Aftandilian is serving another term as ASAE secretary. Dr. Aftandilian is Assistant Professor of Anthropology at Texas Christian University in Fort Worth, Texas. He holds a B.A. from Cornell University, and Master's and Ph.D. degrees in Anthropology from the University of Chicago. Most recently, he has begun a new project with Gavin Van Horn of the [Center for Humans and Nature](#) in Chicago entitled "City Creatures." The goal of the project is to raise awareness about and inspire caring for nonhuman animals in Chicago, which they will do through an "Animal Encounters" blog, an edited book of accessible essays from multidisciplinary and trans-disciplinary perspectives, and selected public events.

In addition to serving as President of the WFAE, [Eric Leonardson](#) will also serve as the ASAE Affiliate Representative to the WFAE Board. Leonardson is founder, and co-chair of the Midwest Society for Acoustic Ecology with fellow composer and instrumentalist, [Christopher Preissing](#), and an Adjunct Associate Professor in the Department of Sound at [The School of the Art Institute of Chicago](#). In early 2013 Leonardson serves as a Copeland Fellow at [Amherst College](#) in its Colloquium on "Art in Place / the Place of Art."

The ASAE expresses our deep gratitude and thanks our past Vice President and ASAE Affiliate Representative, Andrea Polli who served in this role for many years, especially through this phenomenally busy and successful year that included service as Artistic Director of [ISEA2012 Machine Wilderness](#). Andrea played a leading role in the New York Society for Ecology (NYSAE) and the formation of the Midwest Society for Acoustic Ecology (MSAE), and I hope will remain an active force for acoustic ecology in the Southwest Society for Acoustic Ecology (SWSAE) and the [Art & Ecology Program](#) at the University of New Mexico. Finally, the ASAE thanks [Michael Doherty](#) for serving as ASAE's Membership Coordinator, and founder of the Colorado Society for Acoustic Ecology since July 2011.

Member News:

Jay Needham's recordings of Panamanian Neotropical rainforests will be a part of a new biodiversity museum in Panama. Designed by Frank Gehry, the [Biomuseo](#) features many permanent exhibits. The [Panamarama](#), is a 3 story immersive audiovisual space depicts the natural history of the region and the creation of the Isthmus of Panama.

Other News:

R. Murray Schafer writes new book. *My Life on Earth and Elsewhere* is a memoir by the internationally-acclaimed Canadian composer, music educator and writer R. Murray Schafer (CASE) which will be published May 1, 2013. [ReadMore](#)



Truax Article in new Journal. Barry Truax (CASE) has had his article, *Soundscape and Acoustic Sustainability*, published in the new online journal [Moebius](#). "The article largely deals with issues of the interface between music and environment, what musicians can contribute to current issues of sustainability (at least in the acoustic realm) and observations on how real-world concerns can be integrated into compositional activity." The first issue of Moebius also includes articles by Robert Zwienenberg and David Dunn.

McCartney Article discusses Westerkamp Composition. Andra McCartney (CASE) and Marta McCarthy (CASE) have written about Hildegard Westerkamp's (1990) composition *École Polytechnique* as an artistic response to one of Canada's most profoundly disturbing mass murders, the 1989 slaying of fourteen women in Montreal, Quebec. "Using the theoretical model, derived from Haraway, of the cyborg body, and analyzing the import of the mixed media (voices, instruments and electroacoustic tape) incorporated in the music, the authors examine the impact this work has had on some of those who have heard it and performed it, based on the responses of choristers and listeners in several studies. The authors explored how those who engaged significantly

with the music, (including those who had no personal association with the actual events of the 1989 massacre), were able to make relevant connections between their own experience and the composition itself, embrace these connections and their disturbing resonances, and thereby experience meaningful emotional growth." The article appears in [Music and Arts in Action](#), Vol 4, No 1 (2012).

Débats Manèges at La Maréchalerie. The contemporary art gallery, La Maréchalerie, a part of École Nationale Supérieure d'Architecture Versailles, recently featured the sonic environment in the last event of the lecture/debate series "[Débats Manèges](#)", on 6th December, 2012 in Versailles, France. The debaters were: Roberto Barbanti, Pessi Parviainen (FSAE); moderated by Emeline Eudes.

Media Writing Prize 2012. 'Window', an interactive sound-essay by Katharine Norman, on Cage, listening and everyday sonic experience, recently won the 2012 New Media Writing Prize. [Click2Read](#).

In addition, 'Organised Sound' journal (Cambridge University Press) recently published the second of two thematic issues on 'Sound, Listening and Place', edited by Katharine Norman. See [Volume 16](#) and [Volume 17](#). A collection of editorials and papers by Katharine Norman available [online](#).

A Week of Sound and Silence Project. London sound artist Kiki Karydi, who reported in the [March-April WFAE newsletter](#) on her week at the 2012 World Soundscape Corfu conference, has continued to update her web site documenting the sonic, visual and intellectual aspects of the event in combination with the acoustic and visual beauty of the island. [Click2Read-Listen-Screen](#)

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WFAE: SOUND BITES

Sound Bites is dedicated to highlighting news from online sources. Most clips are from current publications, but occasional items from archived sources are included given their interest to those in the field of acoustic-ecology.

Making Sound Objects Conference. The "Making Sound Objects: Cultures of Hearing, Recording, Creating and Circulating", a one day conference ([web site](#)), was held at the Pitt Rivers Museum, University of Oxford, on Saturday November 24th 2012. The interdisciplinary conference sought to address the intersections between ethnomusicology, sound art, the anthropology of sound, and sound ethnography, and included contributions from major sound thinkers and artists David Toop and Max Eastley. [Click2Read](#)



Listening to Kansas City. Liana Silva has been documenting her Kansas City soundwalks on the [Sounding Out!](#) blog. These well document walks provide an excellent resource for understanding the purpose of a soundwalk events. Check out these documented walks: [December 13, 2010](#) | [April 11, 2011](#) | [December 3, 2012](#)]. Photo: Sounding Out!

Aberdeen Soundsites. A new public art project has been commissioned by Public Art Aberdeen and funded by Aberdeen City Council, Scotland. Aberdeen Soundsites is a community led project where people living in, working in and visiting Aberdeen can upload sounds onto a sound map which will grow over time to create a sonic heritage of the city. Users anywhere in the world can listen to the sounds and comment on them, developing a rich conversation about sound and the resulting collection can be used by schools, community groups, composers, sound artists, etc, as a resource for a variety of activities. [Click2Read.](#)



Unsilent Night. Fast Forward Austin (Texas, USA) presented a holiday season's performance of Phil Kline's *Unsilent Night* on December 7th. The work took the form of a street promenade in which the audience becomes the performer. Each participant had one of four tracks of music in the form of a cassette, CD, or Mp3. Together all four tracks comprised *Unsilent Night*. Participants carried boomboxes, or anything that amplified music, and simultaneously started playing the music. They then

walked a carefully chosen route through the city's streets, creating a unique mobile sound sculpture which is different from every listener's perspective. [Click2Read](#)

Holocene Project (London Sound Survey). A new project has just started on the London Sound Survey ([web site](#)) aims to describe likely changes in the local auditory environment across time and space. In practical terms, this means being able to say something informative about how Piccadilly might have sounded two hundred years ago, or Bermondsey 7,000 years ago. The aim is provide a well-informed account of changes in the auditory environment in the middle and lower Thames Valley during that time. [Click2Read](#)

Alternative Vision Using Sounds (Science Daily). Ongoing research in Israel and France shows that soundscapes can provide a rich visual experience for persons with visual sensory challenges, even those virtually blind from birth. [Click2Read](#)

100th Anniversary - Russolo's Manifesto. 2013 is also 100th anniversary of Luigi Russolo's "Art of Noise". "Russolo argues that the human ear has become accustomed to the speed, energy, and noise of the urban industrial soundscape; furthermore, this new sonic palette requires a new approach to musical instrumentation and composition. He proposes a number of conclusions about how electronics and other technology will allow futurist musicians to "substitute for the limited variety of timbres that the orchestra possesses today the infinite variety of timbres in noises, reproduced with appropriate mechanisms." (wikipedia). [Available online](#) (PDF).

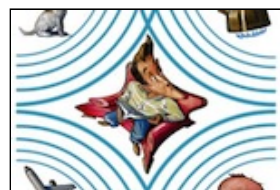
Pacifica Radio Archives (Scout Report). The Internet Archive has partnered with the Pacific Radio Archives to bring together this collection of over 460 audio files that chronicle "the political, cultural and artistic movements of the second half of the 20th century." The items here include documentaries, performances, discussions, debates, drama, poetry readings, commentaries, and radio arts. [Click2Read](#)



Oldest Playable American Recording (Atlantic Mobile). Computer analysis of a piece of foil reveals audio captured by a Thomas Edison-invented phonograph in St. Louis in 1878. [Click2Read-Listen](#) (Photo: The piece of foil onto which the sounds were recorded. (AP)

Sonic Portraits: Winter in Denali (US National Park Service) Composer Erik DeLuca worked with students from the Denali-Nenana Borough School district during January, 2012 to interpret the winter soundscape of Denali. [Click2Read-Listen](#)

New App for Sound Around You Project. Any iPhone/iPad users can now take part in the [Sound Around You Project](#). The app allows you to capture, comment on, share, upload and explore your sonic world or soundscapes. This project is run by The University of Salford Acoustics Research Centre, U.K. [Click2Access](#)



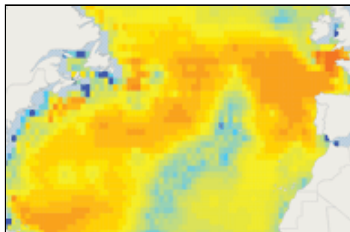
The Trouble With Background Noise. (Health and Wellness) "Everyday background noise, whether it is a neighbor's television or passing aircraft, can have a disruptive effect on people's cognitive learning and unconscious physiological processes, says a study in the International Journal of Hygiene and Environmental Health." [Click2Read](#)

Just Listen Project. "The *Just Listen Project* was launched in 2011 as a global education initiative about the science of sound and the art of listening. The project features a 3D IMAX® film, citizen science activities, and live streaming audio from rainforests and other ecosystems around the world." The project team includes includes Bryan C. Pijanowski, PhD - Soundscape Ecologist/Science Advisor with the Purdue Soundscape Ecology Project. [Click2Read-Listen](#)

What does war sound like now? (BBC). Modern warfare has changed since World War II and so has its soundscape. In this BBC report the sound of today's battle fields is explored with sound clips from various war zones. [Click2Read-Listen](#)

New York, a graveyard for languages. (BBC) Home to around 800 different languages, New York is a delight for linguists, but also provides a rich hunting ground for those trying to document languages threatened with extinction. [Click2Read-Listen](#)

Architecture and Sound (Dwell.com) "You could call it the next frontier of architecture and design, but you have to close your eyes to "see" it. The ear inhabits a space, and captures a place, more acutely than the eye." Listen!" said Peter Zumthor, the Swiss architect, in a lecture delivered at Germany's Wendlinghausen Castle in 2003. "Interiors are like large instruments, collecting sound, amplifying it, transmitting it elsewhere." Since sound, unlike instantaneous sight, travels over time, the ear also remembers. For Zumthor, sound is the memory of childhood." [Click2Read](#)



A Rising Tide of Noise Is Now Easy to See (New York Times) "The causes are human: the sonar blasts of military exercises, the booms from air guns used in oil and gas exploration, and the whine from fleets of commercial ships that relentlessly crisscross the global seas. Nature has its own undersea noises. But the new ones are loud and ubiquitous." [Click2Read/Listen](#) (Graphic NY Times)

The Science and Art of Listening (New York Times). "Hearing is a vastly underrated sense. We tend to think of the world as a place that we see, interacting with things and people based on how they look. Studies have shown that conscious thought takes place at about the same rate as visual recognition, requiring a significant fraction of a second per event. But hearing is a quantitatively faster sense. While it might take you a full second to notice something out of the corner of your eye, turn your head toward it, recognize it and respond to it, the same reaction to a new or sudden sound happens at least 10 times as fast." [Click2Read](#)

Man Sings To Turkeys, Turkeys Gobble Back (NPR) "Host Rachel Martin speaks with Jim Nollman about his recording of playing music with and to animals, and one very appropriate recording for this Thanksgiving weekend. In 1973, Nollman gathered a group of turkeys together and sang Froggie Went A-Courting to them. The group started to, sort of, gobble along to the beat." [Click2Listen](#).

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WFAE: FEATURE ARTICLE - David Paquette (CASE) Editor

Sampling the Past: Reverb Convolution as National Archive? By Nicholas Green

Scotland, like many European Countries holds some of the most fantastic, accessible Castles and Baronial halls. In a recent field study I undertook a research project designed to gauge the validity of reverb convolution used for potential National/International archive. A fundamental factor in this study is the impact of the human presence; in this sense the sought spaces to be sampled had to be "living" rooms.



The focus of this study was centred on Bamff House (above) a 16th century Scottish Baronial castle, the ancestral home of the Ramsay family. Two spaces were selected for the quality of their reverb, having also played host to concerts and location recordings in the past. The morning room and dining room of Bamff House are dressed typically in old rugs, floor to ceiling curtains and antique furniture, fixtures in both rooms include grand fireplaces, bay windows and intricate plaster cornices and ceiling details.

The premise is by no means original and based on the extensive work and research conducted by Dr Angelo Farina of Parma University and in particular the archive he has helped to build for Waves audio. Dr Damien Murphy of York University has also conducted exhaustive research into unusual spaces such as silos; cooling towers etc. having value in the fact that they are so unusual and not your standard reverbs. Based on this research I sought to capture and evaluate reverb convolutions from historical buildings as described above, but more importantly living spaces; inhabited ancestral homes where the human imprint will affect the quality of the reverbs.

Living historic buildings in Scotland that still exist as family homes and in the hands of the National Trust for Scotland have a human imprint upon them, something virtually impossible to model or recreate in the modern recording studio, although software such as Odeon (www.odeon.dk/) which is capable of modeling increasingly sophisticated rooms and buildings, but still falls short when taking into account the human imprint.

Odeon software is capable of modeling incredibly detailed room shapes, add a certain amount of "off the shelf" furnishing and fixtures and can even model the coefficients (absorbative qualities) of building materials, but does this equate to the human imprint? Not in the detail that the rationale of this study proposed, Odeon also suffers from being so complex in operation that the manufacturers hold training workshops in its use and have spent thousands of hours on it's development and continual updating.

The capture of a space's impulse response and subsequent reverb convolution is subject to many variables and no true standard for this practice has been established. Choice of equipment, microphone placement, impulse response source, even atmospheric pressure on the day all have an impact on the recording. There is however an established practice in this field which most acousticians agree upon; all of the choices made within the variables be documented in detail [A. Kemler, Acting On Impulse, 2006).

With this in mind the test was carried out using a binaural microphone technique [to simulate human hearing] and where a binaural "dummy head" is not available it can be easily simulated using a suitably high quality pair of omni-directional microphones and a Jecklin disc. The highest sample rates and bit depths available via the test equipment was used and in rooms large enough as to not suffer from standing waves too much, all recording will be documented in a digital format that can be stored along with the convolution reverb.

After initial research into the best methods for creating an impulse response had been done I contacted a friend and colleague, Richard Hinton (Apex Acoustics) an acoustics consultant, as to the best method to create an impulse response. We both agreed recording the sound of a balloon being burst would be the best approach as it contains enough broadband content in a transient moment to accurately capture the rooms acoustic character. The other established methods were either the sound of a starters pistol or full frequency sine sweep, the starters pistol ruled out because of it's volume which could in the enclosed spaces to be captured cause damage to the buildings fabric, in particular some of the fine plaster work found in both rooms' ceilings. The sine wave sweep required the use of an accurate playback system which increased the set up time and amount of equipment, discretion was required as Bamff House is the family home of the Ramsay's.

The Impulse responses were finally captured using a pair of B and K Omni-directional microphones, a Macbook running Logic 7 Software and a Presonus pre-amp converter running at 24bit, 96KHz. The Impulse Responses were processed using Logic 7's Space Designer convolution plugin software with excellent results. The reverbs were applied to a selection of anechoic-recorded audio samples. Blind listening tests were set up to assess the reverbs with the results overwhelmingly in favour of the quality of results of the convolution reverbs compared to modeled versions. The test group was made up of 20 audio engineering students from Perth College UHI's Sound Production course. Further research and capture in the field is an ongoing study.

Copies of the impulse responses can be obtained by emailing me at:

Nick.green@perth.uhi.ac.uk

About The Author

Nick Green is the Subject Leader for Sound and Audio Engineering in the Perth College of the University of the Highlands and Islands. "Having initially trained at the London school of audio engineering in the late eighties and working in the West-end, Nick moved back to Scotland and worked for many years as a freelance engineer and musician. Freelance engineering led to becoming engineer and producer for many community projects and charities including the Luna Project, the Arts Advocacy Project, the Prince's Trust and Showcase the street. After entering formal education in the late nineties, he became a full-time lecturer and has been so ever since. He stills enjoys playing music and recording local folk music, having many recordings and compositions used in various media over the years. Nick runs a small recording studio in North rural Perthshire." Source: UHI - Perth College.

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WFAE: RESEARCH AND PROJECTS - Meri Kytö (FSAE) Editor

University of Liverpool PhD candidate Jacqueline Waldoock has recently completed her dissertation based on a research project entitled "Urban Domestic Soundscapes and the Community: a new perspective." Her research investigates "how urban and domestic sound environments can become important to peoples' sense of place, particularly within geographical areas of Liverpool that have been prone to urban change." [University of Liverpool](#)

Dissertation Overview: "The Urban Domestic Soundscape and the Community: a new perspective" by Jacqueline Waldoock



This dissertation was undertaken at the University of Liverpool Music department. During that time the research was awarded the University of Liverpool Arts and Humanities poster award and was funded by the Arts and Humanities Research Council UK. It has been submitted and awaits a final exam.

This work approaches the idea of soundscape from a compositional standpoint, with the researcher taking a trinitarian role as activist, academic and artist. The project investigates terms such as 'acoustic ecology', 'soundscape' and other terms that have become "everyday" within the field. These explorations led the project to consider the notions of aesthetic moralism, researcher centrality and activism within the praxis of sound studies.

The result of these examinations was the establishment of a praxis that aimed to be democratic, community centric and compositionally driven in its approach. The practice was a highly community centric model that employs soundscape composition as a tool for informing an ethnographic gaze. The process is cyclic including: listening, re-listening, recording and editing by partners who live in the areas being studied. This compositional approach succeeded in creating the data and analysis of local community sounds. What was produced was a series of highly personal, often domestic recordings of the local sound environment that are layered with personal and communal significance.

Chapter Outline of the Thesis submission

Chapter 1: Introduction

Chapter 2: This chapter sought to address the use of common vocabulary in the field and consider the implications of such terms upon the work being undertaken. The chapter begins with Schafer's (1977) original definitions of acoustic ecology, soundscape, lo-fi and

hi-fi and compares these definitions with Truax's "Handbook of Acoustic Ecology" (1999). These comparisons formed the foundation of the chapter which then discusses the way in which these terms have moulded the shape of the field. The term acoustic ecology was particularly problematised because of its association with ecology. It is this connection that allows a relationship between acoustic ecology and an underlying aesthetic moralism to be established. This link questions how such aesthetic moralism has created a potential beauty bias within the field of acoustic ecology.

Many projects have been based in the urban environment, CRESSON's city sound walks and most recently online city soundmaps. However few have taken the time to critique the influences that such ecological roots have upon the assumed methodology of the projects. This thesis will revisit the work of Truax and Westerkamp among others and question how the ecology of soundscape has affected our choice of what to study, where to study it and what expectations we have of the sounds found there. This work will suggest that there has been an unacknowledged beauty bias within the field formed by the aesthetic moralism of ecology.

Chapter 3: Chapter three reviews previous projects that have taken a community centric approach to the sound world, these include: Drever (2002), Feld (1996), Jarviluoma (2009), Wagstaff (2002), Amphoux (1991), McCartney (2010), Tixier (2002). Further to understanding the effect of the foundations of soundscape upon the contemporary field this thesis also offers an assessment of the role of the researcher/composer within the sound environment. With a hope of challenging some of the hierarchies that plague fieldwork, both within soundscape studies and ethnography. In many studies there is often a centralisation of the researcher/artist. What can be seen and will be shown in Chapter 3 is a history of community orientated sound projects. These pieces of research take a deductionist approach to Schafer's original writing that frequently leads to 'a priori' fashion that silences aspects of the project by concluding in advance what is right, needed or pleasing in an environment. The same premise underpins Liverpool Council's decisions in relation to the local sound world. This had led to situations where a doctrine of what one should want to hear dominates over the idea of what one hears, understand and experiences. This thesis will focus upon the question what is heard and how do we relate to that sound?

Terms such as 'public engagement' and 'knowledge exchange' have become popularised in recent years due to the changes in the way research is funded. There is a strong history of soundscape studies engaging with the those living within the areas being studied. The most famous of such works are the Five Villages early fieldwork carried out by Schafer and his team in the 1970s and the revisiting of these villages by Jarviluoma et al in 2009. Other techniques and methods for engaging local listeners include work by Tixer, Westerkamp, McCartney, Augoyard and Amphoux. It is the hope of this thesis to push the boundaries of engagement further by reassessing the role of research and employing a partnering methodology. It is through this approach that the work will challenge some of the embedded and often unquestioned norms that have dominated past projects. The strong community centric, partnering, approach employed is underpinned by academic, artistic and political motives that drive a partnering of the researcher and the community beyond being an ideal to being the immovable anchor of the praxis itself.

Chapter 4: Chapter four drew upon the work of the first three chapters to develop a methodology. The first half of the methodology establishes the role of the researcher as academic, activist, artist and highlights the inseparable nature of these roles within a sound study. The second half of the methodology established a cyclic process for analysing the sounds; listening recording and editing. Local listening partners are given digital recorders for extended periods of time and encouraged to listen and record sounds from their environment. The partners are enabled to edit their sounds within the studio to produce their own sonic portraits and sound diaries. It is this editing process that enables an ethnographic gaze to be shed upon the sounds by the participants themselves.

Drever (2002) wrote upon the concept of soundscape composition as ethnography and cited the community work of practitioners such as Feld and Wagstaff. Their work has challenged the boundaries of artistic and ethnographic realms in their studies of Papua New Guinea and Scotland. Feld (1996) and Wagstaff's (in Jarviluoma ed 2002) work and methodologies, explored in Chapter 3, form an important foundation for the methodological and philosophical development of this project. The methodology, Chapter 4, employs a cyclic approach to listening, that utilises the compositional process as a form of mediation and analysis. This moves away from Drever's ideals of composer as

ethnographer and instead suggests composition as a tool for producing an ethnographic gaze.

Chapter 5: Chapter five addressed the ethical issues within the academy when working in a community centric artistic setting. The chapter critiques the understanding of ethics in the university guidelines and highlights the restriction of these guidelines upon the work. Particular attention was paid to the difference between ethical behaviour and ethical bureaucracy.



Chapters 6 and 7 (Field work): The field work element of the project took place in two areas of Liverpool, Vauxhall and the Welsh Streets (L8). Both are areas considered to be within wards of urban deprivation and have a history of attempted regeneration that has tested people's sense of place. What is of particular interest within this project is the lack of control those living in these areas have over their homes and environment. The lack of control that residents feel and experience

challenge many of the assumptions debated earlier in the thesis.

Vauxhall has long history of phased clearance and community redevelopment. It is classed as one of the most deprived areas of the city and attempts at regeneration have often centred around architectural change. Every decade from the 1930s to the 1990s the Council's decisions and plans have drastically changed both the external and domestic sound environment of the Vauxhall area. External sounds such as those of the factories, communal sounds such as children playing, markets selling wares have disappeared or been covered by the sound of roads. Internal sounds have changed due to the regular replacement of housing from terrace to flats, from high rises to semi-detached homes.



The Welsh Streets is an area of Liverpool that is currently under a compulsory purchase order and is at the centre of a national housing debate. Many of the residents have chosen or been forced to sell their homes, however some remain and are fighting to keep their homes. This project worked alongside those still living in the streets, some of whom were forced to leave during the recording process. The urgency of their situation added a momentum to their work and produced a large and varied collection of sound recordings and personal accounts.

Chapter 8 (Outcomes): The Welsh Streets field work produced a large collection of personal sound diaries and portraits by residents accompanied by their own commentary and analysis of the sounds in context and in the studio. The recordings are primarily domestic and personal sounds that allow an insight into a community in change. These sounds will also form a local sound exhibition that is planned to take place within the community itself.

The work that took place in Vauxhall was fraught with several problems, the most significant being the over researching of the local community over the past decade. What was successful in the areas was a series of sound seeker workshops that were run in partnership with the local children's centre. These workshops led to a meeting to develop a countywide sound project with several children's centres and Vauxhall Children's Centre who plan to develop their own annual sound catalogue.

The project has challenged the beauty bias of aesthetic moralism by focussing upon what is heard, understood and experienced, rather than assuming what should be heard and how it is understood. This has been achieved by the application of a community centric approach that places local ears at the core of the listening process. The project, throughout the process, has struggled with time restraints, technical issues and ethical dilemmas that have stretched the doctrine of the methodology consistently. However even

in consideration of these issues, the work has produced an insight into the area's sound worlds beyond the reach of a researcher alone.

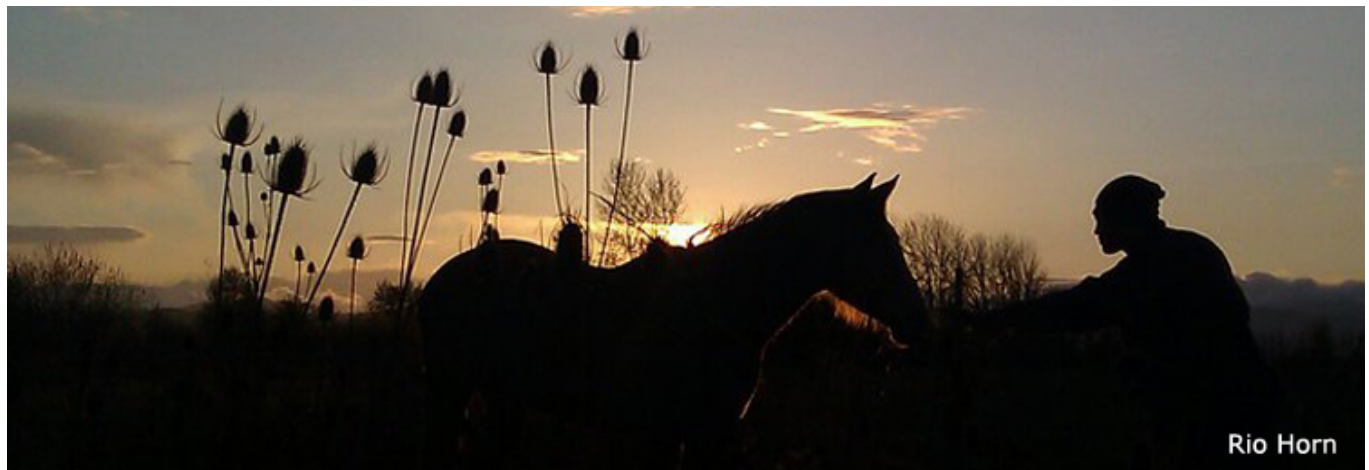
The sharing of control that has been championed in this project has led to new initiatives continuing beyond this work, such as: a sure start centre annual project with regional implications; a series of sound installations in the Welsh Streets; a range of unofficial recordings that have seeped into the public realm from various sources connected to the project; and the continued sharing of sounds by participants on a micro-level.

About the Author: Jacqueline Waldock is a PhD candidate at the University of Liverpool's Department of Music undertaking research on Liverpool's sound environment. She is also a soundscape composer. In 2007 she collaborated with volcanologists from SCRIPPS and the University of Liverpool on a series of seismic-based sonic art pieces, and she has exhibited new works as part of the Sound and Power series at the UK's Foundation for Art and Technology (2011). All photos submitted by the author.

The WFAE encourages the publication of new work by researchers, writers, and project developers. Individuals interested in sharing their work with the Acoustic-Ecology community should contact Meri Kytö, Contributing Editor at wfae.newsletter@gmail.com

World Forum for Acoustic Ecology

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WFAE: CALENDAR OF EVENTS AND OPPORTUNITIES

January 4, 2013 Call For Papers: British Forum for Ethnomusicology and ICTM-Ireland Annual Conference on the theme of 'Ethnomusicology in the Digital Age. Queen's University Belfast. [Read More.](#)

(Ending) January 6, 2013 Exhibit: Sound Art. Sound as Medium of Fine Art. The exhibition "Sound Art. Sound as a Medium of Art" presents for the first time the development of sound art in the 21st century at the ZKM | Media Museum and in a public space. From Futurism to Fluxus, through to Twitter sonifications, the ZKM charts the history of Sound Art during the 20th century. ZKM Media Museum, Lorenzstrasse 19, Karlsruhe. [Read More.](#)

January 13, 2013 Call For Papers: Hearing Landscape Critically: Music, Place, and the Spaces of Sound. The second meeting of the 'Hearing Landscape Critically' network to be held at Stellenbosch University, 9-11 September 2013 is calling for papers related to ways to articulate and listen to landscape that challenge established patterns of cognition and intervention. [Read More.](#)

January 13, 2013 Call For Papers: Music and ecologies of sound. An International Symposium to be held at the University Paris 8, France on May 27, 28, 29, 2013 is calling for proposed papers. [Read More.](#)

January 13 - 29, 2013 Event: The Week In Sound. This annual event will include activities in Paris and seventy other French cities. Other events will also be held in Brussels (Belgium), Geneva (Suiza), Montreal (Quebec), México (México, September) Colombia (Bogota, September), Greece (Athena, May), Argentina (La plata, August). As an observance of sound and sound environments, La Semaine du Son (The Week of Sound)

deciphers, every year, issues related to the sound, to the acoustics, to the auditive health, to the musical expression and to our sound environment in all its variety: in transportation, in architecture, in the cinema, in cartoons, on the television, in concert halls, etc. [Read More](#)

January 15, 2013 Call For Papers: Music and ecologies of sound, theoretical and practical projects for a listening of the world. International Symposium University Paris 8, France 27, 28, 29 May 2013. [Read More](#)

January 28 - March 15 Online Course: Creating Sound Art. Massachusetts College of Art and Design. In this course, students will create several sound art pieces of various types including audio art, text or graphic scores, sound installations, sound sculptures,

and sound performance. Students will experience numerous well-known works in the medium of sound art via audio, video and live participation. Course details and registration procedures available. [Read More](#).

February 3, 2013 Call For Papers: Linux Audio Conference (LAC). The next Linux Audio Conference (LAC) will take place May 9-12, 2013 at the Institute of Electronic Music and Acoustics, in Graz, Austria. A call for papers addressing all areas of audio processing and media creation based on Linux has been made. Papers can focus on technical, artistic and scientific issues and should target developers or users. The call is looking for works that have been produced or composed entirely/mostly using Linux. The online submission of papers, workshops, music and installations is now open at: <http://lac.iem.at/>

February 6, 2013 Call For Proposals: Waterwheel World Water Day. Abstracts, performances, workshops and panel proposals are welcome by artists, scientists, academics and activists for a March, 2013 symposium "Water Memories & Tomorrow Landscapes". [Read More](#)

February 10, 2013 Call For Projects - 2013 MEGAPOLIS Audio Festival. The festival is looking for performances, presentations, and workshops featuring audio of all kinds to fill our weekend-long festival in New York City, April 19-21, 2013, with the event's headquarters at the New School. Circuit bending / noisemaker constructions, slumber parties, free-form audio editing sessions, interactive demonstrations, experimental musical practice and theory, film with a heavy audio component, musical performances, subversive audio tours, (un-boring) lectures, and whatever else your brain births. [Read More](#).

February 28, 2013 Call For Entries: Artistic Landmarks In Contemporary Experience. The global Board of Contemporary Art (GBCA) has announced a call for entries for the 2013 ALICE Awards. The ALICE celebrates the year's best contemporary art including projects, exhibitions, and publications by artists, critics/art writers, curators, museums, public galleries, private galleries, biennials, and publishers. The entry deadline is February 28, 2013. Nominees will be announced in April 2013, and the Winners will be announced in June 2013. [Read More](#)

March 4-6, 2013 Symposium: Performing With Sound. The Department of Lighting and Sound Design of the Theatre Academy in Helsinki, presents "Performing with Sound": a symposium exploring sonic performance. Keynote speakers include: Philip Auslander (Georgia Institute of Technology); Marcel Cobussen (University of Leiden); Juha Torvinen (University of Turku). For complete program schedule & information, visit the [symposium website](#).

April 4-7, 2013 Conference: Annual British Forum for Ethnomusicology. The theme of 'Ethnomusicology in the Digital Age' - will be a joint meeting of the BFE and the International Council for Traditional Music-Ireland. The conference will be hosted by Queen's University in Belfast [Read More](#).

April 19-21, 2013 Event: 2013 MEGAPOLIS Audio Festival. Based at the New School in New York City this weekend-long, multi-venue event will be dedicated to the craft of DIY audio creation. Artists, documentarians, musicians, and fans come together to share secrets on producing and presenting challenging audio works online, on-air, and on the stage. [Read More](#).

May, 9-12 2013 Event: Linux Audio Conference (LAC). This year's conference is hosted by IEM, Graz, in cooperation with local artists and FLOSS enthusiasts. The Linux Audio Conference is an international conference that brings together musicians, sound artists, software developers and researchers, working with Linux as an open, stable, professional platform for audio and media research and music production. LAC includes paper sessions, workshops, and a diverse program of electronic music. [Read More](#).

May 31-June 2, Event: 2013 Conference: Balance Unbalance. Balance-Unbalance is an International Conference designed to use art as a catalyst to explore intersections between nature, science, technology and society as we move into an era of both unprecedented ecological threats and transdisciplinary possibilities. [Read More](#).

May 27, 28, 29, 2013 Symposium: Music and Ecologies of Sound. An International Symposium to be held the University Paris 8. The new disciplinary field of the ecology of

sound is characterized by its interdisciplinarity, which intertwines references to arts and sciences, to exact sciences and human sciences. [Read More](#).

June 13-20, 2013 Workshop: Wildlife Sound Recording in Iceland with Chris Watson. A unique opportunity to spend several days recording the sounds of spring in Iceland with Chris Watson, a leading figure in the world of wildlife sound recording, and field recordist and composer Jez Riley French. The group will be based in Lysuholl in the west of Iceland on the south coast of the Snæfellsnes peninsula. As well as recording the wildlife the group will be visiting glaciers, caves, waterfalls, volcano craters, lava beaches, geysirs (Icelandic spelling!). [Read More](#).

September 9-11, 2013 Symposium: Hearing Landscape Critically: Music, Place, and the Spaces of Sound. Stellenbosch University, Cape Town South Africa. The Stellenbosch symposium marks the continuation of an inter-disciplinary and inter-continental project addressing the intersections and cross-articulations of landscape, music, and the spaces of sound. [Read More](#).

October 4-6, 2013 Event: Functional Sounds: Auditory Culture and Sound Concepts in Every Day Life. Humboldt-Universität zu Berlin. The 1st International conference of the European Sound Studies Association addresses issues related to those functional sounds that are core elements in contemporary culture. The conference aims to show and discuss how functional sounds are taken up – as objects of study and as design practices – by artists, sound designers, architects and scholars of art and architecture, by those who study anthropology, musicology and sociology, and to what effect? [Read More](#).

Open Call: Spazioersetti, a privately funded exhibition venue based in Udine, north-east Italy dedicated to sound and space. It is currently accepting proposals for multi-channel sound installations to be exhibited. Works must clearly focus on the relationship between sound and space, i.e. we are interested in sounds that are evidence of a dimension, a position, a proportion. [Read More](#).

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World Forum for Acoustic Ecology

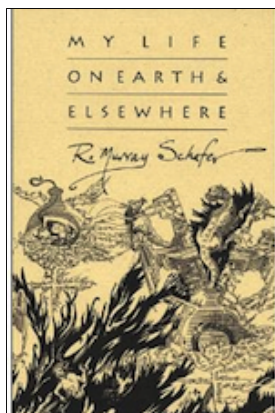
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BOOK: My Life on Earth and Elsewhere. By R. Murray Schafer. This is a memoir by the internationally-acclaimed Canadian composer, music educator and writer R. Murray Schafer, traces the author's life and growth as an artist from his earliest memories to the present. Scenes from his youth as an aspiring painter, a music student at the University of Toronto and a sailor on a Great Lakes freighter give way to memories of his several years of work and wandering in Europe, where he gained a deeper understanding of his vocation, and found, especially in Greece, the inspiration for much of the astonishing music he would create after his return to Canada.

Paperback: 304 pages

Publisher: [Porcupine's Quill](#); First edition (May 1 2012)

Language: English

ISBN-10: 088984352X

ISBN-13: 978-0889843523



BOOK: Rorschach Audio - Art & Illusion for Sound. By Joe Banks. "Taking a major cue from Austrian scholar and art historian EH Gombrich's seminal text "Art & Illusion", "Rorschach Audio" is a work of contemporary cultural scholarship and an exploration of the art and science of psychoacoustic ambiguities. Part detective story, part artistic and cultural critique, "Rorschach Audio" lifts the lid on an array of fascinating and under-examined perceptual and political phenomena." [Click2Read](#)

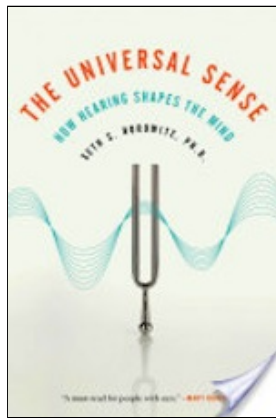
Hardback, 191 pages

Published by Disinformation

ISBN 978-1-907222-20-7

Art Theory, Cultural Studies

UK £10 Non-Fiction



BOOK: The Universal Sense: How Hearing Shapes The Mind. By Seth S. Horowitz. "Starting with the basics of the biology, neuroscientist and musician Seth Horowitz explains how sound affects us, and in turn, how we've learned to manipulate sound: into music, commercial jingles, car horns, and modern inventions like cochlear implants, ultrasound scans, and the mosquito ringtone. Combining the best parts of This is Your Brain on Music and How We Decide, this book gives new insight into what the sounds of our world have to do with the way we think, feel, and interact." [Click2Read](#)

Hardcover: 320 pages

Publisher: Bloomsbury USA; 1 edition (September 4, 2012)

Language: English

ISBN-10: 1608190900

ISBN-13: 978-1608190904



BOOK: Field Recording: L'usage sonore du monde en 100 albums. By Alexandre Galand. Field recording is a practice that appeared in the late nineteenth century with the invention of increasingly portable recording systems. The first to go into the field were ethnomusicologists and audio-naturalists. Some in search of music of various peoples of the earth, often living far from big cities and others to capture natural sounds. This book provides a rich introduction to field recording and the search for sound. It includes three interviews with major figures in field recording: Jean C. Roché, Bernard Lortat Jacob and Peter Cusack. [Click2Read](#).

Publication: 15/11/2012

ISBN : 978-2-36054-070-9

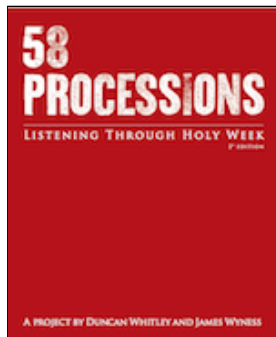
Le mot et le reste



PODCASTS: Everything Sounds. This is a podcast and short-form radio program site exploring the role of sound in art, science, culture, and our everyday lives. Each program aims to highlight people, places, and ideas that expand our understanding of the power of sound. [Click2Read](#)



PUBLICATION: Designing Soundscape for Sustainable Urban Development. A hands-on conference on the promotion of high-quality soundscapes in architecture and urban planning took place in Stockholm, Sweden, September 2010. The two-day programme included plenary lectures, workshops on successful soundscape cases, and field trips to experience locations. You may download information about the conference and the result report. [Click2Download](#)



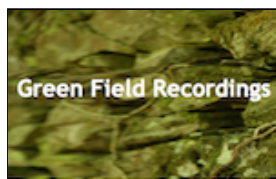
PUBLICATION: 58 Processions: Listening Through Holy Week. 'This an electronic publication documenting the research and practice in the field and studio of Duncan Whitley and James Wyness, from 2007-2008. It is the first significant release of edited field recordings from their work within the Holy Week processions of Seville during this period, and documents their installation '58 Processions' in the crypt of St Pancras Parish Church (London) in 2008. Available for download as a PDF, the publication features twelve sound recordings, and writing by Duncan Whitley, James Wyness and Katherine Hunt." .Published by Labculture Ltd. 2012 ISBN: 978-0-9560187-3-1 in association with Measure.NB. [Click2Access](#)



PUBLICATION: Discovery of Sound in the Sea [DOSITS](#) is one of the most comprehensive Internet resources on underwater sound. The DOSITS website and its associated educational materials introduce the science and uses of underwater sound and provide easy, accurate access to peer-reviewed content on the effects of underwater sound on marine animals. DOSITS is making available, free, a 16-page (PDF) publication based on the DOSITS website which is available in [Spanish](#) and [English](#).

PUBLICATION: Neural Correlates of Natural Human Echolocation in Early and Late Blind Echolocation Experts. Research findings suggest that processing of click-echoes recruits brain regions typically devoted to vision rather than audition in both early and late blind echolocation experts. [Click2Access](#)

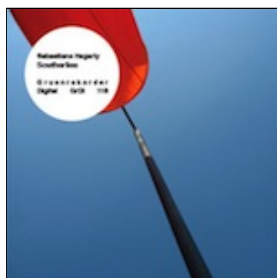
PUBLICATION: Urban Soundscapes: What Should a Public Space Sound Like? By Douglas Barrett, Harris Miller Miller & Hanson Inc. This paper addresses issues related to the soundscape in urban environments and uses as an example Boston's Charles River Esplanade and a modification to the original space to accommodate automobile traffic, which changed the acoustic space. [Click2Download \(PDF\)](#).



RECORDING: Green Field Recordings. Green Field Recordings is a portuguese netlabel focusing mainly in pure field recordings. All releases available, for free download, under a Creative Commons Licence. Three years of audio archives are available 2010, 2011, and 2012. [Click2Access](#)

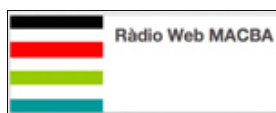


RECORDING: Sound Map - Housatonic River. Annea Lockwood's third river study *A Sound Map of the Housatonic River* is to be released in July, 2013. "This is a sonic map tracing the course of the 224 km Housatonic River, from the sources in the Berkshire mountains of Western Massachusetts to the river's mouth at Milford, Long Island Sound (Connecticut, USA), recorded both at the surface and underwater, not from boats but along the riverbank at many sites, thus mirroring the changing river-created environment." Published by 3Leaves. [Click2Read More](#)



RECORDING: Southerlies. Sebastiane Hegarty has released eight soundscapes from the south of England available from Gruen Digital. Hegarty notes, "I am interested in how sound and listening places us in the world: what could be called the acoustic and perceptual geographies of time and place.

Recording has become a habit, a method of engaging with the world around me." This series of soundscapes were originally composed for broadcast on BBC Radio Solent. The recording is available in several formats. [Click2Read/Listen](#)



SOUND ARCHIVES: Rádio Web MACBA now shares its research related to sound collecting on Pinterest. Its aim is to unearth private collections of music and sound memorabilia in order to create a historiography of sound collecting that reveals the unseen and passionate work of the amateur collector while reconstructing multiple parallel histories such as the evolution of recording formats, archiving issues, the collecting market and the evolution of musical styles beyond the marketplace. [Click2Read](#)



VIDEO: *The Hum of Holland* "What does the Netherlands sound like? Do we still take the time to listen carefully to the sounds around us? Or is the soundscape so satiated that we prefer to seclude ourselves? What does all this sound do to us? Is there a place left in the Netherlands that is really quiet? And what does this sound like, real silence? With these questions in mind, Stella van Voorst van Beest leads us through the Netherlands and makes us experience extraordinary and everyday sounds, reveals how sound is visible in the Dutch landscape and searches and finds silence in occasionally unexpected places." [Click2Read More](#)



VIDEO DIRECTORY: *Soundscape Explorations* is a directory of online Internet videos related to the field of Acoustic Ecology. The videos are classified according to one of Thirteen categories. The project is an effort of the World Forum for Acoustic Education to provide information about the field of soundscape studies. [Access Video Directory](#)

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World Forum for Acoustic Ecology

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

✦ WFAE AFFILIATE ORGANIZATIONS

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

✦ **WFAE MEMBERSHIP:** Become an individual or WFAE Affiliate Organization member. 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

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

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- Gary Ferrington, WFAE Secretary, Editor
- David Paquette, CASE Representative, Contributing Feature Editor
- Meri Kytö, WFAE Co-Vice President, Contributing Research Editor

✦ **Header Photo:** Photographer and performer-composer Aaron Pergram is currently the Acting Principal Bassoonist with the Oregon Ballet Theater in Portland. He is also an active outdoors man who appreciates the remote regions of his state. This photograph was taken at the John Day National Fossil Beds Monument (Painted Hills Unit) in eastern Oregon (USA). This remarkable formation is composed of colorful layers of soil that correspond to various geological eras, formed when the area was an ancient river floodplain. [Click2Visit](#) Aaron Pergram's web site.

[TOP](#)