

World Forum for Acoustic Ecology

WFAE NEWS QUARTERLY



JULY-SEPTEMBER 2013
Volume 10, Number 3

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WFAE President's Report by Eric Leonardson



The virtual explosion in global interest and publications about sound, media, and environment intersects with many significant events among WFAE affiliate groups and their members. Among these are R. Murray Schafer's 80th birthday and the fourth annual World Listening Day in July. In August, we mark the 20th anniversary of the founding of the World Forum for Acoustic Ecology. This is also the 20th anniversary of the founding of the Soundscape Association of Japan in 1993. Our Japanese Association for Sound Ecology affiliate is a division of this organization.

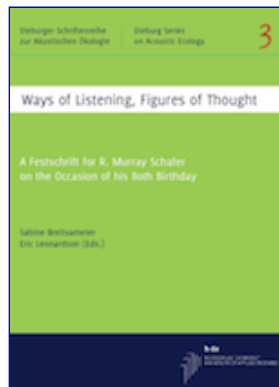
The progress is slow but steady on the belated 2012 *Soundscape: The Journal for Acoustic Ecology*, our annual scholarly print journal. We are trying our best to have sent it out before Murray Schafer's 80th birthday. This issue features an article authored by Schafer, along with selected articles from last year's [Global Composition](#) conference in Germany and focuses on the acoustic identity of places, spaces, and landscapes. Once it is published, our attention will focus on the 2013 issue and the effort to get our publication cycle in sync with membership renewal, which for most of our affiliates concludes with the end of the calendar year.

Following four consecutive years of annual conferences, WFAE and WFAE endorsed, we are eager for more opportunities to meet face-to-face. Numerous conferences have afforded many WFAE members the opportunity to meet, share ideas, and engage in—as acoustic ecology always has—a diverse range of artistic, social, and scientific concerns. These conferences have served as one of the key ways in which the WFAE manifests its purpose as a forum for the international activities amongst its affiliate members. No official or WFAE endorsed conference is yet planned for 2013 or 2014. Perhaps the next issue of this newsletter will have a different story to tell.

While international conferences are an important part of what the WFAE invites and supports, my view is that our present and our future relies on what happens on a local, grassroots level. Events among the WFAE's Affiliate groups include substantial changes on the Board of the Canadian Association for Sound Ecology/Association Canadienne pour L'écologie sonore ([CASE/ACÉS](#)), as mentioned in our April-June newsletter. The [Forum Klanglandschaft](#) held its 2013 symposium in Oberhausen, Germany on June 22–23. Our affiliate in Greece, [Hellenic Society for Acoustic Ecology](#), voiced its concerns over

government threats to close down ERT, the nation's public radio and television broadcasting system. On behalf of the WFAE Board, I welcome JASE member Dr. Tadahiko Imada as its new Affiliate Representative. Dr. Imada is Professor Department of Music Faculty of Education at the University of Hirosaki, and a long-time member of the WFAE. I thank Professor Yuki Masami for her many years of service.

The months of May and June found me occupied with co-editing *Ways of Listening, Figures of Thought: A Festschrift for R. Murray Schafer on the Occasion of his 80th Birthday* with my colleague and WFAE member, Sabine Breitsameter. Festschrift is a German term for a book honoring the achievements of a renowned cultural figure, with texts by equally renowned figures. This tribute to R. Murray Schafer is 72-pages, printed in a limited edition of 150 copies, featuring statements by 25 notable, internationally respected writers, designers, scientists, educators, and artists. The Festschrift will be presented to Murray Schafer at a special tribute dinner Sabine and I will attend on July 18, at the [Stratford Summer Music Festival](#) in Ontario, Canada. The event will feature performances of Murray's music and short speeches by notaries, including Sabine and myself. This day also marks the international events around [World Listening Day](#). Details on how you may receive a copy of the Festschrift will be announced shortly.



Ways of Listening, Figures of Thought was made possible through the combined efforts of Sabine and her teams of students at the Hochschule Darmstadt, and a team of CASE/ACÉS and ASAE members in North America. The Hochschule Darmstadt supported printing and production. For the field of acoustic ecology, Murray's Festschrift is significant as it features a new English translation of Sabine Breitsameter's essay and introduction from her German translation of *The Tuning of the World*, published in 2010 as *Die Ordnung der Klänge*, by Schott-International. This is the first complete German translation of Schafer's seminal book since it was published in 1977, in North America. Her essay and introduction provides an important historical context for the spread of acoustic ecology in Europe decades after the initial English publication. This historical overview comes at a time when some seek a reevaluation of the foundational concepts of acoustic ecology in relationship to sound art and the sciences. I believe *Ways of Listening, Figures of Thought* will enrich the global conversation at the same time as it honors the life and work of R. Murray Schafer.

For Murray: Here's wishing you a happy 80th!

Eric Leonardson, President, WFAE

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Header Photo Credit: Photographer and performer-composer Dr. Aaron Pergram is currently the Acting Principal Bassoonist with the Oregon Ballet Theater in Portland. Aaron photographed this cheery blossom scene in the Tom McCall Waterfront Park along the Willamette river in downtown Portland, Oregon (USA). The park is 37 acres in size and replaced the Harbor Drive freeway in 1978. [Click2Visit](#) Dr. Pergram's web site.

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General News:

Eric Leonardson (WFAE President/ASAE) gave a presentation, "20 Years of Acoustic Ecology: Reflections and New Challenges" at Studio Soto in Boston on April 28th. **Tom Plsek** also presented on the theme of "Hear We Are". A performance by the esteemed members of the New England Forum for Acoustic Ecology followed a post-presentation reception.

Leonardson was also in Paris during the *Music and Ecologies of Sound* conference. He had the opportunity to meet some of the WFAE members who were attending from several affiliates including: American and Society for Acoustic Ecology, Australian Forum for Acoustic Ecology, Canadian Association for Sound Ecology, Finnish Society for Acoustic Ecology, Hellenic Society for Acoustic Ecology, and UK/Ireland Sound Community. The occasion provided the opportunity to meet over dinner, discuss current concerns about acoustic ecology, and the future of the WFAE. It also gave him a chance to engage people from France, Sweden, and Portugal who are interested in forming associations with the WFAE, and even new affiliate groups.

On March 21st, **Heather Spence** (ASAE) was the featured speaker at an event at the National Academy of Sciences in Washington, DC. The program - [D.C. Art Science Evening Rendezvous \(DASER\)](#) - a series of presentations and a panel discussion about the intersection of art and science. The theme of the evening was "water" and **Spence's** presentation explored underwater sounds, including her international work to preserve and monitor the health of coral reefs and coastal life ([Click2View](#) presentation).

On Thursday June 20th **Simo Alitalo** (WFAE) and **Eric Leonardson** (WFAE) gave seminar presentations on June 20th at the "Sound, Silence and Acoustic Ecology" at the Embassy of Finland in Washington D.C. (USA). The seminar's theme focused around two questions, This was an invitation-only event held in conjunction with the Silence Exhibition, curated by Alex van Oss. The exhibition was open to the public at the Embassy of Finland.

Steven M. Miller (ASAE) presented a paper at the [Musique et écologies du son / Music and ecologies of sound](#) conference at Université Paris 8 in May. He will also be presenting at the [Modern Soundscapes](#) conference at University of New South Wales (Sydney) in July. His article "Perspective, Texture, Density, and Motion: Aesthetics and the Art of Audio Field Recording" was published in [Hz Journal No. 18](#) in May. Miller discusses soundscape ecology in the June 7th edition of [Trebuchet Magazine](#).

The New England Forum for Acoustic Ecology (ASAE Chapter) members **Jed Speare** and **Ernst Karel** will give a concert as the [New England Phonographers Union](#) for World Listening Day on July 18th, using recordings they made in wastewater treatment facilities in the Boston area through their collaboration with the Massachusetts Water Resource Authority. The concert will take place at the [Waterworks Museum](#). [Click2Read](#) press release

Barry Truax (CASE) attended the 2013 [Sonorities Festival](#) at Queen's University, Belfast, where he gave a keynote address covering the history and conceptual basis of "soundscape", along with its uses and abuses, the Handbook definition, critiques, and extensions of the concept in recent years, ending with soundscape composition.

On June 14, 2013, the Board of the **Hellenic Society for Acoustic Ecology** issued a letter of public protest against the attempts by the Greek government to shut down ERT (Hellenic Public Radio), the Greek nation's public radio and television network. [Click2Read](#) the statement. Greece's top court has canceled the government's closure of public broadcaster ERT. The ruling orders the broadcaster to re-open on a "temporary" basis until a new national media body can be established.

Dr. Tadahiko Imada is the new JASE representative on the WFAE Board. He is a Professor at the University of Hirosaki in Hirosaki, Aomori, Japan where he teaches music education based on cultural studies, post-structuralism and the concept of soundscape.

Francesco Michi, (Co-coordinator of the Italian section of FKL) wrote that FKL organized a meeting in Florence on April 13/14 addressing soundscape issues. Around 30 artists, researchers and members of institutions presented their work. A lively and stimulating series of listening sessions in various parts of the city were held prior to the meeting. **Ernesto Ardita** (FKL Italy) was one such artist who gave a presentation on soundscape composition techniques and electroacoustics.

Fabio R. Lattuca and Pietro Bonanno (FKL Italy) Posted a comment about their audiovisual project *Vacuamœnia*. "*Vacuamœnia*" from the latin "Empty Walls", is an identitary and ecological sonic act aimed at the revolution of deeper meanings. Aesthetic revolution of *Vacuamœnia* starts from the places abandoned by man and the way they sound: a study of existing sounds and of those you can organize on the spot by hiking militancy, field-recording and the contact with the territory". [Click2See](#) video clip and read more.

Dr John Levack Drever (UKISC), Peter Cusack (sound artist) and Francesca Panetta (audio producer and sound artist) gave a Sound City Talk on April 25th at Goldsmiths, University of London that looked at the locative and cognitive potential of sound and how sound shapes our experience of the environment. The presentation asked if smart technologies will silence the city as they take over from 'analogue' machinery? Are we avoiding our environment by plugging into our ipods or are we creating our own soundscape to navigate by? What are the politics of noise?

Henrik Karlsson (WFAE) wrote that he had experienced a unique music-soundscape project (or rather: concert) sent live by the Swedish Radio from the island of Gotland. This unique project, involving the sounds of all the island's 200 church bells in real time, was launched by an ethnologist and the cathedral organist in Visby and "orchestrated" by the composer Karin Rehnqvist as a "composition" of 25 minutes." [Click2Read](#) more about this very large concert project.

AFAE AFFILIATE NEWS: The AFAE held a symposium on June 2nd at the [2013 Balance-Unbalanced International conference](#) held in Noosa, Australia. This was a wonderful location for the conversation considering the density of artists, thinkers and sonic practitioners and the beautiful surroundings of the UNESCO Noosa Biosphere Reserve. The conversation was directed towards establishing a sense of the unfolding of the AFAE, particularly the desired focus for its future directions. **Anthony Magen** (AFAE secretary) facilitated the meeting and we will soon be reporting on the outcomes to our membership base. What is clear from the symposium is the ongoing interest in the acoustic ecology field, which is reflected by the wide varieties of practitioners that are attracted to the area, in particular, creative sonic practitioners. The AFAE want to acknowledge the incredible work of **Leah Barclay** (AFAE) who co-chaired the Balance-Unbalanced conference, which was an amazing experience for all involved. Leah, in

conjunction with Anthony, created the space for the AFAE symposium. AFAE members were well represented at the conference with **Susan Frykberg** presenting on Sonic Archaeology, Anthony Magen on the Acoustic History of Brunswick, **Jordan Lacey** on acoustic ecology theory regarding repatterning of urban soundscapes, and of course Leah Barclay who presented on the [Biosphere Soundscapes](#) project. Approximately one month ago the AFAE hosted **Jason Sweeny** (AFAE) from [stereopublic](#) who presented his work on the establishment of a community of quiet seekers through the medium of social media. It is the intention of the AFAE to hold more of these talks in future.

The AFAE continue to offer a strong soundwalking presence in Melbourne. The AFAE held soundwalks as part of the [International Melbourne Jazz festival](#) over 200 participants with many familiar faces from previous years. In late July the AFAE will be running soundwalks as part of [Open House Melbourne](#) for the third consecutive year. The AFAE wishes to acknowledge **Anthony Magen** who over the previous few years has worked hard to build a strong soundwalking presence in Melbourne, which has enticed many Melbournians (plus international visitors) to engage in active listening.

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**CASE AFFILIATE NEWS:** The past months since CASE's AGM have been fruitful. A collaboration between the WFAE, ASAE and CASE produced a Festschrift to celebrate **R. Murray Shafer's** 80th Birthday. CASE provided editorial support for texts gathered from around the world, and CASE Chair, Andrea Dancer, enjoyed writing an introduction for the Festschrift. We are all honored to celebrate Murray, a founder of Acoustic Ecology.

Another important project is the online publication of talks given at the Gabriola Retreat by **Hildegard Westercamp, Barry Truax, Eric Leonardson, Charlie Fox, Noora Vikman** (WFAE Co-Vice President) and **Eric Powell** including topics such as the World Soundscape Project, the practice of soundscape composition, and the World Listening Project. CASE is excited to make these available to the Acoustic Ecology community.

In order to introduce the CASE board to the larger WFAE community, we are highlighting new board-member's current projects.

**Raylene Campbell** is a new board-member based in Edmonton, Alberta. Raylene's most recent creative research project is about the hot springs in western Canada. The project stems from research Raylene conducted regarding the mythology of the "sacred well" in various cultures around the world. The closest she came in her research to sacred wells in a Canadian context are the hot springs located in Alberta, British Columbia, and the Yukon. Without a comprehensive written history of hot springs in Canada, Raylene draws on her practice as a sound artist to construct a website to disseminate ongoing research about hot springs incorporating archival research, field recordings, sound sketches, visual music/compositions, and interviews. The website, which launches in September 2013, will provide opportunities for others to upload similar information / documentation.

**Carmen Braden**, based in Yellowknife, N.W.T, is excited to be the new WFAE representative for CASE. She premieres a new composition telling the story of the Mad Trapper of Rat River to be performed at the Atlin Music and Arts Festival in British Columbia and at Yellowknife's Folk on the Rocks Festival during the 2013 summer. The performance combines live improvisational music that incorporates the sounds from the North as well as live painting and aural storytelling performed by the Borderless Art Movement (BAM)!

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FKL Affiliate News: The 6th Annual FKL symposium took place from June 22 to 23 June in Oberhausen. Invited FKL members welcome to present their latest works and works. Photos from the 6th FKL Symposium by **Pietro Bonanno** (FKL) have been shared online through Facebook. [Click2View](#). Additional event photos by Ernest Show can be viewed on the [Forum Klanglandschaft Group](#) page. The symposium's program is [available online](#).

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**FSAE AFFILIATE NEWS:** As reported in the last issue of the WFAE News Quarterly, the University of Eastern Finland is coordinating a project called "Silence and Listening

as Resources of Tourism Expertise in North Karelia” ([Click2Read](#)). The aim of the project is to develop innovative services and nature experiences based on developing activities where silence and listening play an important role. The UEF project is planning special July 18th Listening Day activities in coordination with various nature related business and services in Koli, Ilomantsi and Joensuu.

Three recreation based companies in Koli are collaborating in providing Listening Day activities. The events start at 12:00 with a moment of silent listening and an introduction by Project Manager **Dr. Noora Vikman** (WFAE Co-Vice President). At 12:30 [Elontila](#) will lead participants on a silent forest walk. At 14:45 [Koli Activ](#) will take the group on a canoe trip. Listening day activities in Koli will end at 20:30 when, [Ilovolti](#), leads the group to the slumbering hills to listen to the soundscape at sunset.

In Ilomantsi, [Solarus](#) will encourage participants to listen to their inner silence and nature soundscapes. [Äksyt Ämmät](#) will lead its customers on silent photographing event in the surrounding nature of its guesthouse. [Möhkön Rajakartano](#)'s owner promised to stop for a moment and listen to the environment. Maybe picking some blueberries will also be possible at that time.

[Botania](#), the botanical garden in Joensuu, will take part in the World Listening Day by offering a half hour noon time opportunity for silent listening in which visitors are encouraged to experience the soundscape of the garden filled with tropical plants, butterflies and birds.

Other organizations such as [Puukarin pysäkki](#) and [Kestiekievari Herranniemi](#) have indicated interest in participating in World Listening Day events. Altogether there are 22 entrepreneurs taking part in the project. The whole list can be found on the [HIKUMA PROJECT](#) web site.

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UKISC AFFILIATE NEWS: As usual the UKISC members have had another tireless period of projects, conferences, workshops, studying, archiving, public talks, broadcasting, exhibitions, soundwalking, composing, campaigning, and so on, but as a group we have been somewhat inactive. This is going to change with a reboot of UKISC at an upcoming soundscape symposium in November 2013 at the University of Kent's new Medway campus by the historic docks. The symposium partners include Sound and Image Research Centre (University of Kent), Durrell Institute of Conservation and Ecology (DICE; University of Kent), Unit for Sound Practice Research (Goldsmiths, University of London), Chatham Historic Dockyard Trust, Kent Institute for Advanced Studies in the Humanities (KIASH) and UKISC. There will be an open call for participation shortly.

Dr John Levack Drever, Senior Lecturer in Composition and Head of the Unit for Sound Practice Research, Goldsmiths, University of London, has been investigating the installation of a new variety of ultrafast hand dryers appearing in public restrooms and the affect the "sonic footprint" and its consequent noise has on everyday users. The project consists of a range of studies including product acoustic testing, environmental acoustics and noise assessment, and sociological discourse. [Click2Read](#) more about this project.

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WFAE: SOUND BITES

This section includes news articles from the world press and other sources related to soundscape issues.

PRESS-MEDIA

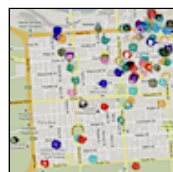
Deaf to the dangers of loud gym music (THE AGE-2013). Gyms are places where many go to get healthy, fit, and fabulous. A paper titled *Noise levels in fitness classes still too high* was published in the Archives of Environmental & Occupational. As its title suggests, it backs up what many have long hypothesized – that sound levels in high-intensity gym classes are often way too high. [Click2Read](#)



Could Wind Turbines Be Toxic To The Ear? (NPR-2013). The U.S. is embracing wind energy, with wind turbines making up half of the new electricity added to the power grid last year. But a smattering of people who live near the turbines say they're a nuisance — and making them ill. [Click2Read](#)

The Sounds in Gaza City (The New Yorker-2012) "In our house we have become military experts, specializing in the sounds of Israeli and Palestinian weapons. We can distinguish with ease the sound of Apaches, F-16 missiles, drones, and the Fajr rockets used by Hamas." Wasseem El Sarra. [Click2Read](#)

Noisiest Village in the World (National Geographic-2013) "There is no relief here. There is no sleep—at least not for outsiders, not for dusty wayfarers like us. No refuge. No relaxation. No peace. No rest. It is the wind." [Click2Read](#)



Crowdsourcing a City's Quiet Corners (The Atlantic-2013) Lots of things are at a premium in the city — space comes immediately to mind — but peace and quiet are certainly near the top of that list. Jason Sweeney, Adelaide, Australia, is the creator of Stereopublic — an app that crowdsources those hard-to-find quiet corners of the city. [Click2Read](#)

Where Traffic Noise Takes A Toll On Health (NPR-2012) Living next to a noisy highway can be annoying. The racket can also disrupt your sleep. Too many bad nights' sleep can raise the risk of heart attack, high blood pressure and other ailments. [Click2Read](#)

New music 'rewarding for the brain' (BBC-2013) "Listening to new music is rewarding for the brain, a study suggests. Using MRI scans, a Canadian team of scientists found that



areas in the reward centre of the brain became active when people heard a song for the first time." [Click2Read](#).

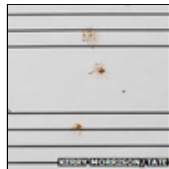
Easing Brain Fatigue With a Walk in the Park (New York Times-2013). A recent research project suggests that a walk through green spaces reduces mental stress and that walkers are mentally quieter compared with walking through urban environments. [Click2Read](#)

Why Music Makes Our Brain Sing (New York Times-2013) "So why does this thingless "thing" — at its core, a mere sequence of sounds — hold such potentially enormous intrinsic value? The quick and easy explanation is that music brings a unique pleasure to humans. Of course, that still leaves the question of why. But for that, neuroscience is starting to provide some answers." [Click2Read](#)

Perfect pitch may not be so 'perfect' (BBC-2013) "People classified with perfect pitch may not actually be as in tune with the notes they hear as they think." [Click2Read](#)



World's strangest orchestra - a foghorn, brass bands and 50 ships. (The Guardian-2013) The UK's North Sea coast echoed to hoots, toots and oompah-pah as Souter lighthouse foghorn thunders out its 120 decibels to mark the phasing-out of such fine but ancient devices. [Click2Read](#). Also See **Having A Blast As The Foghorn Requiem Booms Out Over North Sea.** [Click2Read](#)



Birds make music with bum notes (BBC-2013) "A piece of music that was composed by waiting for bird droppings to fall onto giant sheets of manuscript paper has received its premiere." [Click2Read-Listen](#).



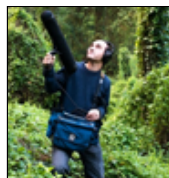
The surprising uses for birdsong (BBC-2013) A 90-second daily show highlighting the songs of British birds has started on BBC Radio 4. But birdsong isn't just beautiful to listen to, it is increasingly being used in surprising ways. [Click2Read/Listen](#)

Using your 'inner bat' to help navigate (BBC-2013) Bats are famous for using sound to navigate successfully, and new research suggests we could all use our "inner bat" to get around. [Click2Read](#)

Prairie dogs' language decoded by scientists (CBS-2013) Biologist Con Slobodchikoff describes how he learned to understand what prairie dogs are saying to one another and discovered how eloquent they can be. [Click2Read/Listen](#)

New Permit Would Allow US Navy to Harm Millions of Marine Mammals (NRDC) A proposed rule to be published the Federal Register would permit the Navy to harm marine mammals in U.S. waters on more than 31 million separate instances between 2014-2019. [Click2Read](#) NRDC press release.

Listening to the City (Smithsonian Folkways Magazine-2013) "Tony Schwartz was arguably the second greatest sound recordist in American history. The only person more important was Alan Lomax, and in some respects they resembled each other. Schwartz and Lomax were both great humanists, and both, as the saying goes, had "big ears": they were able to find value and meaning in an unusually broad range of sounds." [Click2Read](#)



Capturing the Sounds of the Centuries (The Wall Street Journal-2013) "Andrew Roth has been hunting 19th-century sounds. A self-described "audio archaeologist," this fall he tracked down and recorded the musical instruments, bawdy songs and period slang that made up the actual sounds of San Francisco during the Gold Rush, for a new exhibit called "Boomtown." [Click2Read](#)

What's That Sound? Preserving The Noise Of Old Gadgets (NPR-2012) Scott Simon talks with Phil Hadad and Marybeth Ledesma, the creators of a new website called the Museum of Endangered Sounds. Their aim is to preserve the noises of obsolete gadgets. [Click2Listen](#)

Recording The Natural World Tutorial (MusicTch-2013) A two-day workshop with Chris Watson, who specializes in recording sounds ambiances, natural and other location



sounds, examined his techniques and general approach to field recording. [Click2Read](#)



What Causes Hearing Loss? (New York Times-2013) Noise, not age is the leading cause of hearing loss. Tens of millions of Americans, including 12 percent to 15 percent of school-age children, already have permanent hearing loss caused by the everyday noise that we take for granted as a fact of life. [Click2Read](#)

Motorcycles Rev Up Noise Fears In National Parks. (NPR-2012) Summertime means motorcycles are on the roads — and many of the best roads snake through our National Parks. Officials say motorcycles are a major contributor to noise pollution in the US National Park system. [Click2Listen](#)

BLOGGER POSTS:

Blog Posts: 15 Noise Stories by Leonardo Cardoso. This specific post is part of a collection of news stories on noise in different places and about different types of noise (traffic noise, leisure noise, aircraft noise, etc.) Each post presents 15 stories (in English, Spanish, and Portuguese) on noise in urban centers across the world. This blog has many other interesting posts related to soundscape issues. [Click2Visit](#).

Blog Posts: Animal Sounds by Derek Abbott. What do people say, in different languages, do to mimiced animal sounds? This blog entry presents how humans vocally represent various mammals and insects in 17 languages. [Click2Visit](#)

Blog Posts: Living With Noise by Osvaldo Oyola. "Noise transforms in the cramped urban setting from a residue of life into a connective tissue that signals a challenge to boundaries, requiring greater empathy and patience. The very noise that endangers our peace is also a reminder of how close and alike we really are. It is only time that separates me from the screaming of a teenager and it is only time that stands between me and a screaming teen of my own." Published in Sounding Out [Click2Read](#)

Blog Posts: Soundscapes and Architecture — a New Love Affair or a Long-Term Relationship? Parts I and II By Aimilia Karapostoli. This informative two-part article explores the relationship between architecture and acoustic ecology. Click2 Read [PART 1](#) and [PART 2](#).



Blog Posts: Four Shepherds by Duncan Whitley. Four Shepherds is a documentary sound project, based around the vocalisations of the shepherds of a small village in the São Macário mountains. Working with a community of goat-herders in Covas do Monte – one of the few villages in the region where a communal shepherding system is employed to manage the approximately 1,500 goats that are owned and kept there – a series of sound recordings were captured in which the shepherds document their daily work taking their flock to pasture. [Click2Read](#)

Blog Posts: The Art of Soundwalk. (Resonance) In this article, Joost Fonteyne provides a historic and artistic evaluation of the soundwalk as a genre. [Click2Read](#)

Blog Posts: Paisajes sonoros, experimentación sonora y grabación de campo por Alejandro Cornejo (Fonoteca) Alejandro Cornejo, Peruvian journalist and teacher is known for his coordination of the Lima Sonora project and is part of the Isonar sound research group at the University San Martin de Porres. This article, in Spanish, discusses his interests in field recording and soundscape ecology. Includes sound files. [Click2Read](#)

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GARDEN OF LIGHT: A Nighttime Walk-Through Music and Light Event

A Study of the Sound Design and Installation

University of Dundee Botanic Gardens

By Nicholas Green



Image courtesy of the Electric Company

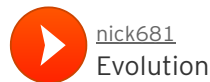
I have been lucky enough to be involved in sound design and composition for many years, but not until recently did such an exciting and challenging project and installation present itself. Brandon LaBelle explains "it seems relevant to explore some ideas with the desire to arrive at definition, or understanding, of what we call "sound installation" so as to have a sense of parameters, or geograph, in which such a subject, and practice, can be situated, however temporal or idiosyncratic." (LaBelle, 2004). The sound design was commissioned by the Electric Company for an installation event at the University of Dundee's botanic gardens. The remit dictated that the sound design reflected the individually planted zones of the garden, each featuring species indigenous to different continents was to be approached the same way, including the green-housed desert and jungle zones which made for seven separate pieces to be considered. The main exception to this ethos was the newly completed Evolution garden that featured heavy wooden constructions and Andy Goldsworthy inspired dry stone walls.



Working alongside the installation engineer, Mark Lindsay we quickly decided which zones would feature sound effects on a loop and which zones would have individual soundscapes or specially written compositions. The greenhouses already mentioned featured appropriate soundscape effects, as did the seashore zone. The main areas for musical pieces were the Scottish Hillside with guest vocals and lyrics by Scots Gaelic singer Aileen Ogilvie, the Australasia zone, featuring obvious synthesized didgeridoo and the outro section, a walk through indigenous Scots pines and firs to a traditional Scots folk inspired composition.

The most challenging soundscape to design for was the evolution zone, which instead of a musical piece a four-minute composition was designed to evoke the process of evolution. A Buddhist prayer bowl runs throughout the piece with various sound effects constructing a soundscape through time. From my library I used some recordings of the Ardival harp and the Essendy drum, both reconstructed Pictish instruments recorded at Pictavia museum, Brechin, Scotland.

The sound design and compositions can be listened to via Soundcloud:

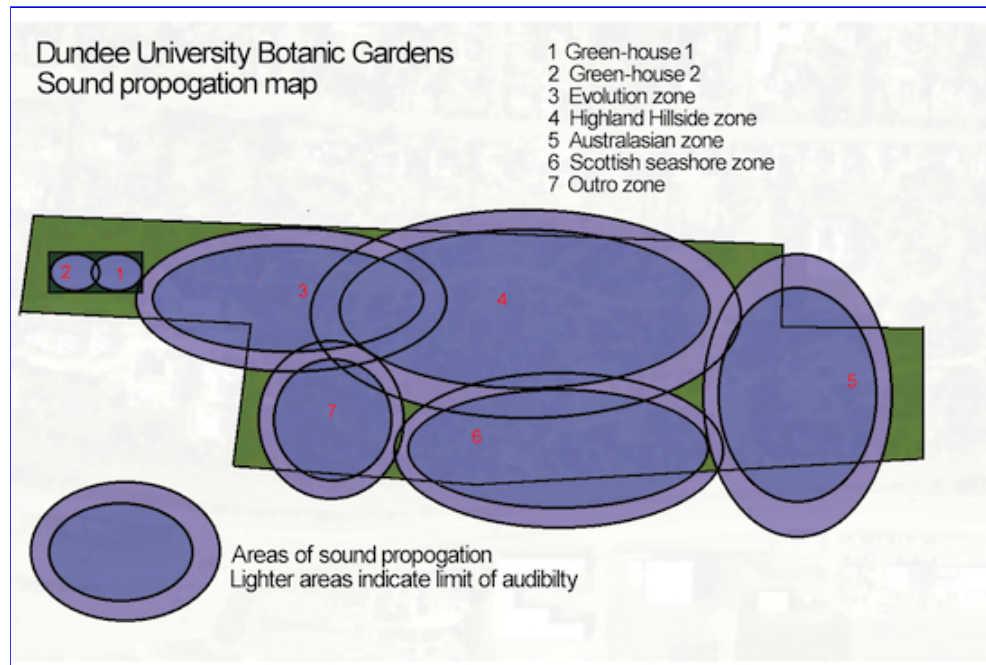


With the sound design complete the next step was the design and installation of the sound system along with the lighting design and system. Bob Lamb the site electrician and partner with Mark in the Electric Company installed the lighting design. Mark and Bob had devised a system that was independent of each zone, each having a mono or stereo loudspeaker system and a dedicated playback device, in each case Apple laptop computers and in the case of the Outro sequence, an iPod. The nature of the event meant that our audience was able to wonder around the site in their own time. Initial planning discussions ruled out a timed performance style approach in favour of each zoned lighting and audio playback system on a synchronous loop. This best suited the transitory nature of the audience participants.

Active Mackie SRM 350 loudspeakers were used for all of the outdoor installation and after much deliberation a mix of stereo or mono dependent on the landscape was decided. The opening of the newly completed Evolution garden led us to invest more time and resources into this zone that signified the start of the outside route through the gardens. The playback system installation featured an RCF sub unit hidden behind one of the dry stone wall features and a stereo pair of SRM 350's. The evolution sound design piece was mixed in stereo and in the case of some of the sound effects, fully panned either left or right to try and create a more dynamic and immersive soundscape. Small, active Fostex loudspeakers were used throughout the green houses all featuring stereo playback of atypical night forest and desert soundscapes, mainly insect noise appropriate to the

planting. Due to the elevation and central position of the Hillside zone a wide level of sound propagation was achieved from only a mono SRM 350.

Due to day-to-day running constraints of the gardens, time allocated for light and sound system installation was restricted to two evenings prior to the opening. The power distribution and main cable runs were installed on the first night, all lights and audio systems installed and tested the following evening.



With the main audio playback systems in place the relative playback volumes and sound propagation was tested, to achieve this Mark and I walked between zones and adjusted volume controls accordingly whilst maintaining communications over walkie-talkies. Using the same means the position and angles of the playback systems were also adjusted in an attempt to minimize spill from one zone to the next. The environmental factors of the gardens were of utmost importance at this time; the gardens are located off the busy Perth road in Dundee to the North and a railway line, although down a steep embankment to the immediate South of the site. The city location also meant there were residential factors involved and due awareness of noise legislation had also to be taken into account. A local council health and safety officer would be inspecting the site later that night to ensure legislation was adhered to and walked the entire route with a sound meter to check the dB count. Final sound system installation was still being checked as the events audience were beginning to arrive, but within minutes the system was up and running.

The garden's boundary is a 10 foot wall to the North where the main occurrence of residential buildings stands. The route around the garden had more planted out zoned areas along the North side where the Evolution soundscape, Scottish Hillside and Australasia compositions playback systems were installed. The council health and safety officer, as anticipated spend the most amount of time checking the route along this site boundary, after an adjustment or two, the installation was deemed safe and within legislative limits. The South route followed close along the top of the banking down to the railway line. To exacerbate sound checks, to the immediate South of the railway line runs a main dual road, Riverside Drive and adjacent to that Dundee City Airport, a small airport that is shut down every evening in time for the event opening. However during sound checks we were hampered a little along the South route where some small jet aircraft were taxiing to park up for the night. After reaching the limit of the walk the South route follows past the Scottish Seashore soundscape and finally outro music through the tall firs and pines.

[Click2Read](#) a BBC Scotland news article

An exit poll of 35 participants showed that audience members generally enjoyed the entire event and the fact that the audio playback sequences were original commissions, but specific questioning led to some interesting findings. The more traditional musical compositions the Scottish Hillside and the Outro music being generally the most favoured audio sequences. The musical composition for the Australasia zone was also popular being a stereo playback system that worked in the most traditional sense. The Australasia

zone was located at the limit of the walk through of the gardens, where generally the audiences paused to watch the light and listen to the music. The lighting projection centred around a wall of trees and undergrowth indigenous to the Australasia's, with the stereo audio playback system set on either side creating a staged environment. However the Evolution zone featured a staggered stereo playback system that produced a pronounced ping-pong delay, this unfortunately was not evident during sound check. When questioned about this zone, the audience generally found it the least successful sequence of composition, partly due to the wide stereo spacing and the fact that there was no awareness given before hand of the intended theme to each zone. There was a considerable amount of feedback suggesting that upon entry into the gardens the audience would have liked to have been supplied with a map similar to the post event analysis images presented here. Overall the event was considered a great success with the gardens suggesting a follow up event over a longer period the following year. The analysis of exit poll data has led to an understanding that stereo playback systems work best when presented traditionally to a relatively static audience and if I were to repeat this type of sound design event I would take this into account to make the experience even more evocative.

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. Contact: Nick.green@perth.uhi.ac.uk

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WFAE: RESEARCH AND PROJECTS - Meri Kytö (FSAE) Editor**Understanding the drivers of soundscape perception**

A pilot survey in the City of Rome

By Mario D'Andreta

Introduction:

This paper describes the results of a pilot research carried out in three locations of the city of Rome, with the aim of identifying interpretative models of socio-cultural and psycho-physiological factors that influence the soundscape perception in urban contexts. It is aimed to better understand the drivers of soundscape perception in order to contribute to the scientific debate on this topic (Amphoux 1991, Davies et al. 2009, Cain et al. 2008, Dubois et al. 2006, Gidlöf-Gunnarsson and Öhrström 2007, Guastavino 2006, Hellström 2002, Schafer 1977, Yang and Kang 2005)

The research was conducted in the following sites: a busy crossroad in one of the main shopping streets of Rome (Fig. 1), an outdoor cafe in a residential and administrative district (Fig. 2) and a local market in the pedestrian area of a historical working-class neighbourhood (Fig. 3). The locations were selected on the basis of their specific features and differentiation in terms of urban, historical and social development.



Fig. 1 First location: the busy crossroad



Fig. 2 Second location: the outdoor café



Fig. 3 Third location: the local street market

Methods and procedures:

Data collection and analysis was carried out according to the methods developed in the field of soundscape studies (Amphoux 1993, Augoyard and Torgue 1995, Davies et al. 2009, Guastavino 2007, Järviluoma and Wagstaff 2002, Kang 2007, Mayr 2006, Raimbault 2006, Schafer 1978), with reference to the more general approach of the grounded theory (Glaser and Strauss 1967), the theory of social representations (Farr and Moscovici 1984, Palmonari and Emiliani 2009) and the theory of collusion (Carli 1995).

In each of the selected locations, several sound recordings were taken between ten and twelve o'clock in the morning, on weekdays during spring 2011. Afterwards, an audio clip was extracted from the recordings referred to each location and used to evaluate the soundscape perception of a small sample of Roman citizens. Participants were asked to listen to the clips and fill out an open-ended questionnaire and an estimation form of perceived muscular tensions.

The collected data were processed using multivariate statistical techniques (factor analysis and cluster analysis) in order to identify cultural and postural patterns related to the three soundscapes under examination. In particular, open answers to the questionnaire were analyzed according to the methodology of Emotional Texts Analysis, called AET (Carli & Paniccia 2002, 2007), based on lexicometric methods (Lancia 2004) and psychosocial models of social relationships.

Moreover, preliminary to the survey submission, a careful research was carried out on historical, urban, and social development of the three locations (Accasto et al. 1971, Benevolo 1992, Insolera 2001). The sound recordings were also analyzed according to the system of sound classification based on the referential aspects of sounds, developed by M. Schafer in the seventies (Schafer 1978).

Results:

Historical, social, town-planning and sonic aspects of places under examination

Historical, social and urban profile

As regards historical, social and urban development of the places under examination, this research has brought out the following useful information:

The first location is situated in Appio Latino district, in the south-eastern area of Rome (Fig. 4). This neighbourhood is mainly characterized by commercial and service activities. Its urbanization started at the beginning of the last century. and it is currently inhabited by the middle and upper-middle class of people.

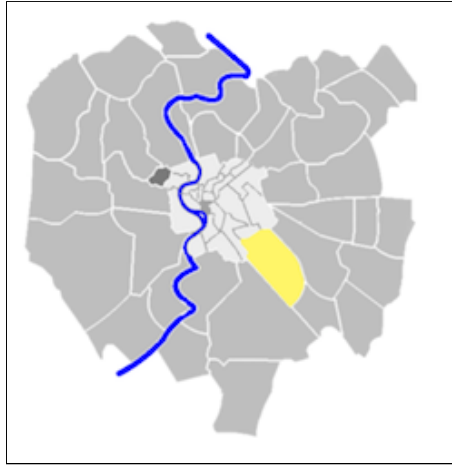


Fig. 4 Appio Latino district

The second place is located in Europa district (better known as EUR) (Fig. 5), in the southwest area of the city. It is characterized by a high concentration of headquarters of public and private organizations and enterprises and it's residents belong mainly to the upper-middle and high class. The area was originally planned by Mussolini as the site for the 1942 Universal Exhibition (EUR acronym stands for Rome Universal Exhibition), with the purpose of celebrating the twenty years of Fascism, the event which never took place due to World War II.

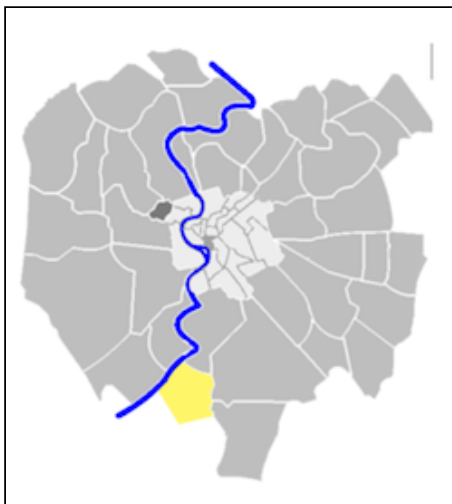


Fig. 5 EUR district

The third place is located in Prenestino-Labicano district (Fig. 6), in the south-east area of the city. The urbanization of this area started at the end of 19th century. During the first half of the last century, marked by industrial boom, it developed into one of the main industrial centres of Rome, populated by the working class. In the 70s, as the effect of industrial decline, the area suffered from urban decay, housing abandonment and crime, but in recent it has experienced a resurgence. After a period of extensive urban requalification, the area attracted new inhabitants, mainly intellectuals, artists, students and showbiz people. Lower rents also contributed to attract Rome's increasing foreign population, turning the quarter into an advanced multiethnic laboratory.

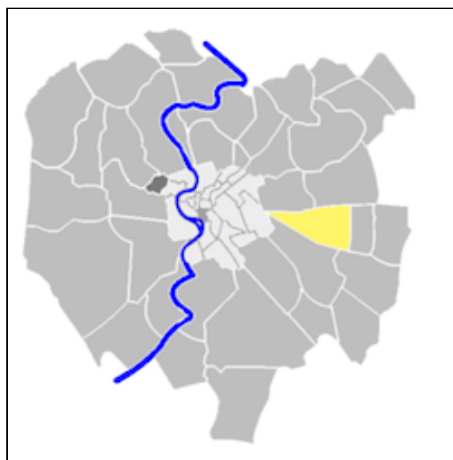


Fig. 6 Prenestino Labicano district

Sonic profile

From the sonic perspective, the first location (the busy crossroad situated in "piazzale Appio") is characterized by human and mechanical sounds, mainly represented by voices of passers-by and a loud traffic noise in the background (Fig. 7).

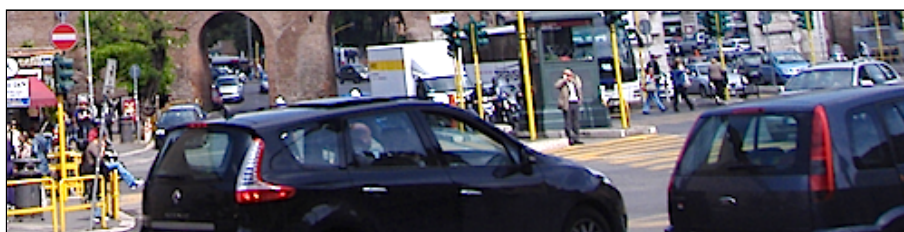


Fig. 7 Piazzale Appio

The second location (the outdoor café situated in "piazzale Kouder Adenauer") includes typical sounds of a bar (handling of cups, spoons, glasses, etc.) and a barely audible traffic noise in the background, in addition to human and mechanical sounds (conversations and phone calls). With reference to the Schafer's referential taxonomy, the sounds of the bar can be considered as sounds of entertainment and sounds of trades, professions and livelihoods, within the macro-category of Sounds and Society (Fig. 8).



Fig. 8 Piazzale Kouder Adenauer

The third location (the local market in the pedestrian area situated in "via del Pigneto") introduces a new sonic element, the sounds of nature, in the form of birds singing. Human (voices) and mechanical sounds (traffic), as well as sound of society (the sounds of the local market) are also present, but mixed in different proportion, in comparison to the first two soundscapes. Here, the sound of traffic, far back in the background, is almost imperceptible, while the sounds of human conversations at the local market are distinctly audible in the foreground (Fig. 9).



Fig. 9 Via del Pigneto

Socio-cultural and psychophysical dimensions of perception of urban soundscape

With regard to socio-cultural dimensions, data analysis of the open-ended questionnaire allowed to highlight two important aspects that characterize the urban soundscape perception of the three locations under examination and to develop a psycho-social explanatory model for each of them.

The first aspect is represented by the tendency of the respondents to distinguish the perceived elements of a soundscape into sounds and noises, where "sound" stands for a positive and pleasant sonic experience, while "noise" stands for that perceived as negative or unpleasant.

The second aspect is represented by two opposite attitudes toward the soundscape elements evaluated as negative and referred to as noise: one is inclined towards the identification of strategies for change; while the other limits itself merely to asserting the negativity of these elements (called noise), without even conceiving the possibility of taking action.

The elaboration of interpretative models of these two aspects is derived from the following considerations:

In relation to the first aspect mentioned, it emerges that the sonic elements that compose a soundscape are not positive or negative in themselves, but their connotation as such seems to depend on the socio-cultural dimensions that steer their perception and evaluation. In fact, several elements of the three soundscapes taken into consideration were evaluated positively by some subjects and negatively by others.

For instance, voices of vendors, buyers and passers-by at the local market of Pigneto were positively connoted as sound because they evoke a social dimension of a small town, where people know each other and have greater possibilities of relating on a daily basis. These same voices were, instead, connoted negatively by others and defined as noise, because they convey an impression of monotonous daily repetitiveness, while the conversations were judged superficial and meaningless.

Hence, the factor that steers the differentiation of sounds from noises, on the basis of positive or negative perception of soundscape elements, is referable to the meaning attributed by the listener to the specific sonic component and to its source.

This attribution of meaning appears to be related to the level of cultural proximity between the listener and the sound source, or better, to the extent to which the cultural models expressed by the soundscape are similar to those shared by the listeners. It seems that the greater the cultural proximity is, the more meaning will be given to those sonic elements and consequently, the more positive will be their connotation, as sounds.

As for the voices at the local market, the results show that the most negative evaluations (as "meaningless sound elements") come from people (especially male subjects) who have only ever lived in urban environments, with no experience of a small town lifestyle and who are very critical of the urban lifestyle, of the superficial relationships it generates and more generally, of the modern society. The positive evaluations, which are related to the idea of a better life quality in small towns, come from people (especially female subjects) who have lived, especially during their childhood, in similar social contexts and who have a less critical view of modern society. In the second case, it seems that the sounds of the local market evoke the myth of the small town, as the idyllic place from their childhood memories.

With regard to the two different attitudes towards the soundscape elements perceived as negative (one oriented to the change and the other limited to the complaint), they can be ascribed to a different ability to imagine the change and the personal involvement in it and more generally, in changing social reality.

These different approaches can be related to a different way to conceive the nature and the origin of soundscapes.

In the first case, the soundscape is conceived as a result of human activities that take place in specific places, or rather, as a social object, shaped by social interactions. Consequently, its change is conceivable by means of interventions on the human activities within the physical and social context that shapes it.

In the second case, the soundscape is conceived as something which has no relation with human activity, or rather, as something independent from the social dimension of reality. Therefore, it appears impossible to do anything but complain about it, expecting that something or someone else makes the change.

The two attitudes described above can be put in relation with more general approaches to the issue of social change. They express different positions, of those who think to be (directly or indirectly) personally involved in creation of social reality and, therefore, capable of producing change in social phenomena (such is soundscape); and those who consider the social phenomena as being autonomous and independent from social contexts in which they occur. In other words, the first approach conceives reality as a result of cultural processes, while the second considers it being a natural process. In this way, different attitudes towards negative elements of a soundscape emphasise the typical dichotomy between nature and culture, which lead to the "naturalization" of cultural phenomena, having as a consequence that of making people feeling powerless (Sahlins 2008).

In other words, the capacity of conceiving change and solutions to problems seems to depend on conceptual categories and ways used for conceiving reality and problems. As a consequence, the first mode of representation of the phenomenon seems to be more efficacious in a perspective of development and improvement, in terms of awareness, responsibility and personal involvement; the second tends to maintain the status quo and to encourage immobility and discontent, without allowing to formulate hypotheses of change.

With regard to the results related to the psychophysiological aspects (Ruggieri 1987, 2010), considered in terms of psychophysical subjective experience related to the three soundscapes under examination, they seem to confirm the hypothesis of a twofold attitude towards the soundscape and the possibility of change of its elements perceived as negative. They show, in fact, two different types of postural responses to the soundscape, one characterized by the tendency to closure, in a defensive attitude against negative sounds, while the other outlines a movement towards the sounds, whether positive or negative. This second pattern could be related to the tendency to make an impact on reality.

However, as regards this particular issue, further studies are needed, also to identify possible links with the socio-cultural dimensions highlighted by this research.

Conclusions

The results of this research provide a double contribution, both theoretical and practical, to the understanding of the psychosocial dynamics that drive relations between people and their sonic environments. On the one hand, two psychosocial interpretative models

were identified for the two characterizing aspects of soundscape perception, emerged in this research: the distinction between sound and noise and the different attitudes towards soundscape elements considered as negative and referred to as noise. On the other hand, these same interpretative models of the phenomena provide useful insights to draw up more targeted and effective strategies of the urban soundscape improvement, based on the development of citizens involvement and participation in improving their life contexts.

This research yields some new indications for further investigations, which should verify the proposed interpretative models and deepen the study of socio-cultural dynamics that shape the relation between man and his sonic environment. They include cultural models and shared representations of reality, social and working activities, social organization of urban contexts, values??, cultural and artistic expressions, attitudes towards the environment and ways to use natural resources, expectations for the future, forms of mobility, political orientation, level of civic engagement and more widely, models of social coexistence.

As for the different attitudes towards social reality and change, further studies could help us to identify possible developmental paths towards higher awareness of the socio-cultural dimensions of soundscape and of the role each of us plays in contributing to create it, and thus, to change it. For this reason, the issue of the quality improvement of the sonic environment could be considered within the broader framework of quality of life in the globalized world and social development issues.



About the Author: Mario D'Andreta lives and works in Rome, Italy. His approach to the sound experience is based on the field recordings of cities and other human places, from the perspective of acoustic ecology. His attention is focused on the relationship between human soundscapes and contemporary social changes.

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July 7-12, 2013 Conference: The first International Conference on Deep Listening. Experimental Media and Performing Arts Center (EMPAC), Troy, NY. Deep Listening: Art/Science invites practitioners and scholars to consider the experience of this practice and its use in creation, communication and education. This conference equally invites scientific and philosophical discussions that describe the efficacy of the approach or point towards new directions or applications of Deep Listening. [Read More](#).

July 15, 2013. (Deadline) Call for Papers. Sound Symposium XVII (July 2014) Sound Symposium invites artists from all Sound Arts fields to propose projects, installations and performances. The symposium creates a forum for the exchange of ideas, it serves as a crucible for the creation of new art. Activities include workshops, installations, performances and natural audio-visual experiences. [Read More](#).

July 15-August 25, 2013 (Event) Tribute to Murray Schafer. Stratford Summer Music, Stratford, ON. Canada. It's a great honour for Stratford Summer Music to welcome him in a special series of programs – a Schafer Tribute – during the Opening Week of our 2013 season. [Read More](#)

July 18, 2013 Events: World Listening Day Since 2010 World Listening Day has celebrated the practice of listening as it relates to the world around us, environmental awareness, and acoustic ecology. Learn how you can participate in your community: [Read More](#)

July 19, 2013 Event: World Listening Day, Walker Art Center, Minneapolis, Minnesota (USA). If the whole world listens, what will it hear? Find out at the Walker's observance of World Listening Day, where you can contemplate the sonic environment of the Minneapolis Sculpture Garden through a range of aural experiments, including a listening meditation, a sound scavenger hunt, and an opportunity to hear how pop music sounds to a fish. [Read More](#)

July 22-28, 2013 Workshop: Nodar Summer School 2013: Documenting and reinventing the memory of a territory/ An intensive program of theoretical seminars and fieldwork artistic practice. Locations: Rural villages of Gralheira Mountain Range, São Pedro do Sul (Portugal) [Read More](#)

August 15, 2013 (Deadline) Call For Authors Music in the Social and Behavioral Sciences: An Encyclopedia. If you are interested in contributing to this cutting-edge reference, it is a unique opportunity to contribute to the contemporary literature,

redefining sociological issues in today's terms. Moreover, it can be a notable publication addition to your CV/resume and broaden your publishing credits. To learn more: Michele Chase Author Manager music@golsonmedia.com.

August 16, 2013 (Deadline) Call for Authors - Hawaii International Conference on Arts and Humanities. The 12th Annual Hawaii International Conference on Arts and Humanities will be held from January 10th (Friday) to January 13th (Monday), 2014 The main goal Conference on Arts and Humanities is to provide an opportunity for academicians and professionals from various arts and humanities related fields from all over the world to come together and learn from each other. An additional goal of the conference is to provide a place for academicians and professionals with cross-disciplinary interests related to arts and humanities to meet and interact with members inside and outside their own particular disciplines. [Read More](#)

August 20-24, 2013 - Symposium: 5th annual Sound Travels Intensive for Sound & Media Artists Toronto, CA. The Sound Travels Intensive is an opportunity for artists from across Canada and around the world to create and present new work in Toronto, exchange ideas with others, and hone electroacoustic skills with the guidance of a diverse group of world-renowned instructors including world renown artists Francis Dhomont, Barry Truax, David Ogborn, and Darren Copeland with guest lectures by Satoshi Morita, and Hill Hiroki Kobayashi. Five intense days of workshop sessions, private instruction and creative activity culminate in a public concert presentation at Toronto's Artscape Wychwood Barns. Participants must apply by July 5 at 12 noon Toronto time to be eligible for a limited number of scholarship possibilities. [Read More](#).

August 30, 2013 - Call for Papers and Session: Crossroads in Cultural Studies, Tampere, Finland 1-4 July 2014. The 10th Crossroads Conference in Cultural Studies will be hosted by the School of Communication, Media and Theatre (CMT) at the University of Tampere jointly with the Society for Cultural Studies in Finland and the Association for Cultural Studies (ACS). [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](#).

September 30 - October 2, 2013 Conference: Sounds, noise and music for re-thinking sustainable city and eoneighborhood. The conference will offer a platform for interdisciplinary dialog and presentations of innovative research and development in the field of integrating sound in sustainable architecture, sustainable building, urban design and city planning, covering a wide range of subjects from sonic geography, sonic ecology and soundscapes to the noise cartography, noise abatement and recent developments of sound design in general. Special emphasis will be given to the improvement of the Sound environment of touristic places and of the role that Sound can have for city attractiveness and sustainable tourism in cities. [Read More](#)

September 30 - October 1, 2013 Conference: EcHoPolis. Athens, Greece. The conference will offer a platform for interdisciplinary dialog and presentations of innovative research and development in the field of integrating sound in sustainable architecture, sustainable building, urban design and city planning, covering a wide range of subjects from sonic geography, sonic ecology and soundscapes to the noise cartography, noise abatement and recent developments of sound design in general. Special emphasis will be given to the improvement of the Sound environment of touristic places and of the role that Sound can have for city attractiveness and sustainable tourism in cities. [Read More](#).

October 2-4, 2013 Conference: TECNIACUSTICA© 2013 - The 42nd Spanish Congress on Acoustics and the Iberian Encounter on Acoustics - will be held at the Palacio Conde Ansurez of the University of Valladolid. The technical program will include plenary lectures, invited and contributed papers covering all aspects of acoustics. There will be a technical exposition -EXPOACUSTICA© 2013- highlighting the latest advances in acoustics. [Read More](#).

October 4-6, 2013 Event: Functional Sounds: Auditory Culture and Sound Concepts in Every Day Life. Humboldt-Universitat 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.](#)

October 4-6, 2013 Conference: Functional Sounds – First International ESSA Conference, Berlin. The conference will focus on existing as well as emergent and cutting-edge approaches to functional sound design, sonification, auditory culture, everyday soundscapes, artistic concepts and popular culture. In particular, the conference will encourage presentations that include both theoretical and practical aspects and presentations that address everyday contexts within which sound—in its relation to media, technology, and the arts—is constitutive for new ways of thinking, listening, and becoming. [Read More.](#)

October 18-21, 2013 Workshop: Cetacean echolocation and outer space neutrinos: ethology and physics for an interdisciplinary approach to underwater bioacoustics and detection of astrophysical particles. (Erice, Sicily) The workshop will focus on the study of the acoustic behaviour of marine mammals, on the acoustic detection of neutrinos in the sea, on the sharing of detection technologies, and on the related technological challenges with a wide interdisciplinary approach. [Read More.](#)

November 1, 2013 Call for Special Issue: "Sound, Environment, and Action" *Music & Politics* The Spring 2014 issue of *Music & Politics* (7/2) will be dedicated to exploring the intersections of music, culture, and the environment as it pertains to politically charged topics. This issue aims to build knowledge around the "politics" of musical works, communities, and practices that share a correlation (consciously or unconsciously) to broader environmental themes. Bringing the topic of "politics" into conversation with "music" and "environment" not only opens up myriad discursive routes, but also raises a multitude of questions regarding the communication of ideas concerning the natural world through sound. For example, what role(s) does music play in environmental activism? In what ways do artists respond to environmental crises? How is the creation of music (from instrument building to performance) tethered to environmental policy?

This call is open, but not limited, to the following topics: Environmental justice Responses to natural disaster Activism, Environmental crisis, Physical borders, Natural environments, versus constructed environments, Resource Management, Pollution Sustainability, Biodiversity and Acoustic Ecology,

Submission Process: November 1, 2013: Submission of a draft manuscript. The article should be 4,000 to 9,000 words in length. Include a title, full contact details for the author(s), and a 250-word (maximum) abstract. Submissions should be sent as a Word file to Tyler Kinnear, Guest Editor: tkinnear at alumni.ubc.ca . *Music & Politics* welcomes the inclusion of images, audio files, and video footage. If submitting supplementary material that exceeds 20MB, contact the Guest Editor to coordinate submission of these files.

December 1, 2013: Authors will be notified of whether or not a final paper should be submitted. [Read More](#) about submission and formatting. All articles will be double blind peer-reviewed prior to final submission for publication. Address inquiries to Tyler Kinnear: tkinnear at alumni.ubc.ca

November 19th - December 3rd, 2013 Workshop: SONIC MMABOLELA 1st Annual Workshop/Residency for sound artists and composers at Mmabolela Reserve, Limpopo, South Africa. 'Sonic Mmabolela' is a 2-week workshop/residency for professional and semiprofessional sound artists and composers with previous experience in the area of sound experimentation and field recordings. It takes place at Mmabolela Reserve, in the Limpopo province of South Africa, right at the border with Botswana. It involves field work, studio work and theoretical/discussion presentations. The workshop/residency has a special focus on creative approaches to the work with field recordings, through an extensive exploration of natural sound environments. It does not have a technical character but is instead conceived and directed towards the development and realization of projects of sonic creation by the participant artists/composers with the field recordings gathered. [Read More.](#)

December 5, 2013 – International Forum ARS CONTACTUS -Dialogical Arts. Hotel do Parque Termas de São Pedro do Sul, Portugal. ARS CONTACTUS is an international

scientific and artistic forum dealing with dialogical arts, that is with the present proliferation of contemporary artists working in close contact with a wide range of real-life connections that go beyond strict artistic aspects, being social, anthropological, territorial, scientific or technological. The forum tries to map new strategies, concepts and techniques for smart approaches to these links between art and life, thus avoiding the common traps of social-correctness, art world elitism or political misuses of public or community-based art works. [Read More](#).

July 1-4, 2014 Crossroads in Cultural Studies, Tampere, Finland . The 10th Crossroads Conference in Cultural Studies will be hosted by the School of Communication, Media and Theatre (CMT) at the University of Tampere jointly with the Society for Cultural Studies in Finland and the Association for Cultural Studies (ACS). [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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WFAE NEWS QUARTERLY



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WFAE: RESOURCES

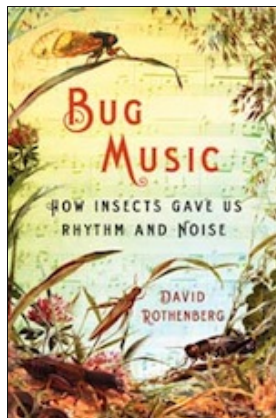
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Audio: Sonic scenes from China (Time: 25.44) by Manuel Calurano is the latest release from Green Field Recordings. "Sonic scenes from China" is a soundscape based on unprocessed recordings made in Pingyao, Beijing, Leshan, Kunming and Lugu Lake (China) during the summer of 2011. Most of the recordings have been made using binaural microphones. The use of headphones is recommended. [Read More.](#)



Audio: The Bells in Europe by Peter Leonhard Braun. The classic radio documentary on the history of European bells is available in German and English. Peter Leonhard Braun is a widely esteemed radio producer, writer, teacher, and mentor who developed the European "radio feature" as a distinct form, and by doing so influenced generations of radio producers around the globe. His groundbreaking Bells in Europe has been translated into more than a dozen languages. [Click2Read-Listen](#)



Book: Bug Music: How Insects Gave Us Rhythm and Noise by David Rothenberg. Bug Music is the first book to consider the radical notion that we humans learned rhythm, synchronization, and dance from the panoply of insect sounds that has surrounded us for millions of years. Publishers Weekly raves, "The author's wide-ranging musical interests...together with his playful, almost romantic approach to the subject helps engage general readers." [Read More.](#)

St. Martin's Press
April 2013
Hardcover
ISBN: 9781250005212
ISBN10: 1250005213



Book: Music and the Skillful Listener: American Women Compose the Natural World (Music, Nature, Place) by Denise Von Glahn. Von Glahn explores the relationship between listening and musical composition focusing on nine American women composers inspired by the sounds of the natural world: Amy Beach, Marion Bauer, Louise Talma, Pauline Oliveros, Joan Tower, Ellen Taaffe Zwilich, Victoria Bond, Libby Larsen, and Emily Doolittle. Von Glahn situates "nature composing" among the larger tradition of nature writing and argues that, similar, works of these women express deeply held spiritual and aesthetic beliefs about nature. [Read More](#)

Indiana University Press

Apr 9, 2013

Hardcover: 416 pages

Publisher: Indiana University Press (April 9, 2013)

Language: English

ISBN-10: 0253006627

ISBN-13: 978-0253006622



Book: Tone of voice and freedom (Stimmklang und Freiheit) by Ulrike Sowodniok. The voice is the instrument that is available to us all day - speaking and singing are deeply woven into our everyday habits. In this book, Ulrike Sowodniok shapes the physical and aural trace of the voice - the tone of voice - as a scientific term. With the claim of an auditory science that involves the other senses, she combines her own practice theory based on the "Lichtenberger applied voice physiology after Gisela Rohmert" with questions of Performing Cultures, Sound Studies, Psychology, historical anthropology, etc. The focus is on the self-perception of vocal freedom and their networks. [Read More](#)

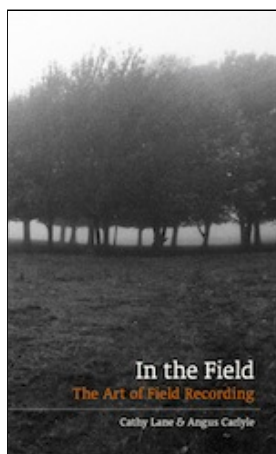
Transcript Verlag

April 2013

Language: German

ISBN-10: 3837623173

ISBN-13: 978-3837623178



Book: In the Field by Cathy Lane and Angus Carlyle (CRiSAP). 'In the Field' is a collection of interviews with contemporary sound artists who use field recording in their work. These conversations explore the fundamental issues that underlie the development of field recording as the core of their practice. Recurring themes include early motivations, aesthetic preferences, the audible presence of the recordist and the nature of the field. Conversations with Andrea Polli, Annea Lockwood, Antye Greie, Budhaditya Chattopadhyay, Christina Kubisch, Davide Tidoni, Felicity Ford, Francisco López, Hildegard Westerkamp, Hiroki Sasajima, Ian Rawes, Jana Winderen, Jez Riley French, Lasse-Marc Riek, Manuela Barile, Peter Cusack, Steven Feld and Viv Corringham. [Read More.](#)

Uniformbooks

ISBN 978 0 9568559 6 1



Book: Nature All Around Us: A Guide to Urban Ecology
 Edited Beatrix Beisner, Christian Messier, and Luc-Alain Giraldeau. "It can often seem like everything in a city is man-made, all concrete, steel, and glass. But even the asphalt jungle is not all asphalt—a sidewalk's cracks are filled with nature, if we know where and how to look. To aid us in this quest is *Nature All Around Us*, which will help us to recognize (and look after) the natural world we traipse through in our daily lives." Taken as a whole, *Nature All Around Us* is an unprecedented field guide to the ecology of the urban environment.

University of Chicago Press
 ISBN: 9780226922751
 Published September 2012



Magazine: SoundScape. With a unique perspective on noise and its affects, *SoundScape* is teeming with insightful, intelligent features. Bringing into focus the complexity of sound and its influence and impact. It sheds light on communities' perception and experience of the aural landscape. *SoundScape* explores and assesses the power of sound in all areas, including: Building / Community / Creativity / Education / Environment / Government / Health / Innovation / Policy / Research / Science / Technology / Tranquility. Published by The Noise Abatement Society. West Sussex, United Kingdom. [Click2Access](#).



Video: Asks How The Land. By Stella van Voorst van Beest. The sound ecology of the Dutch landscape is the subject of this film based around a series of questions: Do we take the time to listen to the sounds around us? Is there so much noise that we ignore the soundscape? Is there still someplace in the Netherlands that is quiet and what is that experience. With these questions in mind Stella van Voorst van Beest leads us through Netherlands and allows us to experience special and everyday sounds and seeks then finds silence sometimes unexpected places. [Read More](#).

Podcast: Everything Sounds is a podcast and short-form radio program 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. [Click2Visit](#)

Social Media: Bioacoustic Research Program. The BRP collects and interprets sounds in nature by developing and applying innovative technologies across multiple ecological scales to inspire and inform conservation of wildlife and habitats. [Facebook](#)

Web: Reel to Real is a sound curating project, funded by the Esmée Fairbairn Collections Fund, designed to catalogue, digitise and make available online, in gallery spaces and beyond the Pitt Rivers Museum's unique archival field recordings. The content of the recordings ranges from spirits singing in the rainforests of the Central African Republic to children's songs and games in playgrounds throughout Europe. [Click2Visit](#)

Web: World Soundscape Project (WSP). The WSP archive is housed at Simon Fraser University in Burnaby, BC, Canada. The public section provides free access to the print material in the WFP collection which can be browsed by subject or location. The WSP Tape Collection is also available online with a guest password access. The collection includes recordings from three different eras (1970s, 1990s and 2010-11) in Vancouver, Canada and Europe (the latter two from the 1970s). [Click2Visit](#)



Web: Framework radio. framework streams, pod-, cloud-, and broadcasts to listeners around the world. framework is consecrated to field-recording and it's use in composition. framework's goal is to present not only the extremely diverse sound environments of our world, but also the extremely diverse work that is being produced by the artists who choose to use them as their sonic sources. [Click2Visit](#)

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World Forum for Acoustic Ecology

WFAE NEWS QUARTERLY



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WFAE: INFORMATION

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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.

✦ WFAE Volunteer Newsletter Staff

- Gary Ferrington, WFAE Secretary, Editor
- Meri Kytö, WFAE Co-Vice President, Contributing Research Editor

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